

[Page 1 (before Attiwill)]

[Side 1]

*Intermezzo*

by Jane Rendell

[Side 2]

And indeed my parents are not passive either. In the middle of it all they, and people like them, continue to carve out highly viable space. They continue to make places: the local spaces of a wheelchair ride, or a picnic on the field. In the evening as we talk, the spaces open out of the memory of longer journeys, of those occasional visits abroad. Most of all, and still, there is that space which is hardest of all to picture, to pin down: the space of social relations. The people on the corner watch out for each other. The neighbors make sure my father's curtains are drawn to every night and drawn back in the morning. They check to see the milk's been taken in.

[Page 2 (between Attiwill and Church)]

[Side 1]

A rhizome has no beginning or end: it is always in the middle, between things, interbeing, intermezzo. [...] the fabric of the rhizome is the conjunction, 'and...and...and...' [...] between things does not designate a localizable relation going from one thing to the other and back again, but a perpendicular direction, a transversal movement that sweeps one and the other away, a stream without beginning or end that undermines its banks and picks up speed in the middle.

[Side 2]

The connections between one element of the story and another were not always obvious to the emperor; the objects could have various meanings; a quiver filled with arrows could indicate the approach of war, or an abundance of game, or else an armorer's shop; an hourglass could mean

time passing, or time past, or sand, or a place where hourglasses are made. [...] As time went by, words began to replace objects and gestures in Marco's tales: first exclamations, isolated nouns, dry verbs, then phrases, ramified and leafy discourses, metaphors and tropes. The foreigner had learned to speak the emperor's language or the emperor to understand the language of the foreigner.

[Page 3 (between Church and Douglas)]

[Side 1]

Critical work is made to fare on interstitial ground. [...] Critical strategies must be developed within a range of diversely occupied territories where the temptation to grant any single territory transcendent status is continually resisted.

[Side 2]

At dusk, the container doors were opened to reveal the screening of interviews with hundreds of Russian women. One after another, the women presented themselves to the camera with gestures, clothing and hairstyles which signified 'femininity' in the codes of Western visual culture of the recent past. Off screen, a North American male questioned each woman with a degree of repetition and at a pace which by turns suggested interview, audition and interrogation. The videos were sold with lists detailing each woman's name, age, height, weight, marital status, occupation, and a summary of her personal aspirations.

[Page 4 (between Douglas and Heyden)]

[Side 1]

The earth and moon, bound together by gravity, are mirrored in an intriguing way by two of Vermeer's paintings. In 1667 and 1668, the artist painted two scenes in which a man (probably the same one in both cases) is engrossed in the study of the earth and the celestial bodies. These are

the only paintings by Vermeer to portray a man. Not only do they resemble each other, but their titles – which changed over time – are also linked. Their first public appearance was in 1713, when Adriaen Paets, a member of Rotterdam's city council and an art collector, offered them for sale at an art auction in Delfshaven, under the titles *Depiction of a mathematical artist, by Vermeer* and *Ditto, by the Same*. They later appeared on the market, but under the titles *Astrologer* and *Reprise* (meaning another person with the same profession, a kind of 'extra'). Still later, the second painting was dubbed *Architect* or *Master Builder*.

[Side 2]

One only knows a spot once one has experienced it in as many dimensions as possible. You have to have approached a place from all four cardinal points if you want to take it in, and what's more, you also have to have left it from all these points. Otherwise it will quite unexpectedly cross your path three or four times before you are prepared to discover it. One stage further, and you seek it out, you orient yourself by it. The same thing with houses. It is only after having crept along a series of them in search of a very specific one that you come to learn what they contain.

Page 5 (between Heyden and Hinkel)

[Side 1]

Like Jane Mulfinger's poignant piece, *Nachtigall, 3.00 Uhr, Berlin Stadtmitte* (1996) where the artist recorded the song of a nightingale, which sang all night in the city, until dawn broke and his song was slowly drowned out by traffic noise.

[Side 2]

More and more I can see that the building might not be the answer; more and more I'm excited about the kind of question a building could be. Obviously buildings can make things possible that weren't before but equally there is a gap between the situation and the thing itself that can't be filled.

[Page 6 (between Hinkel and Jonas)]

[Side 1]

This ambiguity of interpretation underpins all the work in studio, regardless of its material (or immaterial) form. In different ways the work is consistently more concerned with constructing that relationship than with the object parts of itself, the process of making that relationship is the process of making the work. There is an inherent transparency to that process, or rather the material process of making is equivalent to the making of meaning.

[Side 2]

Autobiography does not properly respond to the question 'who am I?' Rather, it is the biographical tale of my story, told by another, which responds to this question.

