



I can't quite say when it happened, but one day I woke to find that my things – or rather the things – I felt then that I could no longer call them mine – had taken over. Piles and piles of them now occupy the space I once considered my own . . . I find my way barred by the myriad objects that have vomited themselves over every last corner . . . If once they helped me, if they told me – when I forgot – who I was . . . now they have become a terrifying incarnation of all that sustained me for so long.<sup>1</sup>

Jason Oddy, 'After All'

18.1 >Introduction:  
A multitude of  
maintenance activities  
are deemed necessary to  
preserve the much  
publicised 'neutral'  
backdrop of the American  
Air Museum, Duxford.  
American Air Museum:  
excerpt from cleaning  
schedule.

Check/clean barrier matting
Wipe Public Seating
Empty Rubbish Bins + entrance bin
Litterpick Area
Clean/Check Interior Signs
Clean Prefab Windows / Floor entrance
Check/Clean Mess Room
Check/Sweep outside AAM Entrance
Return Stones in front of Glass Structure
Sweep/Clean AAM foyer & Balcony
Check Liveside Barrier for Litter
Remove graffiti/hand prints from exhibits
Vacuum Carpet Area
Check Disabled Loo Alarm in AAM
V Mop floor
Tidy Bomber Jacket /explainer areas
Check Red Safety Line & Chain in place

*Cleaning schedule Area 'C' two weeks commencing,  
Daily cleaning week one: Return stones in front of glass structure*

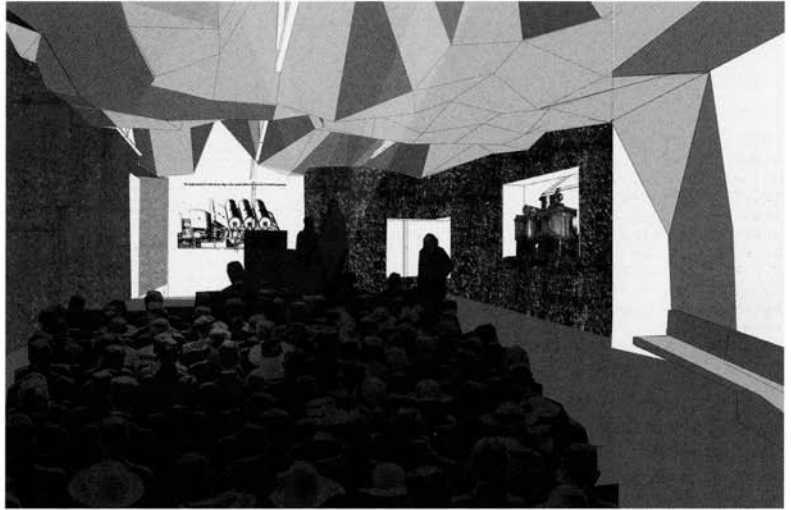
Architecture's habitual representation in public is as the complete and distinct object – an individual creation, captured in an ephemeral instant and effaced of all traces of activities that produce and maintain it as such.<sup>2</sup> This paper explores the dialogue between two stories of making that challenge this representation. One follows the creation of a 'paper room' by architects 5th Studio; another unravels the daily activities involved in maintaining the American Air Museum building at the Imperial War Museum, Duxford.

The selection of these stories is a personal one. At 5th Studio from January until May 2003, I was involved in designing and constructing the paper room – an exhibition/corporate-event space constructed from and showcasing paper/fibre-based products. Whilst I ploughed my way through a plethora of legislation required to establish this paper room as a public place, at the American Air Museum my partner, in his job as museum assistant, waded through a multitude of maintenance activities all deemed necessary to preserve the public

representation of a building repeatedly presented in architectural journals as a 'neutral backdrop'.<sup>3</sup>

#### BACKGROUND

18.2 >Background: The enclosure of the paper room uses materials normally associated with waste for its construction. Paper room: perspective drawing, 5th Studio.



*Events/miscellaneous:* Ensure runners are free from obstructions.

#### The Paper Room

In January 2003, as part of a strategy for the Paper Trail Project in Hemel Hempstead, 5th Studio was appointed to design a paper room within an existing paper mill. The Paper Trail Project embraces an area of over five hectares and includes creating a new visitor attraction and innovation centre for the region, based around a working paper mill. The strategic plan was approached through the mill's connection to the topography of the landscape in which it sits – notably the presence of water, which infiltrates the entire papermaking process. Across the site the experience of water shifts in relation to its use and location. By simultaneously acting as chemical/transportation/power resource for use in the papermaking process and as a distinctive body of landscape that extends beyond the mill itself, the existing presence of water challenges perceived separations between natural and industrial landscapes. Highlighting this latent overlap between process and topography, with its clear implications for layout and distribution of spaces, forms the basis of 5th Studio's strategic plan across the entire site. Rather than contain exhibitions depicting the processes of papermaking, it proposes the creation of a number of landscapes or garden spaces that embody them.

