Spatial Perspectives: Literature and Architecture, 1850 – Present
Paper Abstracts

Keynote I: Douglas Tallack, University of Leicester - "Tall Stories: New York Skyscrapers in Art and Literature"

In New York, perhaps more than any other city, skyscrapers have attracted the attention of film-makers, painters, and photographers, but also writers. This paper will concentrate upon the comparatively neglected topic of literary engagements with New York skyscrapers. In *The American Scene* (1907), Henry James has difficulty comprehending what these "giants of the mere market" could offer writers, and, especially, novelists and short story writers, and his work is determinedly low-rise. A century later, in *Falling Man* (2007), Don DeLillo, though much-interested in walking or at least driving the city of New York, confronts the skyscraper more dramatically, still, in the aftermath of the terrorist attack on the World Trade Center. Between *The American Scene* and *Falling Man*, writers have sought variously to respond to the challenge which the emerging and complex high-rise visuality of New York City has levelled at formal aspects of fiction, notably perspective and narrative. These formal matters are highlighted by passing comparisons with developments in visual art, which have been stimulated by the marked coincidence of modernism and modernization in New York City.

Keynote II: Deyan Sudjic, Director of the Design Museum, London
Paper title to be confirmed

Textual Spaces / Spatial Texts
Chair: Eric White, Oxford Brookes University

Betiel Wasihun, University of Oxford - The Impossibility Of Progress: Architectural Absurdity In Kafka's "Der Process"
The literary space in Kafka's *Process* is constructed by doors; doors that imply possibilities of passing and obstacles at the same time. As is well known, the leitmotif of the door culminates in Kafka's famous doorkeeper legend *Before the Law*. However, the topological structure of this novelistic fragment does not stop here; it rather constitutes the very texture of *Der Process*. The Oxford English Dictionary defines 'process' inter alia as an "onward movement in space," and according to Grimm's Dictionary it carries the meaning of "proceeding toward a higher position." *Proceeding toward a higher position* is famously the primary concern of Kafka's protagonist in *The Trial*. Similar to K. in Kafka's *Castle*, Josef K. has the reputation of a modern Faust. Yet, behind Kafka's Faustian protagonists' obsession with competition or agon, there is an agonizing reluctance against it. Both *proceedings* towards a goal and the movements undermining these *proceedings* unfold simultaneously on a multi-layered topological narrative. Interestingly, Kafka's phenomenology of agon is in line with the textual and narrative architecture in *The Trial,* revealing how the absurdity of Kafka's architecture questions the idea of the agonistic individual. This paper will equally explore the spatial representation of the narrated literary world and the spatial structures of key concepts such as ‚process' ‚procedure,' 'progress' and 'law' themselves. The morphology of these crucial concepts will be examined carefully in terms of their spatial implications. Together with Kafka's elaborated dramaturgy of doors, these morphological examinations will lead to an overall architectural context of the *Process*, illustrated by a specific linguistic or semantic word field (Jost Trier). This contribution will not only elucidate the dilemma of the agonistic individual that gets lost in Kafka's paradoxical architecture of doors and words, but also demonstrate what it means to read a topological narrative, which consists of chronologically indeterminate fragments.

Esra Almas, University of Amsterdam - Reading Orhan Pamuk's The Museum of Innocence: Spatializing the novel
The Turkish novelist and the 2006 Nobel laureate Orhan Pamuk's work feeds from the parallel between architectural and literary productions of space on multiple levels. Pamuk claimed himself a novelist of Istanbul long before his Nobel Prize, awarded for "his quest for the melancholic soul of the city." His novels textualize the city, echoing its dizzying multiplicity in labyrinthine sentences, and his texts possess an architectural structure of functionality and interdependence. This trait can also be explained biographically; he attended the school of architecture but left it to pursue a career in writing. Pamuk's intervention in Istanbul's urbanscape took an unusual spatial turn with his recent novel The Museum of Innocence (2008), reconfiguring the parameters of the debate on the dialogue between literature and architecture. This story of an ill-fated love affair that spans decades, neighbourhoods and social classes, ends with the protagonist launching a museum devoted to his lost love. The text gave way to an actual museum as Pamuk, mimicking the protagonist, started working on a museum that re-presents the novel. The novel serves as a basis for an actual museum to be opened in late 2012 with commissioned artwork by an international group of

contemporary artists. The Museum constitutes a distinctive instance: a spatial text and a textual space, it provides the means where the two disciplines intersect, interact, and shape each other. The Museum, a building in a recently gentrified part of the old city, resituates Pamuk's claims on the city with the revisionist policies currently under way. Drawing from the parallel between spatial and literary (re)productions of space, this paper articulates the languages of narrative and architecture to trace the unusual angle the novel and the Museum provide in terms of urban space and literature.

Rachele Dini, UCL - 'Materialis[ing] for you [...] forever—on the corner of this street': Materiality, Form, and Excess in Mina Loy's Insel and Giorgio de Chirico's Hebdomeros

This paper examines the slippage between self and space, body and built environment, and the hybridity of form, in the Anglo-American visual artist and poet Mina Loy's (1882-1966) little-known novel, _Insel_, and Giorgio de Chirico's (1888-1978) similarly obscure novel, _Hebdomeros._ As the agent for Julian Levy's gallery in New York, which exhibited de Chirico's early paintings, Loy was both de Chirico's contemporary and colleague. Both artists, moreover, were critical of Surrealism, their literary representations of the urban built environment positing an alternative revolutionary aesthetic to that of the avant-garde movements of their time. I draw upon the work of literary theorists such as Frank Moretti and David Trotter, senimal waste theorists such as Julia Kristeva and Mary Douglas, and space theorists including Gaston Bachelard, Doreen Massey and Marc Augé. Incomplete at the time of Loy's death, and published posthumously in 1991, _Insel's_ ambiguous plot, absence of chronological time frame, and elusive syntax can be seen to pastiche the French Surrealists' conceptualisation of flanerie and urban reverie as a way of re-affirming the individual's place in the urban, of the individual life as that which occurs in the interstices between home and office, between morning shift and afternoon, and outside the parameters of the dominant discourse. de Chirico's _Hebdomeros_ (1929) enacts an experience of the urban that runs counter to both Capitalism and its Surrealist objectors: in so doing, it stages a double subversion. As a Jewish American émigré in Paris writing outside and against both Futurism and Surrealism while closely involved with some of the movements' key propagators, Loy herself was a subversive figure, challenging aesthetic form as well as conceptions of gender and nationhood, centre and margin. Greco Italian de Chirico's rejection of Surrealism and reinvention of Nietzschean philosophy in both his paintings and his novel, similarly speaks of an emerging aesthetic whose potential resides in a fundamental re-shifting of philosophical, national and aesthetic ideologies - a veritable re-invention of the urban. Taken together, the representation of urban waste and materiality in these novels provides a different way of considering the significance of the city as a space of (social and individual) subversion and reinvention; it suggests the function of the architectural built environment as a quasi-protagonist, the 'space' it takes up in the text indicating its narrative significance; and, crucially, it indicates the degree to which the built environment is bound up in the construction of aesthetic ideologies, functioning as both their stage, and their mirror.

Speaking of Buildings: Language and Architectural Discourse
Chair: Nicole Sierra, University of Oxford

Peter Kellow, Architect - When The World Was Alive: Vitalism and Land Mysticism, Around the Turn of the Nineteenth Century, and Their Expression in Architecture

In our times, the Mechanistic View of life has become widespread and perhaps dominant. Darwinism is an example of this view as it attempts to attribute the existence of life in all its forms to the strictly mechanistic process of Random Mutations. No creative element is recognised. A more recent example of the Mechanistic View is the attempt to subject Consciousness to Positivist analysis. In a further development of this computers are compared to the human mind and said to have Artificial Intelligence Religious Creationism and Belief in the Soul exist, as alternatives to the Mechanistic View of life, but do not occupy the intellectual mainstream. Mechanistic ideas are reflected in Modernist Architecture. In the late nineteenth century, there was an alternative to both the mechanistic view and the religious view: Vitalism. I will illustrate Vitalism with particular reference to _The History and Theory of Vitalism_ by Hans Driesch (1909) and _Creative Evolution_ by Henri Bergson (1896). I will show how the ideas behind Vitalism were expressed in Art Nouveau architecture (1890-1910) with particular reference to Victor Horta and Antoní Gaudi. Parallel to the belief of a Vitalist impulse in Organisms was the belief that each Land or Region had a particular living Mystical Essence which it imparted to its constituents. This I call Land Mysticism or Land Essentialism and I will illustrate it by reference to Late Romanticism in England, and the Bodenbeshaffenheit concept in Germany. Land Mysticism was intrinsic to the numerous Regionalist Movements that existed all over Europe and the USA (1890-1910). I will cite various contemporary texts to illustrate this. These movements produced the romantic Regionalist Architecture Movements, such as Arts and Crafts in England, and the Prairie School in the American Mid-West. I will conclude by suggesting that Vitalism and Land Essentialism are still valid interpretations of the world and they provide a viable alternative to the dominant Mechanistic View.

