The Architecture of Psychoanalysis

Spaces of Transition

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LONDON · NEW YORK

For David

May Morn

The house is beautiful – a one-storey building, with a square plan – born at the birth of modernism in the aftermath of World War I. It embodies the values of early English modernism, of the Arts and Crafts movement: 'truth to materials' and honest craftsmanship.

From the road it looks a little unloved, in need of some care and attention.

Up close it is clearly derelict, almost in ruins.

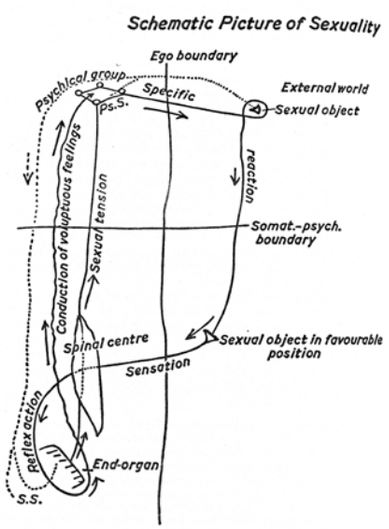
We enter a room with windows at each end. Curtains are falling away from the runners. The fabric has been soaked overnight and is drying in the spring afternoon sunshine.

On the window sill and spilling over onto the floor are piles of old magazines. The pages are stuck together and disintegrate if you try to pull them apart.

There are some photographs of buildings. One is particularly damp; the corners are soft, the surface is wrinkled.

It shows a tower block, just completed, empty and pristine, a moss green utopia, the modernist dream dispersing as it soaks up spring rain.

The Lost Object



[Fig. 1]

[In the original all the arrows are in red, except the dotted one near the top on the extreme left.]

This is a topical problem in that our life today is different from our former life; we cannot in fact insert the new content into forms that were still valid yesterday, that we use only through tradition and habit, but that are no longer adapted to contemporary life.[1]

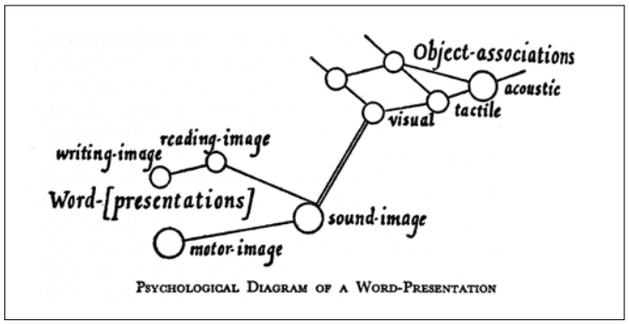
> The affect corresponding to melancholia is that of mourning – that is, longing for something lost. Thus in melancholia it must be a question of a loss – a loss in *instinctual* life.[2]

Freud first mentions melancholia in 1894, in 'Draft D. On the Etiology and Theory of the Major Neuroses', where melancholia (linked to mania) is noted as one of seven features in his morphology of the neuroses.[3] Writing very shortly afterwards in a letter to Wilhelm Fliess, Freud starts to develop his theory of melancholia,[4] and associates it with loss of instinct, including in his discussion a figure, 'Schematic Picture of Sexuality' (1895). But although much of Freud's conceptual thinking on loss took place during his research on hysteria in the early to mid 1890s, he did not return to address melancholia until over 20 years later.

In his paper 'Mourning and Melancholia', written in 1915 but not published until 1917, Freud defines mourning as a reaction to the loss of a loved person or ideal, but notes that while there is nothing about mourning that is unconscious, 'melancholia is in some way related to an object-loss which is withdrawn from consciousness'.[5] He writes:

> In melancholia the relation to the object is no simple one; it is complicated by the conflict due to ambivalence [...] In melancholia, accordingly, countless separate struggles are carried on over the object, in which hate and love contend with each other [...] The location of these separate struggles cannot be assigned to any system but the *Ucs.*, the region of the memory-traces of *things* (as contrasted with *word*-cathexes).[6]

In Freud's later understanding of melancholia he differentiates it from mourning; for him, mourning is a process where a subject comes to terms with the loss of a loved object despite having a strong unconscious attachment to it, whereas in melancholia the subject cannot integrate the loss and instead the ego identifies with the lost object, resulting in self-persecution. Today melancholia might be better described as depression, an emotional condition connected to a loss of self-esteem. In Freud's melancholia it is not so much that the subject is not able to mourn the loss of a particular person or thing, but rather that the subject becomes attached to the experience of loss itself.



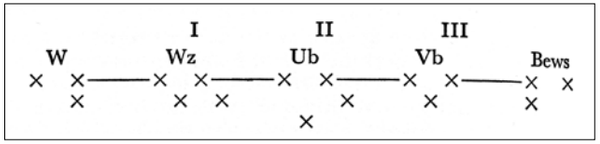
Psychological Diagram of a Word-Presentation

To reply to this problem is to break with past habits.[7]

The notion of a memory-trace, or mnemic image, also derives from Freud's earliest work. In his studies of aphasia from 1891, a figure, 'Psychological Schema of the Word Concept',[8] shows conscious and unconscious memory-traces as two complexes – 'word-' and 'object-associations' – which are arranged like branches on a tree. According to Freud, 'word-associations' exist in an open network consisting of 'visual image for print', 'visual image for script', 'kinaesthetic image' and 'sound image'; whereas 'object-associations' produce a closed network comprising registers that are 'visual', 'tactile' and 'auditory'.[9]

For Freud, hysteria is associated with the return of a memory; the content of a recurring hysterical attack is the return of a psychical state that the patient has experienced earlier.[10] Jean Laplanche and J. B. Pontalis summarise how in *The Studies on Hysteria* (1893–5) Freud explores the way mnemic or memory-traces are stored in an archival fashion according to several methods of classification, including chronology, position in chains of association and accessibility to consciousness.[11] This archival system allows a single event to be stored in various places: connected with perception, with memory and with the presentation of ideas or *Vorstellung*. In 'The Project' (1895), Freud differentiated between perceptual cells and mnemic cells,[12] perceptual images (*Wahmehmungsbild*) and mnemic images (*Erinnerungsbild*).[13] Following Josef Breuer, Freud reasoned that it was not possible for the same system to operate both in terms of perception, as the 'mirror of a reflecting telescope', *and* in terms of memory, as a 'photographic plate', and instead he suggested that separate systems of registration existed.[14] Freud explained his thinking on this to Fliess in his letter of 6 December 1896 using a 'schematic picture' accompanied by the following written explanation:

> As you know, I am working on the assumption that our psychic mechanism has come into being by a process of stratification: the material present in the form of memory-traces being subjected from time to time to a *re-arrangement* in accordance with fresh circumstances – to a *re-transcription*. Thus what is essentially new about my theory is the thesis that memory is present not once but several times over, that it is laid down in various kinds of indications. I postulated a similar kind of re-arrangement some time ago (*Aphasia*) for the paths leading from the periphery [of the body to the cortex]. I cannot say how many of these registrations there are: at least three, probably more.[15]



W [*Wahrnehmungen* (perceptions)] are neurones in which *perceptions* originate, to which consciousness attaches, but which in themselves retain no trace of what has happened. For *consciousness and memory are mutually exclusive*.

Wz [*Wahrnehmungszeichen* (indication of perception)] is the first registration of the perceptions; it is quite incapable of consciousness and is arranged according to associations by simultaneity.

Ub [*Unbewusstsein* (unconsciousness)] is the second registration, arranged according to other, perhaps causal, relations. Ub traces would perhaps correspond to conceptual memories: equally inaccessible to consciousness.

Vb [*Vorbewusstsein* (preconsciousness)] is the third transcription, attached to word presentation and corresponding to our official ego. The cathexes proceeding from this Vb become conscious according to certain rules; and this secondary *thought consciousness* is subsequent in time and is probably linked to the hallucinatory activation of word presentations, so that the neurones of consciousness would once again be perceptual neurones and in themselves without memory.[16]

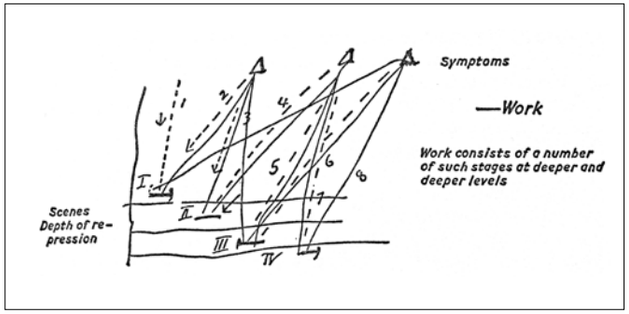
It is to reveal what life expects from an architect who totally rejects the old housing concepts.[17]

The figures shows how one event may be registered in different 'mnemic systems', showing the three key terms: Wz [*Wahrnehmungszeichen* (indication of perception)], or the first registration of perceptions; Ub [*Unbewusstsein* (unconsciousness)], or the second registration arranged according to causal relations and linked to conceptual memory; and Vb [*Vorbewusstsein* (preconsciousness)], or the third transcription attached to word-presentation and corresponding to the ego.[18] In 'The Project' Freud had looked specifically at the screening of an early memory by a later event.[19] With reference to the case history of Emma, Freud investigated how the laughter of shop assistants in a later scene 'aroused (unconsciously) the memory' of the grin of the shopkeeper who had 'seduced' Emma in an earlier one.[20] Freud subsequently develops this later 'resurfacing' of the traces of childhood events, not registered consciously at the time, into his two-phase model of trauma, *Nachträglichkeit*, first mentioned in the letter to Fliess from 6 December 1896. Commenting later, two French psychoanalysts who have worked closely with Freud's ideas describe nachträglichkeit, in the case of André Green, like this: 'Trauma does not consist only or essentially in its original occurrence (the earliest scene), but in its retrospective recollection (the latest scene)';[21] and for Jean Laplanche:

> What is subject to the work of distortion and rearrangement in memory are not the childhood events (intrinsically inaccessible), but the first traces of them [...] The result of the secondary elaboration which is Freud's interest here is the conscious memory: very precisely, the 'screen memory'. But to evoke this term (*Deckerinnerung*) is to indicate that it both covers over and presents the resurgence of something: precisely, the repressed.[22]

For Freud and Breuer, in their work on hysteria, which took place from 1881 to 1896, the scene is the principal form of reminiscence: a kind of memory cut off from its origins and access routes, isolated and fixed, and reduced to a trace.[23] They linked the symptomatic repetitions of hysterics, who were said to 'suffer mainly from reminiscences',[24] to their memory of psychical traumas:

> if the memory of the psychical trauma must be regarded as operating as a contemporary agent, like a foreign body, long after its forcible entrance, and if nevertheless the patient has no consciousness of such memories or their emergence – then we must admit that *unconscious ideas exist and are operative.*[25]



Finally, it means no longer having recourse to the traditions of bourgeois culture in fields where it contradicts the spirit and meaning of the efforts of the country of the proletariat, the country where socialism is being built.[26]

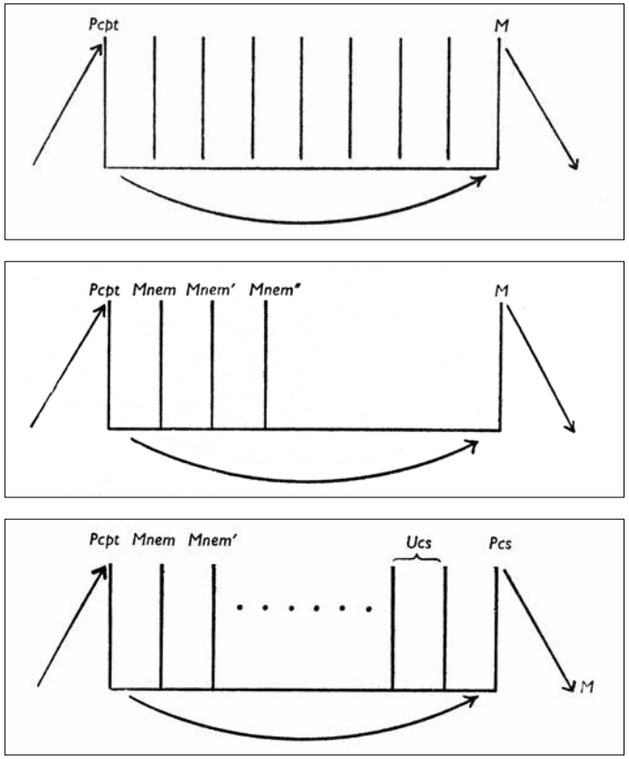
Included in a letter to Fliess written on 2 May 1897, under the title 'The Architecture of Hysteria', Freud wrote:

> The aim seems to be to arrive [back] at the primal scenes. In a few cases this is achieved directly, but in others only by a roundabout path, *viâ* phantasies. For phantasies are psychical façades constructed in order to bar the way to these memories. Phantasies at the same time serve the trend towards refining the memories, towards sublimating them. They are made up from things that are *heard*, and made use of *subsequently*; thus they combine things that have been experienced and things that have been heard, past events (from the history of parents and ancestors) and things that have been seen by oneself. They are related to things heard, as dreams are related to things seen. In dreams, to be sure, we hear nothing, but we see.[27]

Enclosed in a subsequent letter to Fliess dated 25 May 1897,[28] under the heading, 'The Architecture of Hysteria' (1897), Freud included a figure, and a short text:

> It is probably like this: some of the scenes are accessible directly, but others only by way of phantasies set up in front of them. The scenes are arranged in the order of increasing resistance: the more slightly repressed ones come to light first, but only incompletely on account of their association with the severely repressed ones. The path taken by [analytic] work first goes down in loops to the scenes or to their neighbourhood; then from a symptom a little deeper down, and then again from a symptom deeper still. Since most of the scenes converge on the few symptoms, our path makes repeated loops through the background thoughts of the same symptoms.[29]

Freud understood hysterics to be suffering from the repression of memories concerning sexual traumas. Giuseppe Civitarese has argued that initially Freud saw these traumas as real events, and that it was only later, officially in his letter to Fliess of 21 September 1897, that Freud shifted from what Civitarese describes as 'an epistemology of representation to one of construction'.[30]

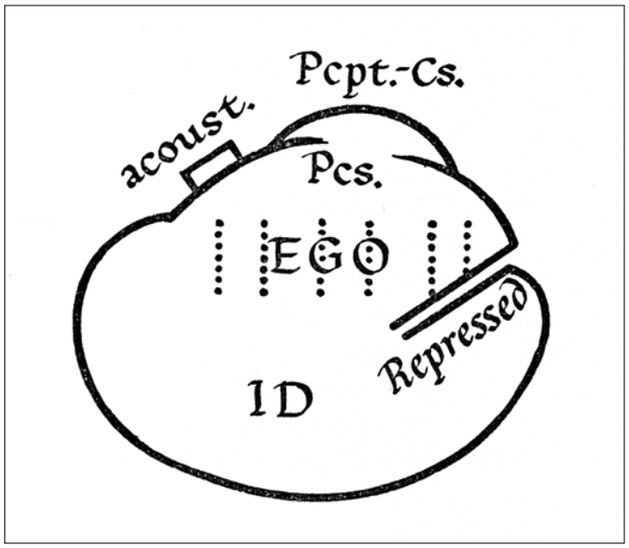


The 'workers' houses' of the bourgeois culture [...] were only built to alleviate the acuity of the class struggle [...] they were intended to replace authentic, international, working-class thinking by another thinking – the petit bourgeois way of thinking.[31]

According to Civitarese, this radical shift meant that Freud understood memory in a new way, as possessing a 'dynamic structure', where memory-traces could take on different meanings as a result of later events, so explaining the frequency of patient reports concerning sexual trauma that often proved to be false. It was at this point, Civitarese argues, that Freud interpreted these 'seduction scenes as fantasy reconstructions having the aim of masking infantile autoerotic activities'.[32]

Examining in his 1899 paper 'Screen Memories' how memories could be falsified retrospectively to suit current situations, Freud stated: 'It may indeed be questioned whether we have any memories at all from our childhood: memories relating to our childhood may be all that we possess.'[33] While this paper considered the screening of a later event by an early memory, Freud distinguished between these two types of screen memory in 'The Psychopathology of Everyday Life' (1901), defining '*retro-active* or *retrogressive*' displacement, where the screen memory from childhood replaces events from later in life, and 'screen memories that have *pushed ahead* or been *displaced forward*', where the later memory covers an earlier one. Freud also added a third possibility, '*contemporary* or *contiguous*' screen memories, 'where the screen memory is connected with the impression that it screens not only by its content but also by contiguity in time'.[34] Freud reworked this system of successive layers of registration in 'The Interpretation of Dreams' (1900), where a set of three figures provided visual representations of the passage of communication between inside and outside through series of schematic figures comprising vertical bands, similar to an architect's cross-section through a substance.[35] The final figure showed perception (Pcpt.) at one end and the preconscious (Pcs.) at the other, with movement occurring from Pcpt. to Pcs. across a series of mnemic traces followed by a dotted arc swinging under the vertical band representing the unconscious.[36] In the written text, Freud supplemented his topographical account of the nervous system and the psyche, where the conscious, preconscious and unconscious were located in different places, with a dynamic one, where he argued that a particular 'agency' was able to influence the structure.[37] Using a telescope metaphor, Freud likened the operation of the psychical system to the way in which beams of light are refracted to form an image when they enter a new medium.[38]