While the brief for the paper room was simply for a space in which to launch the strategic plan, its construction forms the first incarnation of an ongoing test bed and working exhibition of paper products. Its enclosure is made between a

series of new insertions and an existing warehouse within the paper-mill building. An entrance ramp and screen, displaying microscopic sections of paper fibres, climb up one side of an existing brick wall. At the top of the ramp, an opening within the wall forms the entrance to a 100m<sup>2</sup> room. The parameters of the room are created by paper bales, paper honeycomb, cardboard sheets, fibreboard panels and the brick wall itself.

As a public building used for exhibitions, conferences, seminars and public events, the paper room's use of paper and fibre-based materials explores the potential of these products to structure and enclose space.<sup>4</sup> In this way the paper room is a fragment that expresses the ideas and qualities of the larger strategy.

#### The American Air Museum

Designed by Lord Norman Foster and opened by HM The Queen in 1997, the American Air Museum is located at Duxford near Cambridge. Commissioned by the Imperial War Museum to display its collection of American military aircraft, the building forms part of a complex that welcomes over 400,000 public visitors each year and was awarded the Stirling Architecture Prize in 1998.<sup>5</sup> The form of the building is based on an arched geometric shape – a torus, or ring doughnut. Made up of pre-cast concrete panels, a single-span vault forms the major enclosure to the building, which is completed by a glazed façade, 90 metres long and 18.5 metres high, to the south east. Aircraft of every shape and form hang from the concrete structure. Whilst the building has been designed to offer a neutral backdrop to the aircraft, its dimensions and entrance sequence are directly influenced by the largest aircraft that it houses: the vast B52 bomber. Its 16 m-high tail fin and the 61m wingspan were the key influence on the building's height and width. Moreover, visitors enter the museum, via a partially submerged entrance to the north east, to find themselves midway in the volume of the building, facing the nose of the B52.<sup>6</sup>

The American Air Museum has been heralded as an embodiment of the methods and techniques used in the production of aircraft. An article in *Building*, written just before its completion, describes how 'in the construction of the aeroplanes themselves there are no frills . . . you can see how everything is put together. The same is true here [of the air museum].'<sup>7</sup> Indeed, as an article in *The Architects' Journal* proclaims, the size of each pre-cast module is a function of the optimum size for buildability whilst maximising the amount of repetition – there are only five panel types for the whole roof.<sup>8</sup> Yet complex geometry and cutting-edge structural engineering are but a few of the hidden processes behind the production of this building. Its apparent neutrality is reproduced on a daily basis by a multitude of practices and processes with both dramatic and subtle effects.

#### MAINTENANCE ACTIVITIES

In recycling cardboard and packaging, the paper room uses materials normally associated with waste for its construction. This establishes a materiality which is very different to that of the American Air Museum, whose materials have been manufactured and refined for the sole purpose of its construction. However, formal arguments surrounding 'high-tech' or 'low-tech' architecture are not the basis of this paper. Rather, it is an investigation into the very processes and practices that constitute creative production. This investigation stems from earlier research which

explored the practical work of artist Mierle Laderman Ukeles through the theoretical lenses of Gilles Deleuze, Felix Guattari, Rosi Briadotti and Moira Gatens.<sup>9</sup>

For Ukeles the role of the artist is not privileged and detached; art must play an activist role in empowering people to act as agents of change. This agenda stems from a feminist concern with challenging the privileged and gendered notion of pure creation and the myth of the independent artist. Ukeles' 1969 *Manifesto for Maintenance Art* proposes the dismantling of the notion of art as fixed and complete, through the literal transformation of everyday activities into 'art'. In her manifesto she proclaims, 'Avant-garde art, which claims utter development, is infected by strains of maintenance ideas, maintenance activities and maintenance materials.'<sup>10</sup>

In *I Make Maintenance Art One Hour Everyday*, a project that took place in 1976, maintenance staff at the Chemical Bank in Water Street in downtown Witney were asked by Ukeles to designate one hour of their daily work as 'art'. Ukeles then took Polaroid photographs of the workers every day over five weeks while asking them whether they were doing 'work' or 'art'. In the performance *Wash* in 1973, Ukeles fastidiously scrubbed the pavement of the public space outside the AIR Gallery in New York City. This performance pushed the hidden and static conceptions of 'woman' and 'woman's work' together in a public space to examine the processes of subjectivation and the power differentials at work within both conceptions.

