

'Site-Writing' first began as a pedagogic tool in 2001, where I set up at the Bartlett up a course called *Site-Specific Writing*. I asked architecture students to consider their dissertations as site-specific: to allow their spatial design expertise to create new kinds of writing skills, to explore how writing could be inserted into a site, to see how the production of writing could make a site for meeting the reader, to examine how the structure and processes of writing might relate to the structure and processes of a site and how the material qualities of a site – as well as its history, culture, and the relations of power embedded in a site – could get transposed into writing – in short how one might *write site*, rather than write about site. The current site-writing projects of students on the MA module 'Theorising Practices/Practicing Theory: Art, Architecture and Urbanism' from the MA Architectural History at the Bartlett and the UCL Urban Studies MSc, as well as PhD students – current and affiliate – at the Bartlett, can be found here:

<http://sitewritingproject.wordpress.com/>

In my own development of site-writing I was keen to spatialize art-writing, to find out what happens when discussions concerning situatedness and site-specificity enter the writing of art criticism itself, and to draw out the spatial qualities of the critic's engagement with art, including the sites – material, emotional, political and conceptual – of the artwork's construction, exhibition and documentation, as well as those remembered, dreamed and imagined ... I started to conceptualise this as a practice first in Jane Rendell, 'Site-Writing', Sharon Kivland, Jaspar Joseph-Lester and Emma Cocker (eds), *Transmission: Speaking and Listening*, vol. 4, (Sheffield Hallam University and Site Gallery, 2005), pp. 169–76 and then by bringing together as a collection of essays and works written from 1998 onwards in *Site-Writing: The Architecture of Art Criticism* (London: IB Tauris, 2010).