Wang Qi, University of Nottingham - The Language of Architecture: A study on the structure of signification within the scope of the built environment

Ferdinand De Saussure, who built up the structure of modern linguistics at the dawn of 20th century, has paved a track directing to a new horizon of exploring the communication function within the world of tangible signs, which was known as semiology, founded by Roland Barthes in 1960s. However, long before their invaluable efforts, the architecture have been considered as means of communication to carry rich information, which was known as the architecture language. Differing from subjects and scholars, various views about this special language have existed, durably or ephemerally. Some stressed the structure and extracted dictionaries of buildings; some emphasized the usage and compiled grammar of the built environment. They indeed composed of a rich deposit of architectural theory, but since the connatural difference between the tangible buildings and the intangible spoken & written languages, this concept – architecture language – were generally understood as no more than a metaphor of designer. Therefore a question could be naturally raised – whether or not architecture could be applied as normal language for everyone's daily use - just like what we do with the spoken and written language? Facing to this point, the paper intends to probe the mechanism of architecture language based on the key terms of structural linguistics, and then tries to establish a framework of architectural linguistics. Hereinto, firstly architecture could be considered as 'langage' that contains the corresponding 'langue' and 'parole', additionally the signification process running cross the "signifier (the plane of expression)" – "relation" – "signified (the plane of content)" could be explored. Based on this framework, it is expected that not only can the essence of architecture language be explained from a more applicable angle, but also the previous studies about the languages of architecture can be seamlessly embedded inside.

Darren R. Deane, Manchester School of Architecture - Louis Kahn's Architectural Translation of the Fairytale

Architecture's love affair with myth and fable dates back to Vitruvius' narrative on the birds-nest origins of architecture. Since then architects have continuously sought to link their creative process with stories of primal material action; stories that witness the animation of lower regions of inert matter into an expressive substance that speaks for itself. In order to trace, as Ruskin put it, "the laws which govern the lowly framework of the dust", one had to begin with the paradox that "stones...look as if they were alive...I could show you fifty specimens, about every one of which you might fancy a new fairytale." (*The Ethics of the Dust*, 1875) The subject of this paper is the inter-conceptuality of fairytale narrative and architectural materials in the work of the 20th century American architect Louis Kahn. Based on original archival research conducted at the University of Pennsylvania in 2011 the paper will examine what remains today a largely overlooked, refined area of Kahn's thought and practice. In 1972 for instance Kahn declared that he "always wanted to be an illustrator of fairytales". By revealing he had "so much… fairytale" in him that he could never lose "sight of the thing" Kahn envisioned a re-enchanted physical world configured as a plenum of interconnected material action, with architecture providing the joints, thresholds and points of contact between people, objects and processes. Kahn's long-standing interest in George Cruikshank's illustrations of the animate life at work within fairytales, volumes of which were discovered in his personal library shortly after his death, support the view that his architecture sought to redeem the physical world by recasting it as a poetic material image. The ambition of the paper is to trace the sublimation of this 'wondrous physics' into Kahn's understanding via his deep-seated interest in the nineteenth century folklore mediated by his Latvian and Estonian roots, together with its continuity with Romantic philosophy, both of which combine matter and mind into a pantheistic vision of reality.

Race / Postcolonial: Architecture and "Otherness"
Chair: Tessa Roynon, University of Oxford

Kimberly Juanita Brown, Northeastern University - The Architecture of the Dispossessed: Ruin, Retrieval, and Slavery's Landscape in Word and Image

Michelle Cliff's novel No Telephone to Heaven opens its first section with one word: Ruinate. This particularized Jamaican colloquialism is precisely what Cliff wants to privilege as she begins her novel with the merging of natural, national, and imperialist forces facilitating the effective "ruination" of a people. She joins a cadre of writers and artists distrustful of the built environment, as well as the landscape that attends imperialism's lingering imprint. Ruin, then, is both a spatial demarcation of destruction, and also a coming to terms with the impact of past ruination. My paper, "The Architecture of the Dispossessed: Ruin, Retrieval, and Slavery's Landscape in Word and Image examines the spatial guideposts Michelle Cliff and photographer Carrie Mae Weems employ in their work. Weems' 2003 series The Louisiana Project has the photographer gliding through 18th century French colonial plantation homes, using the structures and the land surrounding those structures to invoke the scene as the scene of a crime. Cloaked in the tethered restraints of a fully layered history, Weems utilizes the architecture of the photographic frame to, in Barthes parlance, "engender herself" within and beyond time. This is a process that she accomplishes in a bifocal manner, moving her willing body through American structures that both reinforce her race and gender through an interaction

with slave plantations, while also providing a space of refusal and reform within this visual binding. Most importantly, both Cliff and Weems emphasize the trauma of the history of landscape as a centralizing feature of modernity, and one of the many ways slavery's descendants contend with the past. My paper will explore the intersection of word and image in the construction of slavery's remains.

Adrienne Brown, University of Chicago - The Passing Skyscraper: Race, Architecture, and Façade
With the invention of the load-bearing steel skeleton skyscraper in America in the 1880s, buildings no longer required walls to stand. In their transformation from structural necessities to designed accouterments, exterior walls became the center of a decades-long debate: should builders embrace this new freedom and develop facades reflecting their non-structural role? Or should walls look as they always had—heavy, structural, ornamented—even if they no longer functioned as such? The ensuing architectural discussion about façade as a site of experiment, surface, and illusion rather than as mere proof of a hidden deeper structure dovetailed with concurrent discourses of race, particularly in relation to passing. Architects and literary subjects of passing actively pursued a very similar question: If skin is a structural falsehood—meaning there is no direct relationship between surface and "structure" or interiority, as the skyscraper insisted—then why continue to privilege it as such? While this was no new question for the passing subject, it necessitated a reframing in the early 20th century as modernists of all stripes, as literary critic Anne Cheng has recently suggested, were reimaging skin to be a malleable technology of self-fashioning rather than an originary or static space marking mediation's absence. While passing has been considered through the lenses of law and science—which have approached it as a phenomenon rooted in the body—these discourses miss the ways passing increasingly infiltrated conversations about art objects, commodities, and, most importantly for my interests, buildings, through the aesthetics of structure and surface. I suggest that passing bodies were not just moving through cities or being acted upon by them, but were actively engaged in conversations with cities about architectural façade and its evolving relationship to structure. In thinking literary conversations of passing bodies alongside passing buildings, this paper begins to open up the ways architecture, literature, and race inform each other's transgressions in ways scholars of all three have been slow to see.

Dominic Davies, University of Oxford - Architectures of Colonial Power: Literary Explorations of The Imperial Assemblage (1876-7)
This paper focuses on literary representations of the Imperial Assemblage of 1876-7, a dramatic architectural and symbolic event, into the very structure of which was written the hierarchies of power in British India in the second half of the nineteenth century. An incredible organizational, infrastructural and architectural achievement in its own right, the Assemblage, based on the hierarchical layout of the imperial courts (durbars), positioned more than 80,000 colonial subjects from across the Empire around some 1000 Europeans in a metaphorical representation of the Government of India's rule: a dramatic central dais, occupied by the imperial Viceroy, Lord Lytton, embodied an uncannily panoptical position of power. Huge infrastructural developments were piled on to this small segment of the Indian landscape, and local villages were destroyed in order to make way for them. Lytton's decision to spend vast amounts of money upon the creation of this architectural enunciation of imperial power at a time of severe famine in India was heavily criticized even at the time, but nevertheless went ahead. This paper is concerned with the succeeding emergence of the Assemblage in Anglo-Indian literature, particularly that of Rudyard Kipling and Flora Annie Steel. Kipling was fascinated by the way in which the architectural structures of the durbars and Assemblage regulated the behaviours of the colonized peoples, and these spatial canalizations can be traced through the structures of his narratives. Though Steel was an equally strong propounder of imperial ideology, her literary narratives explore these architectures from the perspective of the colonized Indian, and this paper will demonstrate how their spatial movements deconstruct the explicit colonial hierarchies inscribed into the architecture of the Imperial Assemblage.