Ukeles' projects use actions and performance to express how differential power structures produce, and are produced by, apparently mundane and banal activities. By presenting private and hidden routine maintenance activities as art through performance and acts of gratitude, her work engenders shifts in the status and meaning of 'work' and 'art'. For the critic Helen Molesworth, her work is an 'attempt to rearticulate the terms of public and private in ways that might fashion new possibilities for both spheres and the labour they entail.'<sup>11</sup> Her performances explore how practical actions within specific contexts help to actualise certain conceptions. Furthermore, they highlight the fragility of oppositions such as public/private, clean/dirty, acceptable/abject activity, which, as Moira Gatens describes, 'attempt to capture bodies in stable forms,'<sup>12</sup> so challenging the social construction of aesthetic and cultural values that coagulate them into binary oppositions.<sup>13</sup>

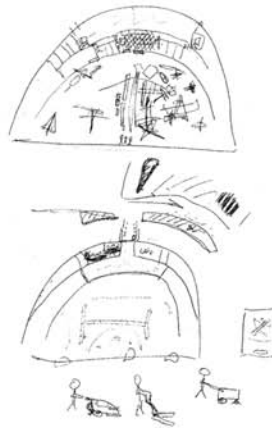
In Ukeles' projects the socio-spatial and temporal assemblage of a human body and its circumstances imply specific conditions regarding the status of maintenance activities in society. This notion of places as assemblages of discursive and non-discursive practices forms the basis of the following exploration of the paper room and the cleaning schedule of the American Air Museum. While Ukeles' work explores the role that habitually hidden dimensions, including legislation and maintenance activities, play in the production of 'ideologically appropriate subjects,' this paper explores the role they play in the perception and implementation of architecture.<sup>14</sup>

Whether creating a new environment or restoring an existing one to its 'original' state, both the paper room and the American Air Museum require constant attention and ongoing tending. Within traditional assumptions of architectural production both are seen as very different activities: one involves the creation of a new space and one is simply the restoration of an existing one. This

assumption forms the starting point of the five sections of this paper that position fragments of the construction of the paper room alongside selected maintenance activities. However, as the sections progress they start to uncover similarities and overlaps in the processes and practices that go into creating the paper room and those that maintain the public representation of the air museum. Ultimately, the readings of the construction processes involved in making the paper room and the cleaning activities in the American Air Museum form paired comparisons in order to ask: When does restoration at the level of the daily maintenance activity become re-creation? Further, by investigating the implications of such activities for rethinking places, it explores what is at stake for architecture and perceptions of place if maintenance is thought as a creative act comparable to others within the building process.

### 1. TRESPASS: INTERVENTION V RESTORATION

18.3 >Trespass:  
In the Museum, clutter  
is dangerous: 'Foreign  
Object Debris.'  
Maintenance activities  
remove all trace of this  
'out of place' matter.  
American Air Museum:  
maintenance staff  
drawing.



*Beware of FOD (Foreign Object Debris): if you create or see any please ensure you pick it up.*<sup>15</sup>

The paper room forms one element of a strategy involving the regeneration of a paper mill in Hemel Hempstead. Taking the existing mill's interrelation with its topography as a precedent, the wider strategy develops a series of spaces that negotiate between perceptions of natural and man-made topographies. In this context, the paper room is a prototype: a landscape that embodies papermaking processes – becoming a means through which they are encountered and understood.<sup>16</sup> Part of a peripheral warehouse is stripped out and swept, and a new assembly of fragments inserted. Each embody different manifestations of paper: a vertical paper-bale structure, a corrugated cardboard plane, a honeycomb panel, cardboard tubes and a glowing glazed screen of enlarged paper fibres.