> The conscious presentation comprises the presentation of the thing plus the presentation of the word belonging to it, while the unconscious presentation is the presentation of the thing alone.[39]

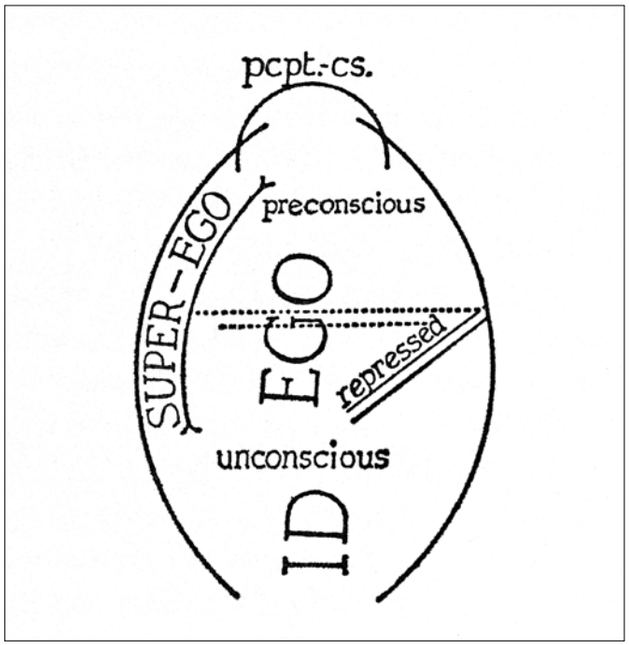


We want to broaden the horizon.[40]

In trying to summarise how words and images might inform and be informed by conscious and unconscious processes, we might say that for Freud, word-presentations are mnemic residues of words that have been heard, while optical mnemic residues are of things.[41] Green maintains that 'the canonical couple thing-presentation-word-presentation' is 'at the heart of the Freudian problematic of representation', and stresses how visual associations are for the object what sound-images are for the word.[42] Laplanche also emphasises this distinction, describing how the word-presentation is of an acoustic nature, 'made of words able to be uttered', whereas the thing-presentation, a 'more or less mnemic image' characteristic of the unconscious, consists of visual elements.[43]

It was through figures as well as words that Freud, in 1900, in 'The Interpretation of Dreams', articulated his first topography, consisting of the agencies of the conscious (Cs.), preconscious (Pcs.) and unconscious (Ucs.), while the second, including ego, id and superego, was to be outlined later in 'Beyond the Pleasure Principle' (1920) and 'The Ego and the Id' (1923).[44] In his 1915 paper 'The Unconscious', Freud put forward two hypotheses for how the unconscious and the conscious are related, one topographical and the other dynamic.[45] At the start of Part IV, 'Topography and Dynamics of Repression', he employs the term 'repression' or *Verdrängung*, which can also be translated as displacement, to describe 'a process affecting ideas on the border between the systems Ucs. and Pcs. (Cs.)',[46] whereas in 'The Ego and the Id' Freud attempts to draw this boundary, as well as write that the ego is a 'frontier-creature' who 'tries to mediate between the world and the id'.[47] The superego appears in the second topography as a differentiation between ego and id, following the implications of melancholia – that there is a special psychic agency that is able to inflict pain.

The figure in 'The Ego and the Id' repositions Freud's earlier territories of the conscious, preconscious and unconscious spatially with respect to the three new entities of ego, superego and id. Here Freud draws the ego below the preconscious and above the id, circumscribed in a blob-like shape. The 'Pcpt.–Cs.' is located outside the blob's boundary, at the top of the figure, next to the preconscious; to its left is a box named 'acoust.', and to its right a passage provides direct access to the id, drawn under the ego, so as to circumvent the preconscious.[48] Freud uses text and drawings, words and images, as well as spatial metaphors – architecture positions the role of censorship on the threshold between two rooms, conscious and unconscious, guarded by a watchman – to try to explain the arrangement of psychical structures and processes in the 'Introductory Lectures' of 1917:



We want this new way of life that is being developed, this whole new way of life, to evolve as we have envisaged it so that it will correspond to the general movement of history.[49]

> Let us therefore compare the system of the unconscious to a large entrance hall, in which the mental impulses jostle one another like separate individuals. Adjoining this entrance hall there is a second, narrower, room – a kind of drawing-room – in which consciousness, too, resides. But on the threshold between these two rooms a watchman performs his function: he examines the different mental impulses, acts as a censor, and will not admit them into the drawing-room if they displease him.[50]

Ten years later, in 'The Dissection of the Psychical Personality', Freud drew his two triadic structures into a synthetic third – drawn and written, geographical and cultural – including 'the three qualities of the characteristic of consciousness [*sic*]' – the conscious, preconscious and unconscious; and 'the three provinces of the mental apparatus' – ego, superego and id:

> I am imagining a country with a landscape of varying configuration – hill-country, plains, and chains of lakes –, and with a mixed population: it is inhabited by Germans, Magyars and Slovaks, who carry on different activities.[51]

In this figure, Freud's final, reworked from that of 'The Ego and the Id', the superego is placed to the left of the ego in the position previously occupied by 'acoust.', and the unconscious is now located between the ego and the id; a boundary encircles them with an opening at the bottom, but the entry to the passage of repression is sealed.[52] Taken together Freud's various figures indicate his reliance on drawing as well as writing for representing his changing models of the psyche. A curator of an exhibition of Freud's drawings, Lynn Gamwell, has suggested that Freud 'moved back and forth between pictures based on observation and on theory in his pursuit of the elusive psyche', connecting Freud's use of diagrams to map the psyche to the development of science in Germany and Austria, where, informed by the philosophies of Immanuel Kant and then German Idealism, rather than employing the rule of direct observation, which was the norm in France, scientists were able to use 'theoretical models such as diagrams of unseen realms to guide their investigation'.[53] In an essay in the exhibition catalogue, Mark Solms notes a shift in Freud's drawings from 'representational pictures to abstract diagrams', which he argues occurred during Freud's 'transition' from neuropsychology to metapsychology, when he abandoned traditional methods of neuroscience based on clinical observation since the phenomena he was encountering could often not be traced to visible causes. Solms locates this transitional phase in drawings such as 'Schematic Diagram of Sexuality' (17 January 1895).[54]

The Narkomfin Communal House, Moscow (1928–9)/2012–15

> Our work should essentially be based on a scrupulous and detailed study of the brief in the light of our political and social circumstances. Its essential aim should be the creation of SOCIAL CONDENSERS for our times. This is the essential objective of Constructivism in architecture.[1]

The Narkomfin Communal House in Moscow was designed by Moisei Ginzburg with Ignatii Milinis in 1928–9, for the workers of the first Soviet Commissariat of Finance Ministry. It was developed by Nikolai Milyutin, urban theorist and first Soviet Commissar of Finance, not 'as a fully fledged *Dom Kommuna*, but as a "social condenser" of the transitional type'.[2] The original programme included four separate buildings: a six-storey dwelling block with two corridors and staircases, housing three types of living unit; a communal block reached by a covered gallery, comprising two double-height spaces, the lower one a sports hall, and the communal dining room, reading and other recreational rooms above, with summer dining on the roof; a mechanical laundry building; and a communal crèche, which was never built. Overall the design was orientated to include air, sun and access to greenery, via ribbon windows, free-standing columns and roof gardens.[3]

The concept of the social condenser was developed through the theoretical and later practical work of the Russian constructivists in the 1920s. An artistic and architectural philosophy that argued for art's social purpose, constructivism developed initially out of conversations at INKhUK (Institute of Artistic Culture) in Moscow in 1920–2, which was led by the establishment in 1921 of a group of artist-constructivists.[4] This became the guiding principle of the OSA (Association of Contemporary Architects), which emerged in 1925 from VKhUTEMAS (Higher Artistic-Technical Studios), the state-sponsored school of design established in 1920 to train artists for industry.[5] OSA's president and vice president, Aleksandr Vesnin and Moisei Ginzburg, leading 'theorists and proponents' of constructivism, were also the editors of its journal *Contemporary Architecture* (*Sovrenennaja architektura, SA*), which was published from 1927 to 1930.[6] According to Hugh Hudson, in the lead article of the first issue, Ginzburg called 'for a new architecture that would plan the total urban environment in such manner as to generate a "new life"'.[7] And in later issues OSA continued to argue that a new socialist society needed new architectural forms, to be designed by experts – professional planners and designers – through a process of experiment – 'building, inhabiting, testing, and revising'.[8]

Summary of Special Qualities in the Relationship:

1. The infant assumes rights over the object, and we agree to this assumption. Nevertheless some abrogation of omnipotence is a feature from the start.[9]

> In constructive periods of history, i.e., in periods of the intensive formation of a new culture, what is first of all required from the architect is the invention and crystallization of social condensers for their epoch, the creation of new architectural organisms, for this epoch of designing and maintaining architectural objects – the spatial repositories for these forms of the new life.[10]

After the decree of 20 August 1918, 'Concerning the Abolition of Private Real Estate in Cities', issued by the Presidium of the All-Russian Central Executive Committee, valuable buildings were transferred to the local councils, and workers were resettled into houses confiscated from the bourgeoisie.[11] Existing bourgeois apartments were renamed 'dwelling comradeships' and 'workers' communes', and later became institutionalised as 'communal apartments',[12] but physical changes were limited to the removal of bourgeois housing characteristics, such as maids' rooms and service stairs, and to reducing the size of rooms.[13] Properties originally built for rent or investment became new forms of workers' dwellings, and were renamed 'Housing Communes – workers' or communal houses. By the end of 1921, there were 865 Housing Communes in Moscow alone, with the larger ones governed though a general assembly and Communal Council. In 1918–20, before the introduction of the New Economic Policy, workers paid no rent and each house set up its own administration for managing the building, for cleaning and maintenance, and for organising the collective aspects of domestic living such as canteens, kitchens, kindergartens, crèches, rest rooms, libraries and laundries.[14]

As the Housing Commune movement gathered strength, it was thought that the old houses were not suited to the new way of life, and that a new form of architecture was required.[15] Three basic concepts were in competition: the first, linked to the garden city movement, suggested that individual houses and public buildings should be part of a communal settlement; the second stressed that the role of communal housing complexes should develop alongside the radical reconstruction of the family. The third believed that fully developed housing communes could not be built immediately, but that a 'transitional type of dwelling – the collective house – must be designed so as to assist with the gradual integration of new habits into the existing way of life': such a house would continue to offer accommodation for individual families, but would incorporate collective institutions such as communal kitchens, dining rooms, crèches and laundries.[16]

2. The object is affectionately cuddled as well as excitedly loved and mutilated.[17]

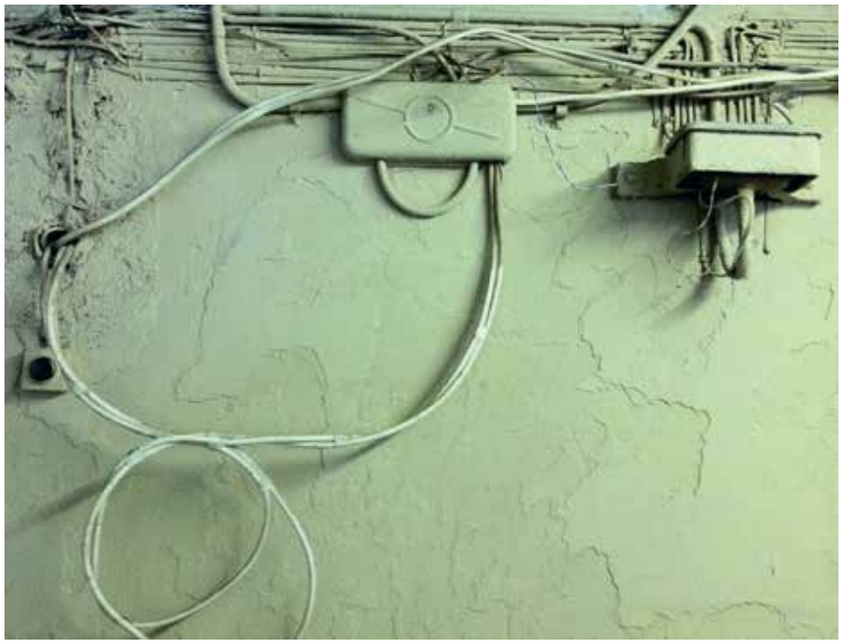
In his essay 'Housing Communes' (1930), El Lissitzky describes the ambition: 'Presently our goal is the transition from housing as an agglomeration of many private dwellings to housing communes.'[18] He discusses the housing research being conducted by the RSFSR (Russian Soviet Federative Socialist Republic), and the development of different living units:

> Type F is characterized by a corridor serving two stories. The dwelling units are one-and-a-half stories high with a 3.25–3.50 metres high living room and a 2.15–2.25 metres high sleeping nook with adjacent bathroom. The space saved by lowering the sleeping nooks has been used for the corridor. The corridor connects the dwelling block with the community centre, with its complex of kitchens, dining rooms, reading rooms, recreation rooms, and children's playrooms.[19]

In 1926, OSA proposed a competition to determine the best method for designing workers' housing to promote a 'collective-social' mentality and eliminate 'petit-bourgeois and 'individualistic' habits.[20] Eight projects for blocks of flats were exhibited and reviewed:[21]

> This is a topical problem in that our life today is different from our former life; we cannot in fact insert the new content into forms that were still valid yesterday, that we use only through tradition and habit, but that are no longer adapted to contemporary life. To reply to this problem is to break with past habits.[22]

In Alex Pasternak's review, he noted how all eight housing proposals 'linked communal life with individual family life', but used different spatial devices to do so – horizontal, vertical or a mixture of the two. The designs reduced the space required for individuals and families, making it available instead for community areas, and introduced new layouts for the units themselves, access to them, and the ways in which they were grouped. One of the most inventive aspects of the work was the rethinking of the spatial design of the connective elements – the corridors, passages, bridges and staircases – that linked the individual units to each other and to the communal spaces. Almost all the competition entries included split-level flats whose double-height living rooms created a reduction in the number of corridors required and so produced a saving of horizontal space.[23] In Ginzburg's design, which consisted of two six-storey blocks linked at the top by the communal aspects – the canteen, library reading room, club and assembly hall – all the flats were built on two levels so that corridors could each serve two floors.[24]



3. It must never change, unless changed by the infant.[25]

The design by Leningrad OSA member A. Ol for a three-storey communal housing complex built around three sides of an open court required only one corridor. This was located in the centre of the block on the first floor, giving access to two sets of double-height flats, one above and the other below, each one stretching across the full width of the block.[26] Another version of this section, a precursor to that adopted by Le Corbusier in his *Unité d'Habitation*, also appeared in a design for a block of flats with a Y-shaped plan by Leningrad architects K. Iwanoff, F. Terchin and P. Smolin, which appeared in the 1929 issue of *Contemporary Architecture*.[27]

During this period, despite new design propositions, housing provision did not improve very much, and multiple families continued to occupy smaller units.[28] Architects and political leaders recognised that they needed to invent a new type of housing to correspond to a new kind of use. They set out their intentions in 'The Decision of the Plenum of the Construction Committee for the RSFSR' (26 November 1928), which described the provision of a new type of housing for workers according to three objectives: first, the reduction of costs; second, the development of a 'socially superior type' of life for workers; and third, to maximise workers' 'free time and energy for their social and cultural activities', plus 'facilitate the passage from an individual concept of housing to more collective forms'.[29] A housing research unit, 'Research Section for Problems of Housing Types', was set up within STROIKOM (the Russian Building Committee) to achieve these objectives, with Ginzburg as director. Social research was required to establish which aspects of living could be individual and which collective, and how to evolve new housing forms which would incorporate the socialist education of children and liberation of women.[30] Both the work carried out by STROIKOM and the competition organised by OSA were based on research conducted by architects and specialists, but in 1927 OSA launched a survey, published in issue 3 of *Contemporary Architecture* of that year, to gather the opinions of future users about their preferences in communal living.[31] Ginzburg's accompanying report explained the rationale:

> We believe that one of the important aspects to be taken into consideration in the design of the new buildings is the dialectic of the way of life [...] They must be built in such a way as to permit the gradual natural passage to the use of communal services in a whole series of areas. We believe that it is essential to create a certain number of elements that will stimulate the passage to superior forms of social life. *They will encourage it but not make it obligatory.*[32]

4. It must survive instinctual loving, and also hating, and, if it be a feature, pure aggression.[33]

Based on the analysis of space in some bourgeois and popular housing units, it was decided that only if it was made impossible for families to share apartments could housing conditions be improved. Floor areas thus needed to be reduced, and after three months of research the first presentations, including six types of housing unit based on a minimum standard of nine square metres per person, were made.[34] Types A and B were 'rationally planned sectional flats', and Types C, D, E and F presented four different ways of arranging housing units along corridors, using a single corridor to serve a single floor as in C, two floors in D and F, and three floors in E.[35] Of the six types, five were fairly traditional but Type F was totally new at that time,[36] and, as the most cost-effective solution for the purposes of the mass resettlement of single families in small flats, it was favoured. Unlike in Types C, D and E, the corridor in Type F did not reduce the area available for the flats, because each one served two floors and fitted into space saved by reducing the height of the sleeping alcoves. Additionally, these corridors were day-lit and each flat could be naturally ventilated.[37]

Designed for a family of three, with an area of between 27 and 30 square metres, Type F consisted of a single space divided into separate areas permitting the occupants to be alone or together.[38] The kitchen, following studies of the western rational kitchen of the Netherlands, Austria and the United States, was designed to an absolute minimum, to fit into an alcove, which could also be covered by a door.[39] It could be removed later as communal dining became the norm, and couples cooked and ate in the communal kitchens.

