AA files 80

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A Note on Design

The perception of AA Files that has been incrementally built since it was first printed in 1981 is one of quality, resilience and consistency. It is, after all, not a reactionary or disposable publication. It does not follow or address short-term trends. Instead, its relevance relies on the timelessness of its form and content, as well as the skill, intelligence and wit of its contributors. This means that alterations to the editorial and graphic direction of the journal have typically been determined and implemented fairly slowly.

Issue 80 is therefore a notable statement of intent. It has been designed and produced in-house by the Communications Studio, and its revised style and editorial structure is redolent of the clarity, focus and intent that the journal has historically embodied. While subtle nods to former incarnations will no doubt be discernible to enduring readers, they serve only as the waypoints of an altogether new graphic approach that is lean, clear and efficient, and that connects the future of the journal to its prodigious past.

Picturing Post Occupancy

Charles Rice

Rarely have architectural representations seemed so full of people. Contemporary drawings, renderings and photographs teem with figures actively occupying architecture. This prevalence might be explained by the ease with which a range of figures can be imported into drawing and visualisation programmes, along with a raft of social, physical, gender and racial stereotypes. In turn, ethical questions are raised about where such figures come from and how they are generated.[1] Reflexive and critical deployments of figures have pushed back against these stereotypes, giving them attributes that question or disrupt the ease of their occupation of architecture. Across this spectrum of use, figures have moved away from more conventional roles indicating scale or demonstrating measure towards a highly motivated presence.[2]

The prevalence of figures also points to a different problem in the discipline: should architecture try to represent how it can, or should, be used? If, after modernism, function is no longer understood to be self-evident, with such self-evidence being neither possible nor desirable, then what should architects do to project use or occupation, or to evaluate these factors retroactively?[3] Architecture is grappling with occupancy as something that is not given, but has nonetheless become a core concern of the discipline. In what follows I discuss a series of images which, while not assembled to capture the breadth and diversity of contemporary architectural representation, can nonetheless be situated in relation to a set of ideas that historicise architecture's relationship to occupancy.

In his 1978 essay 'Figures, Doors and Passages', architectural historian and educator Robin Evans outlined a method for thinking about the relationship between architecture and its occupation: 'Take the portrayal of human figures and take house plans from a given time and place: look at them together as evidence of a way of life, and the coupling between everyday conduct and architectural organisation may become more lucid.'[4]

The conduct and organisation that interested Evans was centred on domesticity, and his article has been understood, and celebrated, as a non-essentialist history of the domestic. It framed the supposedly universal search for privacy as one that has been historically inscribed and made visible through changes to the architectural plan and its mode of occupation. In practice, his method was designed to reveal, and to valorise, a particular kind of conduct. Evans looked in detail at paintings by Raphael, including 'Madonna dell'Impannata' (1514) and 'The School of Athens' (1510–1511), together with the plan of the Villa Madama by Raphael and Antonio da Sangallo (1519). Read in relationship to each other, the paintings and the architecture both provided evidence of what Evans referred to as 'carnality', the contact between bodies that was vital to the conduct of life in the 16th century. This kind of sociality was depicted visually and in literature – Evans also drew on evidence of social interaction in Baldessare Castiglioni's *The Book of the Courtier* (1528) and Benvenuto Cellini's *The Life of Benvenuto Cellini, by Himself* (1562). It was supported by an architecture organised according to what he called 'a matrix of discrete but thoroughly interconnected chambers'.[5] This porous form of organisation meant that chambers, or rooms, could be entered through a number of doors or openings, and this provided many different pathways through a plan. Hierarchy and differentiation were characteristics of social relations rather than of architecture, the presence of which Evans described as largely 'incidental'.[6]

Evans' pictorial and planimetric counter example was arranged around Jane Morris, whom he described as the subject of both William Morris' portrait 'La Belle Iseult', of 1858, and Philip Webb's Red House, designed for Morris one year later. As the opposite of the matrix of interconnected rooms, the house exemplified planning organised around discrete rooms connected by corridors. Unlike the interconnected matrix, this form of organisation meant that rooms had only one entry point and the corridor was a means of transit between them. The plan organised conduct around social and functional hierarchy, as well as privacy and the separation of bodies, underpinning middle-class mores and morality, and the class and gender divisions they implied. Evans argued that Morris' painting, in its attempt, stylistically, to leap back past Raphael, depicted Jane Morris not as a body but as an 'effigy', 'listless' and deprived of contact, a thing equal to the inert domestic furnishings of the interior.[7]

Evans saw a continuity between the room and corridor planning of the 19th century and various versions of modernist domestic planning, where there was an organised connection between individuals and between each individual and a social body. While in different forms of modernism 19th-century morality might have been forsaken or actively opposed, for Evans the bodily separation prized by the Victorians became embedded in the 'regulations, codes, design methods and rules-of-thumb which account for the day-to-day production of contemporary housing'.[8] In the historical arc that he traced, 'socialisation' had replaced 'sociability'.[9]

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[1] See Daniel Innes, 'Drawing People', *Drawing Matter*, 23 September 2020, accessed 2 May 2024; and Daniel Innes, 'Make me Hyper-Real', *Drawing Matter*, 5 March 2021, accessed 2 May 2024.

[2] Beatriz Colomina and Mark Wigley discuss the scale figure in modern architecture as a 'shadowy' presence, at once subject to architecture and yet usurped by its presence. See Beatriz Colomina and Mark Wigley, 'Designing a Ghost', in *Are We Human?* (Lars Müller, 2016), pp 203–13. See also Niall Hobhouse and Nicholas Olsberg, 'Displaced Persons', *Drawing Matter*, 3 October 2012, accessed 2 May 2024. Treating Colomina and Wigley's account as motivation, Michael Meredith, Hilary Sample and their office MOS have compiled an encyclopaedia of scale figures. Organised by architect, the encyclopaedia extracts the figures from the architecture and arranges them at the same size, one figure or group per page. See Michael Meredith, Hilary Sample and MOS (eds), *An Unfinished Encyclopedia of Scale Figures without Architecture* (MIT Press, 2018). In MOS's *A Situation Constructed from Loose and Overlapping Social and Architectural Aggregates*, figures are presented in a library format with identifiable personal traits and characteristics, ready to be imported into an architectural armature that provides for a range of functional and inhabitational possibilities.

