

00:25:17 Bailey Morgan Brown Mitchell: Hi, I'm an AI assistant helping Brown, Bailey take notes for this meeting. Follow along the transcript here: https://otter.ai/u/ypV7DP4Cdrp8-3Z-dPX9uImG5o?utm_source=va_chat_link_1

You'll also be able to see screenshots of key moments, add highlights, comments, or action items to anything being said, and get an automatic summary after the meeting.

00:25:19 Yi Luo: Hi, I'm an AI assistant helping Yi Luo take notes for this meeting. Follow along the transcript here: https://otter.ai/u/SNo00R87bp2h8oIrpZakDIOxAi8?utm_source=va_chat_link_1

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01:20:36 Eliana Santos: Just you

01:21:50 Catja Edens: Thank you for these inspiring presentations. A question for Cigdem Talu. Did you cross reference the experiences from this study with literature from the same time by other writers that were set in London, women or men?

01:27:04 Eliana Santos: Thank you all for this session and for the presentations. I have question for Daniel Abramsom. Whenever I read Austerlitz I tend to imagine Jacques Austerlitz as Bruce Chatwin, who (despite not being an architectural historian) also used fiction in his interpretation of history and environment. Do you have any comment on this? Thank you.

01:27:59 Jehan Blazey: For Peter: I was interested in the way mapping is used as a device in Colson's novels ... the 'fictional' criminal maps and the 'objective' mapping in Charles Booth's poverty maps that conflated poverty with unhappiness and lack of morality ... perhaps a fiction

01:28:24 Jehan Blazey: more of a comment 🙌

01:29:58 Jehan Blazey: Victorian era maps to locate poverty and crime

01:31:09 Eliana Santos: Ok, thank you Daniel. W.G. Sebald wrote briefly about Chatwin. I guess I would recommend In Patagonia (1977). All the best.

01:31:48 Daniel M. Abramson: Thank you, Eliana. Now this rings a bell. I will look at Patagonia!

01:33:19 Jehan Blazey: For Daniel: re post Holocaust writings as in Austerlitz, do you also feel the distancing and 'circling' of events, uses architecture as a buffer to channel emotion?

01:37:04 Jehan Blazey: Thank you Daniel

01:40:59 Jehan Blazey: Follow up question for all: how can the subjective/objective sense of architecture represented in literature inform real architectural practice? Juhani Pallasma's philosophy of making architecture more meaningful, in a way encourages an architecture that is more meaningful

01:45:24 Eliana Santos: Thank you. Have a great weekend.

01:45:27 Cameron Macdonell: Thank you, everyone!

01:45:32 Yi Luo: Some key takeaways from the meeting include:

- The presenters explored how literature can be used as a source for decentralizing the figure of the architect in architectural history and including more voices and perspectives.
- Different methods of evidence were discussed, including close readings of texts, mapping emotions to spaces, architectural discourse in novels, and tracking down sources.
- Camus' essay on the "Moorish house" was examined and his avoidance of describing architectural features was seen as an "anti-ekphrasis".
- Ella Hepworth Dixon's novel was analyzed spatially through mapping emotions to different urban scales like the panoramic view and domestic spaces.
- Daniel Adamson discussed how Zebald's novel Austerlitz uses architecture to channel emotions about the Holocaust through the protagonist's experiences.
- ...

See full summary -

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