

Hilary Crisp presents an *annotated exhibition*<sup>1</sup> with Sam Adams, Bernd Behr, Vivienne Griffin, Channing Hansen, Valérie Mannaerts, Joseph Montgomery, Jane Rendell, Bernard Tschumi, George Young: 17 October – 23 November 2013.

1.0. Is space a material thing in which all material things are to be located? 1.61 If the concept of space is not a space, is the materialisation of the concept of space a space? 1.612 Incidentally, is the experience of the materialisation of the concept of space the experience of space? 1.63 If the history of architecture is the history of spatial concepts, is space as a uniformly extensive material to be modeled in various ways at the origin of architectural space as (a) the power of volumes and their interaction; (b) hollowed-out interior space; (c) the interaction between inner and outer space; (d) the presence of absence? 1.631 Does a De Stijl facade differ from a baroque one through the microspace it defines? 1.7 If Euclidean space is restricted to a three-dimensional lump of matter, is non-Euclidean space to be restricted to a series of events in four-dimensional space-time? 2.0 Is the perception of space common to everyone? 2.1 If perceptions differ, do they constitute different worlds that are the products of one's past experience? 2.51 Since it can be said that experience is contained within the nature of practice, is space inextricably bound up with practice? 2.52 Architecturally, if space is the medium for the materialisation of theory, is a space the materialisation of the architectural concept? 2.71 Can a geometrical spatial concept be replaced by a concept based on one's experience of space? 2.81 Are objective social space and subjective inner space then inextricably bound together? 3.0 Is there a language of space (a space language)? 3.1 Do all spaces in society taken together constitute a language? 3.21 If a definite space can become a sign or symbol, can it signify a thought or a concept? 3.4 If a space is a representation of an idea or a thought that is signified, does a space achieve its meaning through its relation to all the other spaces in a context, or through all the spaces for which this space has become metaphorical? 3.41 If there are different modes and uses of language, can space thus be classified into scientific, mythical, technological, logico-mathematical, fictive, poetic, rhetorical, critical spaces? 4.3 If space is neither a social product (an end result) nor a pure category (a starting point), is it an in-between (an intermediary)? 4.4 If space is an in-between, is it a political instrument in the hands of the state, a mould as well as a reflection of society? 4.61 If space is not simply the place where objects are produced and exchanged, has it become the very object of production?<sup>2</sup>

*I suggest a new term, 'critical spatial practice', which allows us to describe work that transgresses the limits of art and architecture and engages with both the social and the aesthetic, the public and the private. This term draws attention not only to the importance of the critical, but also to the spatial, indicating the interest in exploring the specifically spatial aspects of interdisciplinary processes or practices that operate between art and architecture.*

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<sup>1</sup> Literary devices (citation; endnote; footnote; reference) inform the display.

<sup>2</sup> Tschumi, Bernard. *Architecture and Disjunction*, Cambridge, Massachusetts; London, England: The MIT Press: 1996, pp. 53-62.

*In many public projects, art is expected to take on 'functions' in the way that architecture does, for example to alleviate social problems, comply with health and safety requirements, or be accessible to diverse audiences and groups of users. But in other sites and situations art can adopt more critical functions and works can be positioned in ways that make it possible to question the terms of engagement of the projects themselves. This type of public art practice is critically engaged; it works in relation to dominant ideologies yet at the same time questions them and explores the operations of particular disciplinary procedures – art and architecture – while also drawing attention to wider social and political problems; it might then best be called 'critical spatial practice'. I extend the term 'critical theory' to include the work of later theorists – poststructuralists, postcolonialists, feminists and others – whose thinking is also self critical and desirous of social change. For me, this kind of theoretical work provides a chance not only to reflect on existing conditions, but also to imagine something different – to transform rather than describe. But more importantly, I argue it is possible to extend the 'critical' as defined through critical theory into practice, to include critical practices – those practices that involve social critique, self-reflection and social change.<sup>3</sup>*