[3] On historical and theoretical questions of use, function and 'the social' in architecture, see Adrian Forty, *Words and Buildings* (Thames & Hudson, 2000), pp 102–17, 174–95 and 312–15; Jonathan Hill, 'The Use of Architects', in *Urban Studies* 38, no 2, 2001, pp 351–65; and Kenny Cupers (ed), *Use Matters* (Routledge, 2013). Sylvia Lavin considers the effect, from the 1970s, of using realistic figures photographed in architectural models to understand and design for a range of users and bodies, and their different needs. See Sylvia Lavin, *Architecture Itself and Other Postmodernization Effects* (Spector, 2020), pp 260–65. An early collection of essays considering architecture in relation to use and occupation can be found in Russell Ellis and Dana Cuff (eds), *Architects' People* (Oxford, 1989). I am grateful to Sarah Hearne for discussions regarding these issues.

[4] Robin Evans, 'Figures, Doors and Passages', in *Translations from Drawing to Building and Other Essays* (Architectural Association, 1997), p 57. The article was originally published in *Architectural Design* 48, no 4, 1978, pp 267–78. For ease of reference, citations here are to the republished version. It is worth noting, however, that this version does not include all of the images published in the original.

[5] Ibid, p 64.

[6] Ibid, p 69.

[7] Ibid, p 82.

[8] Ibid, p 86.

[9] Ibid, p 88.

In this way the article can be read as a critique of the situation in the late 1970s, in which, as Evans characterised it, intimacy of contact was seen as a form of social intrusion. He cited the radical psychiatrist RD Laing on the 'bondage' of personal ties, and the founder of proxemics, Edward T Hall, on the idea of personal space existing as a 'territorial envelope' that 'shroud[s] our bodies against the assaults of intimacy'.[10] In light of these developments, Evans commented, acerbically: 'What better than to design things so that no such violations occur? In these and many other behavioural and psychological studies, attempts are being made to categorise only recently conceived and nurtured sensibilities as if they were immutable laws of an incontrovertible reality.'[11] There was a paradox in seeing liberation in ideologies of privacy and personal space, as, in his argument, these very ideologies underpinned the conditions from which liberation ought to be sought.

In his study of prison architecture and reform in the 19th century, published in 1982, Evans wrote that the idea that architecture could shape and reinforce conduct, that it could be a tool of social and moral reform, was understood by his contemporaries as a form of 'misguided utopianism'.[12] And yet, the core of this idea remained in the ideologies of personal space that first arose in the separated rooms and linking corridors of 19th-century domestic architecture, and he lamented: 'We still do not have the courage to confront the ordinary as such.'[13] For Evans, the answer to 'socialisation' was radically different: a more direct engagement with the carnality he encountered in depictions of Renaissance life, supported by an architecture that would be open to various kinds of connection and modes of occupation.

The power of 'Figures, Doors and Passages' is in its schematic nature.[14] It was an initial foray into what Evans had planned as a comprehensive history of the emergence of privacy in domesticity.[15] However, in this evocative form, with its clearly stated method and pointed critique of the relationship between architecture and the social, it was ready-made for the reading lists of history and theory lecture courses and studio seminars, and it has been prominent on these lists ever since.[16]

Its polemical cast relates most directly to Evans' role as a design teacher at the Architectural Association from the mid-1970s to the early 1980s.[17] While he might have outlined a compelling prehistory and critique of the domestic situation of his present day, the task for his students would be challenging. As he noted: 'no way of altering the modern arrangement of domestic space has been found.'[18] There were certainly attempts at subverting domestic conventions or commenting on them, but these ways of thinking about design risked misunderstanding the instrumentality of architecture, 'its direct intervention in human affairs' – the idea that it provides a 'format for social life'.[19]

This was the context in which Evans restated his method in the article's conclusion: 'plans have been scrutinised for characteristics that could provide the preconditions for the way people occupy space, on the assumption that buildings accommodate what pictures illustrate and what words describe in the field of human relationships.'[20] Importantly, this meant that the plan, or, more broadly, the conventional set of architectural drawings, couldn't represent specific modes of occupation. Rather, these drawings inscribed them. Any addition of human figures to a plan or a section would simply state the obvious or, worse, reduce the signs of occupation to a set of practical determinants. He criticised the 'amoebic outlines' of figures drawn onto Parker Morris plans (domestic designs that derived from post-war British housing standards) as mere 'signs of life' rather than 'substantial creatures'.[21]

Because of this dominant and, for Evans, severely limited conceptualisation of the social in architecture, the question of occupancy needed to be expunged from the representational repertoire of architecture. Evans looked instead to what he considered to be a far richer rendering of social experience available in art and literature. This evidence, he thought, could highlight the historical emergence of architecture's instrumental organisation of bodies in space.

Here we return to the conundrum that so many contemporary representations of figures in architecture present. Occupancy has returned to architecture's representational repertoire through figures that appear to have more life, and more specificity, than Parker Morris' amoebas, even as this specificity is riven with bias. And in more reflexive deployments, they are presented as having more agency to occupy architecture on their own terms, rather than being subject to an apparatus inscribing practical directions for use.

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[10] Ibid, p 86. On Hall, see Larry D Busbea, *Proxemics and the Architecture of Social Interaction* (Columbia, 2021).

[11] Ibid.

[12] Robin Evans, *The Fabrication of Virtue* (Cambridge University Press, 1982), p 7.

[13] Robin Evans, 'Figures, Doors and Passages', p 87.

