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## From architectural history to spatial writing<sup>1</sup>

*Jane Rendell*

I started out as an architectural designer and came later to architectural history. From there I moved into teaching art and writing art criticism. More recently I have returned to architecture, and to history, but my journey through art changed me and the way I write architectural history. This essay tracks the transformation in my own architectural history writing as a microcosm of a larger shift, a change in the role of critical theory in practising architectural history. It locates architectural history in an interdisciplinary context, between history, theory and practice, and argues that architectural history can no longer only be understood as a form of research that locates the researcher as a disinterested observer. Rather, drawing on the work of post-structuralist feminist theory, I demonstrate how architectural history is a spatialized practice, a mode of writing, which constructs, and is constructed by, the changing position of the author. This is not so much an essay then, as an outline of an approach, my changing approach to the practice of architectural history.

### **Interdisciplinarity**

The term interdisciplinarity is often used interchangeably with multidisciplinary, but I understand the terms to mean quite different things: multidisciplinary research to refer to a way of working where a number of disciplines are present but maintain their own distinct identities; interdisciplinary research where individuals operate at the edge of, and between, disciplines and in so doing question the ways in which they usually work. In exploring questions of method or process that discussions of inter-disciplinarity inevitably bring to the fore, Julia Kristeva has argued for the construction of 'a diagonal axis':

Interdisciplinarity is always a site where expressions of resistance are latent. Many academics are locked within the specificity of their field: that is a fact . . . the first obstacle is often linked to individual competence, coupled

with a tendency to jealously protect one's own domain. Specialists are often too protective of their own prerogatives, do not actually work with other colleagues, and therefore do not teach their students to construct a diagonal axis in their methodology.<sup>2</sup>

Engaging with this diagonal axis demands that we call into question what we normally take for granted, that we question our methodologies, the ways we do things, and our terminologies, what we call what we do. The construction of 'a diagonal axis' is necessarily a difficult business. Kristeva's 'anxiety of interdisciplinarity' refers to problems we encounter when we question the disciplines we identify with. And Homi Bhabha has described the encounter between disciplines as an 'ambivalent movement between pedagogical and performative address'.<sup>3</sup> It is precisely for this reason that I am a passionate advocate for interdisciplinary research, because such work is often a transformational experience, combining critical engagement with the emergence of new forms of knowledge.

Much of my research has involved working as part of a multidisciplinary team. In *Strangely Familiar: Narratives of Architecture in the City*, an exhibition, symposium and catalogue, the working group included architects, graphic designers, film makers and multimedia artists. Our response to an invitation to curate and design an architectural exhibition was to reject the notion of architectural history written only by architectural historians, consisting of boards on walls describing the work of famous architects. Instead we invited academics from disciplines outside architecture to provide a short narrative about a specific place in a city and an object related to that place. Each interpretative stance revealed a place that was 'strangely familiar', familiar because certain aspects were already known, strange because they were being revealed in new ways. For *The Unknown City*, the book that followed *Strangely Familiar*, we invited practitioners from art, film and architecture, as well as theorists from geography, cultural studies and architectural and art theory, to comment on the relationship between how designers make and how occupants experience the city.<sup>4</sup>

The edited book offers a good site for developing interdisciplinary debates. The process involves identifying a new area of study, often located at the meeting point between previously distinct and separate areas of thought. This was the case for *Gender, Space, Architecture: An Interdisciplinary Introduction*, a collection of seminal texts that examined the relationship between feminist theory and architectural space, and *InterSections: Architectural Histories and Critical Theories*, a set of specially commissioned essays, where each author was asked to address the relationship between critical theory and architectural history in their own work.<sup>5</sup> In the introduction to *InterSections*, 'From Chamber to Transformer: Epistemological Challenges and Tendencies in the Intersection of Architectural Histories and Critical Theories', Iain Borden and I set out to conceptualize the various different methodologies adopted by authors in negotiating the relationship between critical theory and

architectural history. We saw these as nine approaches: Theory as Object of Study, New Architectures, Framing Questions, Critical History, Interdisciplinary Debates, Disclosing Methodology, Self-Reflexivity, and Re-engagement with Theory and Praxis