According to historian Richard Stites, 'the most interesting social issue to emerge' out of OSA's schemes for house communes was around the family and the kitchen.[40] Opposing the individual kitchen as the strongest symbol of the nuclear home, the communal house made the collectivised kitchen its central tenet – this saved costs, promoted eating together, and reduced work for the housewife.[41] OSA was committed to reducing housework for women, but the question of the separation of children from parents was a matter of intense debate.[42] Unlike Nikolai Kuzmin, for whom communal dining was mandatory,[43] and who, in his 'Theses on Housing', put forward at the first OSA congress in 1929, argued that the family did not exist and that children were to be brought up collectively,[44] most of the OSA architects, in Stites's opinion, did not wish to 'design away' the family, at once and for ever; rather they believed change occurred as part of an evolutionary process. So by 1929, OSA had not launched a full campaign against the family but had come up with a compromise instead – in the form of the Type F apartment.[45]

5. Yet it must seem to the infant to give warmth, or to move, or to have texture, or to do something that seems to show it has vitality or reality of its own.[46]

Architectural historian Anatole Kopp also focuses on how the Type F could be used in two different ways, as one element in a block of flats without communal services, or 'as a basic element of a future communal building that would lead to a new life for the future socialist society',[47] arguing that the idea of 'stimulating the transition to a new way of life' occurred without 'making it obligatory'.[48] Historian Hugh Hudson emphasises, too, the element of choice in OSA's approach, noting how Ginzburg argued that '[t]he F-type is important for us as a transition to communal housing; for it answers to the social process of the differentiation of the family and stimulates the use of collective facilities', adding that 'one must facilitate the transition to a socially higher form of life, not decree it'.[49]

The arrangement of access to the units was as key an element in the socialisation of housing as the introduction of the Type F unit itself.[50] A long corridor was recommended, placed on the façade of the building, to avoid it being dark. Kopp quotes Ginzburg as stating: 'This daylight service corridor will become a sort of forum for collective social exchanges',[51] and a 'transitional form between the classic layout of blocks of flats, consisting of housing units linked to a staircase, and the future "new organism that will lead to a higher form of life"'.[52] Stites in his interpretations underscores this position, emphasising how, for OSA, one way of achieving 'socialism in one building' was through the passageways, which encouraged 'interaction'.[53]

> The existence of a horizontal route, the daylight corridor, will permit the organic integration [in the building] of a public canteen, a kitchen, rest and reading rooms, baths, etc., in fact of all the component parts of the new housing.[54]

The constructivist methodology developed in the designs for apartment Types A–F was realised in the construction of six experimental buildings between 1930 and 1932, many for the RZhSKT (The Workers' Housebuilding Cooperative Association). The Narkomfin Communal House is the most well-known,[55] but three others were built in Moscow: one on Gogol Boulevard in 1929,[56] another at Rostokino[57] and a third, whose location I have as yet been unable to uncover.[58] A complex was also built in 1928–9 in Sverdlovsk,[59] and a final one at Saratov in 1930.[60] These six buildings, according to Kopp, constitute an intermediate stage between OSA's work of 1927 and the communal house.[61] In the terminology of the time, they were 'doma perekhodnogo tipa' (houses of the transitional type), which would permit 'a painless transition to more advanced forms of domestic economy'.[62]

6. It comes from without our point of view, but not so from the point of view of the baby. Neither does it come from within; it is not an hallucination.[63]

Following the STROIKOM guidelines, the Narkomfin included three types of living unit (Types F, 2F and K) designed for residents along with dormitory units.[64] Victor Buchli's fascinating ethnography, which provides a detailed account of the life of the building from its early design stages through to its occupation in the 1930s, states that the stairwells led up to a glazed corridor on the fifth floor from which the 24 Type F units could be accessed,[65] while the nine Type K units, bourgeois and self-contained, were accessed off an open balcony-corridor on the second floor.[66] Buchli underscores the importance for architects in this period of generating a new socialist *byt* or daily life.[67] He explains how OSA sought to 'creat[e] an entirely new rationalized architecture and material culture based on communist theories of industrialized production and on patterns of consumption guided by socialist ethics'.[68] When discussing the relation between architectural space and social relations, Buchli, slightly more questioning of OSA's design philosophy than those historians quoted above, argues that variety 'was not an expression of tolerance, rather the Narkomfin Communal House has specific teleology in mind, one that moved toward communal organization, as represented by the F unit'.[69] In his view, the Narkomfin reflected the OSA belief that architecture had a transformative power, capable of '*induc[ing]* a particular form of social organization'.[70] Where Buchli describes OSA's approach to design as one which 'induces' social behaviour, the architectural historian Catherine Cooke uses the term 'fostering': 'if a "misfitting" environment can obstruct social change, a "fitting" one can foster it. If spatial organization can be a negative catalyst, it can also be a positive one.'[71] Quoting artist Aleksei Gan, and his belief that the existing design of cities did not allow the social form of the revolution to flourish, Cooke notes:

> Soviet communism has already discovered that the capitalist town not only does not accommodate even the most timid measures of Revolutionary reorganisation, but more than that! *It stubbornly obstructs the path of the reorganisation*. Its small and awkward buildings have been totally unable to accommodate the operational requirements of the various new Soviet organisations. They are too cramped, just as the streets and squares, which we inherited have not afforded the spatial conditions that we need for mass parades and assemblies.[72]

Cooke discusses how the notion of the social condenser had to be, following Gan, 'actively "revolutionary"', and according to Ginzburg, must '"work" in a materialist sense':[73]

> Low-voltage activity and a weak consciousness would be focused through the circuits of these 'social condensers' into high-voltage catalysts of change, in the habits and attitudes of the mass population.[74]

7. Its fate is to be gradually allowed to be decathected, so that in the course of years it becomes not so much forgotten as relegated to limbo. By this I mean that in health the transitional object does not 'go inside' nor does the feeling about it necessarily undergo repression. It is not forgotten and it is not mourned. It loses meaning, and this is because the transitional phenomena have become diffused, have become spread out over the whole intermediate territory between 'inner psychic reality' and 'the external world as perceived by two persons in common', that is to say, over the whole cultural field.[75]

Longing for the
Lightness of Spring

The Culmination of all Longing and Desire

I had spoken to Elina Brotherus once briefly on the phone before meeting her.[1] I was in a rush. She told me of her timetable – Helsinki, Walsall, Toulouse, Brussels, London. So was she. Even as I was speaking to her, the doorbell rang, I could hear children running in and laughing. But Brotherus sounded calm. The day I went to meet her, I was running late. I had only an hour to talk, before catching a return train from Walsall to London. Given her busy timetable I was a little anxious I had kept her waiting. But she approached me like her work: precise, clear and still.[2]

Brotherus's photographs are all about time – time spent loving, time spent remembering, time spent mourning, time spent yearning. Much of the work is a recording of what has happened, rather than an anticipation of what is to happen. This is why *Spring* (2001), a piece of work commissioned by Jules Wright for The Wapping Project, London, is unusual for Brotherus. As well as working in video, a medium seldom used in her practice, the work looks forward rather than backwards, described in her own words as 'the culmination of all longing and desire'.

Spring is composed of two installations: a video triptych in the boiler house and a back-lit image 3 × 8m, *Untitled* (2001), reflected in the water tank on the roof of Wapping.

Untitled is an illuminated horizon that divides sky from earth. Like the scene in the distance, where a dark and dense London meets light cloud overhead, the pale grey sky of Iceland floats above once viscous lava now covered in moss green. Brotherus requested that the work be time specific. *Spring* opened in Wapping as we entered winter, just after the autumn equinox in the northern hemisphere.

Moss Green

It's a beautiful house – a one-storey building, with a square plan – born at the birth of modernism in the aftermath of World War I. It embodies the values of early English modernism, of the Arts and Crafts movement: 'truth to materials' and honest craftsmanship. From the road it looks a little unloved, in need of some care and attention. Up close it is clearly derelict, almost in ruins. We enter a room with windows at each end. Curtains are falling away from the runners. The fabric has been soaked overnight and is drying in the spring afternoon sunshine. On the window sill and spilling over onto the floor are piles of old magazines. The pages are stuck together and disintegrate if you pull them apart. There are some photographs of buildings. One is particularly damp, the corners are soft, the surface is wrinkled. It shows a tower block, just completed, empty and pristine, a moss green utopia, the modernist dream dispersing as it soaks up spring rain.

Rain, The Oak Forest, Flood

Brotherus told me how much she hates the darkness of the Finnish winter and yearns for spring each year. It was no different when she moved to Paris, perhaps worse because she felt trapped in an urban setting with no view of the horizon. In search of spring, she left the city and went to Brittany and the Loire Valley.[3] The videos make up a triptych, projected on screens hung from the ceiling, *Rain, The Oak Forest, Flood*. The first shows rain, streaming down; the second an oak forest after the rain has stopped, but when drops still heavy continue to fall to the ground, John Betjeman's 'second rain'; and the third is of a flood, a forest of elegant trees rise silver from a pane of shining water. Each video work has a different time loop, so there is an ever-changing combination of raining, rained and rain over.

In Finland, the skylark is the earliest bird to sing; its song heralds the coming of spring one month away. Like Jane Mulfinger's poignant piece, *Nachtigall, 3.00 Uhr, Berlin Stadtmitte* (1996), where the artist recorded the song of a nightingale, which sang all night in the city, until dawn broke and his song was slowly drowned out by traffic noise, Brotherus's waterlogged spring landscape recalls the delicate beauty of this stifled birdsong. For Brotherus, *Spring* is about beauty, yet given what we know of climate change, it is also somehow prophetic.

White Linen

I dreamt of the house last night. My mother's house in Cwmgors, south Wales, a place where it always rained in the holidays, that as a girl I resented, but now, as it is being taken from me, I already begin to miss. I was in the dining room; the rest of the house was empty except this one room. The furniture was far too big and covered in linen. The air was thick and silent. With the curtains drawn, it was very dark, but the linen glowed white. I went towards the mantelpiece to take a look at myself in the mirror, and I saw for the first time in the reflection that the room was full of plants; so alive I could smell moisture still on their leaves.

Depicting a Sentiment

Suites Françaises 2 are photographs of Brotherus's home when she first arrived in France from Finland. On strategically placed Post-it notes, Brotherus's script precisely yet gently names each object she sees in her new tongue, as well as parts of herself and her emotions.[4] Brotherus says these are images 'depicting a sentiment'. Much of Brotherus's earlier work deals with intimate and personal subject matter, the death of her parents, the break-up of her marriage, the desperation at the end of an affair. The photographs show Brotherus experiencing intense emotions.[5] For her, these images 'tell it as it was' – they are not set-ups. But she is also capable of standing back. In *Love Bites II* (1999), we are shown the artist holding the mechanism used to take the photograph. Here she is both the image's subject and its maker.[6]

Brotherus trained as an analytic chemist before becoming an artist. The analytic chemist is still there, looking carefully, patiently breaking things down into their most simple components, and recording with exactitude life as it occurs.[7] When we met we spoke of our mutual love of precision. Brotherus drew one hand down the centre of her face. She sees herself as split down the middle – the analytic chemist and the artist – the objective and the subjective.[8]

It emerges that Brotherus has been working away from the personal towards the general: the 'Post-it note phase' is a transitional one located right in between.[9]

In 2000 Brotherus began a new phase of work entitled *The New Painting*, referencing classical work in its titles as well as its formats of landscapes and portraits.[10] In *Femme à sa Toilette* (2001) (see image 42) and *Homme Derrière un Rideau* (2000), for example, the figures are real people, Brotherus and a male lover, but the titles frame them as models 'acting' in a scene.[11] A series of five images entitled *Le Mirroir* (2001) shows the artist in a bathroom filled with steam facing a mirror above a basin. In each successive image, read from left to right, the steam slowly evaporates and Brotherus's face comes into focus in the mirror.[12]

Another group of work within *The New Painting* focuses on horizons: *Horizons, Low Horizons, Very Low Horizons* and *Broken Horizons*.[13] There are scenes cut in half by horizons: ice and sky, stone and sky, earth and sky. In some the ground line is barely visible; there is just sky, it seems, and then, barely perceptible, it is possible to discern a thin slice of land. The horizon is important to Brotherus – she needs 'to be able to see far'.[14]

Bittersweet

In Palafrugell, a small town north of Barcelona on the Costa Brava, is a derelict cork factory with a clock tower in front. The clock tower is a handsome structure, elegant and robust, but the clock on top has stopped. The floor is covered in dust and pieces of furniture, lamp-stands, chairs and old printing machinery. There are words everywhere scattered all over the floor: burnt orange, turquoise, black and white, bittersweet. We stay in the factory a long time. We don't speak, just walk and look. Later, once we've left the building, he brings something to show me. It is a white sign with carefully painted black letters: 'Bittersweet'. I reach into my bag and pull out a clear Perspex rod; along one side of it letters printed onto cardboard are embedded. From the top it is out of focus, but from the side, you can set that it too reads 'Bittersweet'.

When Jules Wright from The Wapping Project asked me to write an essay about the work of artist Elina Brotherus, I found myself responding to the inscription of feeling in her photographic landscapes with emotional scenes of my own. My essay made spatial, material and visual associations with Brotherus's work, specifically the tri-partite structure of the triptych, the texture of moss, the temporal conditions of raining and rained, the time-freezing quality of lava, and the monochrome colour palette. 'Moss Green' describes a derelict house in the green belt where in spring we found photographs of a brave new world of modernist high-rise housing. Just after the autumn equinox, just after her death, I dreamt of the shrouded home of my Welsh great aunt. 'White Linen' recalls the presence of life in the form of plants in this dream, while 'Bittersweet' remembers another spring visit, this time to an abandoned cork factory in Catalunya where we found the name of the colour of longing abandoned on the floor. While *Spring* anticipated the end of winter, its siting at Wapping just after the autumn equinox in the northern hemisphere positioned it facing towards the long decline into winter, the season from which it desired to turn away. Paralleling this juxtaposition, which poised spring's hope for winter's retreat right at autumn's early edge, I placed *Spring*'s foregrounding of anticipation as a yearning that looks forward to the resurgence of new life, against my own fascination with the backwards gaze of nostalgia.

In responding to *Spring*, my own tri-partite textual construction – 'Moss Green', 'White Linen' and 'Bittersweet' – connected Brotherus's landscapes infused with anticipatory longing to associations of my own, places tinted by nostalgia, constructing a tension between life and death, rejuvenation and decay, anticipation and retrospection, a looking forward and a turning backward.

First written in 2001, this essay was published ten years later in a collection called *Site-Writing*.[15] Today I turn back to that moment when I first met the Elina of the early photographs, a time when I had just discovered 'May Morn'. In 2012 Elina published *The Artist and the Model*. This book of new photographs looks back at her younger self, as the subject of those photographs she has been taking over the past decade, as well the motif of self-reflection itself, which has developed in her work over this time period.[16] For Brotherus has always been her own model. For an artist, the term 'model' presents a young woman posing to be copied, but for the architect the term suggests that which has not yet been built, and for the psychoanalyst, perhaps, models exist in the ideal schemas that aim to figure the psyche. The figure of self-reflection is still a key point of convergence in our practices – my writing and Elina's photography – meeting at that point where she who looks inwards to face herself looking outwards is she who looks backwards while also looking forwards.

The Transitional Object

After the opening, Le Corbusier knew there was still a long way to go before the Unité would be fully up and running. Granted the apartments were practically finished, but there was still uncertainty regarding what to do with the communal areas – the lynch pin of the individual + collective concept – as well as about which stores would be setting up in the shopping gallery.[1]

> I have introduced the terms 'transitional object' and 'transitional phenomena' for designation of the intermediate area of experience, between the thumb and the teddy bear, between the oral erotism and true object-relationship, between primary creative activity and projection of what has already been introjected, between primary unawareness of indebtedness and the acknowledgement of indebtedness.[2]

The focus of the theory of object relations created and developed by the Independent British Analysts is the unconscious relationship that exists between a subject and his/her objects, both internal and external. In continuing to explore the internal world of the subject, their work can be thought of as a continuation of Sigmund Freud's research, but there are also important differences, particularly in the way that the instincts are conceptualised and the relative importance assigned to the mother and father in the development of the infant. Developing the concept of an object relation to describe how bodily drives satisfy their need, Freud theorised the instincts as pleasure-seeking, but Ronald Fairbairn, an influential member of the Independent Group, suggested instead that they were object-seeking, that the libido is not primarily aimed at pleasure but at making relationships with others.[3]

These debates can be linked to theoretical disagreements that were taking place in 1943–4 in a series of Scientific Meetings of the British Psycho-Analytical Society known as the 'Controversial Discussions'.[4] Anna Freud had developed a version of Freud – one aspect of which was the interpretation of the genetic aspects of the libido – whereas Melanie Klein was less interested in the different stages of psychosexual development and more concerned with describing different 'positions'. These, she argued, were present through the life of an individual and denoted specific forms of object relations with particular anxieties and corresponding defences. For Klein, objects play a decisive role in the development of a subject and can be either part-objects, like the breast, or whole-objects, like the mother. But whereas, for Freud, it is the relationship with the father that retrospectively determines the relationship with the mother, for Klein it is the experience of separation from the first object, the breast, that determines all later experiences.[5]

After the apartments were put on the market, bylaws were drawn up pertaining to joint-ownership terms and conditions.[6]

Following on, and also developing, aspects of Klein's work, D. W. Winnicott introduced the idea of a transitional object, related to, but distinct from, both the external object, the mother's breast, and the internal object, the introjected breast.[7] His paper 'Transitional Objects and Transitional Phenomena', from 1951, explored the choice of a 'not-me' possession during the period in which the infant moves from sucking his own thumb, arm or finger to choosing an object such as blanket or toy instead.[8] For Winnicott, the original 'not-me' possession or the transitional object stands for the breast or the object of the first relationship. In relating to his or her transitional object, the infant passes from (magical) omnipotent control to control by manipulation (involving muscle erotism and coordination pleasure).