[14] Critiques of Evans' method and argument appear in Mark Jarzombek, 'Corridor Spaces', in *Critical Inquiry* 36, no 4, 2010, pp 728–70; and Christoph Lueder, 'Evaluator, Choreographer, Ideologue, Catalyst', in *Journal of the Society of Architectural Historians* 76, no 1, 2017, pp 82–106. See also the situation of this method relative to his oeuvre in Jianfei Zhu, 'Robin Evans in 1978', in *The Journal of Architecture* 16, no 2, 2011, pp 267–90.

[15] See Joseph Bedford, 'In Front of Lives that Leave Nothing Behind', in *AA Files*, no 70, 2015, pp 14–15. Evans published three other articles that touched on domestic themes: 'Rookeries and Model Dwellings', in *Translations from Drawing to Building*, pp 153–93 (first published in *Architectural Association Quarterly* 10, no 1, 1978, pp 24–35); 'Boundary Street Estate, Londra, 1893–1900', in *Casabella*, no 506, 1984, pp 42–9; and 'The Developed Surface', in *Translations from Drawing to Building*, pp 195–231 (first published in *9H*, no 8, 1989, pp 120–47).

[16] Note its use to frame an investigation of domesticity in the Architectural Association's Design Research Laboratory (DRL) in the early 2000s in Christopher Hight, 'Subjects, Boundaries, Negotiations, aka Gettin' Jiggy in da' Oikos', in RAMTV, *Negotiate My Boundary!* (Architectural Association, 2002), pp 16–19.

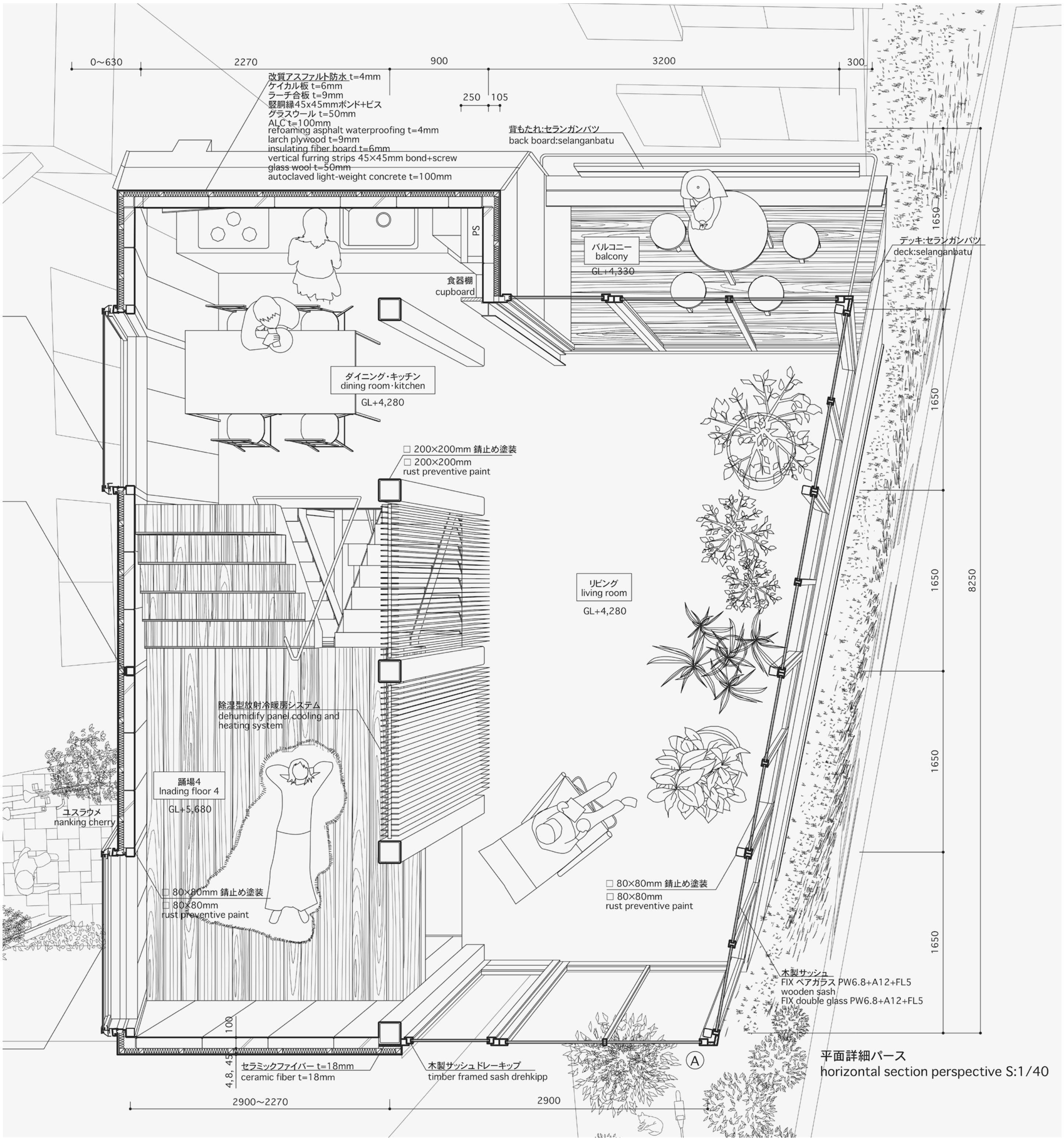
[17] Evans taught a diploma unit with Fred Scott at the Architectural Association between 1975 and 1978, its iterations forming the basis for examining the historical problems of domesticity and their relationship to design. During this time Evans also gave a series of lectures that underpinned his writings on the topic. See Joseph Bedford, pp 4–5 and 13–15.

[18] Robin Evans, 'Figures, Doors and Passages', p 86. On Evans' critique of the design culture of the Architectural Association from the mid-1970s to the early 1980s, see Joseph Bedford, pp 4–17; and Irene Sunwoo, 'Between the "Well-Laid Table" and the 'Marketplace', PhD dissertation, Princeton University, 2013, pp 308–24. I am grateful for discussions with Luke Tipene regarding this context.

[19] Ibid, p 89.

[20] Ibid.