For me, theory, specifically critical theory, is what demands and also allows the historian to make explicit their interpretative agenda. The term 'theory' is often understood to refer to modes of enquiry in science, either through induction, the inference of scientific laws or theories from observational evidence, or deduction, a process of reasoning from the general overarching theory to the particular. Critical theory however does not aim to prove a hypothesis nor to prescribe a particular methodology, instead it offers in a myriad of ways self-reflective modes of thought that seek to change the world: 'A critical theory, then, is a reflective theory which gives agents a kind of knowledge inherently productive of enlightenment and emancipation.'<sup>6</sup> The term is usually used to refer to the writings of those of the Frankfurt School; however, I extend the term to include the work of later theorists, post-structuralists, feminists and others, whose thinking is also self-critical and desirous of social change. For me, this kind of theoretical work provides a chance to reflect upon what is there but also to imagine something different, to question and transform rather than describe and affirm.

Critical theory itself is instructive in offering many different ways of considering practice, and the relationship between theory and practice. Binary systems operate around models of sameness, A and not-A, rather than difference, A and B. It is in dialectical thinking, the art of clarifying ideas through discussion, or the exposure of contradiction through debate, where we find a movement between two. Where Georg Wilhelm Friedrich Hegel's dialectic took the form of thesis, anti-thesis and synthesis, and emphasized the direction of movement from spirit to matter, Karl Marx's historical materialism turned Hegelian dialectics on its head, starting from material circumstances and moving to ideational concept.<sup>7</sup> Jacques Derrida's deconstruction is also a critique of binary logic; his writing questions the terms of binary distinctions and puts into play deferrals and differences, which instead suggest undecidability and slippage of meaning.<sup>8</sup> The radical move deconstruction offers in this direction is to think in twos, to think 'both/and' rather than 'either/or'.

But it seems that, of all critical theorists, the work of Gilles Deleuze and Felix Guattari has, in recent years, offered the most seductive way of negotiating the relationship between theory and practice. Their appeal is in no small part due, I suspect, to their way of writing, where thinking operates as a mode of practice. Through 'figures' or 'models' such as the rhizome, the assemblage and the abstract machine, Deleuze and Guattari offer an attempt to go beyond dialectics and deconstruction, providing instead possibilities for imagining spatial relationships between two in terms of 'beside' and 'next to'.<sup>9</sup>

In a fascinating conversation between Deleuze and Michel Foucault that took place in 1972, Deleuze revealed much more directly a 'new relation between theory and practice'. Rather than understanding practice as a consequence of or the inspiration for theory, Deleuze suggests that the 'new relationships appear more fragmentary and partial'.<sup>10</sup> He discusses this process most clearly in terms of 'relays':

Practice is a set of relays from one theoretical point to another, and theory is a relay from one practice to another. No theory can develop without eventually encountering a wall, and practice is necessary for piercing this wall.<sup>11</sup>

Although the notion of relays at first appears symmetrical, the suggestion that theory needs practice to pierce the wall it encounters is not accompanied by a similar such statement on what practice might need. This may well be because, for Deleuze, theory is 'not for itself':

A theory is exactly like a box of tools. It has nothing to do with the signifier. It must be useful. It must function. And not for itself. If no one uses it, beginning with the theoretician himself (who then ceases to be a theoretician), then the theory is worthless or the moment is inappropriate.<sup>12</sup>

It is this proactive and inventive aspect to Deleuze, his thinking about what theory can do, that lends itself most to practice, and perhaps here comes close to Marx's term praxis, an action or activity that produces and changes the world. Praxis is what brings theory and practice together into transformative action. In their edited collection, *The Point of Theory*, Mieke Bal and Inge E. Boer put forward a useful way of considering the relationship, that theory is a way of 'thinking through the relations between areas' and 'a way of interacting with objects':<sup>13</sup>

'Theory' only makes sense as an attitude; otherwise the generalization of the very concept of 'theory' is pointless. Part of that attitude is the endorsement of interdisciplinarity, of the need to think through the relations between areas where a specific theory can be productive, and of the need to think philosophically about even the most practical theoretical concepts, so-called 'tools'.<sup>14</sup>

My own individual research has investigated the relationship between feminist theory and architectural history, examining the ways in which feminist theory questions the methods of architectural historical enquiry, the subjects and objects we choose to study and the ways in which we study them. In my pursuit of historical knowledge, to understand architecture and gender in early nineteenth-century London, two texts seduced me, one a feminist

polemic, the other an urban narrative from the 1820s.<sup>15</sup> These two created an intersection, a dialectical site of methodological struggle, where alternating questions of theoretical and historical knowledge were raised.

