

Architecture ≠ Art

Jane Rendell: Transitional Spaces: From
Critical Spatial Practice to Site-Writing

9. 5. 2017, Ljubljana

**IGOR ZABEL
ASSOCIATION
FOR CULTURE
AND THEORY**


MUZEJ ZA ARHITEKTURO
IN OBLIKOVANJE
MUSEUM OF
ARCHITECTURE AND DESIGN



ERSTE Stiftung

Critical Spatial Practice

Professor Jane Rendell, Bartlett School of Architecture, UCL.



THE PURSUIT
OF PLEASURE

gender, space
and architecture in
Regency London

jane rendell

CORINTHIAN CAPITAL.



ROSES, PINS AND TULIPS.



UPS
and



OUTS

DOWN



Mechanical

Tag Rag & Bobtail

LIFE IN LONDON.



Bunches of Turnips

(THE BASE)

Strings of Rag

Here are we met three merry Boys
These merry Boys I know are we
And many a night we've merry been,
And many mae we hope to be.

Public Art Journal

THE MAGAZINE OF ART AND THE PUBLIC DOMAIN
VOLUME 1 NUMBER 2 OCTOBER 1999 UK £3.90

travels
IN HIDDEN ROOMS FILLED WITH POST
AND FOR NIGHT-BREATH THE LOST CITY

a place between

EDITOR JANE RENDELL DESIGNER REX HENRY

I.B. TAURIS

The last twenty years have seen fascinating developments in the nature of collaboration between artists and architects and in the approaches taken by artists making work intended for public spaces. These sophisticated projects go far beyond the standard 'art for architecture' remit, limited as it is to the addition of 'artworks' to already designed buildings, the work described here invites us to rethink the reputation that public art has acquired over the years amongst both the public and the artists themselves.

Timely and wide-ranging, *Art and Architecture* explores the proliferation of recent pioneering work by both artists and architects that seeks to blur traditional boundaries between the two fields. Looking back to precedents in land and community art by artists from Robert Smithson and Walter de Maria to Mierle Laderman Ukeles and Joseph Beuys, Rendell discusses international projects by artists including Tacita Dean, Krzysztof Wodiczko, Paul Pfeiffer and Rachel Whiteread and architects as varied as Rem Koolhaas, Daniel Libeskind, Diller + Scofidio and Shigeru Ban. She visits 'site-specific' artworks, interventions into existing buildings, galleries operating outside their physical limits and the best of collaborations between the fields. More than a survey, however, *Art and Architecture* also draws on the work of thinkers from Walter Benjamin to Michel de Certeau to probe the meanings of place, space and site.

Jane Rendell is Reader in Architecture and Art and Director of Architectural Research at the Bartlett School of Architecture, University College London. Her books include *The Pursuit of Pleasure: Gender, Space and Architecture in Regency London* and, as co-editor, *Gender Space Architecture: An Interdisciplinary Introduction*, *Intersections: Architectural Histories and Critical Theories* and *The Unknown City: Contesting Architecture and Social Space*.

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Jane Rendell

ART AND ARCHITECTURE: A PLACE BETWEEN



ART AND ARCHITECTURE A PLACE BETWEEN

Jane Rendell

'required reading for anyone interested
in the richly agonistic space of art,
architecture and urban studies.'

Rosalyn Deutsche

Public Art at a 3-Way Crossroads

Between Theory and Practice

Between Public and Private

Between Art and Architecture

Critical Spatial Practice

the critical

the spatial

the interdisciplinary

Edward Soja's Spatial Triadlectics

Space

Time

Social Being

Between Here and There





Between Now and Then



Between One and Another









Critical Spatial Practice *Now*



In both academic and arts-based contexts, the term interdisciplinarity is often used interchangeably with multidisciplinary and collaboration, but I understand the terms to mean quite different things.

In my view, *multidisciplinarity* implies that a number of disciplines are present but that each maintains its own distinct identity and way of doing things.

Whereas in *interdisciplinarity* individuals can work between disciplines and in so doing question the ways that they work.

If interdisciplinarity is concerned with working between the gaps in order to question the edge of a discipline, transdisciplinarity is often described as a horizontal movement, concerned with moving across, transversally. Derived from the Latin preposition 'trans' meaning, 'across, to or on the farther side of, beyond, over', the term can be used to give the sense of 'across, through, over, to or on the other side of, beyond, outside of, from one place, person, thing, or state to another'.

Transversality in the group is a dimension opposite and complementary to the structures that generate pyramidal hierarchisation and sterile ways of transmitting messages.

Transversality is the unconscious source of action in the group, going beyond the objective laws on which it is based, carrying the group's desire.



ONE DAY SCULPTURE

A NEW ZEALAND-WIDE SERIES
OF TEMPORARY PUBLIC ARTWORKS

A MASSEY UNIVERSITY COLLEGE OF CREATIVE ARTS, SCHOOL OF FINE ARTS, LITMUS RESEARCH INITIATIVE

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Keep updated with ONE DAY
SCULPTURE, news, events and more

ONE DAY SCULPTURE was New Zealand's first nationwide commissioning series of temporary, place-based public artworks. The series involved New Zealand-based and international artists — each of whom were invited to produce a new work that occurred during a discrete 24-hour period over the course of one year. Led by the Litmus Research Initiative at Massey University Wellington and Claire Doherty — UK-based curator, writer and Director of Situations at the University of the West of England, Bristol — ONE DAY SCULPTURE was produced in partnership with arts institutions and curators across New Zealand and realised in Auckland, Wellington, New Plymouth, Christchurch and Dunedin from June 2008 to June 2009.

MAJOR SUPPORTERS



Priority funded from the Public Art Fund



The Reassertion of Space in Critical Social Theory

The Spatial Turn of the 1990s

Today's Performative Turn?

The Reassertion of Time in Critical Spatial Practice

Ambient

Ambulant

Direct

DIY

Instant

Insurgent...

How do you develop a city-wide strategy when you are fascinated by the detail of things? And how can you make something small-scale in the here and now if you are driven by the urge to formulate strategic proposals for the future? In a sense, this conundrum has always presented itself to the architect-planner ... It is in this context that I want to start to look at some of the implications of muf' s work that could be considered a possible paradigm for the operations of the architecture-planner ... muf' s work ... develops the particular to the general and back to the particular... It is expressed in the formula $d/s = \text{DETAIL/STRATEGY}$.

Katherine Shonfield, 'Premature Gratification and Other Pleasures', in muf, *This is what we do: a muf manual* (London: Ellipsis, 2001), pp. 14-23, p. 14

Constructive Institutional Critique

Non Stop Video Club was a place where one could find a various selection of videotapes to borrow and view at home in a private situation:

- video films (feature films, commercials, series) which it is not possible to find in any other video stores in the country due to the distribution law, which only allows distribution of films which have been subtitled in the Slovenian language (Slovenia has a population of approx. 2 million.),
- art videos from the collection of the Moderna Galerija, which were displayed publicly for the first time,
- art videos by different international artist, which were collected for the purpose of the project.

The whole collection contained 200 tapes. One had to become a member of the club in order to borrow tapes to take home. The rental was free of charge, which was an important element of the logistics of the project. This allowed everyone to become a member whilst at the same time it legitimised the functioning of the club. There were also places in the club for people to sit down and view the videos. The whole process of this activity involved several usual and unusual relations within the art context - the art institution and the public, the art video and the commercial video, the location and the city.

>>>



Non Stop Video Club 1999



Prototype For Self Employed Economic Unit was developed as a support structure in creating a new job in the Warendorf region. The structure was composed from:

- 1.1. Sculpture/street shop box placed into the local market
- 1.2. Productive land
- 1.3. Conceptual plan for the development of the unit

The idea was to create a very simple economic unit for one or more unemployed women from the Warendorf area. The new business proposal was based on the use of the land and sale of the products produced from the land at the market.

The unit was composed from a piece of land and a street shop box placed into the street market; The Land as a primary element of every economy, the most basic production space, and A Street Shop Box, which defines the border between the consumer and the product.