Urban London
Chair: Owen Hatherley, Writer

Henderson Downing, Birkbeck, University of London - Returning London Psychogeography: The Roundhouse And Fun Palace As Plaques Tournantes
In 'People's Palaces' published in 1964, Reyner Banham juxtaposed two architectural proposals intended to provide greater access to cultural events in London: the renovation of the Roundhouse as the permanent home for Arnold Wesker's Centre 42 and the design of the Fun Palace by the architect Cedric Price. Although both of these projects were eventually abandoned, this paper will argue that their spectral legacies return in the emergence of what appears to be a distinctively London psychogeography in the latter part of the twentieth century. For the avant-garde groups associated with Guy Debord in 1950s Paris, psychogeography involved studying the psychological impact of the urban environment on the emotions and behavior of individuals as a prelude to mapping the psychogeographical

relief of the city. Within this milieu, the term *plaque tournante* ('turning place') designated a psychogeographical hub where different zones of urban ambience coalesced or became refracted. Similarly, the labyrinthine accumulation of texts that comprise Iain Sinclair's 'London project' includes the charting of a constellation of turbulent points seemingly receptive to the psychogeographical flow of the city's social, historical, cultural, and emotional forces. Sinclair's occult mapping of the eighteenth-century London churches designed by Nicholas Hawksmoor has supplied London psychogeography with its most notorious cluster of architectural *plaques tournantes*. Crudely categorized, the subsequent trajectory of London psychogeography has swerved away from the utopian revolutionary approach to the city theorized by Debord into a more literary phenomenon in which the occult dimension found in Sinclair's work takes on Gothic associations. However, a closer analysis of Sinclair's documentary accounts of London's 1960s counter-culture – particularly in relation to the Roundhouse (a literal *plaque tournante*) – reveals counter-movements that could potentially realign London psychogeography with the more radical politics of its Parisian precursor.

Victoria McNeile, Independent Scholar - Representational inflections: constructing London's garden squares in architectural discourse and literature
London's squares have punctuated the city since the second half of the seventeenth century. This paper considers the ways in which literature and architectural discourse have responded to them since 1850. The complex myth of space that has evolved around these built and eventually planted spaces owes as much to imaginative constructions of their qualities as it does to architectural and topographical precept and history. A key text is Steen Eiler Rasmussen's celebrated evocation of the squares from *London: the Unique City* (1934), which will be set alongside other architectural writings from the 1930s. Rasmussen, however, wasn't simply writing architectural history at this point but generating a dimension of affect. His solitary imaginings are a link to a body of literary representation. It can be argued that both sets of sources have emphasised squares' reclusive qualities, seemingly emerging from the inward focus of a series of concentric spaces with their centre a railed garden. It can be shown that where architectural writing is concerned, a normative dimension of timeless propriety also becomes embedded, which has been re-emphasised during recent rounds of restoration. In fiction, however, a strand of imaginative appropriation disrupts the idea that these are simply spaces of ordered seclusion. There is an acknowledgement that the corollary of retreat is the proposition of garden squares as a space of convergence from the wider city. In representations from Woolf to McEwan it is possible to see these spaces as sites of personal experiencing; more unsettled and unsettling than we might otherwise suppose. But this is no simple binary to be explored. Architectural writing on these spaces has its imaginative dimensions, and literature can be didactic about urban and social values. Where London's squares are concerned, the possibility of paradox is always present.

Matthew Ingleby, UCL - The Speculative Axe and the Pen: Construction as Destruction in the Victorian Novel
This paper will focus on the cultural representation of the speculative builder in London, an unprecedentedly large metropolis whose sprawl was in the nineteenth century almost entirely unregulated. From the 1840s on, an oppositional discourse to the expansion of the physical city developed, which led to the formation of modern Town Planning, the novel being a genre whose participation within this proto-Planning turn was significant. Writers such as Dickens, Collins, Hardy, Gissing, and Richard Marsh all engaged in their fiction with the 'problem' of speculative building, which, for them, at best suburbanised the countryside, and at worst, left 'aborted' ugly and uncanny construction sites dotted around the place, remnants of the latest bust in the building industry's energetic cycle. This article will concentrate on the metaphorical texture of anti-sprawl writing in the Victorian novel to examine the way writers in this period before the foundation of the discipline and institution of Planning negotiate the substantial problems and contradictions entailed in its theory and practice, assessing the covert ideological content of fictional encounters with the speculative builder, in relation to Marxian and Malthusian economics.

Writing the Architect / Writers that Build
Chair: Simon Grimble, Durham University

Barrie Bullen, University of Reading - Thomas Hardy and the Architecture of Community
Thomas Hardy was trained as an architectural draughtsman in the office of Reginald Blomfield. As a young man he was first apprenticed to John Hicks in Dorchester and on leaving Blomfield went to work for Crickmay in Weymouth. His work was almost entirely ecclesiastical restoration, though he designed and supervised the building of one house, his own, Max Gate, outside Dorchester. Architecture remained in his blood and both his novels and his poetry bear witness to a life-long preoccupation with the emotional part played by architecture in personal lives and its symbolic function in the community. *The Mayor of Casterbridge* was written while Hardy was building Max Gate and is set in Dorchester at the period of his childhood. At the time Hardy also became a member of the Dorset Archaeology and Field Club, and actively participated in reconstructing the remains of ancient Durnovaria parts of which came to life when foundations for Max Gate were being dug. In the novel the built environment of Casterbridge bears upon it the

impress of many periods: the Roman town, the medieval town and the building of the eighteenth and nineteenth centuries. Into this environment comes the figure of Michael Henchard, the eponymous hero. His rise from poverty to prosperity and back to poverty again is traced through the buildings with which he is associated; the personalities of his women, wife, mistress, and daughter are expressed through the buildings they inhabit, and his arch-rival, Donald Farfrae, by his novel ideas in construction.

Harry Charrington, University of Bath - 'We Don't Need to be so Dogmatic': Alvar Aalto, Anatole France & August Strindberg
Throughout his career, the poly-lingual Finnish architect Alvar Aalto (1898–1976) described his architecture's scope, intent and ambience through the mediation of his favourite literature. Aalto especially valued the ambiguity and generosity of certain novelists and playwrights, and contrasted his experience of their work with the more dogmatic statements of cultural theoreticians prevalent in the early to mid-20th century. In particular, Aalto cited literature in relation to the experience of the European city, as well as the task, and role, of the architect in constructing what would later come to be known as 'social space' – through the work of Henri Lefebvre. This paper will examine Aalto's readings of Anatole France and August Strindberg, and how he drew on them in his designs for the public spaces of the Finnish Second Republic, most notably in the National Pensions Institute in Helsinki (1947–56). Aalto singled out Anatole France's ironical hero, Abbé Coignard, and his suggestion of the scene of the traditional European City as a metaphor for a tradition of interdependent civic life, "a city of the poor where the workman and the prostitute will not be put to shame by the Pharisee". A conception that repudiated modernism's anti-urban bias, and which Aalto explicitly set against Jean-Jacques Rousseau's writings. Like Coignard, Aalto lauded "a prodigious leaning to doubt", and he later likened his architectural practice to August Strindberg's remarks about the need to guard art from becoming a series of individualist projects. In his 1955 lecture *Art & Technology* Aalto quoted Strindberg's dramatic poem *Trinity Sunday Night* to propose architectural design as a suggestive art, which, grounded by observation, created spatial patterns in which people could locate their commonality and be reconciled with each other – such as those that sway the users of the National Pensions Institute.

Jane Anderson, Oxford Brookes University and Colin Priest, Chelsea College of Art and Design - Fabricating Spatial Narratives for The Story Museum
The paper will encapsulate a series of enquiries into imagination and reality undertaken in 2011-12 through various forms of spatial narrative, comprising a series of design projects, a publication, *Fabrications* and an installation as part of the *Other Worlds* exhibition at The Story Museum, Oxford. The compositional potential of stories as a critical operative device to re-present space will be explored with reference to the work of architect, writer, artist and poet, John Hedjuk, and his response to what he termed the "so called real world". (Hejduk, 1985 in Linder, 2004, p.181). The Story Museum invited OB1 LIVE (Oxford Brookes University year one architecture and interior architecture students) to collaborate on a project to help them occupy their vacant building prior to refurbishment. This sparked two parallel and reciprocal journeys as both parties investigated ways to construct imaginative space and learned to express an imagined reality. Implementing stories as a tool for design, students were asked to write a flash-fictional story unfolding in the Museum's empty former telephone exchange. These stories amassed a chronicle of imagined transformation for reading space and its associated histories and the conceptual foundations for the ensuing project, named "Fabrications". This title was inspired by a dictionary definition given by John Hedjuk to his year one students of architecture where he drew attention to the unexpected etymological connection between the reality of building ("to fabricate") and the invention of a lie or a story ("to fabricate"). The subsequent prototypical environments were designed for (mis)reading with the building, superimposing serendipitous narratives. Using everyday and recycled materials Fabrications ranged from interactive shelves to hybrid chairs. The next project then jumped forward to an anticipated but more uncertain and speculative future with designs for a storytelling tower that focused on the experience of the narrative journey. Lessons learned from Hejduk's Lancaster / Hanover Masques (pictured right) will inform the translation of architectural models of these towers into an expression of narrative space, negating their physical presence to return them to their fictional state as they are exhibited in The Story Museum which also embodies this state as it awaits occupation.