What Is Critical Spatial Practice? In September 2011, Nikolaus Hirsch and Markus Miessen invited protagonists from the fields of architecture, art, philosophy, and literature to reflect on the single question of what, today, can be understood as a critical modality of spatial practice. Most of the sixty-four contributions presented in this volume were composed concurrently with the evictions of many of the Occupy movements, sustained turmoil in countries of the Arab Spring, and continued spasms in the global financial system, which, interestingly, all pointed at the question and problematic of whether architecture and our physical environment can still be understood as a *res publica*. A response by the editors takes the form of a conversation. This book is first in a series on critical spatial practice developed alongside the Städelschule program of the same name. Each edition includes work by invited artists.<sup>4</sup>

Since that time, the same term has been taken up by individuals such as Nicholas Brown in his reading groups and blogspot; Judith Rugg in her seminars at the RIBA, London, from around 2008; Eyal Weisman to describe activities as part of the 'MA: Research Architecture' at Goldsmiths College of Art, London; by Marcus Miessen to identify the 'MA: Architecture and Critical Spatial Practice' launched in 2011 at the Städelschule, Frankfurt. And most recently, proposed by Apolonija Šušteršič to replace 'MA: Sculpture', with 'MA: Installation and Critical Spatial Practice' at the Royal College of Art, London.<sup>5</sup>

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<sup>3</sup> Rendell, Jane. *Art and Architecture: A Place Between*, London: IB Tauris, 2006; *Proceedings to Place and Location*; Tallinn, Estonia: 2003, pp. 221J33.

<sup>4</sup> Hirsch, Nikolaus. Miessen, Marcus (Eds.). *Critical Spatial Practice 1*. Sternberg Press, 2012. Retrieved from <http://criticalspatialpractice.org/>.

<sup>5</sup> Rendell, Jane. "Critical Spatial Practice". Retrieved from <http://www.janerendell.co.uk/wp->

At a time when artists may work without obligation to medium, new languages of abstraction and eccentric methods of making are freely pursued, crossing paths with sculpture, poetry, film, music, performance, design, publishing, craft, and fashion.<sup>6</sup>

Working across video, photography, sculpture, and writing, Behr's practice operates a speculative archaeology at the historical junctures of images, narratives, and the built environment. Often engaging with specific architectural sites and their associative histories, his work inserts itself into these subjects through modes of research and fiction.

*Esther Lu: Wayward instances of modernist architecture continue to be a central concern of your practice, and I wonder if the built environment offers you a way to reflect on how our existence, identity, and ways of living today are influenced by or negotiated within the limits of our physical situation and corresponding power structures? Is modernist architecture an embodiment of human activity for you, or how does it reflect your personal experience and wider histories? Your work seems to address values or perspectives in contrasting notions of construction and ruins.*

*Bernd Behr: I think of architecture, in the widest sense of the word, not as a physical limitation but as a structure of our daily lives that is as limiting as it is enabling: it encompasses both ideology and its subversion. For example, an early work led me to seek out the place where French artist Yves Klein performed his *Saut dans le vide* (Leap into the Void, 1960), and I was immediately struck by the architectural remains of the wall which he had jumped from: it embodied the material conditions that his romantic gesture aspired to overcome, and yet it was this architecture that enabled the gesture in the first place. It was a set of material conditions that shaped his approach—one may even say that it structured the very idea. In this way, physical and mental experiences of and through the built environment compose something comparable to language and its operations. Modernist architecture, in turn, embodies a physical and spatial language of political and emotive discourses of the twentieth-century whose sites of construction and ruin are the correlative of having an idea and then forgetting it.<sup>7</sup>*

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[content/uploads/2013/02/Critical\\_Spatial\\_Practice.pdf](http://www.janerendell.co.uk/wp-content/uploads/2013/02/Critical_Spatial_Practice.pdf)

<http://www.janerendell.co.uk/wp-content/uploads/2009/06/critical-spatial-practice.pdf>

<sup>6</sup> “Painter, Painter” (co-curated by Eric Crosby and Bartholomew Ryan). Walker Art Center. 1750 Hennepin Avenue, Minneapolis, MN 55403. 2 February – 27 October 2013.