The unit was planned to employ at least one person, unemployed, woman, in her fifties (it is known that this age group has most difficulties in finding a job). She would take care of the land, production and sale of the product. The profit from the sale would be hers. The initial idea was to develop an economic unit based on the production of herbs, to develop a herb garden with fresh herbs and spices, which could be sold fresh and dry at the market in a Street Shop Box. Herbs are a very viable product with a big range of uses in the domestic environment, as well as industry: pharmaceutical (for medicines and cosmetic), food, leisure, education, tourism, etc. The Warendorf region is very fertile with beautiful and workable land, therefore it was decided that the use of it should be nature friendly and of benefit to all inhabitants.

>>>



The project Suggestion for the Day refers to the city of Stockholm, to perception and experience of the urban space, and to perception and experience of reality. Suggestion for the Day aimed to open up a discussion about the city in the art context by establishing a direct confrontation and physical involvement of the viewer, the perceiver who became part of the work itself.

Suggestion for the Day refers to the role of the Modern Museum (as an art institution) in becoming a highly active part of the city structure: a platform for creating critical discourse, a provider of cultural activities... The project's aim was to activate the public in the most direct way by opening up the enclosures of the Modern Museum to the city, and bringing the city into the museum.

The "suggestion(s)" of where to go and what to see were given by the architects working in Stockholm who know the city well and whose concerns deal with its development in the future. Each of them pointed out and described one or more sites, which were of specific interest to her/him and would also be interesting to the visitor of the Modern Museum. The Suggestion for the Day was a proposal to rent a bike at Moderna Museet and have a look at specific sites, which were marked and described on a map. The visitor could make her/his own choice for the Suggestion for the Day - as to which site to visit and the route of getting there.

One could rent a bike at the ticket counter, take a map of the city and follow the Suggestion for the Day.

>>>

The HUSTADT PROJECT is a process. It is and a series of projects taking place in **Hustadt, Bochum (Ruhr Area, Germany)**. As a process it is composed of several parts: the research of the existing situation that includes many formal and informal **meetings, discussions, and workshops** with people living in Hustadt. Out of this research the aim is to create the conditions for public participation (parallel to an official participatory urban planning process) and together with a group of inhabitants make a suggestion that can influence and definitely shift the official planning proposal for Hustadt. The whole process has been leading into the drafting of a proposal for a **Community Pavilion – Brunnenplatz 1** – a meeting place for people living in Hustadt; to encourage them to act and re-act on present conditions, outside of official social institutions, to create a place by themselves and for themselves. The Community Pavilion – Brunnenplatz 1 is a network of activities suggested by inhabitants themselves: a summer kitchen, a seating place, a small performance stage, an outdoor cinema, a bicycle-repair workshop, and much more. The goal is to create a place that would generate and inspire everybody living in the neighborhood.



HUSTADT PROJECT

About

Apolonija Šušteršič

CONTEXT

Hustadt

History

PROCESS

October 2011 (1)
 September 2011 (4)
 August 2011 (6)
 July 2011 (3)
 May 2011 (9)
 March 2011 (3)
 February 2011 (1)
 January 2011 (1)
 September 2010 (1)
 May 2010 (1)
 March 2010 (1)
 February 2010 (2)
 January 2010 (1)
 December 2009 (1)
 September 2009 (3)
 August 2009 (7)
 July 2009 (3)
 May 2009 (1)
 April 2009 (6)
 January 2009 (6)
 December 2008 (2)
 November 2008 (4)
 September 2008 (2)

PARTICIPATION

Aktionsteam

University meets Querenburg e.V.