Summary of Special Qualities in the Relationship:

1. The infant assumes rights over the object, and we agree to this assumption. Nevertheless some abrogation of omnipotence is a feature from the start.
2. The object is affectionately cuddled as well as excitedly loved and mutilated.
3. It must never change, unless changed by the infant.
4. It must survive instinctual loving, and also hating, and, if it be a feature, pure aggression.
5. Yet it must seem to the infant to give warmth, or to move, or to have texture, or to do something that seems to show it has vitality or reality of its own.
6. It comes from without from our point of view, but not so from the point of view of the baby. Neither does it come from within; it is not an hallucination.
7. Its fate is to be gradually allowed to be decathected, so that in the course of years it becomes not so much forgotten as relegated to limbo. By this I mean that in health the transitional object does not 'go inside' nor does the feeling about it necessarily undergo repression. It is not forgotten and it is not mourned. It loses meaning, and this is because the transitional phenomena have become diffused, have become spread out over the whole intermediate territory between 'inner psychic reality' and 'the external world as perceived by two persons in common', that is to say, over the whole cultural field.[9]

As of January 1953, the first batch of residents got together and founded an association as well as a set of 'Internal Regulations', corresponding to a handbook on how to live in the Unité.[10]

However, unlike Klein's concept of the internal object, Winnicott's transitional object is not an internal object or a mental concept; it is a possession. Yet it is not for the infant purely an external object. The first possession can be linked to thumb sucking and to soft toys; it is related to the external object – the mother's breast, *and* the internal object – the magically introjected breast, but it is distinct from both. According to Winnicott, the transitional object, or the original 'not-me' possession, stands for an external breast but only by standing for an internal breast: the use of symbolism implies the child's ability to make a distinction between fantasy and fact, between internal and external objects, and between primary creativity and perception.[11]

> The idea illustrated in Fig. 1 is this: that at some theoretical point early in the development of every human individual an infant in a certain setting provided by the mother is capable of conceiving of the idea of something which would meet the growing need which arises out of instinctual tension. The infant cannot be said to know at first what is to be created. At this point in time the mother presents herself. In the ordinary way she gives her breast and her potential feeding urge. The mother's adaptation to the infant's needs, when good enough, gives the infant the illusion that there is an external reality that corresponds to the infant's own capacity to create. In other words, there is an overlap between what the mother supplies and what the child might conceive of. To the observer the child perceives what the mother actually presents, but this is not the whole truth. The infant perceives the breast only in so far as a breast could be created just there and then. There is no interchange between the mother and the infant. Psychologically the infant takes from a breast that is part of the infant, and the mother gives milk to an infant that is part of herself. In psychology, the idea of interchange is based on an illusion.[12]

For Winnicott, the infant is able to employ a transitional object only when the internal object is 'good enough', and this depends on the external object also being 'good enough'. Transitional objects and phenomena belong to the realm of illusion; the mother allows the infant the illusion that what s/he creates really does exist. Winnicott believes that the task of this good enough mother, who at the start allows the child the illusion that her breast is part of him/herself, is to gradually disillusion her child, but this disillusion can only succeed if the mother has first been able to give sufficient opportunity for illusion.

The head of the association, Mr Leforestier, wrote to Le Corbusier expressing his concern about the building's incomplete state and various functional problems.[13]

> In Fig. 2 a shape is given to the area of illusion, to illustrate what I consider to be the main function of the transitional object and of transitional phenomena. The transitional object and the transitional phenomena start each human being off with what will always be important for them, i.e. a neutral area of experience which will not be challenged. Of the transitional object it can be said that it is a matter of agreement between us and the baby that we will never ask the question 'Did you conceive of this or was it presented to you from without?' The important point is that no decision on this point is expected. The question is not to be formulated.[14]

Winnicott is concerned with the problem between what is objectively perceived and what is subjectively conceived and claims that there is an intermediate area of experiencing to which inner reality and external (or shared) life contribute. This exists as a resting place for the individual engaged in keeping inner and outer reality separate yet interrelated, and for Winnicott this is retained in life in the area of intense experiencing that belongs to the arts, to religion and to imaginative living and creative scientific work, providing relief from the strain of relating inner and outer reality. Winnicott discusses cultural experience as located in the 'potential space' between 'the individual and the environment (originally the object)'. In Winnicott's terms, for the baby this is the place between the 'subjective object and the object objectively perceived'.[15]

> This potential space is at the interplay between there being nothing but me and there being objects and phenomena outside omnipotent control [...] I have tried to draw attention to the importance both in theory and in practice of a third area, that of play which expands into creative living and into the whole cultural life of man. This third area has been contrasted with inner or personal psychic reality and with the actual world in which the individual lives and that can be objectively perceived. I have located this important area of *experience* in the potential space between the individual and the environment, that which initially both joins and separates the baby and the mother when the mother's love, displayed as human reliability, does in fact give the baby a sense of trust, or of confidence in the environmental factor.[16]

Le Corbusier replied, saying: 'You say that we're letting the Marseilles Unité fall into rack and ruin. But talk to the right people. You're the ones living in it. Look around you![17]

Winnicott's transitional object was an inspiration for philosopher Félix Guattari's concept of the institutional object, and his work on transversality.[18] Derived from the Latin preposition 'trans', meaning 'across, to or on the farther side of, beyond, over', the term can be used to give the sense of 'across, through, over, to or on the other side of, beyond, outside of, from one place, person, thing, or state to another'.[19] Gary Genosko has described how, for Guattari, the interdisciplinarity (of 1968) was compromised: it relied too much on the disciplines between which it was located, and served to strengthen rather than question their dominance;[20] it was transdisciplinarity that held the potential of radical critique, linked in Guattari's philosophy to 'transversality', an 'unconscious source of action', which carries a group's desire, 'a dimension opposite and complementary to the structures that generate pyramidal hierarchisation'.[21] Guattari proposed to 'replace the ambiguous idea of the institutional transference with a new concept: transversality in the group'.[22]

> Transversality in the group is a dimension opposite and complementary to the structures that generate pyramidal hierarchisation and sterile ways of transmitting messages [...] Transversality is the unconscious source of action in the group, going beyond the objective laws on which it is based, carrying the group's desire.[23]

In his essay of 1964, 'The Transference', Guattari notes, following J. Schotte, that 'in the transference there is virtually never any actual dual relation'.[24] He argues that dual relations are always triangular in character, and that 'there is always in a real situation a mediating object that acts as an ambiguous support or medium'.[25] As Genosko points out, Guattari relies to a certain extent on Winnicott's notion of the transitional object and the potential space between mother and child as a third entity, but he also works with Lacan's *object a*, as that which provokes the institution's desire.[26] As Genosko puts it, for Guattari 'it is with the triangle and threes that micropolitics begins'.[27] Genosko continues: 'And the triangle in question is not the famous Mummy-Daddy-Me but, instead, a third factor that is not strictly speaking a thing at all but a space, that is, the institutional object.'[28] One of the questions for Guattari is what becomes of transference in the institutional setting of the hospital, and it is transversality which, according to Genosko, provides Guattari with the possibility of bringing into the foreground for critique the 'institutional context, its constraints, organization, practices, etc., all those things and relations which normally exist in the background; in short, the group is how one gets at the institution'.[29]

If you need a hairdresser, a shoe-repairer or a restaurant owner then sort it out yourselves [...] I don't understand your cry for help.[30]

Tracking the development of the relation between Winnicott's transitional object and Lacan's *objet petit a* is a fascinating process. In her essay 'The Space of Transition between Winnicott and Lacan', Jeanne Wolff Bernstein explores the overlap between the concepts and practices of both analysts. She states that Lacan cited Winnicott for the first time in his 1956–7 seminar 'La Relation de L'Objet', and here Wolff Bernstein describes how, in explaining his definition of the object and what its loss means, Lacan introduced 'Winnicott as the analyst who describes the function of the mother as absolutely critical in the apprehension of the child's reality'.[31] Wolff Bernstein outlines how 'Lacan explained that Winnicott replaced the dialectics of the impersonal pleasure and reality principle with the two living figures of the mother and the baby',[32] and she quotes Lacan directly, as having written in 1956: 'We have identified the pleasure principle with a certain object relationship, namely the relation with the maternal breast, while we have identified the reality principle with the fact that the child has to learn how to let go of it.'[33]

Wolff Bernstein goes on to explore how Lacan had commissioned a translation of Winnicott's paper about the transitional object for the fifth volume of *La Psychanalyse* in 1959,[34] and had written to Winnicott directly on the subject of the transitional object:

> And yet how do I feel myself supported by and in agreement with your inquiries, in their content and in their style. Does not the 'transitional object' all of whose merits I have shown to those close to me, indicate the site at which, previously, that distinction of desire in relation to need is marked?[35]

According to Wolff Bernstein, Lacan developed an understanding of how, in Winnicott's work, the object was an imaginary one – the 'lost object can never be found or refound, but the access to the lost object remains illusory' – and also an ambiguous one, neither real nor unreal.[36] Following Wolff Bernstein, Lacan saw that for Winnicott 'the infant creates a transitional object to separate from the mother', and that this experience of creating the imaginary object was a frustrating one, which produced the imaginary realm that Lacan himself had previously described in his 1949 essay on the mirror stage:

> The object, as much as it is created through frustration, leads us to admit the *autonomy of the imaginative production* in its relation to the image of the body. It is an ambiguous object, which is between the two, where one can neither speak of reality nor unreality.[37]

You live in a house that is overflowing with opportunities. It's up to you to mine your own gold.[38]

The space between the infant and the mother is shown in two figures, published in Winnicott's 'Transitional Objects and Transitional Phenomena – A Study of the First Not-Me Possession' paper of 1953, titled in figure 1 as 'illusion' and then in figure 2 as 'transitional object'.[39] In another paper published in 1953, 'Psychoses and Child Care', Winnicott reworks these two figures, this time labelling the position occupied by the mother as 'environment'.[40] His account of the 'infant's ability to use *illusion*' in making possible contact between the psyche and the environment is located here within a broader discussion of the role of the 'environment-individual set-up' in the development of psychosis, and he makes use of a series of other diagrams to show the difference between a situation where the individual is able to move from a condition of isolation to 'discover' the environment and one where the environment 'impinges' on the individual, producing a reactive response and the individual's return to isolation.[41] Winnicott states that he will need to be 'dogmatic' and thus to make his 'meaning clear by using diagrams'.[42]

In a fascinating article on Winnicott's use of figures, Margret Tonnesmann is at pains to distinguish these diagrams from Winnicott's squiggle drawings. She describes the squiggle game as an exchange of drawings; for Winnicott, it provided 'one way of getting into contact with a child' and 'of making the case come alive' but it needed to be supplemented by 'a theory of the emotional development of the child' and 'of the relationship of the child to the environmental factors'.[43] He introduced the 'squiggle game' within his practice as a tool in his work with children, and in 'II: An Application of the Theory', later added to 'Transitional Objects and Transitional Phenomena – A Study of the First Not-Me Possession', Winnicott writes: '(In this squiggle game I make some kind of impulsive line-drawing and invite the child whom I am interviewing to turn it into something, and then he makes a squiggle for me to turn into something in my turn.)'[44] Tonnesmann describes how Winnicott's 'personal style of "squiggle drawings"' were made 'spontaneously' to illustrate moods or thoughts and to create a 'direct visual impression'.[45] She quotes Claire Winnicott's account of her husband's use of 'rapidly constructed diagrams' in lectures to argue that he also used diagrams to explain concepts,[46] suggesting that two of the diagrams in Winnicott's 1953 paper 'do not have the stamp of a squiggle drawing' and are 'akin to ordinary verbal descriptions' of the intermediate area of primary madness.[47]

> Both depict the intermediate transitional space (and also process) between inner subjective reality and the external, shared reality, which, as Winnnicott suggests, remains an important source of experiencing throughout life. The infant's subjective experience is *verbalised* here, rather than communicated by a squiggle drawing.[48]

Unité d'Habitation, Marseilles (1947–52)/2012–15

The 'slab block' of the *Unité d'Habitation*, designed by Le Corbusier and built between 1947 and 1953 in Marseilles, comprises 18 floors including the roof terrace. The structure is 137 metres long and 24.5 metres deep, and designed to house around 1,600 people in 337 apartments, of 23 different types.[1] The situating of the *Unité*, in 3.5 hectares of parkland,[2] is an essential design aspect of the project, allowing the building to be viewed from varied angles, providing a place for leisure and exercise, and also offering views to all its inhabitants: 'everyone looks out on trees and sky'.[3] Its intricate section, composed of interlocking two-storey apartments each with double-height living spaces, incorporates a *rue intérieure* in the space of overlap between them on every third floor.[4] Of the apartments, 213 correspond to the two basic design types, each one of 98 square metres with dual aspect, stretched across the entire depth of the building. The remaining units consist of some larger apartments and other smaller ones, of which 26 are not split-level.[5] As described in 1950, the *Unité* also included communal facilities: half of the seventh and eighth floors provided space for a large cooperative shop and some smaller individual shops, a laundry and a hotel with 18 rooms. There was a crèche on the sixteenth floor and a kindergarten on the seventeenth, from which a ramp led up to a garden on the roof, with a pool for children and a playground, as well as a running track for adults, a covered and open-air gymnasium, and on the twentieth floor a solarium with 'music and *pastis*'.[6]

In the evolution of architectural ideas that led him to the design of the *Unité*, Le Corbusier places the *Chartreuse d'Ema*, near Florence first, as the building that, in 1907, first made him 'conscious of the harmony which results from the interplay of individual and collective life when each reacts favourably upon the other'.[7] Years later, in a series of lectures given in Buenos Aires in 1928–9, recorded in *Precisions*, he reflects on this early inspiration:

> The beginning of these studies, for me, goes back to my visit to the Carthusian monastery of Ema near Florence, in 1907. In the musical landscape of Tuscany I saw a *modern city* crowning a hill. The noblest silhouette in the landscape, an uninterrupted crown of monks' cells; each cell has a view on the plain, and opens on a lower level on an entirely closed garden. I thought I had never seen such a happy interpretation of a dwelling. The back of each cell opens by a door and a wicket on a circular street. This street is covered by an arcade: the cloister. Through this way the monastery services operate – prayer, visits, food, funerals. This 'modern city' dates from the fifteenth century. Its radiant vision has always stayed with me.[8]

I have tried to describe how time functions in the session. I think that an analyst at work listens and suddenly realizes that such an element belonging to one chain of association has indirect connections with an earlier element that he had heard and I call this *retrospective reverberation*.[9]

The *Unité* draws on many other aspects of Le Corbusier's earlier research and work, built and unbuilt: for example, the famous five-point plan – comprising *piloti*, free façade, open plan, ribbon windows and a roof garden[10] – developed from the Domino house of 1914[11] and the Citrohan House of 1920–2,[12] as well as the urban-scale projects of the *Immeubles-Villas* (1922),[13] the project for a city of three million, *La Ville Contemporaine* (1922)[14] exhibited at the *Salon d'Automne* in Paris in 1922,[15] and later *La Ville Radieuse* (1935).[16] Peter Serenyi describes how Le Corbusier's design for a studio house for an artist, the *Maison Citrohan*, was followed a year later by the 'invention of a communal dwelling', the *Immeubles-Villas* of 1922, which attempted to link a number of *Maisons Citrohan* together using corridors and open terraces, to create a new typology of villa apartment blocks combining aspects of a detached country house with collective town housing, arranged on four levels around recreational activities located in a shared courtyard, with communal facilities such as restaurants and common rooms positioned on the top floor, and public corridors serving two-storey apartments consisting of a double-height living room and a garden.[17] The overall design, according to Serenyi, was a 'creative act of joining and linking together "individual cells"',[18] and in a lecture from 1928 Le Corbusier himself talks of how Ema was the source idea for the development of the *Immeubles-Villas* project.[19]