<sup>7</sup> Lu, Esther. “Conversation with Bernd Behr”. The 55th International Art Exhibition – la Biennale di Venezia, *This is not a Taiwan Pavilion*. Retrieved from [venicebiennaletaiwan.org/index.php/en/k2-tags/text/k2/categories/conversation-with-behr](http://venicebiennaletaiwan.org/index.php/en/k2-tags/text/k2/categories/conversation-with-behr). 2013.

The strength of vision is not dependent on the sort or complexity of tools brought into play. Hence all forms of artistic expression are present: installation art, video and film, sculpture, performance, painting, drawing, and a live parade (Birnbaum 2009). For *Unconditional Love*, Adams has produced three interactive *Love Chairs* which make viewers part of the exhibition. When they sit in the chairs, they are not aware that everyone in the gallery can hear what they are saying. Rather, it is an expression that the visitor is a natural part of the exhibition environment.<sup>8</sup>

Each project indicates an ability to alter personal behaviour by changing and redesigning all aspects of the built environment, creating a total artwork, geometric and abstracted, through the transformation of architectural spaces and individual and collective identities: *The study of specific effects of the geographical environment, consciously organised or not, on the emotions and behaviour of an individual's (Situationist International No.1 1958)*.<sup>9</sup>

From a distance, the *Womb Room*, which was tamely titled *Crocheted Environment* when Faith Wilding made it in 1972, looks like a giant free-form tea cozy. It consists of a rope web filled with contrasting crochet patterns. It is at once a shelter and a craft item, a linking of the male domain of architecture with the female world of needlework. But one cannot appreciate its power until one stands inside it. Close-up, the yarn and cord, knotted in a rough pattern of bumps and gaps, resemble a wall of cells in the body. The viewer feels enveloped in an organic space -- eerily, disconcertingly in utero. (Originally installed at 533 Mariposa Street in Hollywood, Faith Wilding's work was made out of what she calls "women's work" and was an attempt to bring traditional feminine creative practices into the mainstream of contemporary art. In this re-creation of the *Womb Room*, Los Angeles artists Channing Hansen and Alexandra Grant are in fact engaged in a conversation about feminist art and its meaning today, "women's work" and the nature of recreating a "seminal" work of art. Grant and Hansen will re-imagine Wilding's original as a collaborative act, using found, high-tech and second-hand materials which they'll crotchet and knit into a room. Alexandra Grant's work investigates the nature of language. Many of her paintings, drawings and sculpture look at language as a network or web and are based on art-making as a site for collaboration and exchange. Channing Hansen's Fluxus-inspired art practice blends his interest in the histories of science, technology, and craft with a commitment to hand-construction—in particular, knitting, fiber, and textile production).<sup>10</sup>

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<sup>8</sup> Birnbaum, Daniel. *Unconditional Love* (collateral projects), exhibition catalogue introduction, 4 Jun–5 Nov 2009, The 53rd International Art Exhibition – la Biennale di Venezia, Arsenale Novissimo Nappa 89, Venice.

<sup>9</sup> Wall text. "Preliminary Problems in Constructing a Situation" (curated by Caroline Elbaor), ACTE. 50 St Marys Axe, E2 London. 1 Jun-25 Jul 2011.