Like the war machines it exhibits, numerous elements of the American Air Museum are at the forefront of technical innovation.<sup>17</sup> In contrast, countless

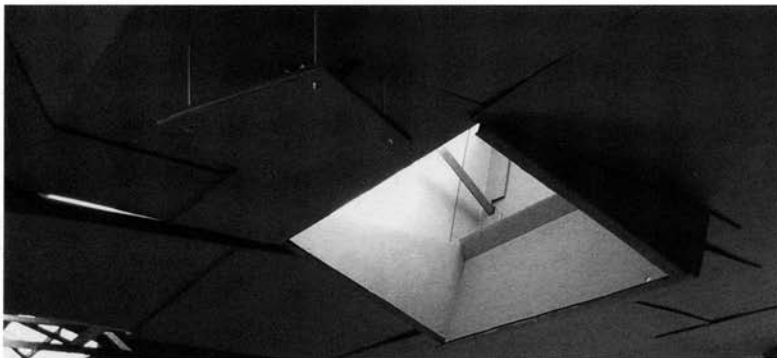


low-tech activities – including polishing, mopping, scrubbing, wiping, dusting and vacuuming – maintain the building every day. The daily maintenance staff consists of a maximum of five people, whose adherence to a six-page cleaning schedule, a fortnightly roster and a 22-page handbook combines with over 60 different implements/machines and 15 types of cleaning fluid to form the basis of an endless maintenance strategy that serves to reinstate this so called 'neutral' backdrop. At the entrance, around a series of commemorative glass structures, whether gleefully kicked or stumbled upon, grey stones migrate across a tarmac path. Every morning, the path is swept. Each stone must be located, collected and returned to its designated place. In the shop, cardboard 'holes' become embedded in the sliding-door track. To prevent malfunction, these packaging inserts must be carefully extricated and disposed of by vacuuming. These are but a few of the incessant minutiae whose presence consistently threatens to disrupt the workings of the museum.

In and around the paper room what was a clutter of outmoded machine parts becomes re-established as part of a new landscape that resonates with the paper hills and cardboard escarpments that already reside there. Here the practice of clutter constitutes another aspect of ordering time and place.<sup>18</sup> Rather than a series of obstructions, the situation of the room becomes a framework through which it is perceived. In the museum, the stones and cardboard inserts are clutter: dangerous 'foreign objects' whose 'material presence confronts an alternative use of the spaces that they occupy'.<sup>19</sup> Maintenance activities remove all trace of this 'out of place'<sup>20</sup> matter, ensuring it does not pile up and impede the smooth flow of people, or hinder the much publicised comprehension of the building as 'simple, right' and 'stripped down to elemental basics'.<sup>21</sup> Its actions are rudimentary and functional, mere restoration, a removal of accretions and a reversion to an original state.

## 2. COAGULATE: MATERIALISATION OF LEGITIMATE EFFECTS

18.4 >Coagulate:  
To make the paper  
room 'public', fire  
legislation designates  
the cardboard plane  
the authority of a  
'proper' ceiling.  
Paper room: cardboard  
ceiling.



*Cleaning in general, bullet point one: Do not overstretch or use unbalanced equipment.*

*Cleaning exhibits, bullet point two:* Exhibits over two metres must only be accessed using a cherry picker or a platform tower.<sup>22</sup>

The designation of the paper room as 'public' makes it subject to specific regulations. Below the cardboard layer a manic sprinkler system, in addition to the existing one above, sets up a new horizontal plane. This interpretation of the fire legislation affords the cardboard plane the authority of a 'proper' ceiling, and pronounces the enclosure of the approved and accepted standard to be a 'room'. Gaps in the bale structure prove more difficult for the location of required fire signage. Yet regulations prevail. Openings become exits, whose presence designates the pile of 24 paper bales a 'wall'.

In the museum a 'dust horizon' collects two metres above the floor. The museum assistant's handbook states that maintenance staff must be specially trained to put up a tower and to use a cherry picker. Yet, few are selected for training and cherry pickers must be specially hired. Meanwhile the dust gathers ... its presence instates a miasmatic manifestation of the restricted cleaning level.

The way in which spaces are perceived is premised on a set of assumptions: conventions and rules that have material bearing on the way lives are lived.<sup>23</sup> These conventions do not merely describe or represent, they intervene in the world, functioning to organise its 'social character.' They instigate a 'framework of intelligibility' which maintains explicit propositions about bodies and places, deciding what types of utterances may be 'legitimately' extracted from them. Categories such as 'public/private, active/passive' may be read as 'clusters of specific affects [sic.] and powers, organized around an exclusive binary form through various complex assemblages,' social, environmental, cultural, linguistic as well as legal.<sup>24</sup> Complex interpersonal and spatial rules govern and position public minutiae, and the legitimisation of certain actions and activities allocates designations and makes present certain material effects. The status of the paper room and the museum as 'public' entails their operation within particular sets of rules that transcribe a framework for their use and perception.

