

## University of New Mexico and Deakin University

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### Introduction: Writing | Architecture

Mari Lending puts it elegantly: ‘Architecture, space, and place are inexorable foundations in literature: thematically, compositionally, structurally, associatively, and metaphorically’ (95). ‘Inexorable’ is crucial here. Writing has more than a casual or occasional relationship to architecture. Along with its corollaries, space and place, architecture is foundational to literature, including to the composition of literature (the craft and pedagogy of writing). At the same time, by elaborating upon the human experience of inhabitation, literature and writing accentuate the phenomenological dimensions of architecture, space and place. Under the influence of literature and writing, even the least assuming of buildings (of spaces, of places) are imbued with the richness and potential of architectural associations. All the same, there is no architecture, space or place, without stories always already in play. However one thinks about it, the human element is crucial in writing and architecture.

This special issue of *TEXT* seeks to provide a forum for the creation and dissemination of the latest knowledge in the crucible where writing and architecture flow into each other. It is conventional in an Introduction like this one to provide a precis of each paper in the issue being introduced. Instead, we would like to invoke a metaphor or two, to provoke thinking around the very architecture, or perhaps the architectonics, of a journal issue. (After all, the word ‘issue’ itself derives from the Middle English notion of ‘outflowing’, which is suggestive of a linguistic architecture of excess, transgression and undoing.) In her short story ‘Triptych’, the Philippine-Australian writer Merlinda Bobis proposes a narrative that reads both vertically and horizontally on the page: ‘You can read them vertically or horizontally’ (120). Here, the choice is the reader’s (the reader of literature). By comparison and contrast, Georges Perec famously composed his novel *Life: A User’s Manual* through a replication of how the knight moves in chess. This was his approach as a writer to the craft of writing.

The order of the articles that we have selected is more or less arbitrary; readerly engagement with them need not be linear. Very different issues may be constructed depending on the choices of the one reading.

The future of writing and architecture is inexorably open.

### Acknowledgements

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## Works cited

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Lending, Mari 2011 'Writing a Life from the Inside of a Drawing: Stendhal's *Vie de Henry Brulard*', in A Pérez-Gómez & S Parcell (eds) *Chora Six: Intervals in the Philosophy of Architecture*, Montreal & Kingston: McGill-Queen's University Press: 91-112

Perec, Georges 2008 *Life: A User's Manual*, London: Vintage

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