[21] Ibid, p 57.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larch plywood t=9mm
insulating fiber board t=6mm
vertical furring strips 45×45mm bond+screw
glass wool t=50mm
autoclaved light-weight concrete t=100mm
背もたれ:セランガンバツ
back board:selanganbatu
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living room
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除湿型放射冷暖房システム
dehumidify panel cooling and heating system
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wooden sash
FIX double glass PW6.8+A12+FL5
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ceramic fiber t=18mm
木製サッシュドレーキップ
timber framed sash drehkipp
Ⓐ
2900～2270
2900

平面詳細パース
horizontal section perspective S:1/40

Left: Atelier Bow-Wow, House and Atelier, Tokyo, 2005. Horizontal section perspective. Image courtesy of Atelier Bow-Wow.

The figures in a series of drawings by Atelier Bow-Wow offer a compelling example to consider in this light because they have been included in what are, on the face of it, the most architectural of drawings. The publications *Graphic Anatomy* and *Graphic Anatomy 2* are compendia of perspective section drawings that combine construction documentation and a spatial dimension given by perspective.[22] The constructional features of the drawing relate to the building as a designed entity and the perspective elements, with inhabiting figures drawn in outline together with a range of domestic accoutrements, picture the building post occupancy. Atelier Bow-Wow describe these drawings as combining two different temporal orders, that of the 'planned' and the 'occupied'.[23]

To reflect on what underpins this drawing practice, they comment upon some key precedents, including Paul Rudolph's famous sectional perspective drawing of the Yale School of Art and Architecture (1964) and Etienne Louis Boullée's section of his design for a Cenotaph for Isaac Newton (1784). But it is a seemingly marginal drawing, Saul Steinberg's cartoon 'Doubling Up' (1946), that becomes pivotal.[24] It is a depiction of the goings-on in a series of apartments in a 19th-century building, seen as if the facade has been peeled away. Atelier Bow-Wow argue that: 'The drawing can be said to be expressing a sociological vision in the sense that, rather than describing the architecture as existing inside society, it describes the multifariousness of society that has flooded into the architecture.'[25] They link this observation to a series of design surveys of a kind that was prevalent in Japan from the early 20th century and gained what they call a 'critical atmosphere' in the 1960s.[26]

Investigating the structuring of everyday life in historic and traditional neighbourhoods and villages in Japan, architects would document vernacular architecture in conventional architectural drawing sets, as well as 'the miscellaneous objects that occupied the spaces, such as furniture, stone flooring patterns, animal pens, plantings and scattered day-to-day items'.[27] What was being recorded were the 'hidden systems of order' whereby:

> 'Objects found stable positions through the making of repeated decisions that were governed by the residents' livelihoods in their villages, their daily lives, annual festivals and the local climate. This repetition was guided by how the architecture was composed. An ecological vision in which diverse objects and phenomena are interrelated emerged as a result of depicting all of these elements together.'[28]

The sociological documentation of architecture that flourished in Japan showed that what Atelier Bow-Wow conceive of as 'anterior and posterior positions are by no means unrelated, and that the framework of the anterior planning can prescribe the possibilities for the posterior occupation'.[29]

In light of this, through their drawings Atelier Bow-Wow wager that architecture's instrumentality can be understood relative to occupation. They suggest that it is not that 'anterior planning' determines behaviour or conduct, but that occupation as a question of daily patterns points to that very instrumentality, and that this should be a core concern of architecture and rendered within its conventions.

Evans thought that the instrumentality that underpinned privacy was akin to 'a general lobotomy performed on society at large, obliterating vast areas of social experience'.[30] The observation of behaviour in traditional Japanese architecture provided evidence, if not of the opposite – Evans' sense of social experience was deeply coloured by his conception of pre-modern, western sociality – then of values and behaviours accrued over time and through repetition. Historically, those observations had been prompted by architectural propositions which threw that kind of domestic experience out of scale. Atelier Bow-Wow note that it was exactly the kinds of urban schemes that relied on the large-scale sectional perspective, complete with indistinct scale figures of the kind Rudolph's Yale drawing represents so well, that were threatening small-scale traditional neighbourhoods in Japan, prompting their sociological analysis.[31]

In their drawings, Atelier Bow-Wow reclaim the sectional perspective and perform their own sociological analysis of the projects they have designed. But they do so not as a 'real sociology', but as a deliberate attempt at an architectural inscription of occupation 'after' these sociological studies. As they argue:

> 'We have overlaid these things that are normally drawn separately with different intentions under different circumstances on a single drawing with the aim to generate some kind of connection between the objects and phenomena that are conventionally divided into the categories of the anterior and posterior or the planned and occupied.'[32]

A core question that arises from Evans' call for emancipation from the strictures of privacy has to do with what it might mean to occupy a different kind of plan, not as a response to whimsy or architectural folly, but as an encounter with the plan's instrumental organisation of space.

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[22] See Atelier Bow-Wow, *Graphic Anatomy* (TOTO, 2007); Atelier Bow-Wow, *Graphic Anatomy 2* (TOTO, 2014).

[23] Atelier Bow-Wow, 'Explanatory Notes on Graphic Anatomy', in *Graphic Anatomy 2*, p 117.

[24] Sectional perspectives illustrating domestic designs had been in use in Britain since the 1950s. See Laurent Stalder, 'Interior Breakdown', in Desley Luscombe, Helen Thomas and Niall Hobhouse (eds), *Architecture Through Drawing* (Lund Humphries, 2019), pp 114–23. Sections depicting depth through the rendering of shadow are discussed in Robin Evans, 'The Developed Surface', pp 201–2. A useful history of the section is provided by Paul Lewis, Marc Tsurumaki and David J Lewis, 'Excerpts from a History of Section', in *Manual of Section* (Princeton Architectural Press, 2016), pp 25–38.

[25] Atelier Bow-Wow, 'Explanatory Notes on Graphic Anatomy', p 123.

[26] Ibid.

[27] Ibid, p 125.

[28] Ibid.