<sup>10</sup> Lord, M.G. (1995, February 19). ART VIEW; Women's Work Is (Sometimes) Done. *The New York Times*. Retrieved from <http://www.nytimes.com/1995/02/19/arts/art-view-women-s-work-is->

*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, multidisciplinary implies that a number of disciplines are present but that each maintain its own distinct identity and way of doing things, whereas interdisciplinarity individuals move between and across disciplines and in doing so question the ways in which they work.*<sup>11</sup>

The work is a development of interests in combining representational elements with abstract forms to explore display formats, generating unfamiliar readings. The different sculptural elements reference historical and cultural artefacts but are made from cheap, synthetic materials, a kind of fakeness or inauthenticity to them, playing with facades of the materials. They are aesthetically similar but fall physically short of the things they are trying to copy. In this way they are “image-objects” only to be looked at and not handled, lacking robustness or gravity, similar to the mimesis of a figurative painting. What they gain is mobility as they can be more readily appropriated for new constructions - new or changed social roles - acting as objects to be stepped on or walked through where they can become reformulated monuments or barriers, exploring prescriptive or anarchic viewing structures dictating how people move through the gallery space.<sup>12</sup>

As scales oscillate and materials remain staunchly mercurial, the works exist in a space of deliberate ambiguity, sitting on the threshold between object and image. For the two exhibitions, Mannaerts manipulated the gallery spaces through the idiosyncratic positioning of diverse spatial objects, creating fields of tension and obscurity, surreal situations that asked viewers to decode the objects staring back at them. Dynamically collaging across mediums – from paint to bronze, papier-mâché to concrete – Mannaerts playfully arranges sculptural elements to create spatial installations, scenographies without stages.<sup>13</sup>

Architecture is not simply about space and form, but also about event, action, and what happens in space. *The Manhattan Transcripts* differ from most architectural drawings insofar as they are neither real projects nor mere

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sometimes-done.html. (“Womb-womb Room”. Night Gallery. 2276 East 16th Street, Los Angeles, CA 90021. 17 Dec 2011 – 26 Jan 2012.)

<sup>11</sup> Rendell, Jane. *Art and Architecture: A Place Between*, London: IB Tauris, 2006; pp. 11.

<sup>12</sup> “«A«Tri»Lick»” PEER. 97-99 Hoxton Street, London N1 6QL. 20 Jul – 14 Sept 2013.

<sup>13</sup> “Valérie Mannaerts: An Exhibition—Another Exhibition”. *Blood Flow* (Extra City Kunsthall Antwerpen) and *Diamond Dancer* (de Appel arts centre). Monograph with texts by Ann Demeester, Anselm Franke, and Valérie Mannaerts. Catalogues two solo exhibitions that took place in 2010. Co-published with de Appel arts centre and Extra City Kunsthall Antwerpen; Design by Saskia Gevaert.

fantasies. Developed in the late '70s, they proposed to transcribe an architectural interpretation of reality. To this aim, they employed a particular structure involving photographs that either direct or "witness" events (some would call them "functions" others "programs"). At the same time, plans, sections, and diagrams outline spaces and indicate the movements of the different protagonists intruding into the architectural "stage set". *The Transcripts'* explicit purpose was to transcribe things normally removed from conventional architectural representation, namely the complex relationship between spaces and their use, between the set and the script, between "type" and "program," between objects and events. Their implicit purpose had to do with the 20th-century city. The dominant theme of *The Transcripts* is a set of disjunctions among use, form, and social values; the non-coincidence between meaning and being, movement and space, man and object was the starting condition of the work. Yet the inevitable confrontation of these terms produced effects of far-ranging consequence. *The Transcripts* aimed to offer a different reading of architecture in which space, movement and events are independent, yet stand in a new relation to one another, so that the conventional components of architecture are broken down and rebuilt along different axes. While the programs used for *The Manhattan Transcripts* are of the most extreme nature, they also parallel the most common formula plot: the archetype of murder.<sup>14</sup>

Based on a Soviet-era Lithuanian monument, the break in the column's continuity inscribes an unspoken act of defiance and dissonance into the form. These simplified black solids suggest a broad, linguistic possibility for geometric sculpture. The small sampling of text-drawings around the room reinforce a dual-reading, where phrases read as jokes and laments and the depiction of letters describes a pure architecture. Painted with black India ink and utilizing a bold, sans serif simplicity, her drawings contribute to a kind of cogent semantic landscape which sets the stage of the gallery. *Vivienne Griffin's text-based artworks combine geometric abstraction, Soviet-era architectural references, and dark humor to create an artsy homage to linguistics.*<sup>15</sup>