In Le Corbusier's 1950 account of the design development of the *Unité*, with respect to his earlier projects, Ema is the only external architectural influence he notes except for a brief passing mention of Charles Fourier and his '"wild ideas" of houses supplied with mains services' developed in the 1830s.[20] Le Corbusier was interested in the utopian schemes of French philosopher Fourier, who believed that a society that cooperated would see an immense improvement in productivity levels. Fourier provided a description of the physical form his utopia should take in the *Phalanstere*,[21] where 'Phalanxes' provided living quarters for 1,800 inhabitants, based on four-level complexes with accommodation 'ranging from large and spacious apartments for the wealthy to modest ones for the poor'; communal areas such as dining rooms, playrooms and workshops; and running water, central heating, gas light and covered walkways.[22] Serenyi argues that Jean-Baptiste Godin realised a version of Fourier's vision in his *Familistere* (Social Palace) housing complex at Guise in 1859 to 1883 – a self-contained community housing 1,200 workers.[23] Having rejected Saint-Simon, Owen, Cabot and Communism, Godin discovered Fourier's theory of 'universal unity' in 1842 and shared the view that 'before a productive association can be achieved, people must be placed in an environment conducive to collective living'.[24]

On the other hand, the analyst listens and listens to something which he foresees as announcing that the patient is going to talk about this and that, and this is a prospective association which I called *heralding anticipation*.[25]

In 1925 Le Corbusier had an opportunity to design at Pessac an estate for an industrialist, Henri Frugès, owner of a sugar cube factory near Bordeaux in the Gironde.[26] Here the *Maison Citrohan*, with its large glass façade, served as the model for a design that included variants of double- or triple-height units, with double-height living spaces, either separate or joined together in rows.[27] Another development of the *Maison Citrohan* type, and a first opportunity to design a communal building, came in 1926 with the *Palais du Peuple*,[28] for the Salvation Army in Paris, as well as a floating asylum – *Asile Flottant* – for the same client in 1929,[29] to provide lodging for the homeless and street walkers in the winter and a place for poor children to play in summer. This was Le Corbusier's first chance to design a boat, another key inspirational motif for him,[30] which like the monastery provided an example of a well-organised, self-chosen and transitory community.[31] Le Corbusier's designs for living accommodation, specifically interlocking apartments and different linking elements, were also developed through projects for apartment blocks in the late 1920s and early 1930s, such as the *Immeuble pour Artistes* (1928–9),[32] the *Project d'Un Immeuble Locatif* (1928–9),[33] the Wanner block in Geneva (1930),[34] the *Project d'Un Immeuble Locatif, a Zurich, au Zurichon* (1932)[35] and the *Immeuble Ouvrier a Zurich* (1932–3),[36] as well as for built works like the Clarté apartment block, Geneva (1930–2),[37] the *Pavilion Suisse a la Cité Universitaire*, Paris (1930–2),[38] and the *Cité de Refuge* (1929).[39] Many design elements that appear in these earlier schemes are seen later in the *Unité*, such as shared roof space and double-height apartments, and also the 'elevated street', the '*rue en l'air*', as described in a lecture from 1930:

> I therefore imagine a cell whose section is characterized thus: it has two floors, two stories. In the lower part, toward the back, I cut out a *street*. This street will become a street raised above the ground, which is something else than a street on the ground. This 'elevated street' will be repeated, one over another every six meters; therefore, elevated streets at 6, 12, 18, 24 meters above the ground. I maintain the name street rather than corridor because it is in fact an organ of horizontal circulation entirely separate from the villas that line it and whose doors open onto it. These elevated streets end, at appropriate distances, at groups of elevators, at ramps, or at staircases establishing the connection with the ground. The connection to the roof garden is also found there, with its solariums, its swimming pool, is gyms, its walks amid the vegetation of hanging gardens. In some cities with a complicated topography (I shall speak of them), there will be an expressway.[40]

What one has to understand is that the linearity of association is of no importance. What is important is the connection that you can make backwards and forwards and I call this *associative irradiation*. You have to pay attention to the movement, to the irradiation of the signifiers and to the way you connect the signifiers either with traumas or earlier memories or affects.[41]

Along with projects by other Dutch, German and French architects, Le Corbusier's work was disseminated in Moscow.[42] Architectural historian Kenneth Frampton describes how, from its first issue in 1926, *Contemporary Architecture* contained articles with photographs of Le Corbusier's buildings,[43] and that shortly after they were published in 1925, *Urbanisme and L'art Décoratif d'aujourd'hui* were accorded 'particular acclaim'.[44] Many Russian projects of the 1920s relate to Le Corbusier's early work, in particular Moisei Ginzburg's 'Type F' dwelling unit and the exterior galleries of the Narkomfin, which in Stanislaus von Moos's view could not have been 'conceived without Le Corbusier's *Pavilion de L'Esprit Nouveau*'.[45] At the same time, Soviet work was exhibited and published in the west in journals such as *L'Esprit Nouveau and De Stijl*.[46] In 1928–30, in connection with his own commission, Tsentrosoiuz (1929–36), Le Corbusier made three visits to the Soviet Union,[47] writing:

> In Moscow I had the chance of visiting a communal house. The structure was solid and well-executed and the management impeccable, but the interior arrangement and architectural concept were entirely cold [...] The subtle artistic intention that should have animated the building was totally lacking.[48]

Yet, despite this disavowal of the communal house, Victor Buchli has argued that Le Corbusier was inspired by a number of aspects of the Narkomfin design, including the variable range in possible apartment types and the provision of communal facilities, as well as the innovative section where one corridor served three floors.[49] Architectural historian Jean-Louis Cohen has presented the blueprints of the Narkomfin, including cross-sections and plans of the ground-, fifth- and sixth-floor plans from 1928–9, which Le Corbusier brought back with him from Moscow to Paris in 1929.[50] And Frampton posits that it was after seeing the Narkomfin communal block and 'the various *dom kommuna* sections proposed by the OSA group', in his visit of 1928, that Le Corbusier 'began to turn away from his standard two-story dwelling unit [...] in order to arrive at an alternative dwelling type that could be combined into apartment blocks with greater economy and variety'.[51] Frampton goes on to suggest that Le Corbusier's proposed development of 1932 for the Domaine de Badjara (Oued Ouchaia) in Algeria was a response to the 'challenge of the Soviet *dom kommuna*'.[52] Unlike the external corridor of the Narkomfin, this scheme did include a *rue intérieure* and double-height units, but these, Frampton notes, 'unlike the cross-over duplex units projected for the Ville Radieuse slab in 1934, did not lock over and under an internal corridor'.[53] There are other designs, though, by Le Corbusier from the late 1920s and early 1930s that involve variations on a section with an elevated street – interior and exterior – accessing multiple levels, some with interlocking apartments that stretch the width of the block.[54]

The important thing is that there are degrees of tensions in each part of the material which are always threatening to break the thread of the discourse either by an overwhelming affect or by the tendency to act out. All this movement is a movement of breaking apart, coming together, getting closer to the analyst, turning away from him, and this is what I call the movement.[55]

With its two split-level dual-aspect apartments slotting into each other, accessed via an internal street located in the space between them, this specific section, first fully realised in Le Corbusier's work in the *Unité* with its 'lower' and 'upper' apartment (known in Marseilles as 'top-down' and 'bottom-up'), is almost identical to the one designed by the Leningrad architect A. Ol, as well as K. Iwanoff, F. Terchin and P. Smolin, described earlier in this book. Frampton argues that Le Corbusier's 'famous "cross-over" duplex unit'[56] was 'first projected in 1934 and finally realized in the Marseilles *Unité d'Habitation* of 1952',[57] yet he notes its appearance in *La Ville Radieuse* (VR unit) in 1934.[58] In the *Unité*, the interior streets 'for pedestrians suspended one above the other',[59] also designed for transporting goods, are seven in number, each one 2.96 metres wide, T-shaped, and running north–south, accessed by the lifts or by one of the three fire escapes placed down the eastern side of the building.[60] Quiet with dark but shiny floors, the streets were each designed with a specific colour in mind, to match the apartment letter boxes: 'The first street is sea blue, the second green, the third yellow, the fourth orange, the fifth red, and the sixth violet, and the seventh sky blue.'[61] The lamps fitted on the apartment doors positioned at intervals along the streets cast ripples of light and shadow. On three occasions where the streets receive exterior light entering through the reinforced double-glazing of the fire exits, a translucent atmosphere is created. Yet despite their ambient quality, criticisms have been made of these streets: 'Unfortunately the corridors are not very pleasing, the so-called "rue-intérieures". They are pretty dark, and not very welcoming despite the strong colours.'[62] This critique seems to overlook an important design concept: the intended contrast between the semi-darkness of the interior street and the bright apartments, filled with natural daylight. A lobby acts as a 'transition area' between each apartment and the interior street.[63] Next to each front door, a box, accessible from inside the kitchen, could be used to deliver goods when the inhabitants were not at home.[64] Also opening directly from the interior street into each apartment was an insulated wooden box or ice chest positioned beneath the kitchen worktop, which allowed ice to be delivered to the apartments in the first few years after the *Unité* was built and before occupants purchased fridges.[65] Since the streets are not on the ground floor, nor visible on the outside, some critics have noted that that they are isolated, making the shops and other communal facilities fairly inaccessible.[66] But the areas leading to the communal services do form important places for the residents to meet; the third-floor street provides an obvious place for a stroll, with a view of the sea through a glass wall, a public bench and street lamps, as well as places for cultural activities. Social areas for clubs are also located elsewhere in the building,[67] with a cafe in front of the lift and hotel rooms.[68]

If we try to reassemble what I have said during this hour, we see that there is an opposition between the representative system and the system of motion – of movement. This is in fact that there is an extinction of temporality. It is as if, for instance, repetition compulsion is a kind of miscarriage.[69]

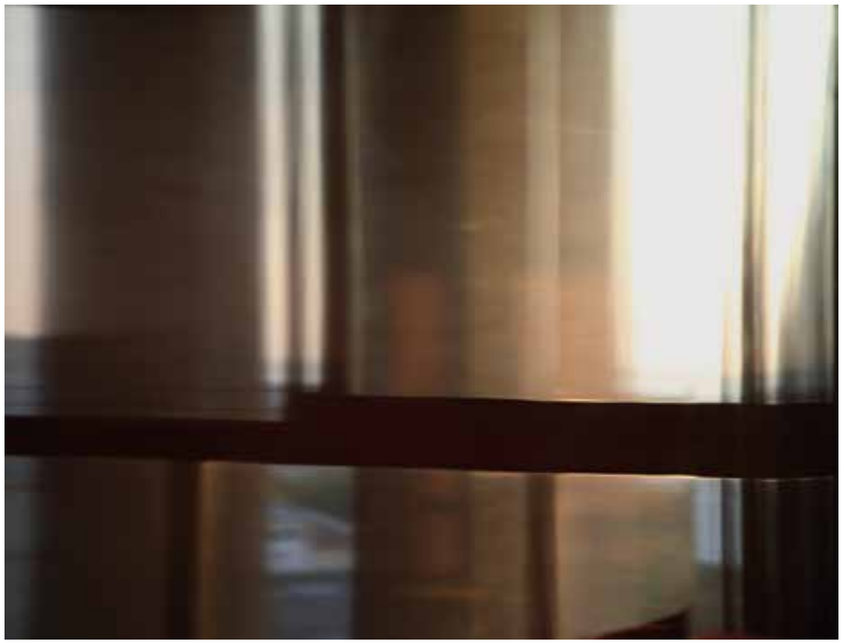
To focus on the creative overlap between the *Unité* and the Narkomfin in terms of the transitional space created through each one's borrowing of the other's design innovations is interesting, but to consider this alone could serve as a distraction from the important tensions that existed between Le Corbusier's and Ginzburg's architectural intentions defined in terms of their political positions, and the differing ways in which they understood the relation between architecture and revolution. Mary McLeod suggests that Ginzburg's 1924 publication *Style and Epoch* is 'modelled' 'largely upon' Le Corbusier's *Vers Une Architecture* of the previous year, and she draws attention to how, in that book, Ginzburg calls Le Corbusier 'the greatest and most brilliant representative of the profession that gives my life content, goal, and meaning'.[70] However, Cohen discusses how later, in 1928, at the first OSA conference, Ginzburg criticised Le Corbusier's design solutions, noting that they were 'poorly defined' and 'purely aesthetic'.[71] Both Ginzburg and Le Corbusier were advocates of the machine, but if for the Russian constructivists, including Ginzburg, the radicalisation of architecture through new industrialised forms and processes was celebrated in order to develop the newly formed Bolshevik state based on socialist principles, for Le Corbusier technology's role was to support capitalism and to make it more efficient and rational. In 1923, in identifying housing as the most urgent problem of the time, Corbusier wrote: '*It is a question of building which is at the root of the social unrest of to-day; architecture or revolution*.'[72] He argued: 'The balance of society comes down to a question of building. We conclude with these justifiable alternatives: *Architecture or Revolution*.'[73] And on the final page of *Towards a New Architecture*, he states: 'Architecture or Revolution. Revolution can be avoided.'[74] At this point, Le Corbusier believed that 'if existing property arrangements were changed, and they are changing, it would be possible to build; there would be an enthusiasm for building, and we should avoid Revolution'.[75] However, as McLeod has pointed out, after 1930 Le Corbusier started to take a more 'activist stance', along the lines of architecture *and* revolution, criticising the status quo and writing in 1932: 'Let's change the system.'[76] She argues that Le Corbusier 'envisioned the "Revolution" of Fordism and Taylorism as an improved corporate capitalism, premised on efficiency and economy'.[77] Yet in his 'appreciative remarks about Soviet planning, in which he celebrates "red" as living being, life, intensity, activeness', McLeod suggests there are hints that Le Corbusier 'will soon reject capitalism (although not for communism)'.[78] She discusses how, in 1931, Le Corbusier became actively engaged in editing and writing for a neosyndicalist publication, *Plans*, 'which sought to overthrow the French economic and political system as the first step in creating a more organic, regionally based social order'.[79] Understood both as capitalist and socialist, McLeod notes: '*Precisions* [...] gives us insights into a critical moment of transition in Le Corbusier's work.'[80]

We also see the struggle between constructing something and destroying something. Winnicott gave us a very interesting observation on time tolerance, on the quantity of time during which the child can tolerate the absence of the object or its unavailability.[81]

Le Corbusier describes how *L'Ami de Peuple* 'denounced' him 'as a tool of Lenin, a destroyer',[82] whereas *L'Humanité*, the French communist daily, accused him, as an agent of French capitalism, of 'strangling the "Grand Soir"' with housing solutions that would comfort the working class to such an extent that they would no longer take the risk of revolution.[83]

Le Corbusier's first visit to Marseilles had occurred in 1943 during the German Occupation, when the city was under the Vichy regime; that January, the port had been destroyed by German forces in order to displace around 14,000 Jews and other 'terrorists' to camps elsewhere in France and Germany.[84] Its reconstruction promised to be Le Corbusier's first commission, but in 1944 the port was bombed again, this time by allied forces.[85] When the allies and the resistance took control of the city, the rebuilding of the old port area and the construction of new housing was a priority.[86] With so many buildings bombed or deliberately destroyed, and new-build projects from the interwar years on hold, 32,000 families needed rehousing. The French State set up a Ministry of Reconstruction and Urban Planning (MRU) in 1945, headed by Raoul Dautry, whose objective was to provide a housing solution for France that modernised towns and cities in a way that 'respected both traditional and avant-garde lines of thinking', promoted the building industry and rebuilt 'morale'.[87]

Even though work had begun on a prototype in 1944, the *Unité* was not officially commissioned until 30 November 1945, with the site changing four times before finally settling on Boulevard Michelet. The foundation stone was laid on 14 October 1947, with the inauguration taking place exactly five years later. Working out the size of the *Unité*, not only in terms of architectural dimensions, but also in terms of the 'requisite number of people that would create a favourable environment for collective living', had been quite a task.[88]According to Gérard Monnier, the choice of inhabitants included those suffering war damages and civil servants moving to Marseilles, and different forms of tenure were on offer, including the possibility of rental-attribution, social mortgage and co-ownership, as well as direct purchase.[89] Although originally the *Unité* had been intended as an experimental social housing project, as early as 1951 the government expressed an interest in selling the apartments for a low price. Tenants and people who needed rehousing started moving in in summer 1952,[90] and in January 1953 Sbriglio writes that 'the first batch of residents got together and founded an association as well as a set of "Internal Regulations", corresponding to a handbook on how to live in the Unité'.[91] It was only three years after completion, when, although at a low price, apartments were put up for sale that the building began to be transferred from public to private hands.[92]



But what Winnicott says is that after a certain amount of time the object as such disappears, and it then makes no difference in the future if the object is present or absent, because the only real thing is the absence of the object.[93]

May Mourn

A well-presented, bright one bedroom flat on the sixth floor of this Grade II listed modern block of flats, serviced by two lifts. This ex-council flat benefits from spacious rooms and communal gardens. The property is offered in good decorative order throughout further benefiting from being chain free. The property is ideally located for the shopping, entertainment and public transport facilities of Queensway, Lancaster Gate and Paddington.[1]

This property comprises of two double bedrooms and offers spacious living accommodation. The property is situated on the third floor and is in very good condition. The flat would be ideal for a first time buyer or a rental investment. It also benefits from being close to Roehampton university and local amenities.[2]

