

Creative Resistance: Architecture, Art, Writing, a Life...

Tuesday 4 July, 9.30 – 20.00

Institute of Advanced Studies, UCL

IAS Common Ground, Ground Floor, South Wing, Wilkins Building, London WC1E 6BT

Participants Biographies and Abstracts

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Edwina Attlee

Edwina Attlee is a writer and researcher. She holds a PhD, taken with the London Consortium, examining the practice of place and cultural history of the launderette, the sleeper train, the greasy spoon, the fire escape and the postcard. She is a teaching fellow at the Bartlett, UCL and a lecturer at the Cass Faculty of Art, Architecture and Design (LMU). Her pamphlet *the cream* was published by clinic in 2016.

Many Hands, or the Oil Rig and the Opera

Developed from research into the 'servantless house' this reading will look at the 'mortar-like' relationship between certain architectural forms and the men and women staffed to serve them.

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Emma Cheatle

Emma Cheatle is postdoctoral researcher at Newcastle University, UK, writing a creative-critical history of maternity spaces: *The Architecture of Lying-in: Building Maternal Materialism, 1680–1880*. Emma's research explores works of architecture and art as material and spatial sites of cultural and social history. She combines different forms of text – fictional and theoretical – drawing and audio to 'reconstruct' the past lives of buildings in the present. Awarded a 2014 RIBA President's Award for Outstanding PhD Thesis, her PhD is now published as the book: *Part-Architecture: The Maison de Verre, Duchamp, Domesticity and Desire in 1930s Paris* (Routledge, 2017).

Part-Architecture: The Maison de Verre, Duchamp, Domesticity and Desire in 1930s Paris

This book is an examination of the *Maison de Verre* (Pierre Chareau, Paris, 1928–32) through the artwork, the *Large Glass* (Marcel Duchamp, Paris, New York, 1915–23). Aligning the two works materially and conceptually, I challenge existing descriptions of them and provide new socio-spatial accounts to reframe their historical significance. I do so through a method I call 'part-architecture', developed from the psychoanalytic theory of object-relations. Part-architecture is an original architectural production which combines critical and creative operations to understand and recover the past lives of buildings. The book has three central chapters structured around the materials glass, dust and air, where glass signifies looking, dust the discarded past, and air the activation of invisible registers. With the different modes of research – from history/theory and creative writing, to drawing and audio-works – brought to bear on each other, the chapters offer three overlapping yet distinct analyses of the *Maison de Verre* and the *Large Glass*' objects, protagonists, spatial occupations and interactions, as exemplars of the changing social and sexual mores of 1930s Paris.

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Hélène Frichot

Dr Hélène Frichot is Associate Professor and Docent in the School of Architecture and the Built Environment, KTH, Stockholm. She is the director of the research division Critical Studies in Architecture. With her colleagues, she recently convened the 13th international AHRA (Architectural Humanities Research Association) conference, with the title *Architecture and Feminisms: Ecologies, Economies, Technologies* (see architecturefeminsims.org), now forthcoming as a collection of essays with Routledge (November 2017).

Exhausting the Exhausted: Ficto-critical Approaches to Creative Resistance (It's better to be a glaneuse than a flaneuse)

Ficto-criticism combines techniques of fiction and critical theory with the aim of challenging assumptions about our contemporary social and political milieus. Although fiction is never obliged to be faithful to reality, when combined with the emancipatory potential of criticism it holds the power to disrupt habitual ways of seeing and acting amidst our

everyday lives, a large part of which are composed of the material and ecological relations of our constructed worlds, or 'environment-worlds'. This lecture examines the background and methodology of ficto-criticism with the aim of deploying it as a concept-tool of creative resistance within architecture. As a ficto-critical speculative gesture, it further re-introduces the aesthetic figure of the *glaneur/glaneuse*, to counter the conceptually and materially exhausted figure of the *flaneur/flaneuse*.

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Sepideh Karami

Sepideh Karami is an architect and researcher currently undertaking PhD research at KTH School of Architecture, Stockholm in Critical Studies. Her PhD thesis is focused on the idea of *Interruption* and *Dissident Architecture* that she develops through writing practices and critical fiction as a practice of politically making architectural spaces. She graduated from Iran University of Science and Technology with an M.A. in Architecture in 2001. Since graduation, she has been committed to teaching, research and practice. In 2010, she achieved her second masters in "Design for Sustainable Development" at Chalmers University, Sweden and in mid-2010 she started to work as a guest researcher at Umeå School of Architecture.