Often compared to the collages of Kurt Schwitters, the constructions are indeed influenced by an early twentieth century approach to abstraction exemplified by the likes of Schwitters, Ben Nicholson, and the Constructivists, among others. Though Montgomery is deeply engaged in a discourse with the history and future of painting, his works, like those of his aforementioned predecessors, adapt materials or modes of making associated with building and architecture. Given their size and their materials, the works share characteristics with architectural models. Like such studies, they are images of potential, and seem to move back and forth between different scales, functioning on an intimate level while hinting at the monumental. Some create the effect of a drawn or painted pattern of lines, akin to those seen in a certain style of geometric abstraction. The "pre-

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<sup>14</sup> Tschumi, Bernard. *The Manhattan Transcripts*. 1976-1981.

<sup>15</sup> "Vivienne Griffin: The Me Song For Now Here". Bureau. 127 Henry Street, New York, NY 10002. 3 Mar – 7 Apr 2013.

determined" nature of images proposes that every image already exists. Montgomery creates what he considers 'representations' of other compositions both random and constructed, from paintings to photographs to architecture to visual moments found in the city streets.<sup>16</sup>

Inspired by a desire to manifest radical scientific paradigms through the discourse of painting, Hansen gives form to contemporary ideas about time and space that exist mainly as abstractions. The colors and textures of the paintings' knitted surfaces—which range from loose to tight, raw to refined, thick to thin, chunky to fine—are determined using a mathematical algorithm. Hansen leaves the frame at least partly visible through the stitches, suggesting a physical continuum in which a painting exists in two, three, and even four dimensions: painting as portal. These works are supported conceptually and historically by countless artistic innovations, including pigmentless "paintings," such as Blinky Palermo's Fabric Paintings and Rosemarie Trockel's machine-knitted paintings, in which color and image are derived from the material of the support itself. The extension of the picture plane can be traced to Robert Rauschenberg, whose *Combines* series used everyday objects to push the picture plane out into the three-dimensional field of sculpture, creating a sense of continuity between the two. Similarly, in their wall-hung weavings and tapestries, artists such as Magdalena Abakanowicz, Olga de Amaral, Sheila Hicks, and Ritzi and Peter Jacobi have demonstrated how a seemingly two-dimensional surface can become three-dimensional, even architectural. With his characteristically humble approach to materials, Georg Herold also played with these ideas, using elaborately crocheted doilies suspended in oversized wood frames. Recognizing yarn's capacity to denote a line, a plane, or a volume has precedents in artists such as Fred Sandback, who used a single strand of yarn to define and articulate three-dimensional spaces within a gallery, and before him Elsi Giauque, who used myriad strands to similar ends.<sup>17</sup>

*Both finished and unfinished work rest along the length of the shelves, maybe three to eight inches apart from each other. In the gaps between works are small piles of detritus, portions of materials that are made from scratch or have been removed from the context of one image for potential use in another. As this practice continues in the space, the piles of materials increase and where I once made everything I put onto a painting from scratch now most is recycled from other images, a nearly closed system. The proximity of one image to another makes the fall of some portion of it on to an adjacent surface a bullying system. In my current studio the walls are not white, they are fieldstone, the irregular masonry of a nineteenth century townhouse foundation. The shelves are attached to this stone and the paintings lean against this wall. As I build them, they must beat the information of the wall to become images. The situation above is pragmatic, however, in the service of image making. Yes, the space is*

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<sup>16</sup> "Joseph Montgomery: Five Sets Five Reps". MASS MoCA. 87 Marshall St, North Adams, MA 01247. 26 May 2013 – 17 Apr 2014.