Reading the Domestic Interior
Chair: Sally Bayley, University of Oxford

Antony Buxton, University of Oxford - Tales of Tables: Dickens's Use of Commensal Furnishings and Space
The purpose of this paper is to explore the way in which Dickens employs domestic household space and furnishings to articulate social relationships and tensions. This originates from a phenomenological interpretative approach (Heidegger 1927/1962, Merleau-Ponty 1945/1962), viewing all human life as fundamentally enmeshed in engagement in the environment, from which spring actions, relationships and meanings. This perspective was

developed by Bourdieu (1977, 1984) into a theory of 'practice', a conditioning habitus which provides knowledge of and ways of acting in the world. Movement through space and actions in time therefore in large part constitute who we are. In the domestic environment space is architecturally differentiated, suggesting distinctions of engagement cued by assemblages of objects. Built structures may be relatively immutable, but associations of objects are mutable, signifying variations in circumstance and intention (Rapoport 1990). This significance and mutability of objects can be employed by the novelist to articulate variable social engagement and sentiment, and in this paper it is argued is widely and effectively employed by Dickens in his novels, taking as examples the implications of commensal furnishings and space in *Our Mutual Friend*, *Great Expectations* and *A Christmas Carol* to illustrate varying aspects of social aspiration and engagement. Further, it could be argued that the relative paucity of such phenomenological content in the novels of the eighteenth century, and wealth in the novels of the nineteenth century demonstrates the way in which the later novelists were communicating in their vision and content the significant shift towards commodification in the society that they inhabited to a receptive readership, and exploring the way in which that process was fundamentally altering the experience of the material environment, social relationships and values.

Rebecca Devers, New York City College of Technology (CUNY) - Miracle Kitchens and Bachelor Pads: The Competing Narratives of Modern Spaces
In *The Poetics of Space*, Gaston Bachelard examines the ways that parts of a house can affect parts of consciousness and feeling, paving the way for discussions of the connections among modern architectural spaces and the assumed or performed identities of their habitants. In American homes (and stories about those homes) after World War II, the kitchen became a nexus of technological advancements and architecturally-reflected gender identity. For male consumers, the idealized domestic space was the bachelor pad, an area removed from the suburban home altogether. While most Americans could only dream of owning the versions of these spaces that were promoted in magazines like *Good Housekeeping* and *Playboy*, the fictions generated by these advertisements informed Americans' shared domestic consciousness. My proposed paper will examine the effects of intersecting narratives, comparing the ideal bachelor pad (according to *Playboy*) with a more realistic (and deadly) home described in a short story by Bruce Jay Friedman that *Playboy* published in 1961. A brief discussion of the relationships between advertised dream kitchens and the more realistic (though also fictional) spaces like the one in Arthur Miller's Death of a Salesman will add context. Arguing that modern architectural spaces were defined as much by narrative as by dimensions and furniture, my primary texts will include Miller; "The Killer in the TV Set" by Friedman; "Playboy's Progress," a two-page floor-plan/diagram/seduction guide; and advertisements published in Good Housekeeping around mid-century.

Amanda Leigh Davis, University of Chicago - From 'the House of Fiction' to The House of Leaves
The Portrait of a Lady, Henry James informs the reader in his well-known preface to that work, began with a character; it was around this "vivid individual," says James, that the situations, settings, and most significantly for my purposes, the "house of the novel [my emphasis]" grew ("Preface"). While James's novels famously represent a line of literary production that strives for psychological realism, for a form that would truly capture the "interior" of a fully developed and complex character, what concerns me in this preface is his insistence that an equally developed domestic structure, a square house with many windows "had to be put up round [his] young woman while she stood there in perfect isolation [my emphasis]" (location 261). That insistence, coupled with James's claim that Isabel Archer simultaneously provided the "kernel" of Portrait "to which all the usual elements of a 'subject,' certainly of a setting, were to need to be super added" (ibid. 171) is the basis for my argument that James's preface diverges from critical narratives about the "interior turn" of modernism—and even from the oft-noted effects of the novel itself—in its emphasis on superficial details and in its identification of subjectivity as a structural epiphenomenon of character. My paper will pull apart the structure of the metaphorical composition story in "The House of Fiction," as it moves between novel as house and house as character setting. Its movements deeply embed Isabel within the house of fiction, but also embed that house within Isabel: the novel's structure—its plot—says James, provides "the single small corner-stone" for building Isabel's subjectivity even as, paradoxically, the "sense" of her character was the "corner-stone" for the novel as a whole (ibid. 261). What James does in his complicated preface is transpose the character's innermost qualities onto superficial structures: plot, setting, and metaphorically to domestic architecture. Simultaneously, the "square and spacious house" that is the actual shelter represented within the novel's interior is the basis for James's terming his novel a "house of fiction" whose many windows frame views out onto the "scene of human affairs" (ibid. 216). My paper, then, will argue that James's architecture-inducing character and novel-inducing architecture provide grounds for rethinking literary-architectural terms like transparency, interiority, and surface, but more importantly, that they may provide a necessary foundation for identifying a counter-archive to the "interior turn" works of twentieth-century and modernist literature. My presentation will end with an experimental trajectory for this counter-narrative, one which takes the intersections between architectural and literary structures as the underlying thread connecting such seemingly antipodal works as "The House of Fiction" at the beginning of the 20th century and Mark Danielewski's *House of Leaves* at its close.

Form, Representation and Poetry
Chair: Julie Taylor, University of Oxford

Greg Thomas, University of Edinburgh - The Tower of Babel: Concrete Poetry in England and Scotland, 1962-1967
This paper will focus on the use of architectural forms and analogies in the work produced by English and Scottish poets in response to concrete poetry. Concrete poetry was a style and movement formed simultaneously in Brazil and Germany in the 1950s, geared towards foregrounding the visual and physical characteristics of written verse, taking its cue from concrete art and constructivism, as well as certain genealogies of modernist literature. Although it has always solicited a reasonably healthy critical response, the nuances and significance of its reception by English and Scottish poets – including Edwin Morgan, Ian Hamilton Finlay, Dom. Sylvester Houédard, John Furnival – from 1962 onwards, is still a relatively understudied topic, except through indirect, often sceptical references in critiques of the better known amongst them, particularly Finlay. This paper will introduce the very different aesthetic – and ethical – sensibilities through which these and other UK poets responded to and transformed the ideals of international concrete poetry, focusing on their use of architectural or architectonic forms, and analogies of architectural construction in the creation of poetry. Its chronological remit reflects the headiest days of concrete poetry construction in the UK, from its reception via a letter to the Times Literary Supplement by the Portuguese poet E.M. de Melo e Castro in May 1962 to 1967, the year of Stephen Bann's *Concrete Poetry: An International Anthology*, the first and arguably most important anthology of concrete poetry produced in the UK. 1967 also saw the celebration of concrete poetry at the Brighton Festival, featuring poems set on stainless steel plaques, flags, bus-window streamers, plexiglass columns and 30 foot sea bound floats. This exhibition, which will partly serve as a fulcrum for analysis, perhaps represented the most consummate attempt in the UK to realise one of the foundational aims of the international concrete movement: to renew poetry's 'organic function in society' by integrating it into the time and space of modern urban experience (Eugen Gomringer, 'From Line to Constellation', 67).

Susan Jaret McKinstry, Carleton College, MN - 'More a Poem Than a House': The Crafts of William Morris and Dante Gabriel Rossetti
Pre-Raphaelite artists William Morris and Dante Gabriel Rossetti shared a belief that all arts – verbal, visual, fine, applied, and practical – were united, and I want to explore their aesthetic perspective in two seemingly unrelated examples: Morris's architectural treasure Red House and Dante Gabriel Rossetti's drawing for the introductory "Sonnet" to his poem collection, *The House of Life*. What does it mean to build a poem, or write a house? The Pre-Raphaelites combined visual and verbal arts in painting, poetry, book design and illustration, architecture, tile, textile and furniture design. This insistence on combining diverse arts into one unified object is perhaps best demonstrated by Morris's "palace of art," Red House in Bexleyheath, Kent, designed and built by Morris and his friend, the architect Philip Webb, in 1859. Decorated by Morris, Webb, and their circle of Pre-Raphaelite friends, the house utilized interwoven words and images on the windows, walls, ceilings and cabinetry, and the completed house was described by Rossetti as "more a poem than a house." That description is telling. Architecture transforms the line of the architect's plans into the line of the completed building, thereby literally and materially creating a single art and object, and Morris's Red House exemplifies that unity. Dante Rossetti's *The House of Life*, like Red House, was constructed over time, and – like Red House – was never completed. Rossetti's hand-drawn design for the introductory sonnet draws together, in a single frame, the lines of drawing and writing, images and words, and indeed architecture (the word "stanza" means room in Italian). To inhabit a "palace of art" and have art frame *The House of Life* seems a dream realized and evidence of the success of Morris and Rossetti's ambitious goals for art.