Situation Kunst

IFAK e.V. Bochum

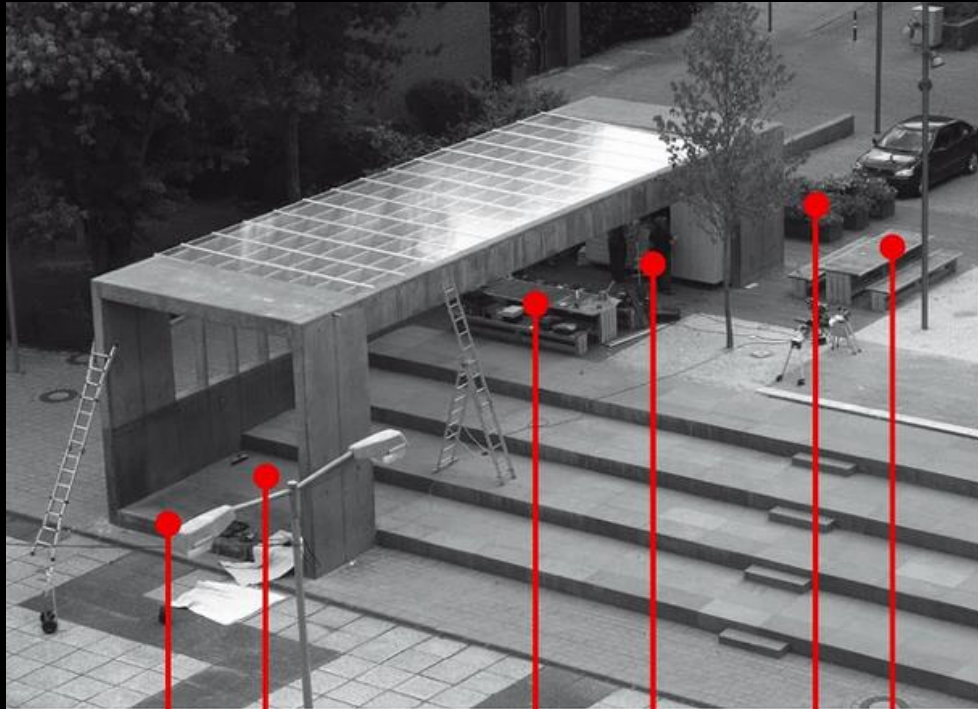
HUTOWN

Hufelandschule Bochum

Galerie m

AWO Bochum & Heme

Ambulantes Jugendhilfezentrum Süd



Hustadt pavillon_Brunnenplatz 1_44801 Bochum

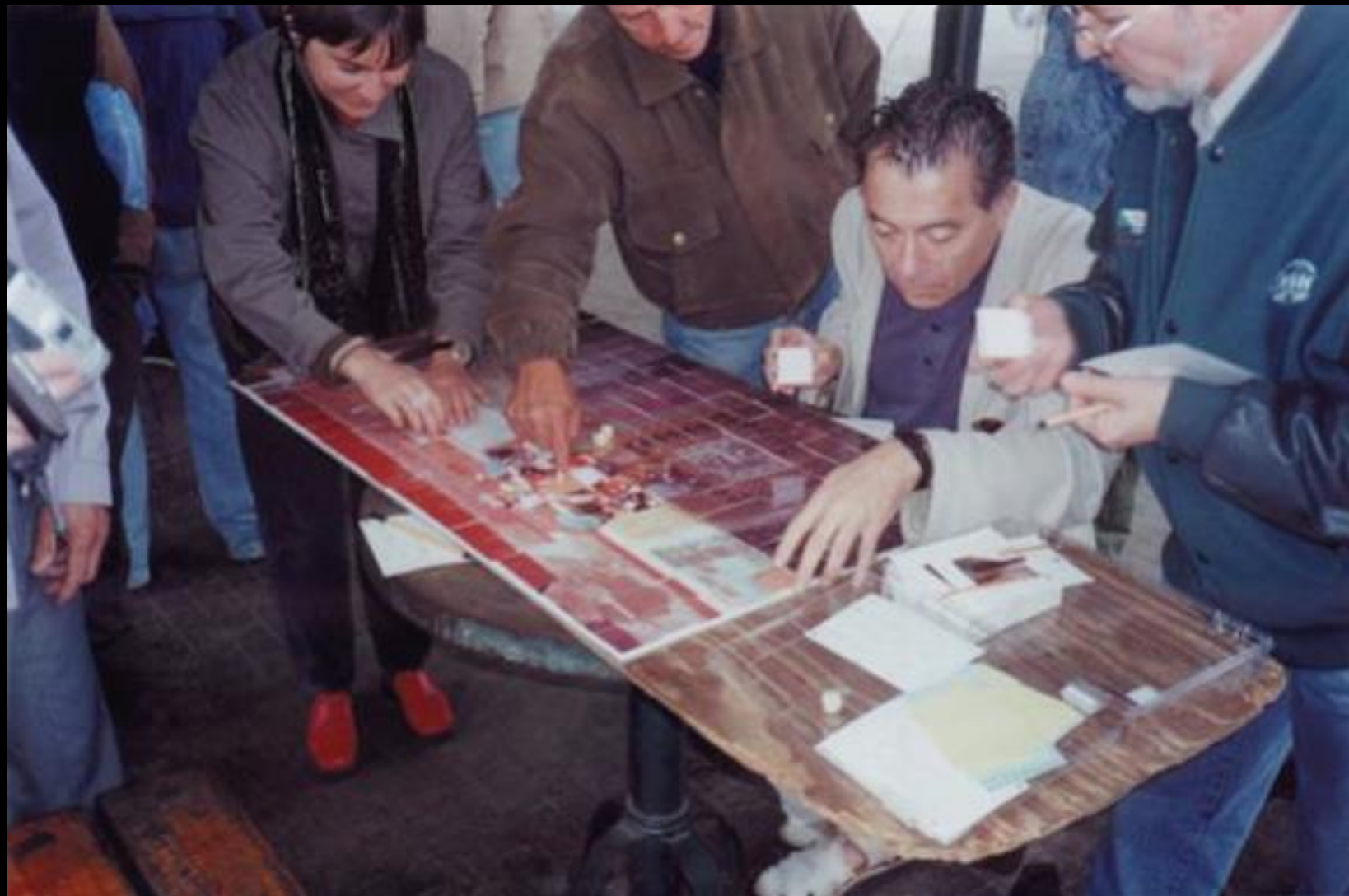
- Musik
- Treffpunkt
- Stammtisch
- Teeküche
- Puppentheater
- Bücherbasar
- Picknick
- Speakers' Corner
- Garten
- Performance
- Flohmarkt
- Tanz
- Bouleplatz
- Open - Air Kino
- Fahrradwerkstatt

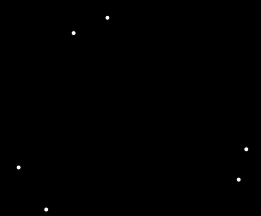
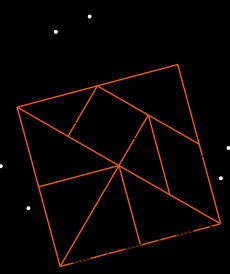