### 3. DISPLACE: SHIFTING MATTER

18.5 >Displace:  
The assemblage of private  
maintenance activities  
and the museum jars,  
disturbing the apparently  
smooth, seamless,  
efficient operation of  
the institution.  
American Air Museum:  
shopfront with  
maintenance staff.





'you missed a bit'  
'you can clean my windows any time'  
'bet it's like the Forth Bridge'<sup>25</sup>

Part of the enclosure to the paper room is made by baled waste paper. Discarded aspects of everyday life create a new 'public' enclosure. Memories of office work, birthdays and breakfast are piled on top of each other. Here, both domestic and commercial commodities: the memo, the birthday card, the sugar packet shift in status and meaning. Displaced from their everyday location and wrested from their passage towards recycling they become objects of construction, contemplation and curiosity.

In the museum, while cleaning activities are transcribed by public legislation they are simultaneously hidden and strictly timetabled – involving a specific uniform, stance and in-visibility. Restricted to a private and even abject realm, their occasional presence during opening hours regularly prompts personal responses or elicits complete repudiation. Marked by personalisation or by dismissal, the assemblage of these private maintenance activities and the public space of the museum jars. It momentarily disturbs the apparently smooth, seamless, efficient operation of the institution.

Through shifting the location of objects and activities associated with habitually disregarded or hidden actions to an exposed and public space, spectators are forced to conceptually and tacitly engage with them and their surroundings in a different way. In the paper room the transformation of domestic objects associated with the rituals of breakfast and work into 'architecture' subverts aesthetic and cultural values which separate mundane and artistic creation – 'work' and 'art' – into binary opposites. Their shift in location reveals the practices and places which define them, and their new location within everyday spaces and processes, as domestic/urban, public/private.

The presence of maintenance activities in the museum exposes the public institution to the pressures of what it conventionally prohibits or makes invisible. Here, static conceptions of public and private are pushed together in a space, allowing an examination of the processes of subjectification and the power differentials at work within both conceptions. Their presence unveils the socio-spatial and temporal assemblage which supports the utterances of public/private, clean/dirty, acceptable/abject activity, and shows how each 'new' and pristine building – each 'original' 'work of art' – is, in fact, infected and influenced by 'mundane' 'maintenance activities.'<sup>26</sup>

#### 4. DISINFECT: EDITING MATTER

*Weekly cleaning: A.A.M before 10 am:*  
Wipe public seating  
Check/polish entrance doors  
Sweep/clean foyer and balcony<sup>27</sup>

18.6 >Disinfect:  
Before the paper room  
could be officially  
opened to the public,  
'contaminated' paper  
bales were removed.  
Paper room: wall  
constructed from paper  
bales.



Before the paper room could be officially opened to the public, 'contaminated' bales of soft porn texts and hospital records were removed and replaced with bales of 'acceptable' everyday debris. In the museum, before opening hours, areas of maximum visual impact are carefully selected to undergo scrupulous levels of rinsing, polishing and buffing to attain a presentable public face. The removal of fingerprint contaminations on the glass entrance balcony takes priority over the ramp balustrade. While identical and seamless in terms of architectural details, the prioritisation of cleaning certain areas over others establishes counter thresholds, imperceptible in construction but indicated by tidemarks left on the fabric of the building. Defamiliarisation is a 'momentary bracketing of conditioned modes of perception.'<sup>28</sup>

The use of common materials in unusual ways challenges existing economies of architecture. Likewise, the exposure of mundane activities necessary to maintain an image of neutrality challenges the production of this image itself. Here, maintenance becomes complicit in the desire to represent architecture as independent and timeless – yet its very existence, its relentless repetition, destroys this apparent neutrality it seeks to preserve. In each action an editing process is at work, produced by and productive of specific spatial experiences and representations, in which this paper is also complicit.

5. STAIN: TRANSLATING MATTER

18.7 >Stain:  
The cleaning routine of the museum exerts specific material and political translations: what can be cleaned by whom, when and how. American Air Museum: entrance ramp.