[Page 7 (between Jonas and Mcquire)]

[Side 1]

In the ditch to the north, Berlin-based landscape architect Atelier de Balto produced a wild garden and on the west side artist Robert Milin had composed and orchestrated the 'Inhabitants' Garden'. This 'long slice of kitchen garden' is divided into plots tended by people from the neighbourhood. The experience of the Palais de Toyko is one in which the exposure of a ruin – the fatigued concrete structure – is superimposed with the dynamism of largely unplanned actions involving vegetation.

[Side 2]

In *Lilie* (2000) the tip of the copula of a public building appears on top of a pine table in a contemporary home; and, for *Das habe ich gar zu gern* (1999), the lamp of a streetlight has been turned around so that it enters the window of a neighbouring house. The window dividing inside from outside is lined with chip board and painted white, the lamp appears to be

a fitting attached to it, casting light over a table set with floral cloth, candles, a sugar bowl and ashtray. These works juxtapose the architectural elements of inside and outside, using the monumental figure of the statue and the civic language of street furniture to disrupt the domestic setting and its associated material culture, allowing public history to interrupt scenes of an intimate and private drama.

[Page 8 (between Mcquire and Schweder)]

[Side 1]

Some modes created 'creatures' whose colour, shape and movement followed the frequency and amplitude dynamics of individual syllables and sentences picked up; other modes responded to wider collective phenomena, e.g. distorting a grid in response to the crowd volume, or creating a rush of wind through a wheat-field landscape.

[Side 2]

But the one day, in Moscow, something strange happened. I visited Mr. Melnikov's house – a symphony of great architectural geometry. A safe haven I thought – no silliness here. But, in the marital bedroom, the very place which Mr Melnikov shared with his wife and children, Mrs Melnikov had gathered together all kinds of decorative trappings, ornaments and lace, funny old beds and chairs, and, with complete disregard to her esteemed husband's dreamings and makings, she had made a mess. This was architecture (un)done.

[Page 9 (between Schweder and Wagenfeld)]

[Side 1]

Sometimes he imagined the building as an iceberg whose visible tip included the main floors and eaves and whose submerged mass began below the first level of cellars: stairs with resounding steps going down in spirals; long tiled corridors, their luminous globes encased in wire netting,

their iron doors stenciled with warnings and skulls; goods lifts with riveted walls; air vents equipped with huge, motionless fans; metal lined canvas fire hoses as thick as tree trunks, connected to yellow stopcocks a yard in diameter; cylindrical wells drilled into solid rock; concrete tunnels capped with regularly spaced skylights of frosted glass; recesses; storerooms; bunkers; strongrooms with armour-plated doors.

[Side 2]

As soon as he set foot in the arcade, he felt a strong tingle of anticipation. The woman who sold costume jewellery was sitting right opposite the door to the side passage. He had to wait until she was busy, selling a brass ring or some earrings to a young working woman. Then he slipped into the passage and climbed the dark, narrow staircase, pressing against the damp, sticky walls. Every time he stumbled on one of the stone steps, the noise gave him a burning sensation in the chest. A door opened, and there on the threshold, dazzling in the white glow of the lamp, he saw Thérèse in her camisole and petticoat, her hair tied up tight in a bun. She shut the door and flung her arms round his neck; she had a warm scent of white linen and newly washed flesh

[Page 10 (after Wagenfeld)]

[Side 1]

Just as the living room reappears on the street, with chairs, hearth and altar, so, only much more loudly, the street migrates into the living room.

[Side 2]

Notes

*Intermezzo*: An intermezzo is a composition that fits between other musical or dramatic entities, such as acts of a play or movements of a larger musical work. In this context – built and written – the intermezzo consists of a series of double-sided joints located between the interior spaces of the nine essays comprising the urban texture of the book.

Before 'In 1985, buying milk in the centre of Melbourne on a Sunday required some planning': Doreen Massey, 'Living in Wythenshawe', Iain Borden, Joe Kerr, Jane Rendell

with Alicia Pivaro (eds) *The Unknown City: Contesting Architecture and Social Space* (Cambridge, Mass. and London: The MIT Press, 2001), pp. 458–474, p. 473.

After 'The speed and slowness of metabolisms, perceptions, actions and reactions link together to constitute a particular individual in the world': Gilles Deleuze and Felix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia*, [1980] translated by Brian Massumi (London: Athlone Press, 1988), p. 25.

Before 'So compelling is the landscape of each narrative, so separate is the world each chapter creates – that the listener, Kublai Khan (and indeed the reader) believe they are hearing about entirely different places around the globe': Italo Calvino, *Invisible Cities* [1972] translated by William Weaver (San Diego: A Harvest Book, 1974) p. 38.

After 'By seeking to register this negotiation and embrace the glitches (as opposed to editing them out), the possibilities of the city as multiple, idiosyncratic and occasionally paradoxical, offer different possibilities for both occupation and intervention': Trinh T. Minh-Ha, *When the Moon Waxes Red: Representation, Gender and Cultural Politics* (London, Routledge, 1991) p. 229.