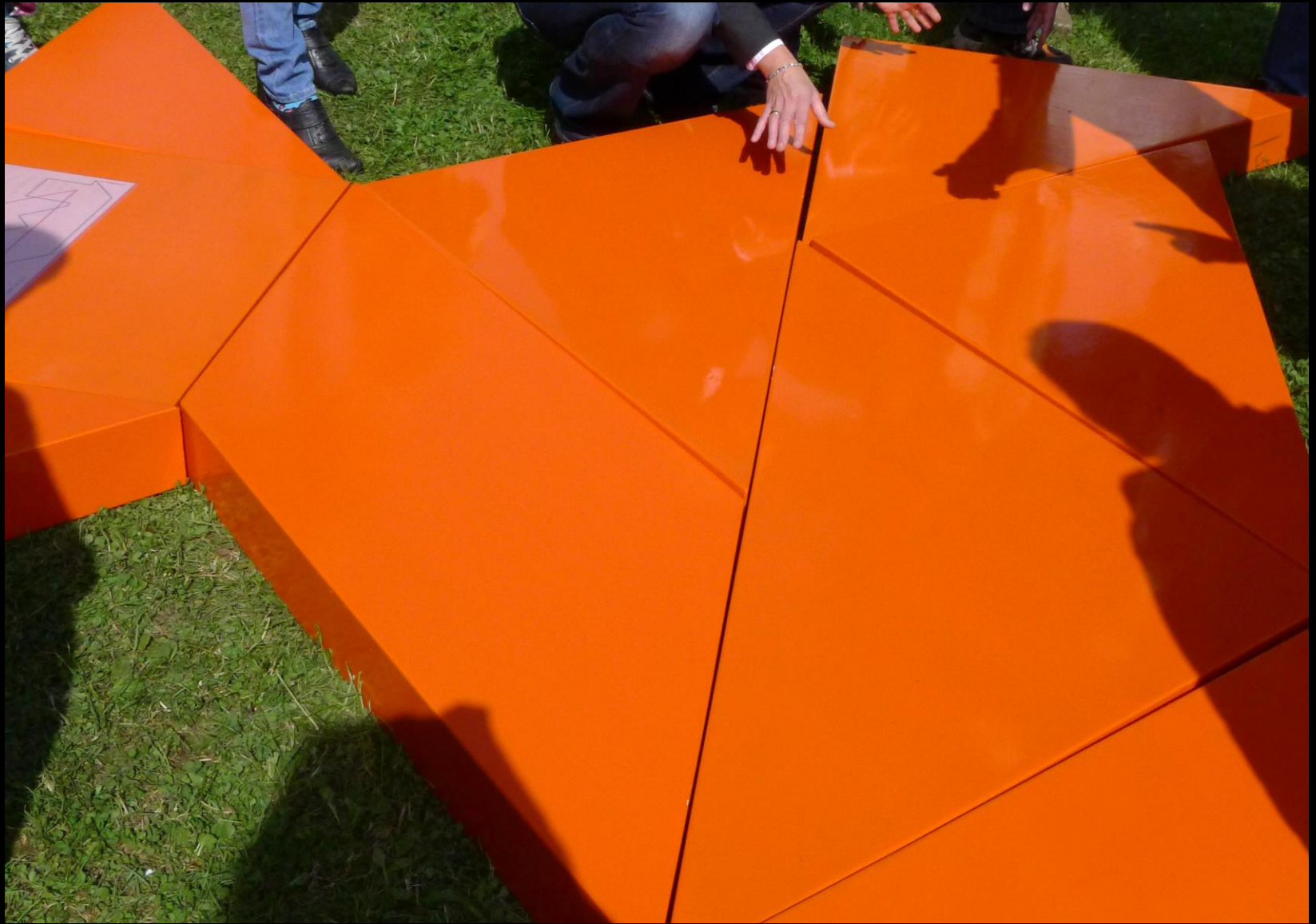






















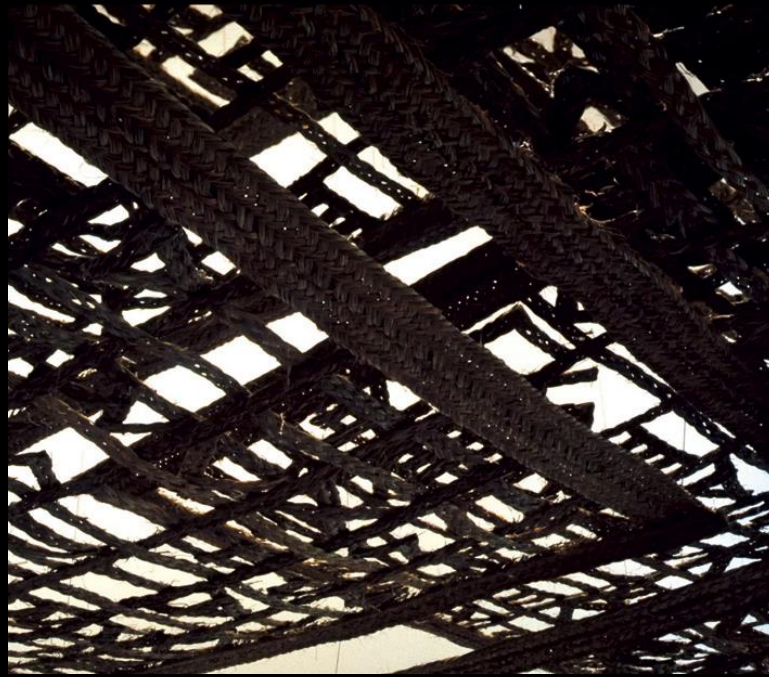


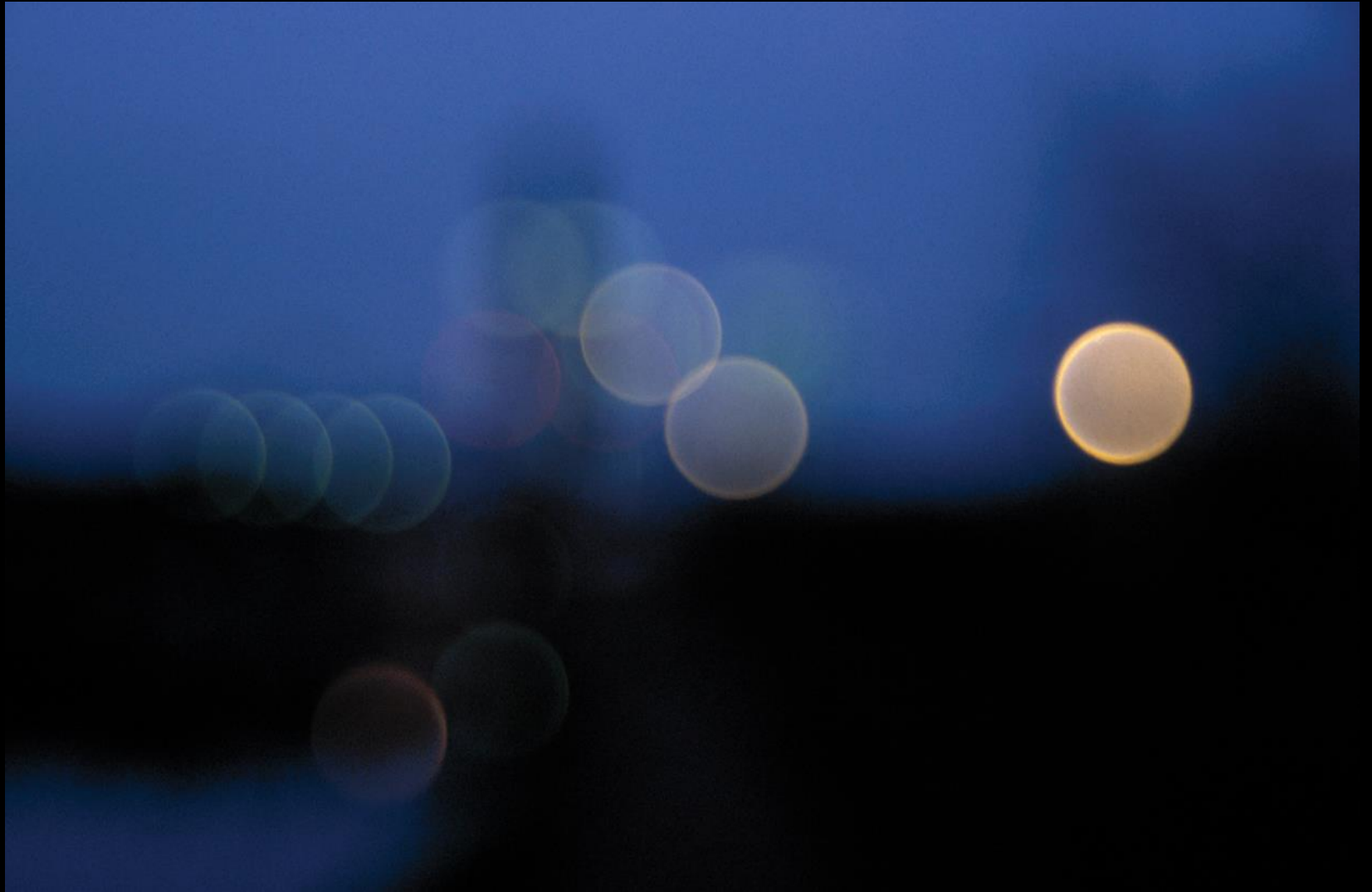
I.B. TAURIS

Jane Rendell

Site *Writing*

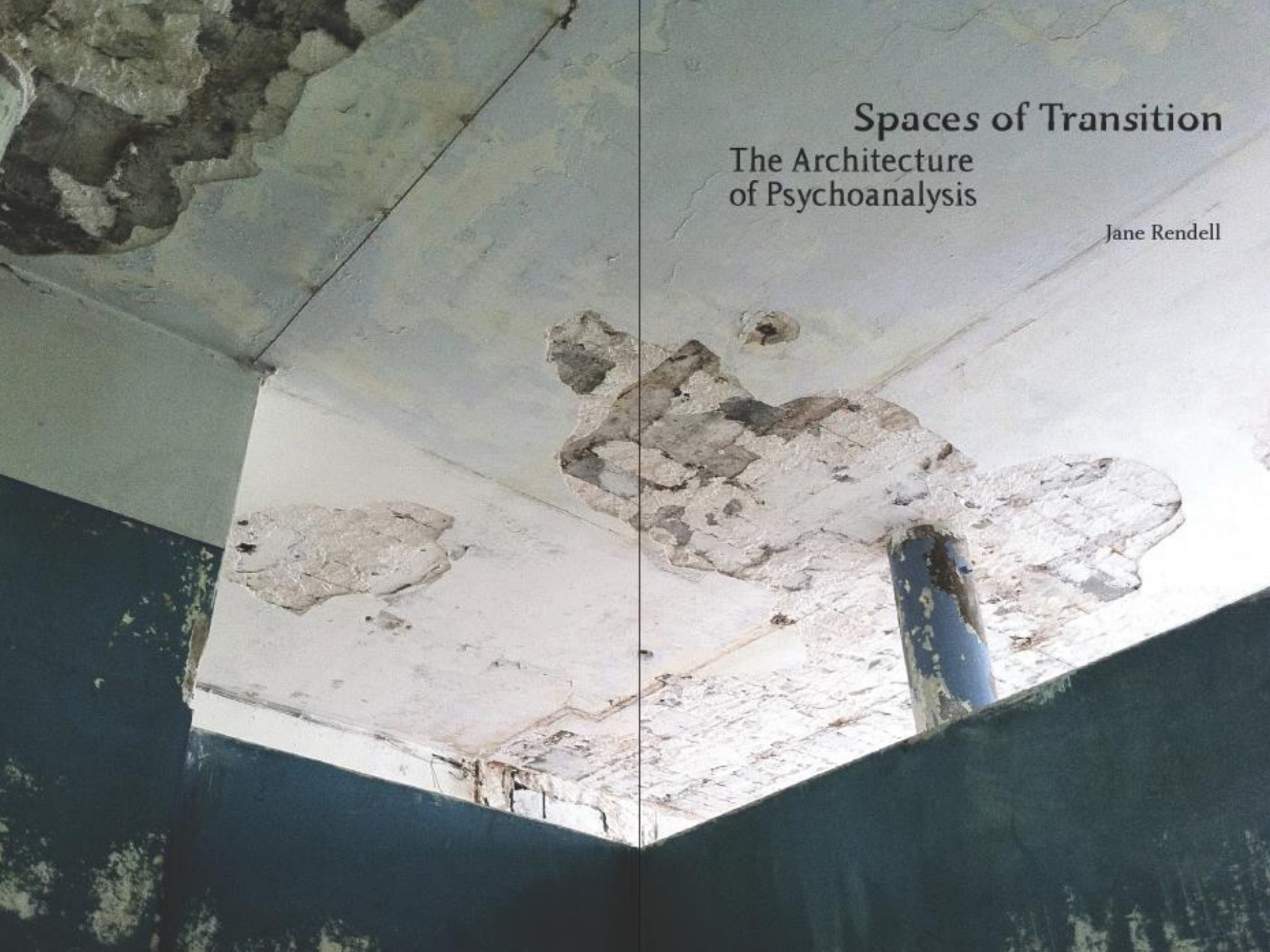
The Architecture of Art Criticism









The image is a photograph of a ceiling with significant damage. The paint is peeling and chipped away in several large, irregular patches, revealing a lighter, textured material underneath. A vertical pipe, possibly for plumbing or ventilation, is visible on the right side, with some blue paint on it. The ceiling is divided vertically down the middle by a thin black line. The overall scene suggests a state of decay or transition.