A practical three bedroom flat split over two levels on the upper level of this small block in Churchill Gardens. The property consists of two double and one single bedrooms, kitchen, reception room, bathroom, separate WC and a large balcony. The property requires updating but gives potential buyers the chance to put their own stamp on the property.[3]

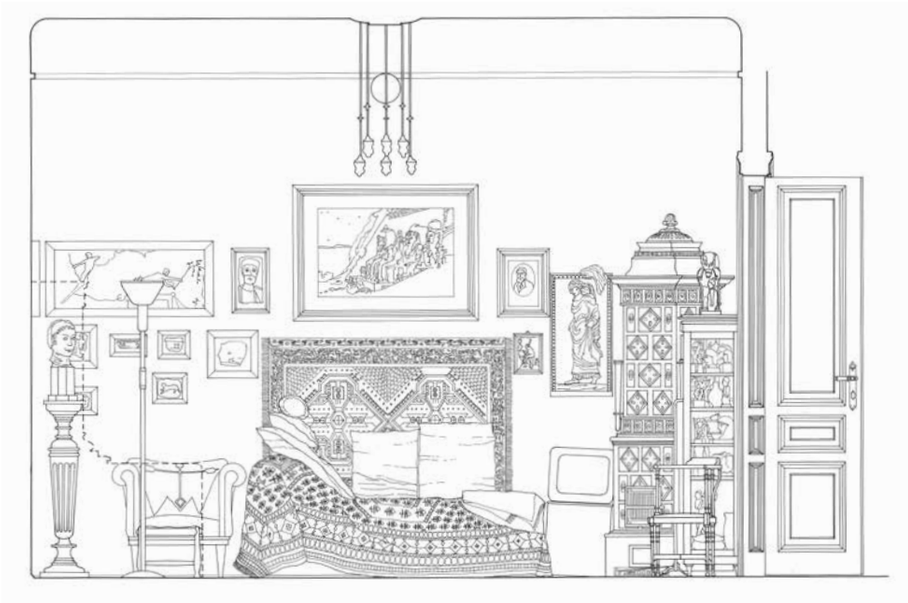
A spacious two bedroom property in a purpose built block. The property has two good size bedrooms and large eating reception room, separate kitchen and bathroom. The property is on the ninth floor with large balcony and fantastic views of London.[4]

A good sized two bedroom flat with fantastic views towards Battersea Power Station. This property would make an ideal investment or first time purchase![5]

Another great located flat for sale. The property offers a well proportioned one bedroomed flat located on the eighth floor with great views (don't worry about the mortgage, most high street banks will lend due to its excellent location).[6]

Huge three bedroom flat located just by Camberwell Green. Offering generous living accommodation comprising three double bedrooms, spacious lounge and kitchen/breakfast room. In need of cosmetic attention, currently tenanted. Offered with no onward chain.[7]

The Setting



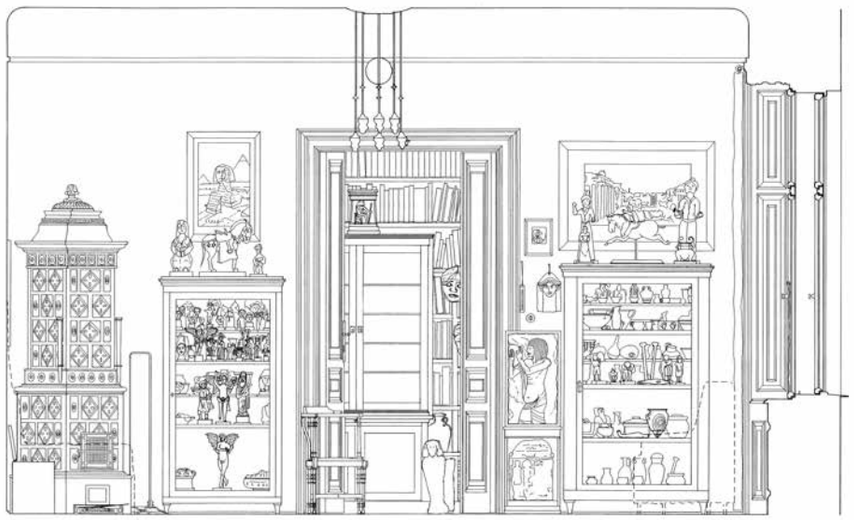
Centre: south elevation of a point block showing the inset private balconies and the central staircase and lift hall. These blocks sit low on the ground and the shallow height of the pilot helps to retain the human scale. The buildings are generally without bright colours apart from some emphasis on entrances to the tall blocks and their main staircase reveals. Usually the colours are white or grey with a terracotta coloured brick used in the four-storey maisonettes and a dark green-grey colour for the spandrel infillings to the crosswall panels. This subdued colour treatment serves to emphasis the landscape, particularly the many fine evergreen trees on the site.[1]

> The consulting room [...] is different from the outside space, and it is different, from what we can imagine, from inner space. It has a specificity of its own.[2]

In psychoanalysis, the 'setting' is a term used to describe the main conditions of treatment, within which the psychoanalytic encounter occurs. Following Sigmund Freud, these conditions include 'arrangements' about time and money, as well as 'certain ceremonials' governing the physical positions of analysand (lying on a couch and speaking) and analyst (sitting behind the analysand on a chair and listening).[3] Freud's 'rules' for the spatial positions of the analytic setting were derived from a personal motive – he did not wish to be stared at for long periods of time – but also from a professional concern to avoid giving the patient 'material for interpretation'.[4]

Psychoanalyst Christopher Bollas has noted that Freud's clearest account of his method, outlined in 'Two Encyclopaedia Articles: (A) Psycho-Analysis',[5] suggests that psychoanalysis takes place if two functions are linked – the analysand's free associations and the psychoanalyst's evenly suspended attentiveness.[6] In 'On Beginning the Treatment' Freud explains how, in including rather than excluding 'intrusive ideas' and 'side-issues', the process of association differs from ordinary conversation.[7] Bollas defines free association as that which occurs when we think by not concentrating on anything in particular, and where the ideas that emerge, which seem to the conscious mind to be disconnected, are instead related by a hidden and unconscious logic.[8] In order to achieve evenly suspended attentiveness, Bollas explains that the analyst also has to surrender to his own unconscious mental activity, and should not reflect on material, consciously construct ideas or actively remember.[9]

In a discussion of Freud's method, D. W. Winnicott distinguishes the technique from the 'setting in which this work is carried out'.[10] In Winnicott's view, it is the setting which allows the reproduction of the 'early and earliest mothering techniques' in psychoanalysis.[11] While Italian psychoanalyst Luciana Nissin Momigliano describes how Winnicott 'defined the "setting" as the sum of all the details of management that are more or less accepted by all psychoanalysts',[12] Argentinian psychoanalyst José Bleger redefined Winnicott's term 'setting' to include the totality of the 'psychoanalytic situation': the process – what is studied, analysed and interpreted; and the non-process or frame – an institution, which he argues provides a set of constants or limits to the 'behaviours' that occur within it.[13]



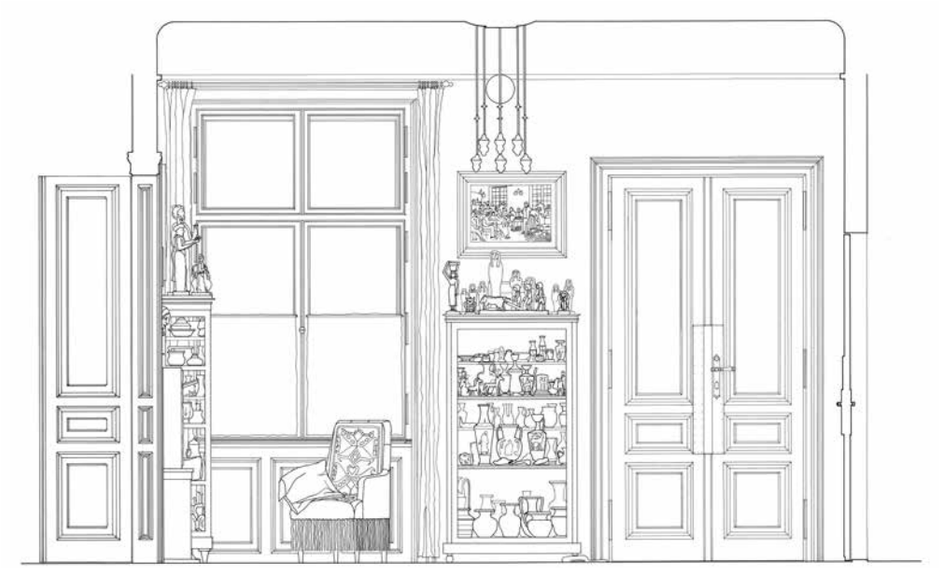
Above: the main spine road where one enters the scheme from Roehampton Village. The block of shops is on the extreme left and opposite will be erected a public library and 10-storey block of flats and maisonettes. This is not a particularly successful part of the scheme and gives no indication of the quality of the layout which comes into view as the road bends to the right.[14]

Other analysts have used slightly different spatial terms to describe the setting: for Jean Laplanche, it is a double-walled tub, where the outside wall is contractual but necessary for preserving the inner wall, which is subject to the uncertainties of the analytic process;[15] and for André Green, it is a casing or casket which holds the 'jewel' of the psychoanalytic process.[16] For Green, the position of the consulting room, between inside and outside, relates to its function as a transitional space between analyst and analysand, as does its typology as a closed space different from both inner and outer worlds. Green, who uses both Freudian and Winnicottian concepts in his work, considers the analytic setting a 'homologue' for what he calls the third element in analysis, the 'analytic object', which in his view 'corresponds precisely to Winnicott's definition of the transitional object', and is formed through the analytic association between analyst and analysand.[17]

> The analytic object is neither internal (to the analysand or to the analyst), nor external (to either the one or the other), but is situated between the two. So it corresponds precisely to Winnicott's definition of the transitional object and to its location in the intermediate area of potential space, the space of 'overlap' demarcated by the analytic setting.[18]

Michael Parsons has drawn attention to Green's understanding of the analytic setting not as a static tableau, but as a space of engagement; not as 'just a representation of psychic structure', but as 'an expression of it'.[19] Parsons explains that for Green '[i]t is the way psychic structure expresses itself, and cannot express itself, through the structure of the setting, that makes the psychoanalytic situation psychoanalytic':[20]

> When I put forward the model of the double limit [...] I built into one and the same schema the vertical limit between inside and outside, and within the inside, divided in the middle, the horizontal limit between consciousness on the upper level and the unconscious on the lower level. Two fields were thus defined: that of the intrapsychic on the inside, resulting from the relations between the parts comprising it, and that of the intersubjective, between inside and outside, whose development involves a relationship to the other. For where psychic structuring is concerned, the outside is not only reality, but at its heart, symbolizing it and signifying it, that which psychoanalysis denotes as the object – which in fact refers to the other subject.[21]



Above: the private balcony elevation of the eleven-storey maisonette blocks. The method of cladding on the flank wall is clearly visible in the picture opposite. Although the design of these blocks is virile and strong they are not as successful as the point blocks. The vertical precast non-structural mullions, which form a frontal view appear part of the structural frame, look thin and mean from an oblique angle.[22]

> The object is thus situated in two places: it belongs both to the internal space on the two levels of the conscious and the unconscious, and it is also present in the external space as object, as other, as another subject.[23]

Green understands the setting as a spatial construction, as a 'generalised triangular structure with variable third'.[24] In Green's work triadic structures do not have to be Oedipal in the traditional sense; they incorporate Winnicott's transitional space between mother and child, mediated by the choice of a 'not-me object'. In conversation with him, Gregorio Kohon suggests that Green is trying to 'make sense of this mad passion for the mother within an Oedipal constellation, but the mad passion for the mother does not include the mother at all. It only includes the unknown object of bereavement, which can be the text created, or the painting, or the piece of music.'[25]

Jessica Benjamin has argued that the dialogue between mother and child can take the place of 'Jacques Lacan's third term that breaks the dyad'; instead of thinking of the maternal dyad as a trap with no way out, Benjamin understands the dialogue itself to be a third co-created by two subjects.[26] She maintains that while the intrapsychic perspective continuously reverses through identification, the intersubjective view aims to create a third position 'that is able to break up the reversible complementarities and hold in tension the polarities that underly them'.[27] Rather than a person located outside the dyad, the third may be a function, for example, to symbolise, as Green emphasises, that 'the structure is triangular but it doesn't mean that it is Oedipal. The third can be, for instance, art.'[28]

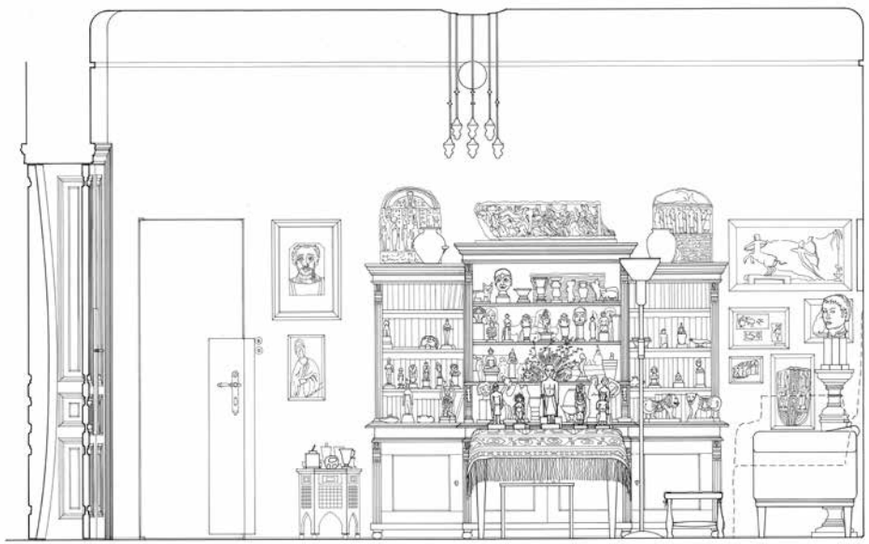
The setting is a spatial construction, but it is also a temporal process. Jean-Luc Donnet describes his interest in the setting as a construction of a site, which can be connected with both space and time, with 'structure (geography) and history'.[29] But in order to focus on the setting's temporality and to draw attention to 'the primacy of the dynamic point of view', Donnet chooses not to discuss the setting as a site, but to use the term 'analyzing situation'.[30] An understanding of the setting as a situation rather than a site focuses attention on time, and this is something that Green has examined in great detail:

Left, top to bottom: an 11-storey slab block seen past a 12-storey point block; looking north-east from under one slab block towards another.[31]

> I have tried to describe how time functions in the session. I think that an analyst at work listens and suddenly realizes that such an element belonging to one chain of association has indirect connections with an earlier element that he had heard and I call this *retrospective reverberation*. On the other hand, the analyst listens and listens to something, which he foresees as announcing that the patient is going to talk about this and that, and this is a prospective association, which I called *heralding anticipation*. What one has to understand is that the linearity of association is of no importance. What is important is the connection that you can make backwards and forwards and I call this *associative irradiation*. You have to pay attention to the movement, to the irradiation of the signifiers and to the way you connect the signifiers either with traumas or earlier memories or affects. The important thing is that there are degrees of tensions in each part of the material which are always threatening to break the thread of the discourse either by an overwhelming affect or by the tendency to act out. All this movement is a movement of breaking apart, coming together, getting closer to the analyst, turning away from him, and this is what I call the movement.[32]

Deepening his interest in the movement of time in the session, and the tensions between processes of anticipation and retrospection, Green also discusses the bidirectionality of language and how this can involve movements both forward and backward:[33] 'Poetry', for example, and according to Green, 'goes *vers l'arrière* (backwards) (*vers*, which in French means "towards", and "verse"), whereas prose goes forwards'.[34] The work of psychoanalyst Rosine Perelberg has also engaged closely with the setting and how it operates as a focus for different spatialities and temporalities to develop in psychoanalytic practice, noting: 'Experiences registered in the psychic apparatus [...] a system that exists in both space and time [...] are re-experienced and externalized through the analytic process':[35]

> Within the analytic space, different dimensions of time unfold, and a tension between the old and the new is set in motion. In between the patient's presentation (his speech, pauses, narrative of his dreams and associations) and the analyst's response through his own internal work (where his own free associations, responses, counter-transference and theoretical models all have a place), specific dimensions of time and space are created in the context of the relationship.[36]



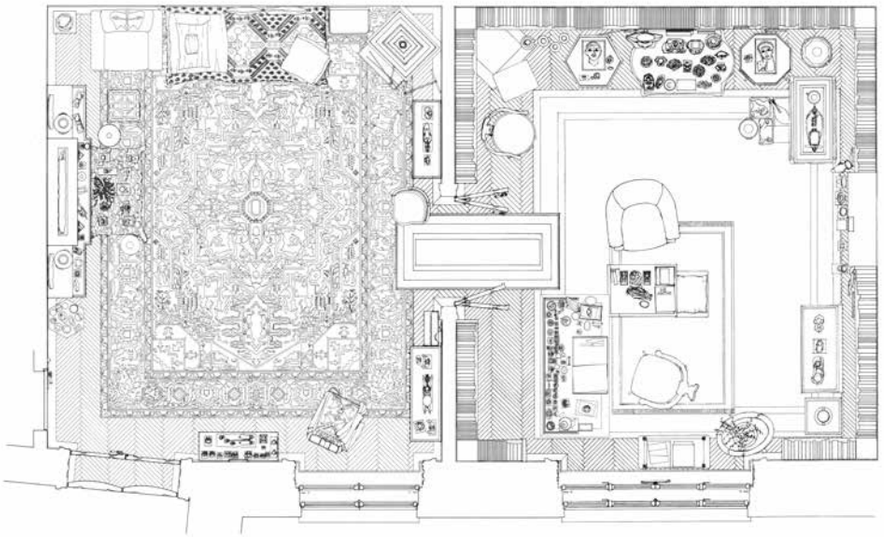
Left, top to bottom: the roof of the boiler house at the east end of the slab blocks (the projecting towers are intake shafts).[37]