Yasmine Shamma, University of Oxford - Inner Outer Space in New York School Poetry
My paper will address the way New York School poetry registers inner and outer spaces within stanzas. "Is there room in the room that you room in?" Ted Berrigan writes, subverting John Donne's call to "build in sonnets pretty rooms", while also offering the sense of living outside of rooms. So too, Ron Padgett, Berrigan's longtime friend and Second Generation New York School peer, confesses: "... I'm not crazy about the emptiness of outer space. I have to live / here, with finite life and inner space." So New York School poetry frequently explores a tension between inner and outer spaces within their poems, ultimately creating an inner-outer space within their sentimental though public poetry. My paper will lean on urban and spatial theory to attribute the unconventional constitution of these poems to the unconventional domestic constructions these poets inhabited. Through a close examination of Ted Berrigan and Ron Padgett's poems, it becomes possible to consider that New York School poetry has form, and that this form is particular in its responsiveness to the built environment--taking the outside and reformulating it within and on the page.

Shifting Modernisms: Spaces of Transition
Chair: Terri Mullholland, University of Oxford

Sarah McGaughey, Dickinson College, PA - Architectural Aesthetics and the Modern Novel: Reading and the Experience of Space
The literature of Modernism appears within a public and disciplinary context of intense discussion about the future of architecture. Architectural theory and building construction dominate the press and the landscape of Europe with, for example, new forms of working-class and middle-class housing, the move towards skyscrapers and the increased use of glass and metal, and a shift in the debate from style to new living forms. Recent studies in architectural history have begun to trace the history of Modern architecture to the work of nineteenth-century aesthetic theorists, such as Heinrich Wöfflin, August Schmarsow, Robert Vischer, and Wilhelm Worringer. These art historians introduce the concept of *Einfühlung* (empathy) into architectural discourse and shift architectural attention to the movement of physical and projected bodies in space. Following the work of Henri Lebvre, I consider the role in which literature plays in this modern production of space. Located within physical structures and the emergence of industrial capitalism, literature allows readers to experience new spaces physically without leaving their homes. To explore the significance of this experience, I employ Michel De Certeau and Pierre Bourdieu's concepts of "strategy" and "habitus" to the everyday reading experience as ways to create new forms of spatial experience. In my paper, I will interrogate the architectural spaces and experiences of novels in order to better understand the modern novel as a spatial construction with cultural and social implications. To do so, I will look at both normative and disruptive experiences of space in the literature of the early twentieth century in the works of such authors as Franz Kafka, Rainer Maria Rilke, John Dos Passos, Hans Fallada, Hermann Broch, and Alfred Döblin. The reading experience, I will argue, provides opportunities to explore a projected physical engagement with both regulated and experimental spaces of emerging architectural environments.

Rebecca Roberts-Hughes, King's College London and Policy Manager RIBA - Writing the Realm of Eroticism: Bernard Tschumi's Architectural Theory and Anaïs Nin's House of Incest
Architect Bernard Tschumi said that "The unfolding of events in a literary context inevitably suggests parallels to the unfolding of events in architecture." He posited a relationship between literature and architecture and used it to interrogate what he termed the disjunction at the heart of architecture. But Tschumi also claimed that "Architecture has the same status, the same function, and the same meaning as eroticism." Tschumi's exploration of eroticism is derived from the philosophy of Georges Bataille, who claimed that eroticism is an experience which breaks down our ordinary structures of daily life; it is an irrational and luxurious transgression. Words and grammar structure our experience into something intelligible and communicable, and our built environment is the physical structure our bodies inhabit and act within. This relationship interested both Tschumi and Bataille. But if language and architecture are structures we use to format our experiences, what happens if we want – or need – to transgress these structures? My paper will consider this question from the perspective of architect Tschumi and novelist Anaïs Nin, and how their practices relate to one another. In *House of Incest* Nin chose to write about eroticism in a descriptive prose poem that creates an imaginary house within its pages. Drawing on Bataille's definition of eroticism, we understand that to write the erotic is to face the need to communicate the incommunicable, a radical otherness that is the underside of human experience. Nin's response was to design it, build it from words, and above all – to inhabit it. Examining Bataille's eroticism and Tschumi's notion of architecture as disjunction, this paper will discuss the latter's assertion that architects can learn from the practices of writers. It will then examine the relationship between architecture and literature from the reverse position through a reading of Anaïs Nin's *House of Incest*. I will conclude this paper by using Nin's writing to interrogate Tschumi's assumptions and consider the extent to which architecture has the same status and function as eroticism, or the same structure as literature.

Emma Short, Newcastle University - 'This Improbable Place': The Hotel in Modernist Literature
Located somewhere in between the city and the home, the hotel has been largely overlooked in favour of these other, more dominant spaces of modernity. Not-quite-public and yet not-quite private, the hotel exists in a liminal sphere. In its transience, it is a not too distant relation of those other modern spaces such as the train station, airport and waiting room, and yet is decidedly more private than these 'doorsteps, docks and platforms' that exist in between one destination and another (Bowen, 1935). Its complex liminality, and its resistance to being confined as either public or private, marks the hotel as a space that offers crucial insight into the shifting tensions and ideologies of modernity. As a space that exists in between locations, the hotel is a space in which we can explore the histories of those marginalised subjects of modernity, those who do not belong or are excluded from the more dominant spaces of the public and private. In this paper, I chart the ways in which the hotel functions in the narratives of modernist writers, and demonstrate how authors use the hotel to think through the societal and cultural upheavals of modernity, focussing particularly on the way in which women writers such as Rhys, Bowen and Mansfield employ the

liminal space of the hotel to challenge gendered distinctions of the public and private. Following Andrew Thacker's emphasis on the 'movement *between* […] spaces' in modernism (2003), and Charles Burdett and Derek Duncan's definition of modernism as 'a metropolitan art of diaspora […] produced in the wake of waves of migration and displacement' (2002), this paper locates the hotel as central to a new understanding of modernism, one which undermines the dominance of the metropolis and the home, and which redefines it as an art of liminality.

Glass Houses: Utopias / Dystopias
Chair: Tim Abrahams, Writer

Neal Shasore, University of Oxford - Establishment Architecture in the Interwar Period and the Dystopian Imagination
The proposal for this paper is drawn from my doctoral research on 'Establishment Architecture' of the interwar period. That is to say, a strand of architecture that borrowed some of the familiar forms of Modernism, but which also balanced this with an air of traditionalism, employing historicist styles too. A central question in my research is 'How and what did architecture mean during the interwar period?'. In order to attempt to answer such a question, it is crucial to understand how architecture and the built environment were represented in contemporary, non-specialist, non-architectural media, such as literature. Many of the period's monuments and protagonists have occupied a peculiar place in the popular imagination – Charles Holden's Senate Houses in Bloomsbury and Giles Gilbert Scott's Cambridge University Library are two such examples. They have been accused of looking and feeling fascistic, having similar form to the architecture of the three totalitarian regimes of the interwar period in Germany, Italy and Soviet Russia. My short paper would argue that this view was partly formed and cemented by the invocation of these types of monuments in dystopian literature of the same period. My paper would focus on the two-best known examples of this literature, *Brave New World* and *Nineteen Eighty-Four.* Orwell's satire of the conformity of capitalist society in the latter certainly picks up on the kinds of institutions and architects that were working together during the period. Both texts use architecture as a means of scene-setting. *Brave New World*'s opening, 'A squat grey building of only thirty-four storeys' conjures up precisely the kind of monumentality and perceived dullness of this Establishment architecture. *Nineteen Eighty-Four* and its presentation of the Ministries (in particular the Ministry of Truth, 'an enormous pyramidal structure of glittering white concrete, soaring up, terrace after terrace, three hundred metres in the air', inspired directly by Holden's Senate House) also evokes some of the tropes of many landmark public monuments. The nexus of utopian/dystopian discourse and architecture is normally centred on avant-garde practice and Modernism. This paper will propose that non-Modernist, *moderne*, architecture could also stir the literary imagination. These scene-setting buildings were familiar, drawn from contemporary experience of the built environment, but at the same time alien – they felt futuristic and formally slightly awkward for their time, which is why they were picked up by a dystopian, pessimistic sensibility in contemporary literature.

Rachael Stanley, University of Nottingham - Naturalism and the Tower Block
Functional. Brutalist. Progressive. These are some the key characteristics of urban architecture in post-war Britain. How can literature reflect these motifs and find a way to relate the experience of living in this kind of surrounding? If Realism is the closest literature can come to a 'functional' aesthetic, it is little wonder that failed to engage with the architecture of the tower block. For this, we have to turn to J.G. Ballard's *High-Rise*, a novel whose narrative has been constructed as meticulously as the building it describes. But if *High-Rise* is not a Realist novel, what is it? Ballard seems to have created the archetypical Naturalist story, with the tower block's steady descent into entropy, characters unable to transcend their circumstances (in this case, their statuses as defined by the floor level they inhabit) and the irrepressible base urges of the characters driving the progression of the narrative. Phillipe Hamon has discussed the ways in which architecture in Naturalist novels tends to manipulate characters whilst simultaneously soliciting the author's attention. Is Naturalism then the obvious genre of the tower block, reflecting the effect it has on its inhabitants and the neutralizing tone it forces the writer to adopt? Do the genre's formulaic limitations partly account for the absence of any literature addressing what life is like in these streets in the sky? Can a genre that seemed to have died at the end of the nineteenth century, possibly provide the vernacular for the experience of living at the end of the twentieth? These are the questions prompted by Ballard in his study of the psychology of the tower block that I will be attempting to answer.