Spaces of Transition

The Architecture of Psychoanalysis

Jane Rendell

May Morn











*Longing for the
Lightness of Spring*













Moss Green



White Linen

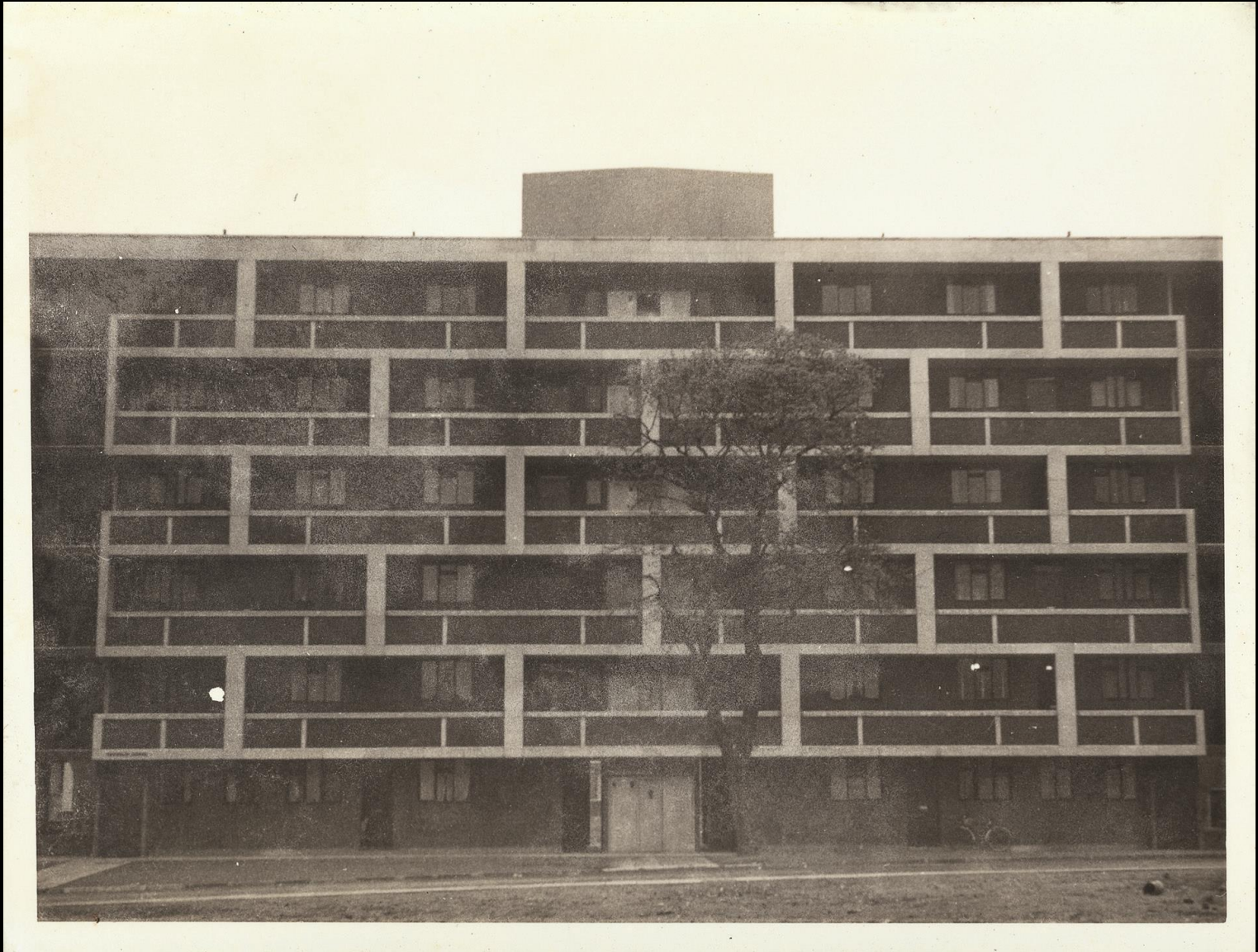


Bittersweet





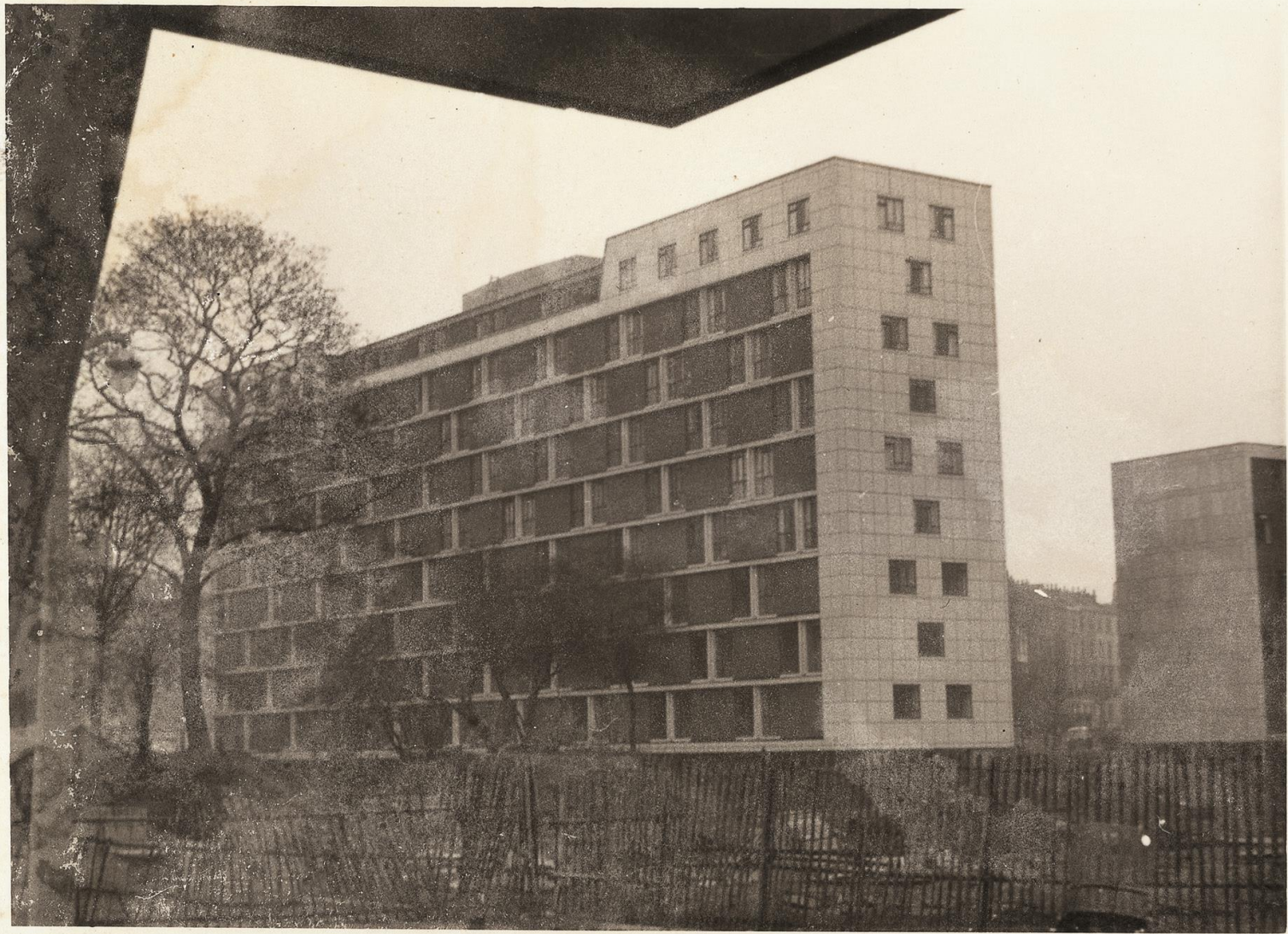
May Mourn













Moss Green







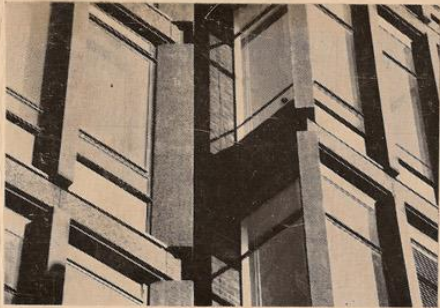












New Architecture of London