As well as considering speech, Perelberg also investigates the role time plays in unspoken analytic processes:

> Moreover, the question of what it is that moves the analyst to make an interpretation also presents a puzzle. At times it feels as if one is adapting to a rhythm derived from a specific dyad, namely that patient and that analyst at a specific moment in time. At other times there is a kind of pressure that pushes one to formulate an interpretation and convey it to the patient before one has had time to properly work it through in one's own mind [...] Psychoanalytic listening, therefore does not just refer to the content of the patient's words, but also, and more importantly, to the psychic force of his discourse, which expresses that which is derived from the unconscious. Temporality that is then introduced is not just manifested in the sequence of the sessions, but in the multiple over-determined layers of the psychic space that are expressed in each session.[38]

And for Green, the transitional qualities of the setting make evident the gap at play between perception and representation – he calls this 'the double *signifiance*' of words and things:

> In Freud's work, it can be found in the wooden reel game: the *Fort! Da!* What must be emphasized here are the alternatives between what is far away and what is near, the actions of throwing away and retrieving, the absent and the present, etc. The reference is unquestionably on the side of *movement* [...] And this movement is that of a game. The subject can only be defined as a *sujet jouer* (a subject who enjoys playing) – Winnicott comes to mind here – which refers to all the aspects of the notion of the double that I have identified. The duplicity presupposes a gap between the terms. From the point of view of language, the double *signifiance* of words (exclusively linguistic) and things (extralinguistic) must be taken into account. The third is an emerging quality of the relations between the two polarities. The relations between word and thing suppose their intersection. A third order can emerge from this, such as Winnicott's category of transitional objects. So, the problem cannot be resolved by perception and representation alone. It is not difficult to understand the role that Winnicott attributes to playing. This leads us to contrast the homogeneity of the linguistic system with the heterogeneity of the system of representations (extralinguistic).[39]



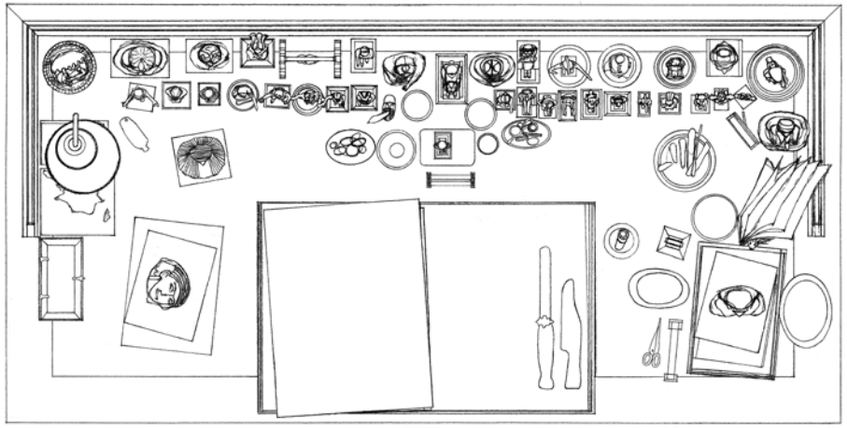
Left, top to bottom: a typical living room in the 11-story maisonette block, looking towards the kitchen.[40]

Green argues that the setting provides a place for the emergence of objects of this third order:

> The setting thus favours the emergence of a third reality created by objects of the third order (transitional), with the 'language' objects replacing all the types of objects of psychical and material reality and bringing into existence a '*sujet jouer*' [...] Thirdness finds its illustration in tertiary processes [...] Tertiary processes form the bridge between the psychical apparatus and the language apparatus.[41]

Over his life, Freud practised psychoanalysis between two settings, in bourgeois houses in which he both lived and worked: first at Berggasse 19 in Vienna, from 1891 to 1938, and later, after fleeing Austria, at 20 Maresfield Gardens, Hampstead, north London, from his arrival in England in 1938 until his death in 1939.[42] Yet despite the elite and restricted location of the settings in which he practised, according to cultural historian Elizabeth Danto, Freud raised the issue of the availability of psychoanalysis in terms of price and accessibility a number of times, but most notably in a speech in Budapest on the eve of the Hungarian Revolution of 1918, where he argued for the need to provide therapy to the masses, who suffered no less from neuroses than their social 'betters'.[43] Freud stated that 'neuroses threaten public health no less than tuberculosis', and proposed 'that the poor man should have just as much right to assistance to his mind as he now has to the life-saving help offered by surgery'.[44] In Berlin and Vienna, free clinics were established in the period after World War I, as part of a shift in the Weimar Republic from a hospital-based system focused on acute care to a preventative approach based on an outpatient clinic system. Some analysts identified themselves as socialists and Marxists, namely those at the Berlin Poliklinik, which opened in 1920, and the Vienna Ambulatorium, which opened in 1922,[45] as well as one set up in Budapest at the university by Sandor Ferenczi in 1919 and which was revived ten years later.[46]

Frank Brenner has detailed how Willem Reich expanded the accessibility of psychoanalysis by setting up free clinics throughout Vienna, even turning the back of a van into a mobile clinic that he would take into working-class neighbourhoods, dispensing therapeutic advice along with a political message.[47] The outpatient clinics, by removing the financial barriers to psychoanalysis, started to change psychoanalysis and, as Brenner writes, 'to draw it out of the cloistered office with its stereotypical couch into the turbulent world of the streets, apartment blocks, factories and bars'.[48]



Above: another view inside a typical maisonette; the kitchen is on the left, and the living room is in the centre. The walls are plaster, distempered in the living room and bedrooms and emulsion painted in the kitchen, w.c. and bathroom; floors inside the maisonettes are 1/8 inch thermoplastic tiles.[49]

Danto discusses how Max Eitingon, Ernst Simmel and the other progressive psychoanalysts who founded the Berlin Poliklinik, a free outpatient clinic, and its companion inpatient service, the Schloss Tegel Sanatorium, both of which pioneered new treatment and training techniques, were '[g]uided by Weimar Republic principles of "radical functionalism"'.[50] She states that the first psychoanalytic outpatient services specifically identified as a free clinic were officially inaugurated on 16 February 1920 by the Berlin Psychoanalytic Society, at 29 W. Potsdamer Strasse, where the innovations included free treatment, length-of-treatment guidelines, fractionary or time-limited analysis, child analysis and the formalisation of psychoanalytic training.[51] Danto goes on to briefly describe the architectural qualities of this setting, something Volker M. Welter has elaborated on in more detail:[52] how the Berlin Poliklinik was located in rented space on the fourth floor of an apartment house, and that the interiors, designed by Freud's architect and engineer son Ernst, included a suite of five rooms for treatment or consultation, soundproofed with double doors, the largest of which was also used for conferences, lectures and meetings.

According to C. P. Oberndorf, their furnishings consisted of 'a simple cane couch, a chair and a table',[53] as well as some lamps and portraits on the wall, and Danto gives an account of how

> [d]ark, heavy drapes shaded the consulting offices, while the windows of the larger meeting room, called the Lecture Hall, let in light through muslin curtains. This room held approximately forty bentwood chairs and a speaker's podium. A large blackboard was mounted on the front wall.[54]

No existing drawings have been uncovered of these spaces,[55] and so her detailed description may have been made in response to photographs included in the *Zehn Jahre Berliner Psychoanalytisches Institut*, a publication which also contains photographs of the expanded premises at 10 Wichmannstrasse, to which the Poliklinik moved in 1928. These premises contained well-lit rooms for consultations, lectures and meetings, with chairs surrounding a long seminar table in the conference room, opening via curtained French doors to the upgraded intake-examination room for the attending psychoanalysts-physicians, which was lined with glass-doored bookcases and also contained a square table with four matching chairs and an analytic couch with a pillow and an armchair behind it.[56]

The Alton Estate, Roehampton, London (1954–8)/2012–15

> More than any other housing development of the time it was the work of the newly established Housing Division of the L. C. C. Architect's Department, first at the Ackroyden Estate in Wimbledon and then at Alton East, the first phase of the Roehampton Estate, that has come to stand as the exemplar of the dominant strands in the architectural debate and to represent best the condition of architecture at the end of the 1940s and the start of the 1950s.[1]

The Roehampton or Alton Estate was developed in London in the late 1940s and early 1950s as a response to the severe housing shortage created by the destructive forces of World War II.[2] Located next to Roehampton Village, on the edge of Putney Heath and to the north of Richmond Park in the Borough of Wandsworth, the estate is situated on a high-lying site that contained several eighteenth-century houses and their gardens, some on the edge of the estate, others partly inside, as well as many Victorian villas and their gardens. The former were preserved, some incorporated into the estate by the London County Council (LCC) and given public functions, such as Mount Clare (1772–80) and Downshire House (1770), but the villas were not retained. As many trees as possible were saved and, according to Nikolaus Pevsner, made a 'distinguishing feature of the estate'.[3]

The Alton Estate was developed in two phases: Alton East (formerly Portsmouth Road) was built in 1952–5,[4] and Alton West (formerly Roehampton Lane) was built in 1955–9.[5] It housed a target population of 9,500 in housing units that constituted two thirds of the LCC's house-building programme during the early 1950s, making it the largest of the LCC developments and one of the most extensive housing projects in Europe. Extending across 130 acres, with a total density of 'just under' 100 people per acre,[6] the housing was divided into different types – 12-storey point blocks of flats, 1- and 4-storey slab blocks of maisonettes, maisonettes over shops, 3- and 2-storey terrace houses, and terraces of single-storey housing for old people,[7] organised into groupings and distributed across the site.[8] There were also 26 shops; 2 doctors surgeries; 73 garages; a public house; nursery, primary and secondary schools; a health centre; a community centre for old people; a Church of England church; and a nonconformist Chapel.[9] The LCC's recently appointed Superintending Architect, Robert Matthew, and his successors, Leslie Martin and Hubert Bennett, are often credited with the design, but as Simon Pepper has noted, they insisted on sharing credit with Herbert John Whitfield Lewis, who headed the Housing Division, and the design teams responsible for the different phases.[10]

In my view, afterwardsness is inconceivable without a model of translation: that is, it presupposes that something is proffered by the other, and this is then afterwards retranslated and reinterpreted. On the one hand, there is my introduction of the notion of the *other*, and, on the other hand, there is the *translation* model.[11]

About half a million dwellings had been lost during the war, including one third of the housing stock,[12] and when a new socialist Labour government, led by Clement Attlee, was elected in 1945 and charged with the task of reconstruction, the newly created welfare state made housing a top priority.[13] When the LCC regained control over housing design from the Valuer's Department in 1949–50, it instilled an ethic that favoured high design standards and architectural innovation. This, coupled with available resources, led to the opportunity to engage in large-scale research activities on 'building types or experimental methods', such as developing new plans, and exploring the potential of point and slab blocks, often through building prototypes.[14] Establishing itself as the leading authority for housing design, fostering processes which have been described as valuing an 'an ethic of teamwork',[15] and facilitating 'collective enterprises',[16] the LCC's Architecture Department consisted of six divisions – planning, housing, schools, general, maintenance and technical development. Each one operated a series of 'almost autonomous teams' of around 12 'men', who would work on a 'job' – a medium-sized housing estate or a comprehensive school and two primary schools.[17] LCC teams were responsible for the pioneering designs first at Ackroyden and Alton East, then at Bentham Road and Alton West, which, once tested, were repeated and adapted elsewhere, on the Fitzhugh Estate at Trinity Road, Wandsworth; the Loughborough Road Estate, Lambeth; and the Picton Street Estate, Camberwell.[18] Standards for the layout of housing, including internal arrangements, questions of density and the proportion of flats to houses,[19] were set by the Dudley Committee's recommendations, published in 1944, in collaboration with the Ministry of Town and Country Planning, whereas the Ministry of Health advised local authorities through their *Housing Manual* (1944).[20] Surveys had revealed an overwhelming preference for houses rather than flats,[21] but this had to be set against a variety of other factors. So a joint study group, involving members of the Dudley Committee and the ministries of Health and Town and Country Planning, was established to examine housing needs in relation to planning,[22] and key axioms from the Forshaw-Abercrombie London Plan of 1943 were pointed to:

> A balance has to be struck between the number of people to be re-housed, the type and size of the dwellings, the amount of open space to be provided for recreation and amenity, and the degree of centralization [...] We have proposed re-housing in terms of a mixed lay-out of houses and flats with the proportion of one to the other varying according to local conditions and requirements, thus producing a desirable variety of treatment.[23]

Even if we concentrate all our attention on the retroactive temporal direction, in the sense that someone reinterprets their past, this past cannot be a purely factual one, an unprocessed or raw 'given'.[24]

Housing was to be 'correctly sited on a community or neighbourhood basis',[25] and houses and flats combined in 'mixed layouts' to suit different densities.[26] To reach the required densities a percentage of people were to be housed in flats, and despite arguments made against high-rise buildings (specifically those above ten storeys) on the grounds of cost – they cost 50–80% more than the equivalent accommodation in a two-storey house – it was also recognised that with ever-increasing populations, 'our towns *must* grow upwards'.[27] When Whitfield Lewis made the case for high-rise living as part of mixed developments, he described the sociological advantage of being able to offer different types of accommodation, including housing larger families nearer the ground with private gardens, as well as the ability to offset the higher costs of the high-rise with the cheapness of maisonettes and houses. He also argued for the aesthetic value of the high-rise in visually balancing the monotony of low-rise structures, giving the contrast, variety and interest 'so sadly lacking in those schemes of uniform 5-storey blocks'.[28] The press, too, in arguing in favour of the look of high-rise structures, quoted Frederick Gibberd, discussing the point blocks he had designed in 1949: 'We have found at Harlow that a tall block gives pleasure to those members of the community who are living within sight of it.'[29] The prototype of the LCC's 'great contribution to housing [...] its exposition of the "mixed development" theme with the accent, increasingly, on the tall block' was, along with Ackroyden, Roehampton.[30]

> The basic planning problem has been to achieve a density of 28 dwellings (100 persons) to the acre while preserving the special and rare characteristics of the magnificent site. The problem has been solved by using a mixed development of flats in high point blocks, maisonettes in high slab blocks and four-storey blocks, and houses in two-storey terraces [...] larger families are housed nearer the ground, often with their own private gardens, while smaller families are housed in high blocks.[31]

To achieve the relatively low density, 58 per cent of the housing needed to be located in high 'point blocks'.[32] Their first use in the United Kingdom had been at the Lawn in Harlow by Gibberd, but they were understood to be the application of a form of housing widely used in Sweden, known to English architects through projects such as the Backström and Reinius's Danviksklippan flats in Stockholm,[33] and presented along with Swedish architecture by the *Architectural Review* and *Architectural Design* as an 'alternative to functionalism'.[34] At Alton East, used in combination with lower building types, the 11-storey point blocks[35] were seen as the 'key innovation',[36] as 'striking and elegant structures',[37] which expressed the individuality of each unit through the inclusion of a partly recessed balcony for each flat.[38]

It contains rather in an immanent fashion something that comes before – a message from the other.[39]

The point block units at Alton East were the most expensive constructed by the LCC; they cost twice as much as those in the eight-storey flats at Woodberry Down, and so it was necessary to make savings. At Ackroyden, each floor of the point blocks had three flats, but at Alton East there were four, each one occupying a corner – three two-bedroom and one one-bedroom – with the services in the centre,[40] so making better use of the lifts and giving the blocks a square rather than a T shape.[41] The design provided economies in external wall ratios and the provision of services and heating,[42] but the use of internal bathrooms and two lifts, serving alternate floors, was only made possible by the 'ingenious juggling of the fire regulations and by the L. C. C.'s willingness to change the building regulations to allow internal ventilation for the bathrooms for the first time'.[43] As well as the caretaker's flat, shared facilities were housed on the ground floor – a workshop, stores and communal laundries.[44] At Alton West, designed and built by a different team several years later, there were a further 15 point blocks, clustered formally in two groups, one of eight in the centre of the site, and another of seven at the western end.[45] These were smooth in profile, constructed with skins made from precast concrete panels rather than brick. Flat roofs were given to the lower structures in the development, their profiles broken only by tank rooms and vent pipes, and high slabs were included in the mix of building types, with tall chimneys creating their silhouette, the overall design, for the critic Pevsner, 'demonstrating the fruitful influence on Alton West of Le Corbusier's recent style and in particular the Marseilles *Unité*'.[46] For some, the silver-grey point blocks were seen as 'the centre of attraction', the point in the scheme 'to which everything else is related',[47] and as more 'successful' than the high slabs, which, although 'virile and strong', 'looked thin and mean from an oblique angle'.[48] However, others commented positively on the design of the scheme overall, noting how, through cladding and detailing, the different elements of the mixed development were related to one another through scale and the use of Le Corbusier's 'Le Modulor'.[49]