Before 'Half a dozen tenant hosts and I stand in front of a locked-up metal shipping container in the warm evening air of an inner city Melbourne public housing estate': Cornford & Cross, *Cosmopolitan* (1997). Video of marriage agency interviews with Russian women, shipping container, security guard and dog For ISEA 1998, curated by Charles Esche Liverpool, England. See <http://www.cornfordandcross.com/projects/1997/06cosmo/index.html>

After 'She muses in song: *'n o b o d y s a i d i t w a s e a s y'*, ... floating in a moonlit inner-city public housing estate': Bik Van Der Pol, 'Object NG – 1991 – 4 – 25', Bik Van Der Pol, *Object NG – 1991 – 4 – 25: Fly me to the Moon* (Rijksmuseum: Sternberg Press, 2006), pp. 121-127, pp. 123–4.

Before 'Pointing at Berlins top-down/bottom-up crossroads': Walter Benjamin, *Moscow Diary*, translated by Richard Sieburth, edited by Gary Smith (Cambridge, Mass.: Harvard University Press, 1987), p. 25.

After '*Listen to the city!* – Berlin 2008': Jane Rendell, *Site-Writing: The Architecture of Art Criticism* (London: IB Tauris, 2010), p. 139. For more contemporary work by Jane Mulfinger see <http://www.arts.ucsb.edu/faculty/mulfinger/regretscamb.html>

Before 'Could it be that the key difference between the practice of art and the practice of architecture is the simple fact that the work of art immediately presents itself to us, while the work of architecture and design is often presented as a representation of a speculative project that may never manifest?': muf, *This is what we do: a muf manual* (London:

ellipsis, 2001) p. 106.

After 'I suggest that the alternative or additional methodologies for the investigations of and contributions to public space in a pedagogical context is one starting point in order to develop these ideas further': muf, *This is what we do: a muf manual* (London: ellipsis, 2001) p. 106.

Before 'The essay investigates the multi-layered and fractured spatial expression of Tokyo and focuses on the interrelationship between the spatial context of inwardness and the spatial practice of appropriation': Adriana Cavarero, *Relating Narratives: Storytelling and Selfhood* [1997] translated by Paul A. Kottman (London: Routledge, 2000) p. 45.

After 'The combination of strategies of innovative practice in places such as Berlin, that embraces informality, and Tokyo's rich tradition of informal self-regulative processes around gardens can show a way to not only ecological, but also cultural and socially sustainable regeneration of Japanese mega cities': Jane Rendell, *Art and Architecture: A Place Between* (London: IB Tauris, 2006) p. 94. See also Robin Wilson, 'Beyond the fringe', *The Architects' Journal*, (3 October 2002) pp. 32-3.

Before 'More than half a century ago an anonymous contributor to the journal *Potlatch* advocated, 'put switches on the street lamps, so lighting will be under public control': Jane Rendell, *Art and Architecture: A Place Between* (London: IB Tauris, 2006) p. 105. See also Tatsuro Bashi, catalogue for *Tatsuro Bashi alias Taxro Niscino* (Wolfsburg, 2002).

After 'By taking the role of facilitator seriously, architects may even reclaim the sort of relevance for public space, for which so much digital design is only a vague compensation': See <http://www.haque.co.uk/primalsource.php>

Before "'Performance architecture" is a term I have been using to understand buildings not only as objects but also as open-ended scripts for their occupants' performance': Jane Rendell, 'Doing It, (Un)Doing It, (Over)Doing It Yourself: Rhetorics of Architectural Abuse', Jonathan Hill (ed) *Occupying Architecture: Between the Architect and the User*, (London: Routledge, 1998), pp. 228-246, p. 230.

After 'As the number of architects who design their buildings with the idea of performativity increases, buildings will come to perform with the strange, complex and ultimately compelling people who occupy them': George Perec, *Life: A User's Manual*, [1978] translated by David Bellos (London: Harvill, 1987), pp. 358-9.

Before 'In *Morning Sun* (1952) by artist Edward Hopper, we see a woman sitting on a bed, which is neatly made with white linen sheets': Emile Zola, *Thérèse Raquin* [1867] (Oxford: Oxford University Press, 1998), p. X

After 'At a more sophisticated level designers explore and play with all possible interactions and collisions of existential and organic phenomena, working at the boundaries of the exterior and interior as one fluid space; engaging sound, light, air, breezes, smells, humidity and temperature, which together orchestrate an ambient composition of perceptual encounters that lead to the 'joyful experience of discovering oneself [and the city] to be alive' (Böhme 2000, p.18)': Walter Benjamin and Asja Lacin, 'Naples' [1967] *One Way Street and other Writings*, translated by Edmund Jephcott and Kingsley Shorter (London: Verso, 1979), pp. 167–176, p. 174.