The first time I read the French feminist psychoanalyst and philosopher Luce Irigaray's essay 'Women on the Market'<sup>16</sup> I was inspired. Irigaray's text was a critical and poetic expression of the anger I felt about women's oppression. Her writing fired me as it has many others. For me, 'Women on the Market' served as a political manifesto, a source of creative inspiration and a theoretical tool-kit. I read it in the park, on the bus, in bed. The more I read Irigaray, the more I felt I knew about the way in which space was gendered in nineteenth-century London. Yet I had not looked at a single piece of primary evidence.

Starting with Marx's critique of commodity capitalism, Irigaray argues that women can also be understood as commodities in patriarchal exchange. In Irigaray's version of patriarchy, men and women are distinguished from each other through their relationship to property and space: men own property/women are property; men own and occupy spaces and women/women are space. Irigaray's work suggested to me a way of thinking about the gendering of space that was dynamic, where the spatial patterns composed between men and women as they occupy space, both materially and metaphorically, could be considered choreographies of connection and separation, screening and displaying, moving and containing.

I discovered Irigaray through passion, but, as I read, a more distanced and abstracted stance emerged. Irigaray's 'theory' told back to me what I already knew, but in a different language, one which seemed to speak objectively rather than subjectively. Unlike my own, her voice held weight within academia, and so could reasonably influence the way I knew and understood events in the past, the way I did history. Before I had looked at any primary documents, Irigaray allowed me to speculate – in theory – about the gendering of architectural space in early nineteenth-century London.

The second text that held my attention was Pierce Egan's *Life in London* (1820–1), an example of an early nineteenth-century ramble.<sup>17</sup> In the early nineteenth century rambling was defined as the pursuit of pleasure, specifically sexual pleasure.<sup>18</sup> In *The Pursuit of Pleasure* I looked briefly at the cartography of the ramble in London overall and then focused on a particular part of the ramble, London's St James's, an area bounded by Pall Mall, Piccadilly, St James's Street and the Haymarket.<sup>19</sup> Represented as the most elite upper-class or, more precisely, aristocratic neighbourhood in London, and, from the late eighteenth century onwards, a predominantly masculine district, St James's offered a highly specific urban site through which to explore ideas of gender and space.<sup>20</sup> My investigation took me to a number of architectural spaces – streets, clubs, assembly rooms, opera houses and theatres – all places of upper-class leisure.

Methodologically, the sites of ramble, the activity of rambling and figures such as the Rambler provided me with new objects of study for architectural

history through which I could develop alternative theoretical models for organizing historical enquiry and architectural analysis. I argued that typically architectural history had dealt with form, style, physical modification and spatial typology, but, if we considered the production, reproduction and representation of urban space through rambling, then we could create a new conceptual and physical map of the city, placing urban locations in temporal and sequential relations. In search of pleasure, in constant motion, rambling represented the city as multiple sites of desire, redefining architecture as the space of related social and gendered interactions rather than as a series of isolated and static objects.

My pursuit of pleasure worked in two directions, from the theoretical to the historical and from the historical to the theoretical, from Irigaray's 'Women on the Market' to 1820s London, and from *Life in London* to the gendering of architectural space through rambling. Irigaray's theoretical work suggested to me that the discipline of architectural history should be extended to consider the gendered and spatial relations of movement and vision; *Life in London* in particular, and rambling texts in general, allowed me to situate and explore some of these broader theoretical issues in more specific terms.

### Spatial writing

But let us not generalize the relationship between theory and practice; each historical moment and specific context offers a different set of conditions for making connections between them, and each historian adopts their own specific angle. I trained and worked first as an architect or practitioner, and later as an historian and theorist. This greatly influences the place I occupy between theory and history. However, although I was educated first as a spatial practitioner, it was reading theory that changed my world – allowed me to know things differently.