*Sweeper*: removal of matter: lumps, wrappers, loose debris: entrance: daily

*V mop*: collection of matter: mud, dust, fine sediment: ground floor: daily

*Scrubber Dryer*: addition of sheen: ecoclean, antifoam, scrub head: ground floor once a fortnight on Mondays.<sup>29</sup>

In the paper room cardboard honeycomb is released from its everyday use, becoming an optical delight: simultaneously concealing and revealing, illuminated by backlit paper sheets. Here, the insertion undergoes a transformation – yet what transformations do these insertions exert on the original building? What materialises out of the traces that are uncovered, and what role do residual remnants have? Offset by the new space around it, the wall between emerges. What was once a mere line of separation becomes significant. Through a glass screen of enlarged paper fibres, residual dust and cobwebs become translated into a further layer of texture.

In the museum the cleaning routine exerts specific material and political translations. An 'exhibit' becomes translated into 'stand' and 'case', having priority to be cleaned before a certain time, or is designated a 'priority structure' to be cleaned by conservators only. Likewise, the fabric of the building becomes

translated into 'edges and ledges', each with its own cleaning machine and associated practice.<sup>30</sup> A floor mopped over and over, an expansion grille lifted and dusted beneath; the repeated removal of all traces of inhabitation forces a specific and intimate occupation at the level of the detail. Here, large-scale order and perception becomes connected to minute and local practices.

In both the paper room and the museum, subtle interventions act as translations. Parallel objects and activities set up an exploration of other possibilities. 'Bearing traces of its former self the object [the building] emerges like a stain, neither wholly present nor fully absent, marks not just of what has been but also, perhaps of what is to come.'<sup>31</sup>

#### CLEANING UP

18.8 >Cleaning up:  
The insertions that  
create the paper room  
and the maintenance  
activities of the  
air museum act as  
translations: playing  
a key role in the way  
the 'host' or existing  
building is perceived.  
Paper room: interior  
view.



In the paper room a new assembly of fragments carve out and trace a different set of paths and stories. In contrast, the maintenance routines of the American Air Museum appear quotidian, banal and repetitive – simply cleaning up – innocent, expedient and straightforward. This perception of artistic versus mundane creation is premised on a series of assumptions that maintain, and are maintained by, everyday activities and places – what should be done and where.

For validation and credibility, architecture traditionally depends on a level of public reception and recognition.<sup>32</sup> To be recognised as 'public' both the paper room and the cleaning regime of the American Air Museum must adhere to specific regulations organised through various social, political, environmental, cultural, linguistic and legal assemblages. In the paper room, paper bales and cardboard must be afforded conventional parameters of ceiling and wall, while in

the museum the very presence of matter produced by regulations serves to record, reinforce and re-produce them.

Shifts in assemblages of objects and activities which coagulate certain conceptions can make present habitually disregarded places. In its location between two stories of making, this paper is an action that shifts the way both are perceived. In the paper room everyday private objects are manipulated through accumulation and displacement into an industrial landscape. My interpretation explores how this 'unconventional' use of materials reveals and stretches the framework of the legislation that effects and produces the room's situation as public and safe. At the same time, in its exploration of the museum's maintenance activities this paper reveals the hidden activities and regulations absent in both daily and architectural representations of the American Air Museum. This 'contamination' of the American Air Museum by maintenance challenges its public presentation as a 'neutral,' static and pristine backdrop, revealing the plethora of human activities this reception depends upon for its production. In both readings there is a subversion of the familiar that reveals and challenges the fictions of public and private.

As Kevin Hetherington describes in his paper 'Secondhandedness: Consumption, Disposal, and Absent Presence': 'Social relations are performed not only around what is there but also sometimes around the *presence* of what is not.'<sup>33</sup> In my readings of the paper room and the museum maintenance activities, private acts and objects assemble to create public representations. Rather than define a rigid boundary between public and private, these objects and activities propose their contiguity – making any such clear-cut divisions impossible.

The idea of restoration is based on the premise of simply returning to an original state. In contrast, this paper explores how maintenance activities, whether subtracting or adding matter, take part in a constant making of building. In this way maintenance activities might be seen as ongoing acts of translation: creative actions of making, comparable to others associated with building.<sup>34</sup> This subtle level of re-making, where interventions act as translations, has a resonance with the fragments that together constitute the paper room. Ultimately these interventions not only shift the way materials are used but also affect the way their new locations are perceived. Here, in place of the complete and distinct object architecture is instead made as a series of interferences or contaminations. These have an empathy with the existing fabric of the host building, editing it and uncovering latent situations, whilst creating new settings between it and its adjacencies.

The activities of cleaning take an editing role in the reception of the American Air Museum, reinforcing or establishing a 'politics of use' and translating it into a series of surfaces for the collection of matter. Likewise, the insertions that form the paper room are translations that not only gain strength from the presence of the original building, but also add something new to its perception.