Nathaniel R. Walker, Brown University - Building Expectation Architecture and Utopian Literature in the Age of Industry
It has long been argued that the construction of the Crystal Palace in 1851 marked a kind of starting point for Modernist architecture. Historical dogma dictates that materials and aesthetic qualities which had previously been associated with mere country greenhouses were first linked with notions of science, modernity, and above all *progress* when that iron–and–glass cathedral of industry rose amid the picturesque rambles of Hyde Park as a

pragmatic and "honest" answer to the pressing problems of cost, schedule, and architectural program. To support this view, architectural historians have asserted that the Crystal Palace had no real precedent in the clean, clear world of architectural practice. They have been correct. These historians have neglected, however, to consult another, perhaps less clean and clear world, where very real precedent for the Crystal Palace does exist: utopian literature. In the utopian imaginings of Robert Owen, for example, iron–and–glass botanical halls had already been enlisted as the symbolic community centers of a new industrial socialist world order as early as 1826. In 1840, Etienne Cabet published an account of an industrial urban paradise in which whole boulevards were encased by shimmering glass. Indeed, the incomplete history of the Crystal Palace is but one example of the problems that plague the histories of modern architecture as a result of historians' inadequate treatment of the incredibly rich and indisputably influential world of architectural design found in "speculative" writing. In the late–nineteenth century, mutual influence between page and blueprint reached a sustained crescendo, creating a now–forgotten environment of popular discourse in which the architectural predictions of authors such as Edward Bellamy and H.G. Wells were consulted, debated, and even illustrated alongside those of practicing architects. In the imaginations of both designers and the general public, literature played a crucial role in building expectation for how future cities and landscapes could, and indeed should, be shaped.

Mapping the City
Chair: Will Viney, Writer and editor

Claudine Gélinas-Faucher, McGill University - Contested Cities, Contested Buildings: Politics and Architecture in Keith Henderson's The Restoration
This paper argues that David Harvey's writings on the dialectical relationship between built forms and social processes offer a new way to look at the representation of linguistic and cultural tensions in Montreal in Anglo-Quebec fiction, specifically in Keith Henderson's novel The Restoration (1987). In "Contested Cities," Harvey writes that we must abandon the view of the city as a mere container in which contestations are acted out in favour of the idea that "it is, in itself, a set of conflictual heterogeneous processes which are producing spatio-temporalities as well as producing things, structures and permanencies in ways which constrain the nature of the social process" (231). Set in the weeks leading up to the first referendum on the sovereignty of Quebec in 1980, The Restoration illustrates this "dialectic relationship between process and thing" (232). Henderson's novel follows Gilbert Rollins, an anglophone doctoral student attempting to write an architectural history of Montreal, as he discovers that the (fictive) Mercer-Granville building situated downtown contains the foundations of the (real) Couvent des Récollets, one of the rare architectural artefacts of the French régime. Although he is opposed to the separation of Quebec, Gilbert finds himself battling anglo-capitalist interests and associating with Quebec nationalists in an attempt to bring city officials to classify the building as a cultural property. The destruction of the building by arson, immediately following the results of the referendum, both precipitates the company's move to Ontario and, significantly, leaves the French foundations untouched. In Henderson's novel, the Mercer Granville building is thus not merely a symbol of the tensions surrounding the referendum, not merely an architectural palimpsest of two cultures; rather, it is a "thing" both shaped by and actively involved in shaping the social, political, and economical forces at work in Montreal.

Angeliki Sioli, McGill University School of Architecture - The Urban Landscape of the Modern European Streets
"We are mainly indebted to writers of fiction for our more intimate knowledge of contemporary urban life."
Robert Park, *The City: suggestions for the investigation of human behavior in the urban environment* (1915)
Engaging the modern city's vivid and socially meaningful space of its streets, this paper focuses on five characteristic European streets depicted by compelling novels of the beginning of the 20th century and examines how literature can map qualities of the urban landscape that speak about the character of the city, its atmospheres and its architecture. The novels that provide the context are *Ulysses*, *Mrs Dalloway*, *Last Night in Paris*, *Berlin Alexanderplatz* and *Petersburg* all published in the 1920s and partaking from the characteristics of the 'peripatetic' literary sub-genre (Barta), as their narratives unfold along with the heroes' wanderings in the city; which is treated as the predominant figure of the plot. A thorough look at the narrow bridge of Grafton Street and its architecture (Dublin), the vivid Victoria Street which gets spatially transformed by the sound of the Big Ben clock (London), the Avenue des Champs-Elysée populated with unique night smells (Paris), the chaotic and anonymous space of Alexanderstraße (Berlin), and the grandiose and foggy Nevskii Prospect (Saint-Petersburg), reveals a European urban character that is usually overlooked by the traditional means of architectural representation and that only literature can capture. Written at a time when modern architects, fascinated by mechanization, were designing rational functionalistic future cities in which "the car would abolish the human street" (for example, in Le Corbusier's *Ville Radieuse*, 1924), such literary descriptions can enrich our understanding of street space not in terms of efficient circulation, but as emotionally charged places of communication, addressing the inhabitants' active participation. Taking the position that modernity is always in flux and therefore observations remain valid in our days (Paz), this paper discloses how literature sensed

and foregrounded 'another spatiality' of the urban fabric, one that 21st century societies and their architecture are now starting to valorize.

Thomas Kohlwein, Vienna University of Technology - Architecture, Literature and the Neighborhood
Writing about cities and neighborhoods often includes descriptions of architecture with the aim to create settings and communicate feelings and images. These descriptions play an important role in the formation of local identities, as literature draws attention to features of the built environment to a wider public. The genre of travel companions guiding the literary explorer through the world's cities is only one of the results of this phenomenon. But literature is also of great significance for the public discourse about architecture and can as well be part of architectural research. In this paper a method of literary walking for architects is developed for systematically reading places with emphasis on how architecture and literature shape local identity. Writing that relates to architecture and the urban fabric is put in a comparative perspective by exploring literature research about the neighborhoods of Brooklyn, New York, Kreuzberg, Berlin, Galata/Karaköy, Istanbul and Kings Cross, Sydney. To compare collected writings, literary maps of these neighborhoods including mentioned spots are created. These spots are grouped by elements such as building styles, landmarks, streets and other features in the urban fabric and discussed with regard to the narratives they carry. The collected findings are (1) used to establish a vocabulary of architecture elements and urban patterns in literature that can be used by architects as part of their research on the building culture of certain areas and (2) to explore the following questions: What is the impact of literature on the perception of architecture by locals and visitors alike? How can a combination of interpreting architecture and literature act as a strategy for understanding social realities? How is the work of both the architect and the writer a manifestation of these realities?

Pen and Ink: Representing the Built Environment
Chair: Douglas Murphy, Writer

Fiona Curran, Slade School of Fine Art - Where Planes Intersect: The Function of the Oblique in J.G.Ballard and Paul Virilio
This paper will consider the spatial strategies developed in Paul Virilio's early architectural writings from the 1960s and J.G.Ballard's novel *The Atrocity Exhibition* (1970). Focusing on Virilio's research for Bunker Archeology and its influence on the 'theory of the oblique' that was developed with Claude Parent (as the Architecture Principe group), I will explore their challenge to Euclidean geometry and static space. Resisting the dominance of horizontal and vertical planes, Virilio and Parent developed an alternative architecture of "disequilibrium and motive instability" characterised by inclines and curves and embodying a space of movement and flows. I will link these ideas to Ballard's theory of the 'death of affect' introduced in his short story 'Tolerances of the Human Face' in 1969 and later reprinted as a chapter in his condensed novel, *The Atrocity Exhibition* (1970). From its foundations in military architecture and surveillance, Virilio's theoretical framework developed a 'war model' that linked the expansion of capitalism with the military and technological reorganisation (and domination) of space to a loss of physical and material engagement with everyday lived experience. In a similar fashion, Ballard responded to the colonisation of space by advertising, mass media and the newly evolving communication networks, arguing that a numbing of sensation and emotion were being produced by an over-saturation of images and information. *The Atrocity Exhibition* mimics this process in its spatial tactics of fragmentation and de-classification of different language systems. The result is a fractured collage of stimuli that resist coherence and disrupt any sense of linear or chronological flow. The thinking through of spatial models in relation to the effects of an increasingly technologized environment and a media saturated, 'post-emotional' society resonates throughout Virilio and Ballard's works. I intend therefore to explore their textual architectures and the adoption of the 'oblique' as a spatial strategy.