[29] Ibid, p 123. On this kind of sociological observation in Japan, see Thomas Daniell, 'Just Looking', in *AA Files*, no 64, 2012, pp 59–67; and Izumi Kuroishi, 'Visual Examinations of Interior Space in Movements to Modernise Housing in Japan, c 1920–1940', in *Interiors* 2, no 1, 2011, pp 95–123.

[30] Robin Evans, 'Figures, Doors and Passages', pp 89.

[31] Atelier Bow-Wow, 'Explanatory Notes on Graphic Anatomy', p 123.

[32] Ibid, p 127. Sylvia Lavin has called these sectional perspectives 'good enough' architectural objects because they hold together the factual and the illusory, a material reality and an architectural promise. See Sylvia Lavin, 'What Good is a Bad Object', in *Volume*, no 13, 2007, pp 42–6. Irene Cheng sees the drawings as ambivalent regarding architecture's ability to specify occupation. See Irene Cheng, 'Houses of Mirth', in *Harvard Design Magazine*, no 29, 2008, pp 62–4.

The renovation of several blocks of the social housing project Quartier du Grand Parc in Bordeaux, by Lacaton & Vassal, Frédéric Druot and Christophe Hutin (2017), presents a significant case in this respect. The architects added a series of loggias to each building, effectively creating new facades. In each apartment, rooms that had facade openings now connected directly into the loggia space. This increased the floor area of each apartment and provided a means of upgrading the buildings, ameliorating their thermal performance and providing significantly better amenity for tenants.

Druot and Lacaton & Vassal had previously outlined a strategy for the renovation of social housing in their book *Plus: Large-scale Housing Developments, an Exceptional Case*.[33] The Bordeaux scheme represents a completed project that adopted this strategy, which was built around a pragmatic understanding of the economic challenges of renovating social housing in France. It proposed that existing buildings in need of renovation be retained rather than demolished and replaced. At another level, such a pragmatism was underwritten by the desire to provide more than the minimum in these circumstances to create possibilities for housing that were generous.[34]

Beyond the addition of extra floor space and increased amenity, the loggia in Bordeaux is significant for the way in which it radically changed the plan of each apartment. The loggia effectively provides a second passage space. Rooms that had a single entry now have more than one, the plan resembling a condition more akin to a matrix of interconnected rooms. The question, then, has to do with how these new plans would be occupied.

In the manner of Atelier Bow-Wow, the architects performed a kind of sociological analysis of the occupation of their project. While they did not use the conventional drawing set to figure occupants, photographs by Philippe Ruault and a film by Karine Dana have become integral to how the architectural conception and execution of the project has been presented.[35] An occupant captured in Dana's film 'The Imaginaries of Transformation' (2015) understands the organisational challenge he has been given by the provision of the loggia, which he characterises as a 'second apartment'. 'What are you going to put there?', he exclaims.[36] Ruault's photographs show that, over time, most loggias seem to be set up as second living spaces to take advantage of the extra amenity, particularly natural light and expansive views. While Anne Lacaton has commented that 'most of the time' the loggia spaces have become 'places of creativity', and that 'they have less of a connotation in relation to the other classic rooms of the home',[37] the photographs and film document what are still rather conventional instances of domestic occupation. Personal and ordinary possessions are celebrated, as if in the explicit recording of displays of taste and preference is to be found a demonstrable difference between a functionalist and a more generous 'open' sense of occupation.

Arranging furniture and personal things inside an empty architectural shell was the quintessential 19th-century act that provided the visual evidence of domestic inhabitation. Views of interiors painted in watercolour that accurately depicted their decoration, sometimes with figures included, began to emerge at the beginning of the 19th century.[38] The development of this genre of representation accompanied the emergence of the interior as a new material and spatial condition. As the Oxford English Dictionary records, from the beginning of the 19th century the interior was defined in both spatial and representational senses as: 'The inside of a building or room, esp. in reference to the artistic effect; also, a picture or representation of the inside of a building or room.'[39] The photographs of Ruault are interiors in this sense. They represent personally decorated and inhabited spaces that have been created inside an architectural space. The raw condition of the finished loggias accentuates this sense of the interior as additional and made by occupation. It is important to note, however, that these images are not simply transparent to a sociological fact, and they are no more universal or natural than domesticity itself. It is worth turning to another of Evans' essays to draw out this point. In 'The Developed Surface: An Enquiry into the Brief Life of an Eighteenth-Century Drawing Technique', published in 1989, Evans wrote about a method of drawing that attempted to depict on the same surface the plan of a room and the decoration of its walls.[40]

Top and Bottom: Lacaton & Vassal, Frédéric Druot Architecture and Christophe Hutin Architecture, Transformation of 530 Dwellings, Bordeaux, 2015. Images courtesy of Philippe Ruault.

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[33] See Frédéric Druot, Anne Lacaton and Jean-Philippe Vassal, *Plus* (Editorial Gustavo Gili, 2007).

[34] Significantly for my argument, the authors include in *Plus* a 1985 essay entitled 'Apartments? Areas to Make Use Of', by Jacques Hondelatte and Épinard Bleu, a collective of architects that was founded by Druot. The essay was originally published in *L'Architecture d'Aujourd'hui* and acts as something of an encapsulation of the themes that underlay Evans' call for an emancipated domesticity founded in sociability. See Ibid, pp 33–7.

[35] See, for example, the exhibition 'Lacaton & Vassal: Living in the City', curated by Anne Lacaton and Jean-Philippe Vassal, Hannes Frykholm and Catherine Lassen at Tin Sheds Gallery, University of Sydney, 2023. The exhibition combined architectural documentation of a selection of projects, photographic and filmic documentation by Philippe Ruault and Karine Dana, and associated student work.