Numerous post-structuralist and materialist feminists have argued for the positional and situated nature of knowledge. New ways of knowing and being are discussed in spatial terms – 'mapping', 'locating', 'situating', 'positioning' and 'boundaries'. Employed as critical tools, spatial metaphors constitute powerful political devices for examining the relationship between identity and place, subjectivity and positionality. *Where* I am makes a difference to what I can know and who I can be. Such feminist theories provide an account of subjects constructed in relation to others, whose knowledges are contingent and partial rather than 'all knowing'.<sup>21</sup> For example, Donna Haraway's 'situated knowledges', Jane Flax's 'standpoint theory' and Elsbeth Probyn's notion of 'locality' all use 'position' to negotiate such ongoing theoretical disputes as the essentialism/constructionism debate. In particular, Rosi Braidotti's notion of the 'nomadic subject' provides an important 'theoretical figuration for contemporary subjectivity'. The nomad describes an epistemological condition, a kind of knowingness (or unknowingness) that refuses fixity, that allows us to think between or 'as if', to articulate another reality.<sup>22</sup> My own recent

research has taken up such concerns to question the very position that the author holds in relation not only to theoretical ideas and architectural objects, but also to the materiality of writing as a critical and spatial practice.

When Jonathan Hill asked me to contribute a chapter about DIY (Do It Yourself) for a book he was editing called *Occupying Architecture*, I decided to write about a place in which I had previously lived. My co-habitant of that house, Iain Hill, had been making our living space through an unusual mode of DIY, much of which involved the removal, rather than the addition, of building elements, as well as the use of objects for purposes they had never been designed for.

On a leafy street in Clapham, minutes from the common, is a terraced house which was my home for two years. Scattered all over London, all over England, all over the world, are other homes, houses where I once lived. In some still standing, I return and revisit past lives and loves. Others have been destroyed, physically crushed in military coups, or erased from conscious memory only to be revisited in dreams.

Through its fragile structure this house physically embraced my need for transience, and it was perhaps this unhomeliness, which made it feel more like home to me than any other.<sup>23</sup>

In my previous work in architectural history, in ‘taking a position’, I had used theory to elucidate a certain approach to the definition of the site of research and the interpretation of archival material in historical methodology. I referenced theoretical texts and ideas to perhaps justify my own position. This was the first piece of writing where I referred to my life as the subject matter for theoretical reflection and where I started to experiment with different personal voices, from the experiential to the intellectual. This incorporation of the personal into the critical had different kinds of effect depending on the reader. Other academics and artist friends loved the piece – they liked it because I was so ‘present’ in the work. But my retelling of events had disturbed two important people in my personal life. My mother was upset by my description of this house, as ‘more like home to me than any other’ and my description rendered the house unrecognizable to Iain Hill.

The responses I received made me aware that words do not mean the same thing for writer and reader and raised many questions about storytelling. While the subject matter and subjective stance of a personal story may upset and destabilize the objective tone of academic writing, as was my intention, the presentation of such events was uncomfortable for those involved in the story. Unlike the fiction writer, who may use friends and family in novels, but who provides a disguise through a character, my writing offered nowhere to hide. Although I was writing about the transitory nature of a house in which I once lived and the questionable DIY of my housemate, I was not simply recounting a series of events in my life, I was doing so in order to question the authorial position of the architect and the permanence

of architecture assumed by the profession. So, here, the telling of a personal story is a critical act. This piece of writing, architectural theory as others have called it, is the first of what I have now come to call my 'confessional constructions'.

Mieke Bal has pointed out that the story a person remembers is not identical to the one that happened, but that it is the 'discrepancy' itself that becomes the dramatic act.<sup>24</sup> And, for bell hooks, it is the lack of distinction between 'fact and interpretation of fact' in our remembering of the past that has influenced her own thinking about autobiography:

Audre Lourde – introduced to readers the concept of biomythography to encourage a move away from the notion of autobiography as an exact accounting of life. Encouraging readers to see dreams and fantasies as part of the material we use to invent the self.<sup>25</sup>

Having read this commentary on Lourde by hooks, I misremembered Lourde's term 'biomythography' as 'biomorphology', or in my mind 'the shape a life takes', reflecting my interest in autobiography as a kind of spatial writing.