In *Architecture from the Outside*, Elizabeth Grosz describes how architectural assumptions work on the premise of the 'building as a fixed entity or given stable object' entailing an acceptance in its neutral role as the 'containment or protection of [specific] subjects' rather than their production.<sup>35</sup> The translational potential of architecture is a notion that challenges this idea of architecture as neutral. Here, a building is no longer merely a container but becomes instead a living part of its

own circumstances.<sup>36</sup> Further, the assumption of architecture as a 'fixed entity or given stable object' is challenged by the notion of maintenance itself. The long tending that goes into a building constitutes a constant remaking of it through a plethora of maintenance activities: all the different activities specific to materials – polishing, sanding, wiping, dusting, vacuuming – some subtracting material and others adding; all the tiny rituals and practices that constitute the daily mechanisms of place.

Through the lens of habitually hidden legislative and maintenance activities, then, architecture becomes recast as a series of processes and practices: an assemblage of physical, psychological and temporal dynamics – 'situations' continually in-the-making, as opposed to pure creation.<sup>37</sup> Here, the human being cannot be separated from its relations to the world.<sup>38</sup> It is not a distinct and separate entity, but is an ongoing process in, to, and of the world. Ultimately, this process of continual remaking of places is a site for resistance. By rethinking place as a fluid assemblage of practices, it challenges imposed representations of identities and places which attempt to position and preserve architecture as an independent and neutral object. While exploring how subjectivities become manifest through an assemblage of everyday activities, stories, events and performed places, this reviewing simultaneously releases the possibility of rethinking and moving *beyond* the fictions that structure traditional, and stratified, assumptions of architecture, place, and identity.

#### ACKNOWLEDGEMENTS

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1 >Jason Oddy, 'After All', in 'Paris: Georges Perec', *AA files* 45/46, London, Winter 2001, p. 87.

2 >For a discussion of the representation of architecture as objects in relation to the work of 5th Studio, see Tom Holbrook, 'The Commonplace' – an essay forming part of the catalogue published on the occasion of *Presences*, an exhibition at The Architecture Foundation from 29 March–13 May 2001.

3 >One description of the American Air Museum reads, 'Simple in form, the building provides a neutral backdrop for the Imperial War Museum's collection of US aircraft': Isabel Allen, 'Duxford's Plane and Simple Museum' in *The Architects' Journal*, London, 14/21 August 1997, p. 10.

4 >5th Studio, *Paper Trail Masterplan*, and practice brochure.

5 >Cambridge Network directory: Imperial War Museum Duxford, <[http://www.cambridgenetwork.co.uk/pooled/profiles/BF\\_COMP/view.asp?Q=BF\\_COMP\\_6667](http://www.cambridgenetwork.co.uk/pooled/profiles/BF_COMP/view.asp?Q=BF_COMP_6667)> (accessed 25 September 2004).

6 >See Barrie Evans, 'Concrete in Flight' in *The Architects' Journal*, London, 6 November 1997, pp. 51–4; David Andrews, Gabriele Del Mese, Kevin Franklin and Chris Wise, 'The American Air Museum, Duxford' in *The Arup Journal* 3/1997, pp. 10–15; Gus Alexander 'Chocks Away' in *Building*, 1 August 1997, pp. 16–19; and David Wood, 'Cost Study: American Air Museum, Duxford' in *Building*, vol. 262, no. 8011 (41), 17 October 1997, pp. 54–9.

7 >Gus Alexander, 'Chocks Away', *op. cit.*, p. 19.