Writing Dissident Architecture

Writing architecture is not to write about architecture, but to write it, to *make* it. It does not represent the existing stories, but *interrupts* them with new ones. *Writing dissident architecture* is a *political act of space making* that situates the act of writing in specific political sites, and thereby enables dissidence by creating a stealth language that circumvents the oppressive power. The dissidents who are the characters of such a mode of writing perform their political acts by adopting fictional identities. Fiction is the home to dissidents. They transform the existing architectural sites by critically inhabiting them.

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Rebecca Loewen

Rebecca Loewen is a PhD student in Architectural Design at the Bartlett School of Architecture, UCL and a practicing architect in Winnipeg, Canada. She is a former Akademie Schloss Solitude architecture fellow whose work in film and architecture has been exhibited in France, Germany, Canada and the UK. She currently teaches First Year Design Studio at the Bartlett, UCL. She holds a BA in French Studies and an MArch from the University of Manitoba. rebeccaloewen.ca

Near to a Still: Slideshow to Isolate an Inframince tests the possibility of chronicling fine indirect perceptions of architecture by closely following an architectural subject through documentary description. Text is read aloud to accompany an analogue slideshow. Each piece of text describes as plainly as possible the surface of a wall from the inside while its corresponding slide presents that same wall from without. In the performance of the slideshow, spaces are explored — between subject and documentary, two- and three-dimensionality, straightness and tangency, the existing and the proposed — within which multiple fictions, inhabitations or translations may occur.

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Thandi Loewenson

Thandi is an architectural designer and PhD researcher working between London, Lusaka and Harare. Her research is exploring the impact of resource extraction and recycling on Lusaka, and how designing and performing urban fictions can create spaces for critiquing and, at turns, promoting current practices in the city.

A sermon

This piece of writing-in-progress is the first monologue of a performance which explores how a community of waste-pickers in Mailo respond to a seismic shock. Writing through semi- and sur- reality and using fictional characters in a fictional city as a mask, I aim to explore how referencing and augmenting observed conditions of resource exploitation and reuse in Lusaka can create possibilities for cognitive breaks within the performers and audiences of their surroundings. Through disrupting the perception of a city, I explore how fiction can allow people to reflect on, and begin to contest, the perceived and imposed limitations and possibilities of their lived realities.

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Martina Marchiniak

Martyna is currently completing her MArch course at the Bartlett. She has been working at the intersection of film and architecture. In the past, she has worked for the London-based MSA, Tomas Saraceno and collaborated with the Berlin-based Raumlabor. She is interested in architectural narratives and architecture as translation of and influence on mental states. Her most recent work has been trying to explore the idea of architecture as a character. Her main objective is to speculate on and create provocative spaces and objects that are full of character and often wilfully questioning the delineation of kitsch.

The Marienbad Palace as the Sadist

My short performance and screening is a result of the findings of my recently completed thesis entitled 'The Marienbad Palace as the Sadist' in which I attempted to understand how the palace in Alain Resnais' 'Last year in Marienbad' could be considered a third character in the ambiguous love story of the main protagonists – A and X. I tried to understand what features of the place could result in it being considered an embodied being with its own agenda and (ultimately sadistic) motivations. The performance and the screening will make my findings and the idea of the architecture as character more apparent and speculate on how the idea of architectural characters could become a part of a wider architectural design strategy.

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Povilas Marozas

Povilas Marozas is a landscape architect and a researcher. He studied architecture at Vilnius Geriminas' Technical University, Lithuania and architectural history at the Bartlett School of Architecture, UCL. Since 2012 Povilas has been working as a landscape architect in London where he is currently part of Periscope Landscape and Architecture Studio. Povilas' research centres on the complex relationship between architecture and photography.

Photographic Life of Architecture: Postmodernist Treasure

With my writing, I attempt to respond and take a position in relation to the postmodernist building that has been recently demolished in Vilnius, Lithuania. I also intend to relate to the local architectural community who was desperately trying to stop this, the conflict that unfolded and different mediums and contexts within which it developed. By drawing on the works of Donna Haraway, Irit Rogoff, Jane Rendell and Ariella Azoulay, I write in relation to the few images of the building taken by a couple of local architects during the protest event that took place in March 2016, while adopting different voices and testing different forms and formats of the text.