At the BookArtBookShop in London, artist Brigid McLeer curated the outside wall for a number of years. As part of 'LLAW', she asked me to write a 'page' that would be pasted to that wall for a month. Initially I wanted to research the history of the construction of the building and insert a text that suggested connections between the material construction of the wall and the ways in which we make our own edges as people. But Brigid made it clear to me that, as a curator, she was less interested in the physical construction of the text and more concerned with the ways in which I might explore my own position as the subject of my own writing. How would the public placing of the 'page' on the wall influence what I might write?

Through discussion with Brigid a new way of working emerged that changed my understanding of the possibilities for the layout of the text on the page and my place within it. A confession was interwoven with reflections upon what it means to confess. I placed the footnotes down the side of the page, numbered from bottom to top, to read upwards as one builds a wall. These contained architectural specifications by an architect friend, Deborah Millar, about how to construct walls and openings that touched upon my own interest in how the 'confessional construction' was both a revealing and a masking of the self. I had previously considered autobiographical writing to be a process of revelation, one that uncovered the truth beneath. Uncovering for me involved being prepared to lose or at least question authorial control. But, once a story is repeated, I discovered, the fear dissipates and the confessional voice reclaims an authorial position.

The way a writer positions herself in her writing is architectural and has implications for the way in which the writer meets the reader. Certain forms of writing make walls, others create meeting points; some stories close down

possibilities for discussion, while others invite participation. Italo Calvino has explored the relationship the writer has to his/her writing in terms of his/her position inside and/or outside a text,<sup>26</sup> as well as the places writers occupy in terms of their different identities as subjects or 'I's.<sup>27</sup> In a collection of critical essays, A. S. Byatt examines her fascination with 'topological fictions', fictions where the term topological means 'both mathematical game-playing, and narratives constructed with spatial rather with temporal images'.<sup>28</sup> Byatt names certain works by Primo Levi, Italo Calvino and George Perec as the most interesting examples of this kind of writing.<sup>29</sup> For me, these authors have different ways of making topological fictions, or spatial writing. While Calvino often uses combination and permutation as strategies for constructing the shape of stories, Perec's playfulness in the ordering of observations and descriptions of existing places produces new imaginative spaces. Discussing his own interest in 'topological fictions', Calvino refers to a review by Hans Magnus Enzensberger of labyrinthine narratives in the work of Jorge Luis Borges and Robbe Grillet, where Enzensberger describes how, by placing narratives inside one another, these authors make places where it is easy to get lost.<sup>30</sup>

This essay ends with such a place, one where it is easy to get lost. When I read out my 'confessional construction', pasted to the wall of the BookArtBookShop, as one would read a page – from left to right, from top to bottom – I transformed my relation to the page and its contents. What has been created through this process, by accident it seems, is a series of walls that only my voice can carry you through.

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### **In 1989, on the way from Austin, Texas**

#### **FACEWORK:**

Protect against damage and disfigurement, particularly arises of openings and corners.

*I've always considered autobiographical writing to be confessional, part of a process of revelation, one that uncovers the truth beneath. But recently*

14

### **to Tikal, Guatemala, I met a Chicano**

#### **BASIC WORKMANSHIP:**

Store bricks/blocks in stable stacks clear of the ground. Protect from inclement weather and keep clean and dry.

*I've come to realise that a confessing is not a revealing, but a constructing (of ourselves). 2 Writing about myself is a making of myself. 3 Although*

13

**artist, who gave me a book, *The***

**POLYETHYLENE DAMP PROOF COURSE:**

Joint sheets with continuous strips of mastic between 150mm overlaps and seal with tape along the edge of the upper sheet, leaving no gaps. Ensure that sheets are clean and dry at the time of jointing.

*the writing professes, confesses, to be a window or an opening to an*

If sheets cannot be kept dry, double welted joints may be used, taped to hold in position prior to laying concrete.