<sup>17</sup> Hansen, Channing. *Quantum Paintings* (2009-present)

*influence, but the use of that influence, in my case, is better described as patient adjustment.*<sup>18</sup>

Working with the peculiar and rich qualities of the 1930s spaces of BOZAR, the exhibition will present a selection of sculptures, textiles, collages and drawings. Mannaerts treats the space as a sculptural container, exposing its own texture - the patterned hue of the marble floors and walls, the domed central atrium, the columns, arches and near-symmetry of the layout. At the same time, she makes a few, precise interventions into the given display set-up, for example, building narrow shelves into some of the walls, and designing a fan-shaped arrangement of plinths. In this way, the exhibition's layout is imagined to be viewed from certain fixed points within its spatial volume, exaggerating the image-plane of the sculptural objects.<sup>19</sup>

A series of sculptural works in concrete extend the archaeological motif of the video into the gallery. Leaning against the wall are a collection of individual flat panels of varying shapes and sizes. Their ambiguous forms, both hard-edged industrial and petrified organic, at once appear as both pre-cast construction components for some future, unspecified structure and archaeological relics of unknown origin. *Weimar Villa (Unreconstructed)* follows a number of works by Behr that explore themes of entropy and Modernity - apparently oppositional themes. *House Without a Door* (2006) explores the replica Berlin social housing scheme designed by émigré architect Erich Mendelsohn to test incendiary bombs in the Utah desert in 1943. *Hotel Palindrome* (2006) records the recollections of two Professors of architecture who attended a drunken slide lecture given by Robert Smithson in 1972 on the *Hotel Palenque* ('a ruin in reverse') at the University of Utah (where, incidentally, drinking was and is prohibited). *Amoy Gardens* (2003-7) documents the large housing and retail complex in Hong Kong that was the epicentre of the region's 2002 SARS outbreak and is accompanied by an audio recording of an extract from *Exact Air* - Le Corbusier's treatise on hermetically sealed architecture.<sup>20</sup>

Tschumi's critique of architectural design methodology operates by attempting to disrupt many of its internal rules and ordering systems. To do this, Tschumi's work locates architecture in relation to deconstruction, which allows one to question the binary logic of certain architectural 'givens' such as 'form follows function'. His work has generated a new language of architectural design in which the term 'programme' has replaced the modernist word 'function', associating

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<sup>18</sup> Montgomery, Joseph. "Joseph Montgomery, Oscar Murillo, Marianne Spurr in conversation". Hilary Crisp, London. *Boomerang*. 2011.

<sup>19</sup> "Valérie Mannaerts: Orlando" (curated by Catherine Wood). BOZAR Centre for Fine Arts. Rue Ravenstein 23, 1000 Brussels, Belgium. 7 Jun – 22 Sept 2013.

<sup>20</sup> Tufnell, Rob. "Bernd Behr: COMMA 17". Bloomberg Space. 28 Jan – 20 Feb 2010. Retrieved from <http://www.bloombergspace.com/space/files/2012/12/Bernd-Behr-COMMA17-Essay.pdf>

one site with multiple activities rather than a single use, and events that use the accidental as well as the planned and the intended... At the time when artists were debating the differences between conceptual art and minimalism, architects were discussing the relationship between form and function and the signifying qualities of architecture. Following Tschumi's lead, many architects replaced questions such as 'what kind of form does a specific function produce?' or 'how can we design a building whose meaning is readable?' with explorations of programmes generated through narrative and event. Architectural form is today no longer seen as the result of functional requirements, but rather as the trigger to new programmes and occupation of space. The desire is not for an architecture that communicates one meaning directly, but rather for material and spatial forms that produce multiple associations and ambiguous situations. If contemporary arts practice operates spatially between concepts, sites and processes, then post-Tschumi architecture also implies a triadic process – one that explores the relationship of event, programme and form.<sup>21</sup>