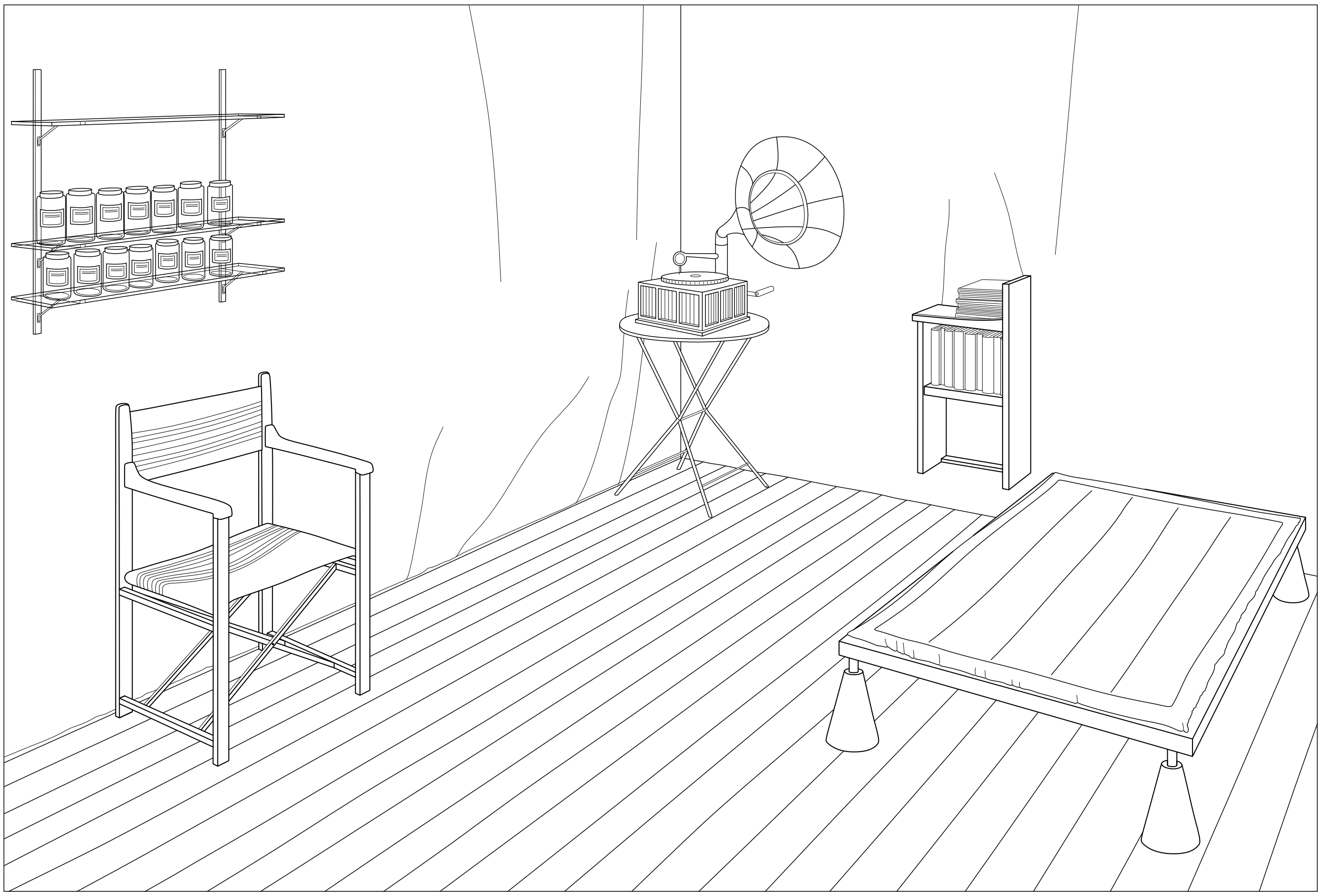
[36] Karine Dana (dir), 'The Imaginaries of Transformation', France, 2015. This occupant also describes the matrix-like condition: 'It's true that I enter from one room and go out the other one…I go back and forth, a bit without rhyme or reason.'

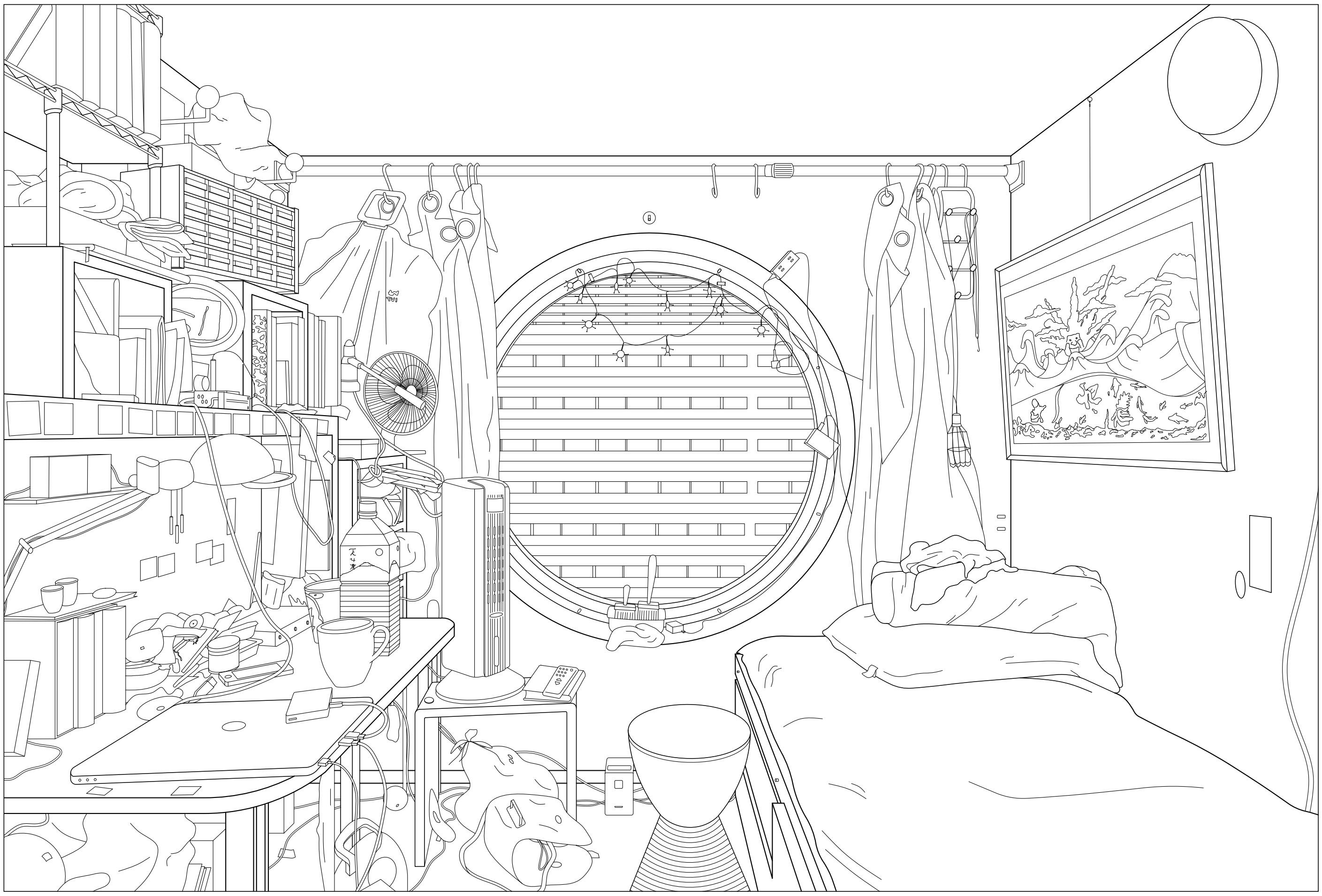
[37] Ibid.