*interior, 4 it might better be described as a mask, 5 or a wall, 6 a boundary*

12

***Passionate Nomad. The book was the***

Lay neatly and tuck well in angles to prevent bridging. Form folded welts at corners in upstands.

*between myself and another. 7 As such it is a form of physic architecture.*

11

**diary of Isabelle Eberhardt, a young**

**SECOND HAND LONDON STOCK FACING BRICKWORK:**

Bricks: Second hand London Stock bricks, to match existing, free from deleterious matter such as mortar, plaster, paint, bituminous materials and organic growths. Bricks to be sound, clean and reasonably free from cracks and chipped arises.

Some bricks can be salvaged from demolitions C10/5-7. As far as possible these should be re-used for making good reveals to same, in order to achieve best possible colour match.

*Sometimes I draw others into my stories – my father, my mother, even my lover. 8 sometimes it is without their consent. 9 They are an integral part of*

10

**ALTERATIONS/EXTENSIONS:**

Except where a straight vertical joint is specified, new existing facework in the same plane to be tooth bonded together at every course to give continuous appearance.

**woman from an affluent French family**

Where new lintels or walling are to support existing structure, completely fill top joint with semidry mortar, hard packed and well rammed to ensure full load transfer after removal of temporary supports.

*my confessional construction. 10 If they are the building materials, then who is*

9

*the architect? 1*

**ALTERATIONS/EXTENSIONS:**

Arrange brick courses to line up with existing work.

Brick to brick: 4 courses high at 8 course centres.

Brick to block, block to brick or block to block: Every

**who spent the later part of her short**

alternate block course.

Bond new walling into pockets with all voids filled solid.

8

*My love of writing is generated through a desire for encounters. I often tell stories about myself to make a place to meet my reader.*

**FIRE STOPPING:**

Fill joints around joist ends built into cavity walls with mortar to seal cavities from interior of building.

Ensure a tight fit between brickwork and cavity barriers to prevent fire and smoke penetration.

**Life disguised as an Arab man wander-**

7

*In telling you about myself, I reveal aspects of myself, make myself vulnerable. 11 But am I really revealing?*

**FACEWORK:**

Keep courses evenly spaced using gauge rods/ set out carefully to ensure satisfactory junctions and joints with adjoining or built-in elements or components.

**ing the North African deserts. She died**

6

*Is it not that I am showing you my vulnerability, showing you who I am? 12*

**FACEWORK:**

Select bricks/blocks with unchipped arises. Cut with a masonry saw where cut edges will be exposed to view.

5

**aged 28, on 20.10.1904 in a flash flood at**

**TIMBER WINDOWS:**

To BS 644: Part 1

Manufactured by a firm currently registered under the British Woodworking Federation Accreditation Scheme.

Materials generally: To BS EN 942.

*Are my stories walls or windows? 13*

When no predrilled or specified otherwise, position fixings no more than 150mm from each end of jamb, adjacent to each hanging point of opening lights and at maximum 450mm centres.

4

**Ain-Sefra. Her diary is one of my****BASIC WORKMANSHIP:**

Bring both leaves of cavity walls to the same level at

- Every course containing rigid ties.
- Every third tie course for double triangle/butterfly ties.
- Courses in which lintels are to be bedded.

*What does psycho-analysis say about boundaries? \* What do walls say about*

Do not carry up any one leaf more than 1.5m in one day unless permitted by the CA.

*self-protection?*

3

**favourite books. I too have had addictive****BASIC WORKMANSHIP:**

Build walls in stretching half lap bond when not specified otherwise.

Lay bricks/blocks on a full bed of mortar; do not furrow. Fill all cross joints and collar joints: do not tip and tall.

Rack back when raising quoins and other advance work. Do not use toothing.

*Are architectural and psychic elements, processes and structures analogous? 14*

2

**relationships with food and travel.**

\* On the corner of Charles Street and Pitfield Street, she found a bookshop, one that she had not noticed before. She walked in. On the left-hand wall, lying on the floor, quite close to the wall, she saw a book. When she bent down to pick it up, she saw it was a copy of Sigmund Freud, *The Essentials of Psycho-analysis*, London, 1986. She turned to page 11. Crouching there, close to the floor, head almost touching the wall, she started to read: 'Our hypothesis (. . .)'. She read for 41 seconds.