*Here everything is real by being adjacent, maybe out of focus, by cutting every time into something entirely different as editing method...In a world not elsewhere, one of the flats, someone is saving trashed poor self-images taken from public computer desktops and draws mind-maps of impossibility to delete anything. It insidiously poisons one by its own conditions of existence...In his kitchen a man opens a tap, water runs with quicksilver splashes into the sink...Vapor of the element permeate through layers of drywall, through slits in airtight membrane up the ventilation cavities, into rock wool and between the floor boards.<sup>22</sup>*

*How they had no architectural plans for the house and would have to rebuild it based on the photographs alone. Completing the full circle, photographs producing buildings, you said.<sup>23</sup>*

*Mannaert's body of work represents an ongoing investigation into what I might describe as the contemporary 'problem' of how we perceive relations between images and physical matter. Though they are insubstantial and often inauthentic (airbrushed or 'photoshopped') images are consumed continuously in the daily navigation of twenty-first century life, in ways that rub against and repress our capacities for haptic perception. Grown initially from improvisatory and free explorations of drawing and collage, Mannaert's sculpture manifests a simultaneous awareness of the smoothing of physical stuff by images, and yet allows matter – often in the form of found objects – to appear to 'feel its own way' materially, connecting with other matter and with image-surfaces to form curious new combinations. Working back and forth*

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<sup>21</sup> Rendell, Jane. *Art and Architecture: A Place Between*, London: IB Tauris, 2006; pp.117-120.

<sup>22</sup> Daubaraitė, Jurga. *Meeting with quicksilver: Vivienne Griffin, Fabienne Hess, Cian McConn, narrated by Jurga Daubaraitė*. Coleman Projects, London. 2013.

<sup>23</sup> Behr, Bernd. *Negatives* (2011)

*between two and three dimensionality, the resulting works imply, almost, some kind of agency on the part of the things themselves that constitute a baseline in Mannaerts vocabulary: somewhat akin to the manner in which Robert Rauschenberg described the process of his junk-shop finds suggesting or prompting pathways for making in his Combines from the 1960s.<sup>24</sup>*

*Interestingly, the painting is least like itself when it is photographed: dimensions are flattened, textures are approximated as pixels. These transformations complete the image but question the veracity of the representation. The photographic image creates expectations or assumptions about the object. 3D rendering plays with both functions; a flat image stuck on a 3D rendering of a box poorly describes a physical interaction with the work, but it is also useful. It is sufficient with nearly the least amount of information, and that economy is satisfying to me and amusing, much as the layering and materials of a physical collage are disguised and poorly rendered by a photographic image and yet the flat photographic image is assumed to be the pinnacle of description.<sup>25</sup>*

There is no way to perform architecture in a book. Words and drawings can only produce paper space, not the experience of real space. By definition, paper space is imaginary: it is an image. Several early theoretical texts were illustrated with *Advertisements for Architecture*, a series of postcard-sized juxtapositions of words and images. Each was a manifesto of sorts, confronting the dissociation between the immediacy of spatial experience and the analytical definition of theoretical concepts. The function of the *Advertisements*—reproduced again and again, as opposed to the single architectural piece—was to trigger desire for something beyond the page itself. When removed from their customary endorsement of commodity values, advertisements are the ultimate magazine form, even if used ironically. Because there are advertisements for architectural “products”, the logic of the *Advertisements for Architecture* asks, “Why not advertisements for the production (and reproduction) of architecture?”<sup>26</sup>

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<sup>24</sup> Wood, Catherine. “Valérie Mannaerts & Catherine Wood in conversation”. *Orlando, Orlando*. Koenig Books. 2013.

<sup>25</sup> Montgomery, Joseph. “Modeling Abstraction in 3D”. Retrieved from <http://blogs.walkerart.org/visualarts/2013/06/25/joseph-montgomery-modeling-abstraction-in-3d/>

<sup>26</sup> Tschumi, Bernard. *Advertisements for Architecture*. 1976-1977.

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