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Sally O'Reilly

Sally O'Reilly writes for performance, page and video. Recent projects include the novel *Crude* (Eros Press, 2016), the libretto for the opera *The Virtues of Things* (Royal Opera, Aldeburgh Music, Opera North, 2015), a monograph on Mark Wallinger (Tate Publishing, 2015) and *The Body in Contemporary Art* (Thames & Hudson, 2009). She was writer in residence at the Whitechapel Art Gallery (2010–11) and at Modern Art Oxford (2016); producer and co-writer of *The Last of the Red Wine*, a radio sitcom set in the art world (ICA, London, 2011), and co-editor of *Implicosphere* (2003–8), an interdisciplinary broadsheet.

Public Address System on the 12:50 from Common Ground

Public Address System on the 12:50 from Common Ground tests how a spoken-word performance might count among its materials the social forms that comprise the site in which it is performed. The piece inflects the generic markers of the academic symposium, such as rhetoric, lucidity and directionality, with those of a dislocated space: the railway. Intent and expectation are considered as objects to which any public address relates, and throwing the voice as a critical act that perturbs their settled arrangement.

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Justy Phillips and Margaret Woodward

A Published Event is the collaborative art practice of Justy Phillips and Margaret Woodward. Their practice of speculative eventing is driven by chance encounter,

constructed situations and the shared authorship of lived experience. A Published Event is a cut that releases and absorbs, leaks and floods, in relations of body, duration and event. Their work uses language – written, spoken and performed – to test thresholds of human experience. They make relational artworks through book-works, installations, and live performances of written works that seek to expand and experiment the interface between acts of making and making-public (publishing).

Through their research-led practice of speculative eventing, they seek to expand and experiment the interface between acts of making and making-public. Crossing a number of creative fields, their practice is grounded in a deep engagement with people, place and time. Using language – written, spoken and performed – they test thresholds of more-than-human experience. They publish situations from the intangible and often unknowable forces that come to compose each one of us, differently. Their most recent work focusses on the *fictiōnella* – a multi-dimensional publishing of lived experience. They are long term participants in the cultural ecology of Tasmania. They currently hold positions on the boards of Contemporary Art Tasmania (Justy) and Creative Island (Margaret). A graduate of the Royal College of Art (1999), London, Justy Phillips has a PhD from RMIT University (2015) and is currently an Adjunct Lecturer at the Tasmanian College of the Arts, University of Tasmania. Margaret Woodward is Associate Professor of Design at Charles Sturt University and holds a PhD from Curtin University (2009). Their collaborative, experimental practice has been published widely in Australia, Europe and Canada. www.apublishedevent.net

Lost Rocks (2017–21), a collaborative slow-publishing fictiōnella

Lost Rocks (2017–21) is a long-term curatorial and collaborative writing, publishing and performance *fictiōnella*. Spanning process philosophy, geology, *fictiō*-critical writing and public art, *Lost Rocks (2017– 21)* is a library of forty books, publishing four books, twice yearly. *Lost Rocks (2017–21)* is an accumulative event of mineralogical, metaphysical and metallurgical telling, activated by A Published Event and re-composed by forty contemporary artists.

In 2015, A Published Event found a discarded ‘rock board’ salvaged from a public waste management site in Tasmania. Once an immaculate, geological specimen display board, this taxonomy of lost rocks now has forty of its fifty-six rocks missing. A Published Event has embarked on a process of replacing the missing rocks, not with geological specimens, but with *fictiōnellas* – a hybrid performing of ‘*fictiō*’, (to make-with) and the literary novella. Over the next five years A Published Event are commissioning forty artists to each select a specific ‘lost’ rock and re-compose its absence with a *fictiōnella*.

A Published Event invites *fictiōneering* as a bringing into language the living experience of the event. By activating *fictiō*, the Latin root of fiction (making-with rather than making-up), a practice of *fictiōneering* becomes both a relation-producing movement and an active and ongoing, processual publishing of everyday life. Where *fictiōneering* is a bringing into language the living experience of the event, the *fictiōnella* is its proliferating relation.