David Short, University of Nottingham - Spatial Narratives - From Perec & Aragon to Plan & Perspective
Studio Unit 4, at the Department of Architecture & Built Environment, the University of Nottingham, has worked for a number of years through studying and converting written language into speculative drawings. Of longstanding interest to the Unit have been Paris Peasant and the short play L'Armoire a glace un beau soir by Louis Aragon and Species of Spaces and Other Pieces by Georges Perec. More recently the Perec works: 'Life: A User's Manual', 'A Void' and 'An Attempt at Exhausting a Place in Paris' have been introduced as starting points for investigating and reading the contemporary city. By studying the material content and writing techniques used by the authors, architectural meaning, strategies and observations are established. In particular, with Aragon, threshold and in between spaces are important and become places of useful conjecture. Aragon's surrealist tendencies allow him to speculate between the real and the fictitious. With Perec the technique, observations and meanings in the writings become useful frameworks. Space is a doubt according to Perec. These interests form lines of enquiries that are studied, researched and then interpreted and translated into the architectural language of drawing. The content and technique in the drawing relates directly to the author and to the essential ideas of the translation. Drawings become unique readings

of the city; the text of the city explored 'sectionally' and spatially. Through this process narratives are developed into the reality of architectural projects. It is vital that these drawings, as the texts, remain in the realm of the duality between reality and imagination. The drawings in themselves become places of conjecture and speculation and consequentially hold great richness and a sense of potency. They set particular and peculiar touchstones from which architectural propositions follow.

Julian Ferraro, University of Liverpool - Simulacra and Simulation: Seth's Dominion City
The famous opening of chapter eleven of *Jane Eyre* offers a self-conscious encapsulation of the strange accommodation of three-dimensional space within the textual framework of formal realism: 'A new chapter in a novel is something like a new scene in a play; and when I draw up the curtain this time, reader, you must fancy you see a room in the George Inn at Millcote, with such large figured papering on the walls as inn rooms have … '. The textual worlds created by comics provide their readers with a further level of simulation – a two-dimensional, visual representation of both space and time. This paper focuses on the work of the cartoonist Seth (Gregory Gallant) – the highly acclaimed creator of the 'picture novella' *It's a Good Life If You Don't Weaken* – who has added further dimensions to the liminal imaginative space of comics by his creation of three-dimensional architectural models of the significant buildings of a fictional town. Photographs of these are then incorporated into his texts to provide substantial, memorialising simulacra of the pictorial originals, which are often subject to decay or destruction as time passes within the narrative itself. In this way, Seth's 'Dominion City' becomes not only the setting for a growing number of institutions, characters and stories, both discrete and interconnected, but also a repository for, and embodiment of, the author's nostalgic longing for a past time and place of his own creation, subject to his own control. Drawing in particular on Fredric Jameson's ideas about 'representation' and 'representability', and Jean Baudrillard's theories of simulacra and simulation, the paper examines the ways in which Seth's ongoing multi-media, literary-architectural project creates and combines history, memory and story.

Modernism: Literature and Architecture
Chair: Rebecca Beasley, University of Oxford

Scott Freer, University of Leicester and David Fensome, Independent Scholar - Evelyn Waugh's *Brideshead Revisited* (1945): Architecture and the Modernist Epiphany
   'I had been there before [....] when sun-lit stone and shadow seem[ed] all to proclaim the glory of God'
Evelyn Waugh's *Brideshead Revisited: The Sacred and Profane Memories of Captain Charles Ryder* is one of the great architecture novels of the twentieth century. The established critical view is that Waugh idealises the country house of the Flyte family as a symbol of lost values to counter the muscular functionalism of modernity. Charles Ryder's reconnection to God occurs through experiencing the regimented advance of modern town planning into the countryside. However, even though the first edition of the novel makes an explicit connection between the bucolic, the country house and the 'glory of god, we argue a modernist epiphany shapes both the novel's temporal structure and theological intentions. Ryder revisits Brideshead as a memory, one that initiates the closing epiphany when he is moved by the work and design of 'ancient builders' that is illuminated through the ruination of modernity. The central architectural metaphor, as we argue, that underlies the obverse trajectory of Ryder's spiritual growth in an architectural environ of cultural decline, derives from literary modernism, such as T. S. Eliot's *The Waste Land*: 'London Bridge is falling down falling down falling down'. Prior to writing *Brideshead Revisited*, Waugh at times offered sceptical satirical view of country house values and this is reflected in that Ryder is converted following Brideshead's demise. By considering Waugh's intricate views on architecture in his essays, articles and travel writings, this paper will argue that, rather than simply embodying an 'iconic tradition' of aesthetic tastes and cultural continuity, the 'great house' reflects a less straightforward veneration of Brideshead's role in the religious conversion of Charles Ryder.

R. John Williams, Yale University - Frank Lloyd Wright and the Oriental Machines of Modernity
The night before Frank Lloyd Wright delivered what would eventually become the most famous speech of his career at the Chicago Hull House in 1901, a group of women gathered there to discuss the industrial horrors of the city's sweatshop factories and what the Arts and Crafts movement could do to counter them. One of the women, Eleanor Smith, presented a song entitled 'Sweatshop', whose child narrator lamented, 'The roaring of the wheels has filled my ears, the clashing and the clamor shut me in'. It was humanity against the machine, as it had been for the past decade in Chicago. When Wright arrived the next evening, the title of his talk, 'The Art and Craft of the Machine' seemed like an oxymoron. Indeed, for most members of the Hull House, 'of' should have been 'verses'. By contrast, Wright argued that recent innovations in machine culture offered architecture the chance to take back what literature had stolen from it. In this paper, I show that by reframing what Victor Hugo had seen as a liberating, democratic force (the printing press's dislocation of architecture as the primary site of artistic genius), Wright

imagined Hugo's argument against the aesthetic gaudiness of post-renaissance French architecture as a possibility--or rather, as a prophecy--that an 'architect of genius' would appear in the twentieth century. But not just any Western genius. What Wright continually implied was that in order to finally 'master the machines' of Western modernity and return architecture to its rightful place, what was needed was a whole series of 'Oriental' practices (both in his guru-cultivating status at Taliesin and in his frequent use of Asian aesthetic forms in his work). Only by turning to the East (or, rather, the somehow innately Oriental values of Wright himself) could the West finally overcome the stifling culture that had existed since the arrival of mechanical print.

Paul Haacke, University of California, Berkeley - John Dos Passos and the Tragedy of Architecture
When Henry James attempted to confront the architectural development of downtown Manhattan in his 1904 essay *The American Scene*, he adopted the perspective of Trinity Church as a "tragic case" of a new modern world in which we find "new landmarks crushing the old quite as violent children stamp on snails and caterpillars." James was one of the first to consider how the overshadowing of churches by skyscrapers came to symbolize not only the secularization of metropolitan culture, but also its commercialization. As later critics would increasingly come to argue, the "tragedy" of metropolitan modernism was not simply due to any apparent loss of religious centrality in lived experience of the built environment, but rather to the capitalist rise of "creative destruction" over all other aspects of social life. In this paper, I build off of James' early observation about the "tragic case" of Trinity Church, as well as what Charles Jencks has called "the tragic view of architecture" in his major study of Le Corbusier and what Theodore Dreiser called "Tragic America" in his book of that name, in order to examine how the idea of tragedy helped inform John Dos Passos' Manhattan Transfer and USA trilogy, arguably the most ambitious attempts to represent the transformation of American society, urban space and visual culture from the Gilded Age to the Great Depression. Drawing from architectural writings by Louis Sullivan, Frank Lloyd Wright, Le Corbusier, and Lewis Mumford as well as literary theories of Walter Benjamin and Mikhail Bakhtin, I consider how Dos Passos used techniques of montage, estrangement, heteroglossia and chronotopes in order to critique the rise and fall of metropolitan modernist culture in relation to tragic ideas of catastrophe, hubris, pathos, and empathy as well as economic ideas of capital accumulation and creative destruction. In this way, I show how Dos Passos not only envisioned the modern writer as an "architect of history," in his oft-quoted turn-of-phrase, but also how he envisioned architecture and history in terms of tragedy.