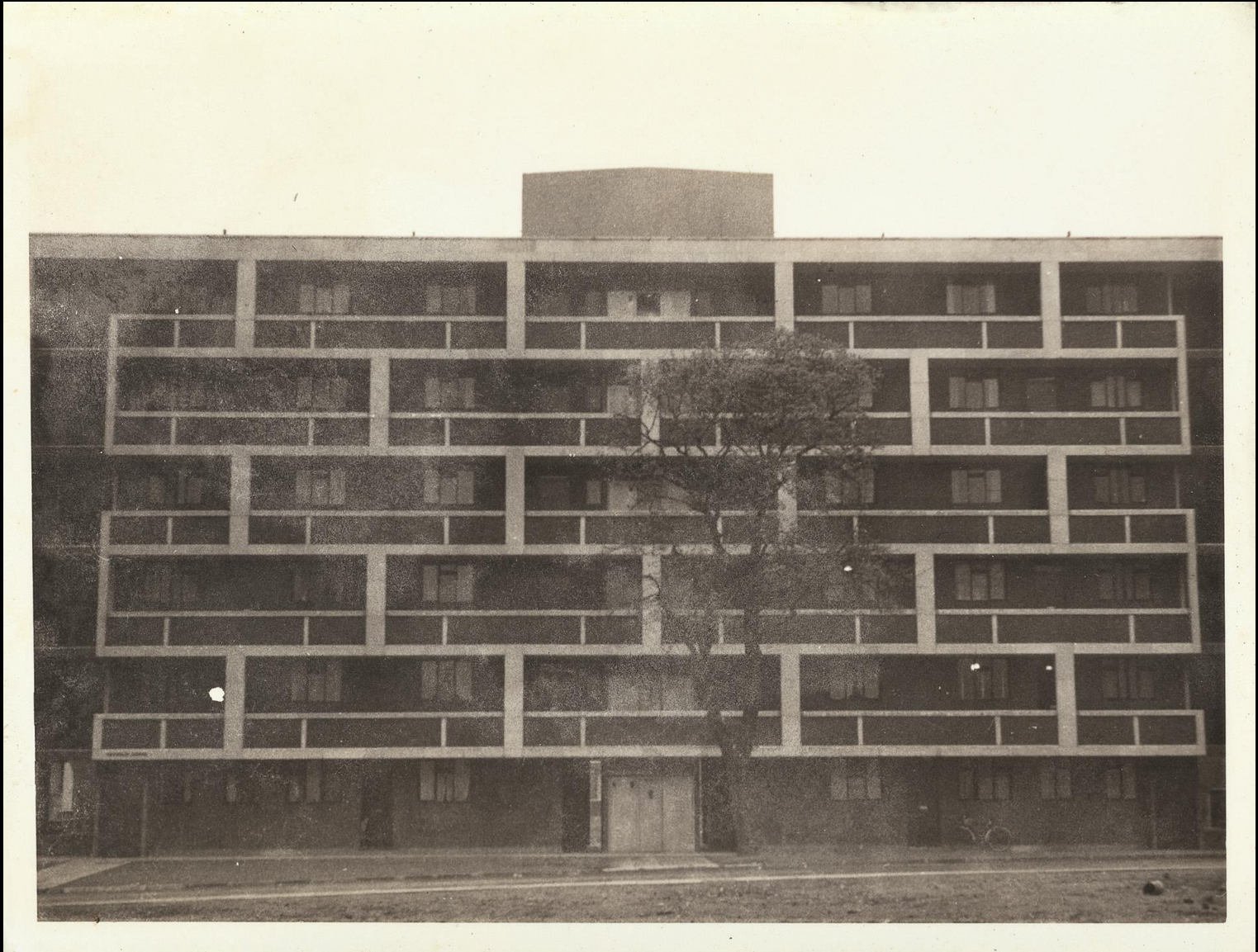
A Selection of Buildings since 1930

7/-







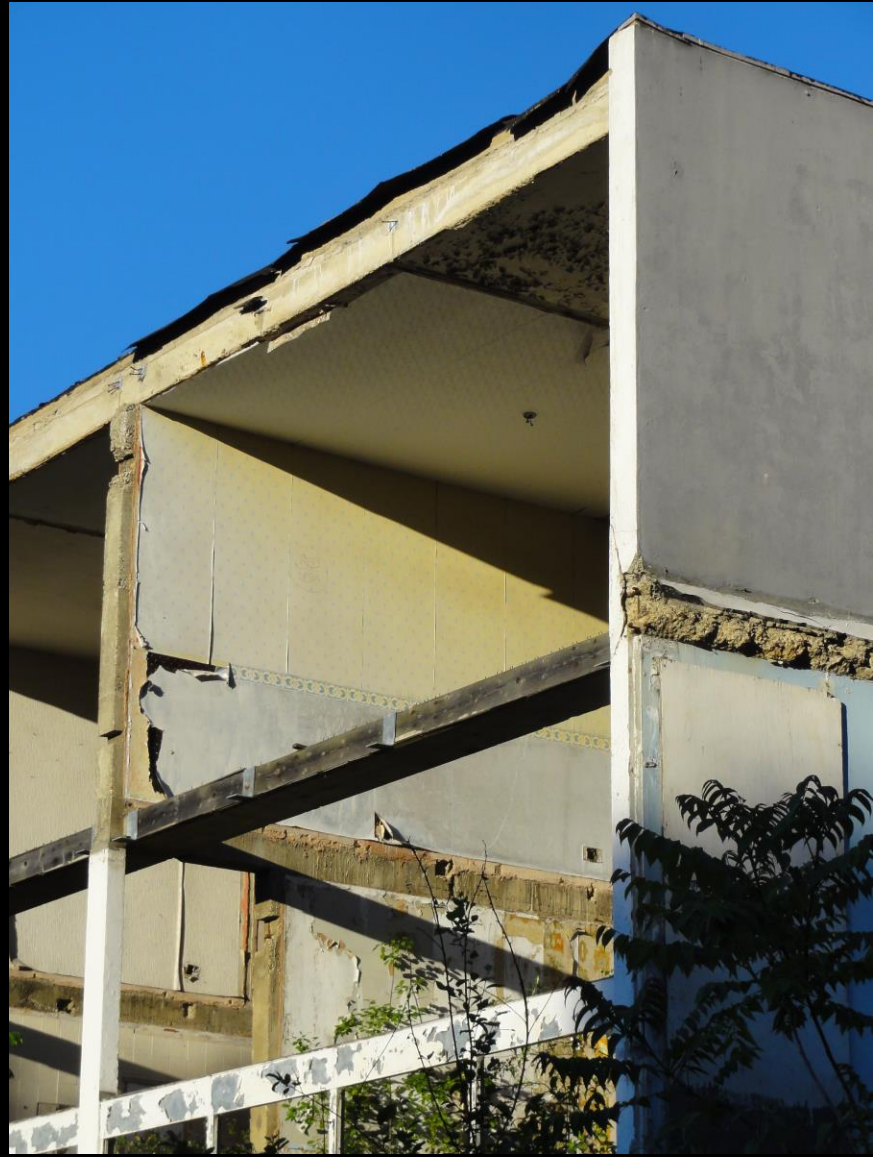


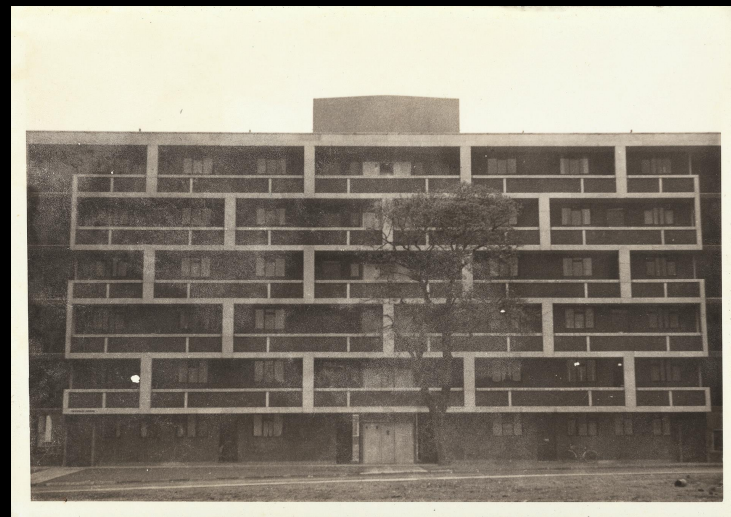


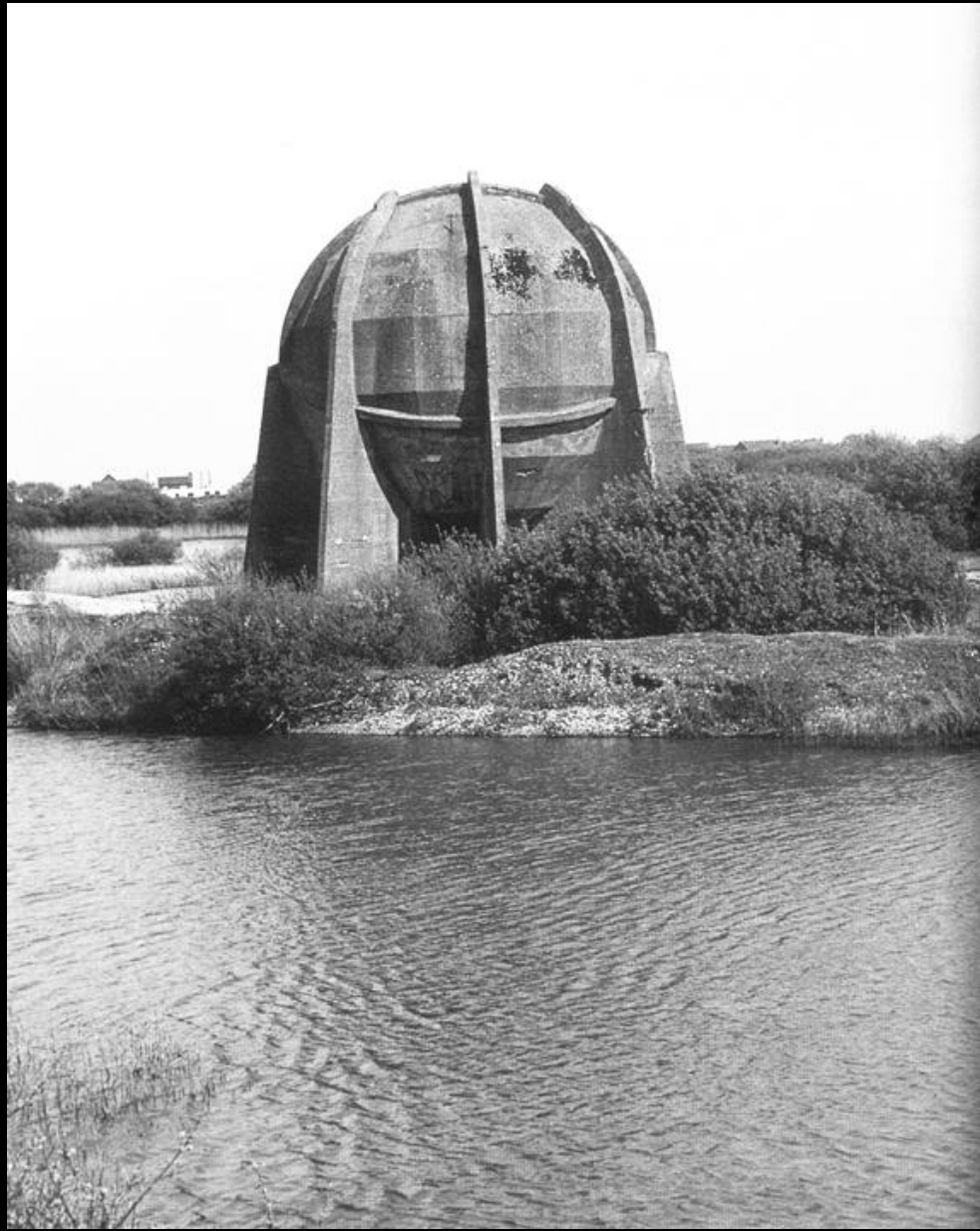


















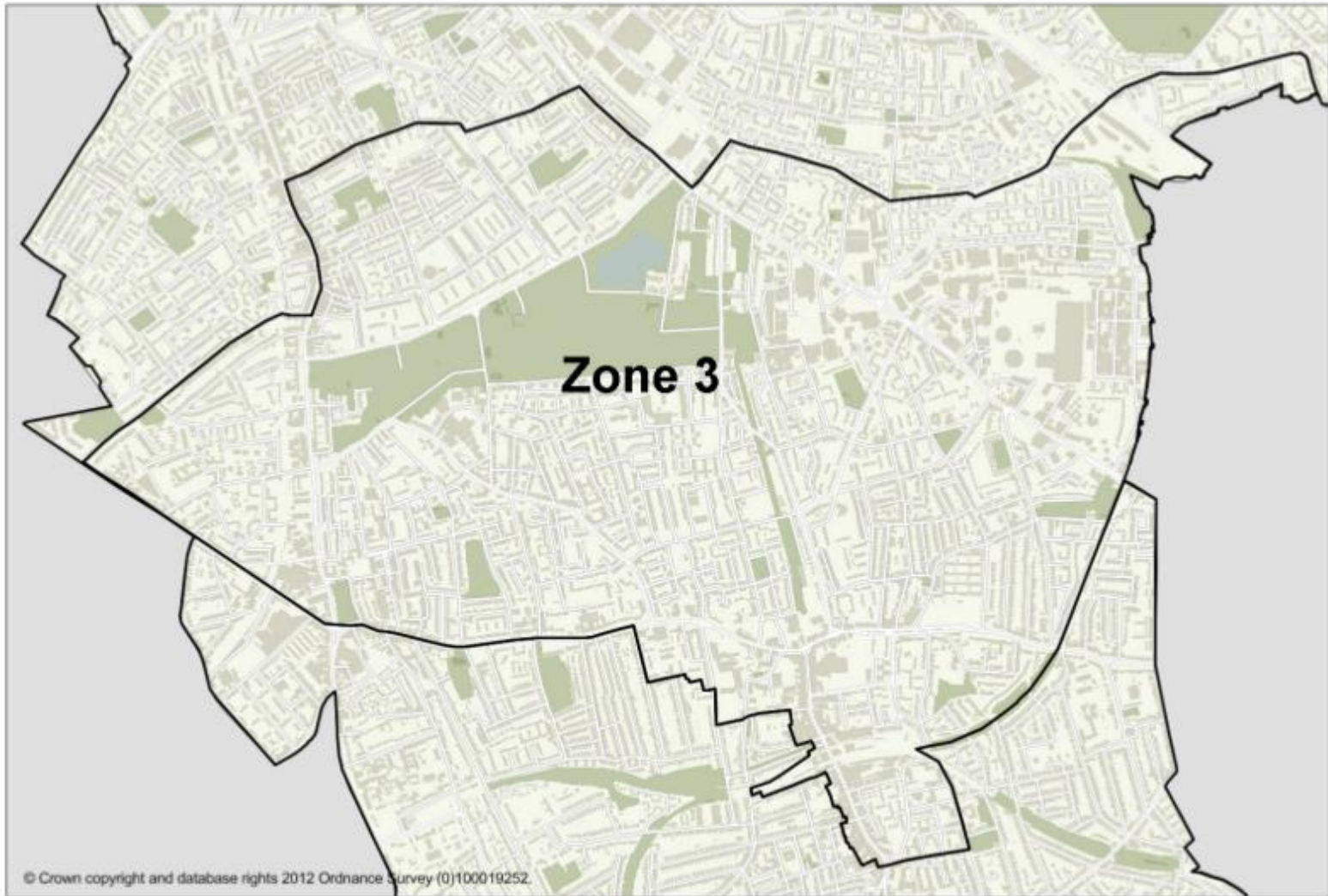
MAY MORN







CIL Zones Map 2013 (inset showing zone 3)



Spotlight Public Land: unearthing potential

Autumn 2014



SUMMARY

Public land could deliver as many as two million new homes

■ We estimate that public land could deliver as many as two million new homes based on our analysis of public records of the Central Government Estate and the land holdings of the Greater London Authority (GLA) as well as our market knowledge of the potential for development on NHS and Local Authority land.