- 8 >See Barrie Evans 'Concrete in Flight,' *op. cit.*, pp. 51–4.
- 9 >See Helen Stratford, 'Collective Assemblages, Embodiment and Enunciations' in Judith Rugg and Daniel Hinchcliffe (eds.), *Recoveries and Reclamations: Advances in Art and Urban Futures Volume 2*, Bristol: Intellect Books, 2002, pp. 107–17.
- 10 >Mierle Laderman Ukeles, 'Maintenance Art Manifesto' (1969), in Kristine Stiles and Peter Selz (eds.), *Theories and Documents of Contemporary Art*, Berkeley, London: University of California Press, 1996, p. 623.
- 11 >Helen Molesworth, 'House Work and Art Work', in *October 92* Spring 2000, p. 96.
- 12 >Moirá Gatens, 'Through a Spinozist Lens: Ethology, Difference, Power', in Paul Patton (ed.), *Deleuze: A Critical Reader*, Oxford: Blackwell, p. 182.
- 13 >See Helen Stratford, *op. cit.*, pp. 107–17.
- 14 >Helen Molesworth, *op. cit.*, p. 77.
- 15 >Duxford Imperial War Museum, Cleaning Schedule and Museum Assistant's Handbook.
- 16 >5th Studio, *Paper Trail Masterplan*.
- 17 >See Barrie Evans *op. cit.*; David Andrews, Gabriele Del Mese, Kevin Franklin and Chris Wise, *op. cit.*; Gus Alexander *op. cit.*; and David Wood, *op. cit.*
- 18 >For a discussion of how the way in which the practices related to clutter constitute another aspect of the ordering of time and space in the home, see Saulo B. Cwerner and Alan Metcalfe, 'Storage and Clutter, Discourses and Practices of Order in the Domestic World' in *The Journal of Design History*, No. 3, 2003, pp. 229–39.
- 19 >Saulo B. Cwerner and Alan Metcalfe, *op. cit.*, p. 235.
- 20 >See Mary Douglas, *Purity and Danger: an Analysis of the Concepts of Pollution and Taboo*, London: Ark, 1984.
- 21 >Jonathan Glancy, 'Flying Fantasy: Erotic Spaces: American Air Museum' in *Blueprint*, London, May 1997, p. 44.
- 22 >Duxford Imperial War Museum, Museum Assistant's Handbook.
- 23 >For a greater discussion of this idea of spatial perception, see Eleanor Kaufman 'Living Virtually in a Cluttered House' in *Angelaki*, vol. 7 no. 3, 2002, p. 161.
- 24 >Moirá Gatens, *op. cit.*, p. 178.
- 25 >Examples of typical comments made by visitors to museum assistants whilst cleaning.
- 26 >This argument draws upon Ukeles' work. For a discussion of Ukeles' work in relation to the public institution of the museum see Helen Molesworth etc.
- 27 >Duxford Imperial War Museum, Cleaning Schedule.
- 28 >Eleanor Kaufman, *op. cit.*, p. 163.
- 29 >Duxford Imperial War Museum, Cleaning Schedule.
- 30 >*Ibid.*
- 31 >Simon Groom, essay forming part of the catalogue published to accompany the exhibition *Parallel Objects* by Jane Dixon at Kettle's Yard, Cambridge, 30 September–5 November 2000, p. 17.
- 32 >While architecture can and does thrive in the 'private' realm of domestic interiors and private houses, a constant drive is its publication and recognition in the public realm through architectural journals, exhibitions and the like. This argument draws upon Helen Molesworth's discussion of Ukeles' work as a feminist critique of 'art's traditional reliance on a public sphere for its legitimacy and value': Helen Molesworth, *op. cit.*, p. 82.
- 33 >Kevin Hetherington, 'Secondhandedness: Consumption, Disposal, and Absent Presence' in *Environment and Planning D: Society and Space*, volume 22, 2004, p. 159.
- 34 >For a discussion of the role of restoration and translation in paintings, poetry and buildings, see Fred Scott, 'Notes on New and Old Work', an essay forming part of the catalogue published on the occasion of *Presences*, an exhibition at The Architecture Foundation from 29 March to 13 May 2001.
- 35 >Elizabeth Grosz, *Architecture from the Outside: Essays on Virtual and Real Spaces*, Cambridge, Massachusetts: The MIT Press, 2001, pp. 6, 59.
- 36 >For a discussion of the possibilities for architecture to become a living part of its environment see Ragana Sigurðardóttir, Preface to Anna Hallin, Kristin Ómarsdóttir and Ósk Vilhjálmssdóttir, *in and out the window*, Reykjavik: Salka, 2003.
- 37 >Gilles Deleuze describes how 'we don't desire an object ... rather, we find ourselves in situations.' Gilles Deleuze, 'L'Abécédaire de Gilles Deleuze' (1996), conversation with Claire

Parnet, directed by Pierre Boutang, translated by Charles J. Stivale, Wayne State University, Roman Languages and Literatures. Online: <[http://www.langlab.wayne.edu/Romance/FreD\\_G/ABC2.html](http://www.langlab.wayne.edu/Romance/FreD_G/ABC2.html)> (accessed 15 February 2004).  
38 >Gilles Deleuze, *Spinoza: Practical Philosophy*, (trans.) Robert Hurley, San Francisco: City Light Books, 1988, pp. 122–30.