I opened this essay arguing that critical theory provides an important contribution to architectural history, challenging the discipline to make explicit its thought processes and modes of operation. In closing, I note that such theorized histories are spatial practices – writings – material structures constructed by and for embodied subjects that position, and are positioned by, reader and writer.

## Notes

- 1 Parts of the essay have been previously published in the following places: Jane Rendell, *The Pursuit of Pleasure: Gender, Space and Architecture in Regency London*, New Brunswick, NJ, 2002; Jane Rendell, 'Between Two: Theory and Practice', *Journal of Architecture*, 8, Summer 2003, 221–37; Jane Rendell, 'Architectural History as Critical Practice', in Elizabeth Tostrop and Christian Hermansen (eds), *CONTEXT: (Theorizing) History in Architecture, Proceedings of Historicity in Architecture and Design, the Annual Nordic Research Conference*, Oslo School of Architecture, 2003, 17–29; Jane Rendell, 'Writing in Place of Speaking', in Sharon Kivland (ed.), *Transmission: Speaking and Listening*, Sheffield, 2003.
- 2 Julia Kristeva, 'Institutional Interdisciplinarity in Theory and Practice: An Interview', in Alex Coles and Alexia Defert (eds), *The Anxiety of Interdisciplinarity, De-, Dis-, Ex-*, vol. 2, London, 1997, 3–21, 5–6.
- 3 Homi K. Bhabha, *The Location of Culture*, London, 1994, 163.
- 4 Iain Borden, Joe Kerr, Alicia Pivaro and Jane Rendell (eds), *Strangely Familiar: Narratives of Architecture in the City*, London, 1996.
- 5 Jane Rendell, Barbara Penner and Iain Borden (eds), *Gender, Space, Architecture: An Interdisciplinary Introduction*, London, 1999, and Iain Borden and Jane Rendell (eds), *InterSections: Architectural History and Critical Theory*, London, 2000.
- 6 Raymond Geuss, *The Idea of Critical Theory: Habermas and the Frankfurt School*, Cambridge, 1981, 2.
- 7 See for example, G. A. Cohen, 'Images of History in Hegel and Marx', in *Karl Marx's Theory of History: A Defence*, Oxford, 1978, 1–27. See also Karl Marx, 'Critique of Hegel's Dialectic and General Philosophy', in David McLellan (ed.), *Karl Marx: Selected Writings*, Oxford, 1977, 96–109.
- 8 See for example, Jacques Derrida, *Of Grammatology* (1967), trans. Gayatri Chakravorty Spivak, Baltimore, MD, 1976, 6–26, and Jacques Derrida, *Dissemination* (1972), trans. Barbara Johnson, London, 1981.
- 9 See for example, Gilles Deleuze and Felix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia*, London, 1988, 25, 88, 90.
- 10 'Intellectuals and Power: A Conversation between Michel Foucault and Gilles Deleuze' (1972), in *Language, Counter-memory, Practice: Selected Essays and Interviews*, Ithaca, NY, 1977, 205–17, 205. This text came to my attention at a seminar conducted by Andrew Ballantyne at the University of Nottingham.
- 11 'Intellectuals and Power', 206.
- 12 'Intellectuals and Power', 208.
- 13 Mieke Bal and Inge E. Boer (eds), *The Point of Theory: Practices of Cultural Analysis*, Amsterdam, 1994, 8–9.
- 14 Bal and Boer (eds), *The Point of Theory*, 8.
- 15 Rendell, *The Pursuit of Pleasure*.