■ Lack of transparency regarding the full extent of these assets still remains a major drawback in bringing forward sites, despite huge progress by the Government in this area. Data recorded in the central database of Government property and land does not include all public land holdings.

■ Our analysis of 250,000 ha of land held by the Central Government Estate in England, for which there is data available, identified 13,000 ha (5%) which are likely to be most suitable for residential development. These sites could deliver 600,000 homes.

■ Further analysis of assets held by the Greater London Authority (GLA) shows there is space for an additional 100,000 homes. But these numbers are only part of the full potential.

■ The capacity of Local Authority land is not clear. However, we estimate that this could be around one million

if assets are actively managed and densities increased.

■ NHS land has the potential to bring forward a valuable part of the mix. NHS Property Services, which controls just 11% of the whole estate, released 34 ha of surplus land between April 2013 and July 2014.

"NHS land has the potential to bring forward a **valuable** part of the mix"

Susan Emmett, Savills Research

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CREATE streets

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Create Streets publishes two essays

We have jsut published two short essays. [Create Streets lite](#) describes a scheme by [Gluckman Smith](#) showing how street infill can improve streets. The second ([Alice in Wonderland](#) by James Wildblood) is an interview with Alice Coleman

Favourite streets

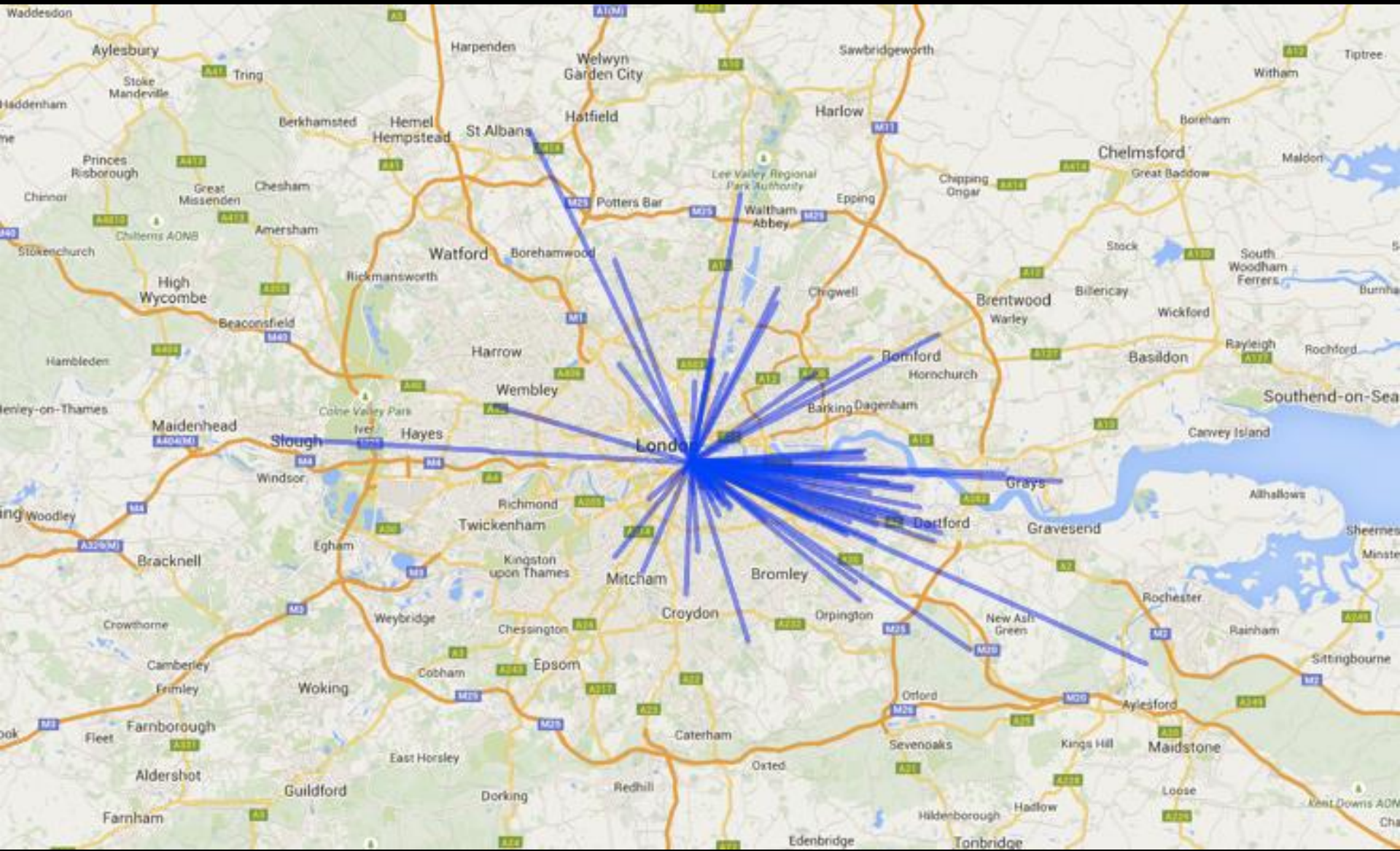
What's your favourite street? Our Create Streets favourite street survey has just closed. Watch this space as results coming soon . . .

Create Streets is a non-partisan social enterprise and independent research institute focusing on the built environment.

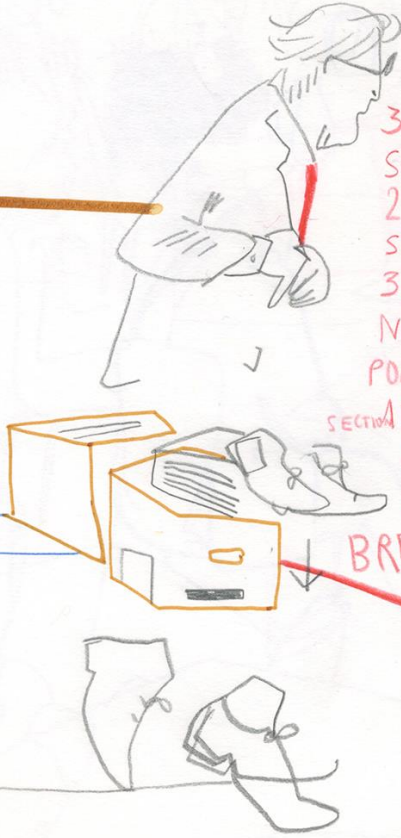
We encourage the creation of more urban homes with terraced streets of houses and apartments rather than complex multi-storey buildings.

Our main (though not exclusive) focus is London. We are campaigning for a London-wide programme of community-led building and estate regeneration which could deliver the homes London needs while building homes that are popular and stand the test of time.





ARRY'S BAR



3.1
SUSTAIN ITS NEIGHBOURHOOD
2011
STRATEGY
35%
NEED FOR AFFORDABLE
POLICY BHL
SECTION 106 AGREEMENT
AAP
CPO SHOULD A
BREAK UP OF COMMUNITY