[38] See Charlotte Gere, *Nineteenth Century Interiors* (Thames and Hudson, 1992).

[39] Quoted in Charles Rice, *The Emergence of the Interior* (Routledge, 2007), p 2.

[40] Robin Evans, 'The Developed Surface', pp 195–231.





Top: Co-op Interieur by Hannes Meyer. Image courtesy of Dogma.
Bottom: Capsule by Kisho Kurokawa. Image courtesy of Dogma.

To show plan arrangement and decoration together, the walls were depicted as inside elevations folded down so that they appeared flat and on the same plane as the plan. Evans related this technique to the emergence of the individual room as a new subject matter in architecture from the middle of the 18th century. Developed surface drawings were made to delineate and execute decorative schemes that reinforced an idea of a room as an all-encompassing design. By the end of the 18th century, social practices of occupying these kinds of rooms had begun to change. The ring of chairs that would be placed against walls, and that could be depicted in the same plane of the wall in the developed surface drawing, began to move into the room itself, with the effect that, as Evans writes, ‘the *furniture* occupies the room, and then figures inhabit the furniture’.[41] In this shift, the developed surface drawing reached its representational limit. The spatial situation of furniture could no longer be depicted against the flattened surfaces of the drawing. At this moment the genre of the interior view emerged, becoming prominent not just as a way of recording existing domestic interiors, but also in portfolios of designs by architects including Charles Percier and Pierre Fontaine in France and Thomas Hope in England.[42]

With the demise of the developed surface drawing and the emergence of the interior in its modern sense came the cleaving apart of architecture and interior decoration, or what would have more properly been called upholstery. Despite being architects, Hope, Percier and Fontaine pioneered the idea that interior decorative schemes could be commissioned separately from the architectural design of houses. By the middle of the 19th century, the master of planning based on ‘route and destination’,[43] Robert Kerr, railed against this division, writing that ‘the architect must not venture to reckon without in the first place his client, and in the second place his client’s upholsterer’.[44]

A distinctly modern relationship between the spatial and the social was worked out through the emergence of the interior. As Evans identified in William Morris’ painting ‘La Belle Iseult’, ‘furniture, fittings, drapes, ornaments and other objects, not figures, stand in the way’ of architecture. While not strictly an interior in genre terms, the painting, and Evans’ account of it, demonstrate the idea of the interior as additional to architecture.[45] Domestic things have equal weight and effectively stand in for – or crowd out – the depicted figure.

As interiors, the photographs of Ruault demonstrate that occupancy is as much a representational condition as a spatial-material one. We might still want to understand, as Evans did, that ‘buildings accommodate what pictures illustrate’,[46] but a significantly changed plan condition does not, de facto, lead to new possibilities for occupation. As his account of the developed surface drawing acknowledged more critically than did his method in ‘Figures, Doors and Passages’, representational practices struggle with changes in social practice; one does not simply or transparently represent the other. Rather, they move in and out of phase.[47] Relationships between representational and spatial practices also endure, as demonstrated by the interior’s emergence and persistence as a pictorial and spatial-material phenomenon. Perhaps this proves Evans’ point about the difficulty of simply reinventing the house out of a desire for sociability. Even in an altered plan, the interior in its occupancy maintains the residuum of privacy that marked its emergence.

As the drawings of Atelier Bow-Wow and the photographs of Ruault, attest the story of occupancy is one of things, which was also the story of the 1960s, as Georges Perec had it.[48] Things occupy and fill up even the smallest of rooms. They expand into the extra space of loggias and mark their occupation. They materialise the interior and fill the representational frame, sometimes turning a depicted figure into a thing, displacing them within the scene rather than making them the subject of it, or making them altogether superfluous.

A series of drawings of interiors by Dogma render domestic things in a particular way. In the context of tracing a history of the private room, they depict occupied rooms in significant architectural projects and artworks, as well as those of historically important occupants.[49] In each case the figure is absent; things stand in to mark the occupation of each room. The drawings thus entice speculation about what might be deemed to be significant about each room or each occupant.

The drawings, made with CAD software, the most instrumental of architecture’s tools of representation, appear to be traces of photographs or paintings (they might well have traced one of Ruault’s photographs). By these means the genre of the interior view, which emerged to record what was additional to architecture and what was the domain of the occupant, is being rendered architectural. This goes beyond the inclusion of photographic documentation as part of the architectural project because it creates a plane of comparison among different images that is standardised and wholly architectural.