Building Stories / Translating Spaces
Chair: Matthew Reynolds, University of Oxford

Rosa Ainley, Writer / Artist - The View from the Threshold: Writing the House at 2 Ennerdale Drive
This presentation investigates textual and architectural spaces, examining the divide between writing the building and constructing the story. *2 Ennerdale Drive: unauthorised biography* (Zer0 Press 2011) is a memoir of a house built in the 1920s' wave of speculative suburban development. The book analyses the everyday lived experience of housing design through the prism of family narrative, disturbing the boundaries of the imaginary and the real. It sets up and explores architectural narrative and its place in the construction of social, political and personal histories. Observations on the architectural and social history of suburban development of the period are intercut with personal histories. In the process, another version of memoir is created, using strategies and tropes of family history and novel. The book employs a variation on Gaston Bachelard's 'topoanalysis', 'the systematic psychological study of the sites of our intimate lives'. As exemplified in the book, my practice might be described as existing in the interstices between fields of architecture and literature, critical and creative writing, irrigating territorialised borders between proximate subjects. I am engaged in creating or revealing what I call interstitial spaces – those that cross or allow the crossing of borders, which are in-between categories. To paraphrase Rosi Braidotti, the theorising of fictions and the fictionalising of theory has delivered me to this point of exploring non/fictions – blurring the distinctions between the two. The transitional and the speculative are subject and methodology in that the work proceeds through an exploration of the architectonics of writing: the structure, processes and materials employed become part of the subject. The presentation will consist of readings foregrounding representations of threshold space with critical reflection on the writing process. It aims to contribute to a commentary on the ways in which writers construct spatial narratives about public and private space.

Siân Thomas, Poet - 'The city [...] knows only departures': How Calvino Taught Me to Build Poems
> With cities, it is as with dreams: everything imaginable can be dreamed, but even the most unexpected dream is a rebus that conceals a desire or, its reverse, a fear. Cities, like dreams, are made of desire and fears, even if the thread of their discourse is secret […] everything conceals something else' (Calvino 1974: 37-8)

This paper will explore how, after hearing a friend read a few excerpts from Italo Calvino's *Invisible Cities*, I developed a sequence of poems featuring peculiar poetic houses. Reflecting upon themes of story-telling and translation in Calvino's work, I argue that, in reading aloud fragments of *Invisible Cities*, my friend played Marco Polo, the 'inarticulate informer' (Calvino: 32) to my Kublai Khan. The poet becomes both dreamer and builder, and as in Calvino's dream cities where 'everything conceals something else', I will consider why I responded to the book as I did, layering memories of my childhood and present-day homes onto the poems: 'piece by piece, the perfect city, made of fragments mixed with the rest' (Calvino: 147). The textual spaces I created from these fragments of architectural memories evoke Gaston Bachelard's assertion in *The Poetics of Space* that 'the house is a world in itself' (Bachelard 1958: 37). In building my poetic houses, I created pieces that interweave and leave traces on one another, so that all my houses are really one house, just as Calvino's cities are really one city.

Edward Hollis, University of Edinburgh - Narrative Structures, Building Stories
The Secret Lives of Buildings was published in 2009. The book, written by the author of this paper, was written as anthology of well-known folk tales about well known buildings from the ruination of the Parthenon to the fall of the Berlin Wall into sacred relics after 1989, and the re-imagination of Venice in a Las Vegas Casino in 2000. On the one hand, *The Secret Lives of Buildings* followed a well-trodden path. There is nothing new in writing stories about buildings; and it is news to no-one that buildings tell stories; but *The Secret Lives of Buildings* was also an experiment. The author was trained in architecture; and the structure of each of the stories it contained was designed from an architect's point of view. Like folk tales, buildings pass from generation to generation, transformed and preserved with each retelling. *The Secret Lives of Buildings* adopted this narrative form of the folk tale, drawing on misremembered fable as much as proven historical fact to narrate how successive generations imposed their own meanings on the structures handed to them by their ancestors. Secondly, each story was designed so that its structure, excavated from beneath the surface of the   narrative, could be drawn, as the plan, section, and elevation of the building whose fate it narrated. In this way, both building and story partake of a common narrative structure that is, at root, spatial. This paper is an exercise in reflection. This paper will examine the process of the writing of *The Secret Lives of Buildings*, setting the construction of one of its narratives in its critical context, and asking the question: how can something as inflexible as language describe something as protean as a building?

Architectural Fictions
Chair: Ayla Lepine, The Courtauld Institute of Art

Claire Jamieson, Royal College of Art - Architectural Fiction and Fictional Architecture: Towards a Theory and Typology of Architectural Fiction
The use of fictional strategies of speculation and narrativity in architecture have gained new relevance as the current economic climate gives greater importance to cultural and strategic innovation in design, as well as shifting attention towards content and away from appearance. Architecture can build possible fictional worlds in ways that mirror techniques and strategies of world building employed by literary fiction. Architectural fiction describes a way of working with fictional techniques that explores the potentialities of how we may inhabit the earth, our cities and our buildings, both now and in the future. This paper will present research which helps develop a thorough and critical understanding of modes of practice within architecture, literature and design that blend techniques from literary and narrative theory to imagine or speculate on fictional worlds whose subject is the built environment. The paper will present a definition of architectural fiction, borrowing from established theories of fictionality in literary theory – positioning architectural fiction within a broader continuum of contemporary narrative media. The research draws and builds upon work done by Marie-Laure Ryan in the field of transmedial narratology to form the basis of a theory of architectural fictionality for the first time. A taxonomy of architectural fiction will be presented, establishing its scope and breadth and indicating how this will develop into a comprehensive theory of architectural fictionality. The research draws on the work of contemporary architects including C.J. Lim, Nic Clear, Nigel Coates, Pedro Gadanho, Liam Young and other emerging practitioners, as well as those using fiction as a tool to explore space and design in other disciplines such as Janice Kerbel in fine art, Tony Dunne and Fiona Raby in interaction design, curators Grzegorz Piatek and Jaroslaw Trybus, critic and academic Jane Rendell, and writers of experimental architectural fiction such as Brian Dillon and Tom McCarthy.

Lisa Mullen, Birkbeck, University of London - 'The end of all our exploring': Ambulatory Misreadings at the Festival of Britain
This paper will examine the dialogue between spatial texts and textual space at the South Bank Exhibition of the Festival of Britain in 1951. Despite being conceived and described as a narrative exhibition with a clear story to tell about a communal culture and national character, first hand accounts of those who experienced this space show that the site's programmatic system was disrupted by the very presence of its visitors, who ignored the guidebook's

mapped and sanctioned symbolic regime and created their own ambulatory 'misreadings' on the ground. I will argue that this semantic breakdown was essential and inevitable; it was written into the experience through the very contingency and ephemerality of the space and the fictivity and playfulness inherent to its festive liminality. The paper will bring together the South Bank's spaces and texts to investigate the parallels between the fictivity of a temporary play-space and the ludic aspect of literary space-time. I will consider the refusal of the South Bank visitors to follow the exhibition's script in the light of the treatment of signs, maps and literary texts on the site. In particular I will examine the literary references quoted and embodied in the Lion and Unicorn pavilion, which celebrated British eccentricity and cultural achievements. The works featured in and on this building range from Lewis Carroll to the Bible, Shakespeare's *The Tempest*, Shelley's 'Song of Apollo' and TS Eliot's *Four Quartets*, and I will examine their different typographical treatments and the way they were recontextualised and remediated as spectacle within the festival space. Finally, the implied canonical status of these texts will be considered in the light of the exhibition's architectural ambivalence towards Modernism and modernity, and the paper will also question how a counter-Modernist suspicion of intellectual elitism might shed light on popular conceptions of British culture in the post-war period.

Jennifer Johnson, University of Oxford - 'Thought behind form': W.R. Lethaby and Virginia Woolf
Architecture, wrote the architect and theorist, W.R. Lethaby, in his 1892 book *Architecture, Mysticism and Myth*, 'is the synthesis of the fine arts, the commune of all the crafts. As the pigments are but the vehicle of painting, so is building but the vehicle of architecture, which is the thought behind form, embodied and realised for the purpose of its manifestation and transmission. Architecture, then, interpenetrates building, not for satisfaction of the simple needs of the body, but the complex ones of the intellect.' According to Lethaby, writes Deborah Van Der Plaat, architecture must 'give representation to both the 'known' – rational observations of the phenomenal world – and the 'imagined' – subjective inventions of the artisan or architect.' This paper will consider Lethaby's concept of architecture as a useful approach to consider architecture and interiors in the writings of Virginia Woolf. I will argue that Woolf's use of architecture concurs with Lethaby's late Victorian treatise, rather than with the modernism of Roger Fry, who was undoubtedly an influence on her work. Fry (who disliked Lethaby's ideas) sought an aesthetic that dealt with the imaginative life, and with the aesthetic experience generated by the manipulation of plastic form. Much of Woolf's work may be understood in these terms, or as part of a discourse with Fry's terms, but I will suggest that where buildings, rooms, and architectural structures are introduced in her writing they often stand *as buildings*; as rationally observed concrete objects that represent the world outside the perception and experience of her characters or narrative, but which are also vehicles of thought used to represent psychological moments in the life of the characters or the development of the narrative. This paper will outline Lethaby's thought and, in offering an interpretation of instances of architecture in Woolf through Lethaby's scheme, will hopefully suggest that to use Lethaby is to see Woolf's use of architecture as a synthesis of intellectual complexities.