The *fictiōnella*, a conjunctive meeting of ‘*fictiō*’ and ‘*novella*’, extends the making force of *fictiō* with the *novella*’s unique form of telling. Originating in Italy during the Middle Ages, the term ‘*novella*’, from the Italian word ‘*novelle*’ (meaning new or news) brought the public oration of country life to the cities. To this day, through its commonly published short story form, the essence of the *novella* continues to be made felt in the *telling*. A Published Event contemporize the act of telling – replacing it with the act of *publishing* (making-public), enabling a new sphere of relations to take hold.

Unlike the *novella*, the *fictiōnella* should not be misunderstood as form. It is always more-than *an* object, a printed book, a voice, a moving body, *an* assemblage of labels and rocks. These are merely the visibles – perishings of that ‘which gives itself to be perceived while always being more that what is perceived’ (Deleuze and Guattari 2004: 290). This is the *fictiōnella*’s imperceptible hold. The *fictiōnella* might come to compose each one of us, differently. Imperceptibly at first. Perhaps without our knowing. Just a feeling that something has happened. Is happening. Over and over, the same question: ‘What happened? Whatever could have happened?’ (Deleuze and Guattari 2004: 212).

In this presentation, A Published Event will expand their concept of the *fictiōnella* through the speculative eventing of *Lost Rocks (2017–21)*.

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Joanne Preston

Joanne works at Sarah Wigglesworth Architects on the design of housing, schools and cultural spaces. Her work towards her MA in Architectural History and Theory at the Bartlett looks at the themes of materiality, place and wellbeing in relation to home. Joanne's experience in practice has focused on protecting London's social housing and public realm. At the public realm consultancy 'Publica' Joanne worked with a team delivering the Barbican and Golden Lane Area Strategy for the City of London. At Peter Barber Architects she contributed to award winning social housing projects. Here she was responsible for producing a theoretical social housing model for the controversial Mount Pleasant site in London, which won the Turkish Ceramics Grand Award for Architecture in the 2015 Royal Academy Summer Exhibition.

Talking Quilts: textural translations between London and West Yorkshire

Talking Quilts began with the closure of Red House, a 17th-century clothier's house turned museum, that stands in the Spennings Valley area of West Yorkshire—the place where I grew up and the rest of my family still live. In 2016, significant cuts to cultural funding forced Kirklees Council to decommission three historic house museums, which recounted the region's incredibly rich and diverse textile heritage. On visiting family in this part of the country, it is not uncommon for the conversation to shift quickly towards similar stories of local economic decline and the diminishing civic realm. Blighted by the loss of their predominant industry in the late 1960s and more recently the Government's program of austerity, the ex-textile producing towns of West Yorkshire are today regarded as some of the worst deprived in the UK. Here communities live in the shadow of crumbling mills and feel forgotten by those who govern from Westminster. On reflection then, it should have come as no surprise to me when this community expressed their disaffection with the neoliberal status quo by voting 'leave' in the EU Referendum. Set in the tumultuous wake of this result, Talking Quilts explores the important role that these now threatened histories and cultural spaces play in forming collective meaning in working class communities, who feel left behind and marginalised.

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Jane Rendell

Jane Rendell's work crosses architecture, art, feminism, history and psychoanalysis. She has introduced 'critical spatial practice' and 'site-writing' through her authored books: *The Architecture of Psychoanalysis* (2017), *Site-Writing* (2010), *Art and Architecture* (2006), and *The Pursuit of Pleasure* (2002). Co-edited collections include: *Critical Architecture* (2007), *Spatial Imagination* (2005), *The Unknown City* (2001), *Intersections* (2000), *Gender, Space, Architecture* (1999) and *Strangely Familiar* (1995); and new publications: 'Giving an Account of Oneself, Architecturally', *Journal of Visual Culture*; *Silver* (2017), a fictionella for *Lost Rocks* curated by Justy Phillips & Margaret Woodward; and with Michal Murawski, *Reactivating the Social Condenser*, a co-edited special issue of *The Journal of Architecture* (2017). Jane is Professor of Architecture & Art at the Bartlett School of Architecture, UCL, where she is Director of History & Theory. www.janerendell.co.uk/

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Nigel Simpkins

Nigel Simpkins is a designer and educator who trained and practiced in interior design and architecture in London, Manchester and Sydney. Through his own museum design practice, he became interested in the power of objects and spaces to tell stories, and following completion of a Masters in Architectural History became fascinated by processes of change in interiors, and the extent to which interior space is a production of the user. He heads the Design: Culture and Society programme and lecture in Interior Design at The University of Central Lancashire.