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[41] Ibid, p 219.

[42] See Thomas Hope, *Household Furniture and Interior Decoration* (Longman, Hurst, Rees & Orme, 180)7; and Charles Percier and Pierre Fontaine, *Recueil de Decorations Intérieures* (Pierre Didot l’ainé, 1812). Evans referred to Percier and Fontaine’s planimetric reconstruction of the Villa Madama in 1809, a reconstruction based on a neoclassical sensibility that emphasised overall compositional symmetry and obscured the original, Renaissance sense of a differentiated matrix of rooms. See Robin Evans, ‘Figures, Doors and Passages’, pp 60–2.

[43] Ibid, p 77.

[44] Robert Kerr, *The Gentleman’s House, or How to Plan English Residences from the Parsonage to the Palace*, third revised edition (John Murray, 1871), p 111.

[45] Robin Evans, ‘Figures, Doors and Passages’, p 82.

[46] Ibid, p 89.

[47] Robin Evans, ‘The Developed Surface’, pp 198–200 and 226–8.

[48] See Georges Perec, *Things, A Story of the ’60s* (Collins Harvill, 1990). We could imagine Perec’s novels being used by Evans as literary accounts of inhabitation in the manner of Castiglione’s *The Courtier* or Cellini’s *Life*. Atelier Bow-Wow note the inspiration Perec drew from Seinberg’s cartoon ‘Doubling Up’ for his novel *Life, A User’s Manual* (Harvill Press, 1987). See Atelier Bow-Wow, ‘Explanatory Notes on Graphic Anatomy’, pp 121–3.

[49] ‘Figures, Doors and Passages’ is significant in this account. See Dogma, *The Room of One’s Own* (Black Square, 2017), pp 24–6.

This is made possible because, as with Atelier Bow-Wow's drawings, each object and surface is drawn with the same set of lines; each thing is rendered with the same level of detail. The effect is to draw attention to these surfaces and things in turn, to their literal delineation. We might compare the overabundance of stuff in the drawing of a room in the Nagakin Capsule Tower by Kisho Kurakawa (1972) to the spareness of Hannes Meyer's Co-op Zimmer (1926). While they might appear to be the opposite of each other at the level of the number of things contained in each image, one ends up paying as much attention to fewer things. Abundance, or its lack, exists on a spectrum, being difference in degree, rather than in kind.

In their range, the 48 rooms drawn by Dogma support narratives of solitude, of privacy, of precarity or rootlessness, but also of identity, place, abundance and the relationship between work and life. In this way they are all interiors; their inscription within architectural representation confers on them not difference but comparability, a range of occupations. A mode of documenting architecture has passed through the historical age of the interior.

At the time Evans wrote 'Figures, Doors and Passages', he considered that architecture's relationship to the social was a particularly fraught issue. He thought that the structuring of domesticity according to historical conditions of privacy and separation was not only occluded, it continued to underwrite the further atomisation of bodies and people in the name of various forms of social engagement and responsibility. His own predilections for 'sociability' notwithstanding, he looked to historical evidence of other forms of social conduct to gain a critical distance from his present circumstances. This meant comparing visual and literary representations and architectural plans so that social conduct and architectural arrangement could be discussed in their relationship to each other, and not conflated.

It is a moot point what Evans might have made of the images discussed here. Rather, we should consider the historical distance between the present time, and the time Evans was writing. In 1978 he had hoped that 'we may well be approaching the outer edge, not just of the modern movement in architecture (for of that there can hardly be much doubt), but of a historical modernity which extends back to the Reformation. It was with a decisive shift of *sensibility* that we entered that phase of civilisation, and it will be with an equally decisive shift that we shall leave it.'[50]

One decisive shift, politically, that took place with the UK General Election of 1979 and the victory of Margaret Thatcher's Conservative government was the enshrining in legislation of the right of council tenants to buy their own flats. From this time individualism, free markets and acquisitiveness would amplify the ideologies of privacy and separation that had underpinned 19th century domesticity. Occupancy and the acquisition of property would become inseparable as a broader cultural sensibility.[51]

After Evans, these images can be read in terms of this sensibility, this way of making visible a culture dominant in a particular conjunction of architecture and the social. Figures, and their things, decisively and actively occupy architecture as if it belongs to them. This need not imply actual ownership, but it remains the frame of reference. The generosity of the loggias at Quartier du Grand Parc is inevitably understood in terms of their value on the private housing market; a neat array of plants and books prompts fantasies of having a balanced relationship between work and life; a barely furnished interior is recoded by a desire for living that transcends the acquisition of mere 'stuff'.[52]

A conjunction of architecture and the social now occurs on the same representational plane. Read in relationship to each other, these images offer evidence of a recalibration of architecture's instrumentality, one that is framed by an acquisitive, individualised logic of occupation. In this sense, architecture cannot but produce images of this kind, as proposition and as critique. Understanding the historical formation of the complex condition that prompts them is crucial, lest the sensibility reflected in these images be assumed to reflect the 'immutable laws of an incontrovertible reality.'[53]

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[50] Robin Evans, 'Figures, Doors and Passages', p 87.

[51] While not exactly mapping onto the shift towards sociability Evans argued for, Andrés Jaque has drawn attention to contemporary forms of domestic habitation and social organisation that have arisen from needs and desires articulated outside of conventional familial and ownership structures. See 'Society Building Interiors: Andrés Jaque interviewed by Ignacio González Galán', in *Volume*, no 33, 2012, p 22–7.

[52] Along with the Co-op Zimmer, significant in this sense is Dogma's drawing of Steve Jobs' living room in Los Gatos, California, from a 1983 photograph by Diane Walker. See the discussion of how the photograph constructs Jobs' asceticism in Pier Vittorio Aureli, *Less is Enough* (Strelka, 2013), p 45–9.

[53] Robin Evans, 'Figures, Doors and Passages', p 86.

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