- 16 Luce Irigaray, 'Women on the Market', in *This Sex Which Is Not One* (1977), trans. Catherine Porter with Carolyn Burke, Ithaca, NY, 1985, 170–91.
- 17 Pierce Egan, *Life in London; or, the day and night scenes of Jerry Hawthorn, Esq, and his elegant friend Corinthian Tom, accompanied by Bob Logic, the Oxonian, in their Rambles and Sprees through the Metropolis*, London, 1820–1.
- 18 See *Oxford English Dictionary*, CD-ROM, 2nd edn, 1989, and Eric Partridge, *A Dictionary of Slang and Unconventional English*, London, 1964, 958. See also Francis Grose, *A Classical Dictionary of the Vulgar Tongue*, London, 1788, n.p., and Pierce Egan, *Grose's Classical Dictionary of the Vulgar Tongue, revised and corrected, with the addition of numerous slang phrases, collected from tried authorities by Pierce Egan*, London, 1823, n.p. Words such as rambling and the associated ranging featured in the titles of a large number of contemporary magazines concerned with sex. See, for example, *The Rambler's Magazine or the Annals of Gallantry, Glee, Pleasure, and the Bon Ton; calculated for the entertainment of the Polite World and to furnish a Man of Pleasure with a most delicious bouquet of amorous, bacchanalian, whimsical, humorous, theatrical and literary entertainment*, London, 1783–9; *The Ranger's Magazine or the Man of Fashion's Companion, being the XXXXX of the Month and general assemblage of Love, Gallantry, Wit, Pleasure, Harmony, Mirth, Glee, and Fancy, containing monthly List of Covent Garden Cyprians; or, the Man of Pleasures Vade Mecum*, London, 1795; *The Rambler's Magazine or Annals of Gallantry or Glee, Pleasure and Bon Ton*, London, 1820; *The Rambler's Magazine or Fashionable Emporium of Polite Literature*, London, 1822; *Rambler*, 1824; and *Rambler's*, 1828.
- 19 See, for example, F. H. W. Shepperd (ed.), 'The Parish of St. James's Westminster, Part 1, South of Piccadilly', in *The Survey of London*, London, 1960, 29; Shepperd (ed.), 'The Parish of St. James's Westminster, Part 2, South of Piccadilly', in *Survey*, 30; Shepperd (ed.), 'The Parish of St. James's Westminster, Part 1, North of Piccadilly', in *Survey*, 31; Shepperd (ed.), 'The Parish of St. James's Westminster, Part 2, North of Piccadilly', in *Survey*, 32.
- 20 See, for example, P. J. Atkins, 'The Spatial Configuration of Class Solidarity in London's West End 1792–1939', *Urban History Year Book*, 17, 1990, 36–65, 38; Penelope J. Corfield, 'The Capital City', in *The Impact of English Towns 1700–1800*, Oxford, 1982, 66–81, 78; and Leonard D. Schwarz, 'Social Class and Social Geography: The Middle Classes in London at the End of the Eighteenth Century', *Social History*, 7: 2, 1982, 167–85, 178, 181.
- 21 See, for example, Donna Haraway, 'Situated Knowledges: The Science Question in Feminism and the Privilege of Partial Knowledge', *Feminist Studies*, 14: 3, Fall, 1988, 575–603, and Elspeth Probyn, 'Travels in the Postmodern: Making Sense of the Local', in Linda Nicholson (ed.), *Feminism/Postmodernism*, London, 1990, 176–89, 178.
- 22 Rosi Braidotti, *Nomadic Subjects*, New York, 1994, 22.
- 23 Jane Rendell, 'Doing it, (Un)Doing it, (Over)Doing it Yourself: Rhetorics of Architectural Abuse', in Jonathan Hill (ed.), *Occupying Architecture*, London, 1998.
- 24 Mieke Bal, *Looking In: The Art of Viewing*, Amsterdam, 2001, 47–8.
- 25 bell hooks, *Wounds of Passion: A Writing Life*, 1998, xix.
- 26 Italo Calvino, 'Literature as Projection of Desire', in *The Literature Machine*, London, 1997, 58.

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- 27 Italo Calvino, 'Cybernetics and Ghosts', in *The Literature Machine*, London, 1997, 15.
- 28 A. S. Byatt, *On Histories and Stories*, London, 2001, 139–41.
- 29 See Primo Levi, *The Periodic Table*, London, 2000; Italo Calvino, *If on a Winter's Night a Traveller*, London, 1998; and Georges Perec, *Life: A User's Manual*, London, 1992.
- 30 Hans Magnus Enzensberger, 'Topological Structures in Modern Literature', *Sur*, May–June 1966.