From a List of Parts Required

I am interested in our relationships with the object world; how we use objects, and how objects become absorbed into who we are. My writing combines fragments of personal experience and memory, interwoven with collective histories around the suburban dwelling, construction toys, textiles, film and microsurgery. My aim in juxtaposing these different voices is to consider how the edges of body, object and space might reveal the porous nature of boundaries; interior-exterior, mind-body, private-public. Elements of text,

images and objects, are collapsed and reconstructed through free association, as a way to liberate thinking about the interior.

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Deborah Stevenson

Deborah Stevenson is an artist and writer whose practice explores our conflicted relationship with the urban landscape and its buildings. Drawing on the writings of Walter Benjamin and Henri Lefebvre, her work interrogates the notion of architecture as an archive of memory. Deborah observes the capacity of architecture to embrace, subordinate and exclude and considers the veiled power structures which underpin it. Wearing binaural microphones and equipped with notebook and camera, she takes extended walks through cities, absorbing the soundscape, recording the atmosphere; gleaning fragments of other people's lives. She produces multi-media installations including text, sound, image and artist's books.

Waterloo and City [Private Thoughts in Public Spaces]

Waterloo and City is a reflection on my years as an 'outsider' spent commuting into the City of London Insurance Market. The work is an immersive multi-media installation comprising a series of four photo-illustrated artist's books accompanied by evocative field recordings overlaid with voice narration.

Individual soundtracks, delivered through headphones, are intended to envelope seated participants into interior worlds, whilst an unrelenting scenography of the morning and evening City commute plays out on facing screens.

Narrated in voices alternately autobiographic, analytic and poetic, the books also incorporate appropriated text from a wide range of literature which informed the project.

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Rosa-Johan Uddoh

Rosa-Johan Uddoh is an artist living and working in London. The aim of Rosa's artistic practice is to reach maximum self-esteem. She works mainly through performance, ceramics and collage on themes of spatial agency, colonial memory and radical self-love. She studied Architecture (BA) at Cambridge University, worked at Sam Jacob Studio and is currently studying MA Fine Art Media at the Slade School of Fine Art. She is a Sarabande Foundation Scholar and has just won The Red Mansion Art Prize.

The Serve

In *The Serve*, I tell the story of the world-famous tennis players, Venus and Serena Williams. Fiction and reality become as blurred as the ball hurtling off Venus' double-handed backhand, then captured, 'slo-mo'-ed, analysed and replayed. The mainstream, American-dream myth of 'The Williams Sisters' continues to have a profound impact on my life and the lives of my black female contemporaries, despite best attempts at cynicism. I aim to embrace, resist and appropriate this affect through storytelling, and the holding of ceramic objects that physically and spatially locate and gather stories of gender, race and body.

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Leyla Williams

Leyla Williams is an MSc Urban Studies student based in the Department of Geography at UCL. She is interested in the relationship between public and private life in urban space, and in her postgraduate studies has been researching how literary and psychological conceptions of the urban can be brought together with geographical theory to understand cities. She has a BSc in Psychology from the University of Birmingham, and has worked in Open Access publishing and academic public engagement initiatives in London and New York since 2011.

In the Park

In the Park is a situated excavation of memories with women from my childhood, adolescence, and adult life in a local London park. Through prose and poetry I seek to reveal how public parks allow for the development of relationships between women, enable private and public life to intertwine, and unpick the conventional scholarly apparatus within which students usually write. This site-writing is also an exercise in how to

put the autobiographical subject into language; writing the self is a process of accommodation and conflict, and I attempt to write a figure of relation contextualised by the myriad selves running through my narratives.

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Lili Zarzycki

Lili is currently doing an MA in architectural history at the Bartlett, UCL. She has a BA in architecture from Oxford Brookes and lives and works in London.

fifteen ways to cross the desert

fifteen ways to cross the desert is an array of voices from a single author, each a response to Donald Judd's *15 untitled works in concrete*. This work figures the critical text as a physical crossing, as a traverse performable from any distance. A collection of tangled, interlocking itineraries, each originating from a different position, *fifteen ways* works against the dominance of linearity in narrative, accepting plurality in positionality, and rhapsody in and with the theoretical.