Writing in 1959, and by taking the architecture and planning together, Pevsner singled out Roehampton as 'highly individual and moreover eminently English',[50] a successful example of the urban application of the 'informal but highly thoughtful grouping of buildings' which governed the principles of English Picturesque planning.[51] Yet he located two different 'foreign' sources for the specific architectural forms used at Alton East and Alton West:[52]

It is impossible therefore to put forward a purely hermeneutic position on this – that is to say, that everyone interprets their past according to their present – because the past already has something deposited in it that demands to be deciphered, which is the message of the other person. But does not modern hermeneutics forget its very beginning, when it was – in the religious interpretation of sacred texts – a hermeneutic of the message?[53]

> The effects accomplished at Roehampton range from the cosy to the violently startling. But although humanism and variety are the hallmark of the whole scheme they are not active equally in all parts. In fact there is a very noticeable change between Alton East and Alton West. It is patent in the architectural design and affects the relation of buildings to plan. The earlier point-blocks are faced with pale cream brickwork and have lively projections and recessions in outline. The earlier maisonettes and cottages have roofs of gentle pitch. The whole combines perfectly with the picturesque plan, the winding streets and informally placed trees. It is architecture at ease. The later architecture is exacting. It is highly intelligent, concentrated, of great integrity, crisp and precise. The point-blocks are completely flat in their elevations. Nothing must stick out. The maisonettes have flat roofs and windowless end walls and the slabs are extremely interesting but unquestionably ruthless in their rhythm. In fact, if the foreign source of Alton East was Sweden, the foreign source of Alton West is the *Unité* at Marseilles.[54]

Bullock describes how while the architects of Alton East were advocates of New Humanism, those of Alton West, 'generally younger and trained after World War II', were 'pro-Corbu'[55] and, 'impatient with [...] the nostalgia of the New Humanism', they 'wished to re-establish the Modern Movement on a basis of principle and rigour'.[56] Bullock links the debates in London pubs over the adoption of the principles of the *Unité* to divergent socialist views and attitudes to Soviet communism.[57] In Bullock's view, those involved in Ackroyden and Alton East, such as Oliver Cox and A. W. Cleeve Barr, believed modern architecture should serve society, whereas the larger team working on Alton West were 'politically more pragmatic (though not necessarily right-wing), emphasizing the need for an architecture independent of party political considerations'. These divisions led to an identification of architectural values with styles, so that while the New Humanism was attacked as the 'People's Architecture', and according to Bullock equated with 'social realism and hard-line communism',[58] those opposed to New Humanism were 'arrogant bourgeois revisionists or mere "formalists"'.[59] Miles Glendinning and Stefan Muthesius have formulated the debate in terms of an argument between the 'Hards', whose 'demonstration piece' was Alton West, and who in their view were more puritan, and followed the International Style, Modern Zeilenbau, Lubetkin, Powell and Moya, and Le Corbusier's *Unité*; and the 'Softs', whose designs included Alton East, and who were 'occasionally dubbed "People's Detailing"' as a reference to the communist affiliations of some of their members.[60]

To conclude, I would like to say that Freud's concepts of afterwardsness contains both great richness and a certain ambiguity, combining a retrogressive and a progressive direction. [61]

The *Unité* was widely documented from the start of construction in 1947,[62] and in May 1951 the *Architectural Review* 'invite[d] first-hand reports from six architects who have recently made the pilgrimage to Marseilles',[63] including staff from the LCC. A key point of debate was the inclusion of communal facilities, including shops, in the building. Thurston Williams noted that the idea that a mother might stay within the block and have no reason to leave 'seem[ed] to dominate rather than to liberate',[64] a view countered by W. H. Howell, who pointed out that where Le Corbusier's design offered residents a choice between shopping and having 'a drink eight storeys up' or 'in the town centre five minutes distant', '*We* give them no such choice, but force them always to go out'; 'the flats *we* are building are inaccessible to non-residents'.[65] Seen as an alternative to 'mixed-development' and picturesque suburban projects like Alton East, with their separation of different building types, the *Unité* brought together accommodation for small and large families, joining them to form a community with shops, nursery, schooling, open space and other neighbourhood services in one block.[66] In November 1958, when Alton West was 'mid-way between completion and occupation', an assessment concluded that the estate had failed, mainly because of the lack of integration resulting from the grouping together of similar-sized family units.[67] The same point was echoed a year later, noting the 'paradox of the "mixed development" idea at Roehampton Lane', that while the groupings of similar buildings appeared 'mixed' in terms of their visual effect at the level of the estate, these same groupings produced a 'segregation of family types into areas or into separate buildings',[68] resulting in a lack of 'balanced group structure between this level [the estate] and that of the dwelling unit'.[69] They noted: 'If communities are to exist in high buildings, then it is necessary that there are community and service activities related to the group structure of those communities.'[70] Howell also pointed out how use of the *Unité*'s 'principle of the deep, narrow frontage flat' for LCC architecture could result in savings in external walling, maintenance and heating costs,[71] but others criticised the deep section, stating that the interior corridor needed to be artificially lit and ventilated, reduced light penetration to the flats, and could encourage 'hooliganism'. Though some countered that the brightness of the Mediterranean light allowed a newspaper to be read by natural light in the centre of the blocks, concerns remained about how the deep plan and *rue intérieure* would work in the darker and damper climate of northern Europe.[72] In 1950, a small group sympathetic to Le Corbusier's ideas, consisting of Peter Carter, Alan Colquhoun and Sandy Wilson, assigned to develop a new maisonette plan for a site in Hackney, reworked an earlier LCC plan for a deeper section, using an internally ventilated bathroom, and reducing the frontage from 15 feet to 12 feet 3.5 inches.

I want to account for this problem of the different directions, to and fro, by arguing that, right at the start, there is something that goes in the direction of the past to the future, from the other to the individual in question, that is in the direction from the adult to the baby, which I call the implantation of the enigmatic message.[73]

The results were tested in a prototype in Purley in summer 1953, and then established at Bentham Road in the design of the slab block as part of LCC housing, to be used at Loughborough Road and Alton West.[74] Pepper describes the scheme in detail: how each of the main levels of the high slabs at Alton West contained 15 maisonettes, making efficient use of the centrally located lifts and bringing the unit costs below those of the point blocks. The access galleries were set into the block to provide shelter and the flats were planned so that these access galleries, instead of running past bedroom windows, as in the flats of the 1930s, only passed in front of kitchen windows and front doors. Inside, the kitchens contained a U-shaped run of worktop with sink and drainer, a ventilated larder, and space for occupants to include their own cooker, fridge and washing machine. From the kitchen, a hatch accessed the living room, where a large picture window stretched across the width of the flat and accessed a private balcony rising up two levels. This layout allowed the two bedrooms on the floor above to have windows also reaching across the full width of the flat, with a mechanically ventilated bathroom located between them.[75]

The results at Alton West were very different from the *Unité*. Limited to two lifts and a maximum of ten floors, the LCC blocks, with 75 units, were less than a quarter of the size of the 18-floor *Unité* with 337 flats, and unlike the *Unité*, only a few variants of the basic unit could be offered. Following the principles of mixed development, larger families were placed in two-storey terraced houses on the same site, not in the slab block, and there were no communal facilities within the blocks. Glendinning and Muthesius state: 'In England, the *Unité*'s intricate plan was simplified into a stack of identical maisonettes.'[76] They note how the double-height living room was not possible with the LCC space standards, nor was it possible to plan a maisonette block with a *rue intérieure*, so access was via an improved LCC access gallery on the lower floor of each maisonette, 'which also was cheaper than the internal staircase access of the new point block type, and which made possible a greater economy in lift provision'. But as well as being more economical, balcony access was a design *choice* at Alton West.[77] As Glendinning and Muthesius point out, the long passages were considered one of the advantages of the long maisonette slab blocks, 'where far more tenants were in direct contact with each other than was possible by means of the vertical communication in point blocks'.[78] It is by refocusing on these access balconies as key linking elements that it is possible to re-insert the Narkomfin into the loss in translation that occurred from the *Unité* to Alton West, thus retaining the imperative for social interaction at the heart of the design of the transitional space of the social condenser.

The message is then retranslated, following a temporal direction which is, in an alternating fashion, by turns retrogressive and progressive (according to my general model of translation – detranslation – retranslation).[79]

Moss Green

My first visit to the house I came to call 'Moss Green' had occurred in the spring of 2001. For the next decade I was to walk past Moss Green several times a year, as part of my weekly Sunday walk. Every Sunday morning, whatever the weather, taking a flask of hot soup to be supped under the dripping branches of winter trees, or a picnic to be eaten in a sunlit meadow, my partner and I make the journey to Waterloo or London Bridge, and board a train taking us to the limit of the metropolis – to London's so-called green belt. After about an hour (and more recently, with the collapse of the Sunday rail network, more like two), we disembark the train and walk into the dusk along the paths of the Weald.

In our walks out of Sevenoaks we sometimes take the route down Oak Lane, then Grassy Lane, past Fig Street, and then along Gracious Lane, drawing to a halt at the fork in the road where Moss Green is situated. When we first saw the house we were entirely enchanted, with the way of life it represented as well as the arresting beauty of its slow, gentle decay. The house was single-storey, of a brick and timber construction, placed at the top of a scarp slope – with its porch, under which two benches faced each other, looking out over a view of southern England. The interior was full of exquisite touches: a perfectly placed built-in cupboard, a carefully detailed window sill and frame, a thoughtful light switch, a tactile door handle.

The house was hovering at that point where the decay was still able to provide an atmosphere of charm, where the thought of collapse could be held off, and where it was still possible to imagine oneself into the house, repairing the woodwork and occupying the rooms. We guessed it had probably been built after World War I, perhaps as part of the programme known as 'Homes Fit for Heroes', and the 1919 Housing Act, which allowed returning and often traumatised soldiers to readjust to civilian life in the comfort of a simple domestic setting with space for gardening and growing food.

But over the years the house has increasingly fallen into disrepair, and our spirits now sink each time we see it. When its slate roof was removed around three years ago, the rot really set in and as a structure it is now barely stable. As it slipped past the threshold of being 'save-able', we surrendered our dream of living there ourselves in a modest rural retreat. But perhaps a new owner may be waiting for the moment of collapse, when the walls cave in, in order to construct in its place a dwelling that requires no restorative work. I wonder whether Moss Green should have been listed, and if I should have taken responsibility for putting that process in motion. And if it is not valued as a piece of architectural heritage, what are those emotional qualities it holds that make it feel special enough to want to save?

On one visit, years ago, when the house was open to the elements but some of its contents still present, we discovered books on architecture, old journals from the building trade and piles of photographs. We salvaged a few items – notably one book, *New Architecture of London: A Selection of Buildings since 1930*,[1] along with a selection of black-and-white photographs, some of which have been reproduced at various points in the book you are now reading.

Recently, in examining the photographs more closely, I have become fascinated with tracking down the buildings imaged in them. As well as the architectural qualities of the structures, I have had several text-based clues to work with: a board in front of one block of flats with the name 'Ernest Knifton Ltd.'; a car parked outside another with the registration plate 'SLX 956'; a street sign reading 'Westmoreland Terrace'; and letters over the entrances to two other buildings with the words '1–24 Edmund Street' and 'Witl—'.

Working between *New Architecture of London* and web searches to follow up the various clues, I have managed to track down most of the structures. It turns out that the majority we now regard as modernist icons – such as the Elmington Estate (1957), Picton Street, London SE5, designed by the London County Council Architect's Department, now largely

demolished; the Hallfield Estate (1952–5), Bishop's Bridge Road, London W2, designed by Tecton, Drake and Lasdun for Paddington Borough Council; the Alton East Estate (1952–5), Portsmouth Road, London SW15, designed by the London County Council Architect's Department; the Alton West Estate (1955–9), Roehampton Lane, London SW15, designed by the London County Council Architect's Department; and Churchill Gardens (1950–62), Grosvenor Road, Lupus Street, London SW1, designed by Powell and Moya for Westminster City Council.[2]

At the same time, I have been searching for a new flat of my own in London, to live in. So I took the opportunity to view these buildings via prime.location.com. The search revealed their 'value' in economic terms, as property, as commodities. From an estate agent's perspective, these flats are described as ideal investments – not as places where the purchaser might choose to live, but rather as buy-to-let opportunities, real estate to be rented out to students and others. The images of fully occupied domestic interiors on the property website provided an interesting counterbalance to the just-completed buildings photographed from the outside, positioning the architecture as a commodity to be purchased by individuals as well as (or instead of?) social entities to be lived in by communities.

Searching for modernist icons through primelocation.com has been a stark reminder of what has happened to the socialist ideals of modernism. Some of the modern movement's public housing projects have become oases of cool property in the London postcodes associated with the rich; those in the west of the capital have often been well maintained, and sometimes privatised and provided with concierge schemes, and others in areas of regeneration have been connected with the aspirations of up-and-coming neighbourhoods, and the somewhat grimy conditions of their rather neglected public spaces – lifts, stairways and façades – overlooked by purchasers keen to be part of the lifestyles offered by certain parts of London in terms of cultural cachet – independent boutiques, cafes and galleries.

Those pieces of modern architecture in the poorer boroughs, outside the pockets of existing wealth and the aspiring regeneration zones, have been allowed to decline materially, and not included in 'major works' programmes – the large-scale council repair and maintenance cycles. Often located in so-called sink estates, many of the blocks house the poorest families in London. Some have been demolished, either because the years of neglect have led to conditions of terminal dereliction, or because the original construction is viewed as too expensive to overhaul.

But constructing the problem as an economic one which can be solved in financial terms avoids acknowledging any cultural concerns. Modern architecture is often seen as intimately tied to social deprivation, and this has forced the designers of certain regeneration schemes to adopt a new architectural language: one which is not so obviously 'modern' and is therefore capable of suggesting optimism, community and better standards of living in a different way.

But what of the person who lived in Moss Green and once owned the photographs of these modern buildings? Was he or she an architect, and if so did they play a role in designing the buildings in the photographs? How did they compare these schemes for urban mass housing with their own rural bungalow? If the delicate beauty of Moss Green points outwards to a whole network of modernist icons, how should one compare these two modernisms – the earlier vernacular craft-based phase of the Arts and Crafts with the later phase of industrialisation and standardisation?

From Tacita Dean's work critiquing the heroism of the modern by pointing to the failure of certain technological schemes, such as *Sound Mirrors* (1999), to Rut Blees Luxemburg's glowing photographs of north London's high-rise flats, *Caliban Towers I and II* (1997), which title modernist architecture a monster, there is a fascination with the so-called collapse of the modern project. In some cases, this takes the form of a wistful melancholy for modernism's passing; at other times a more gleeful delight at the collapse of a social dream, that some see as too forceful and others as ridiculously idealistic.[3]

For a short period in 1998, as part of a public art project, 'Wide', curated by art-architecture collaborative muf, *Caliban Towers I and II* was installed under a railway bridge on the corner of Old Street and Shoreditch High Street in east London, a mile or so down the road from the very housing projects depicted in the image. Along with the commercial billboards, pigeon dirt and rough graffiti, the insertion of fine art photography into a grubby bit of Hackney could be understood as an indication of the future of the area.

Within a few months the photograph was removed, but for a short while in 1998 a fragment of the democratic socialism of the modernist high-rise dream was juxtaposed with a particular stretch of street undergoing the first stage of gentrification, the kind of urban improvement typical of the postmodern capitalist city, while up the Hackney Road on a sunny Sunday in July, when *Caliban Towers I and II* were resident in south Hoxton, a block of flats just like them was demolished – dust in nine seconds.

Caliban Towers I and II is one in a series entitled 'London – A Modern Project'. The photograph images two high-rise buildings aspiring to touch the skies. Shot at night with a long exposure, the architecture gains a strange luminescence. If the work is an elegy, a mourning of the modernist project, concerned as it was with social justice and progress, what does that imply? Who has the right to decide that these buildings have failed, that they should be demolished and on what grounds? Is a better future on offer? On the other hand, the desire to portray these buildings as beautiful might be taken as a plea to celebrate them.

For those of us who live in these often decaying infrastructures, is it possible to consider them as such? Is this a vision that only someone removed from the realities of living in these poorly maintained environments could have?

In a gallery setting, Luxemburg's seductive images of the modernist dream as a sad and beautiful failure do not necessarily invite critical engagement and face the charge of presenting a luxurious and perhaps nostalgic disengagement that only some can afford to adopt – the ability, maybe, to escape certain aspects of social reality such as impoverished housing conditions. Yet being situated in this particular urban location at a moment when debates about which buildings to demolish and which to maintain in order to fulfil the developers' ambitions for regeneration were ongoing activates the work with social potential. Positioned back in its own neighbourhood – a site undergoing redevelopment – this imaged fragment of a modernist London housing project is able to ask quite different questions.

I'm not so sure modernism has failed; rather, I think the aspirations for social community and progress it embodies have been driven out, in England at least, by a Conservative, and then a Labour, government keen to promote an ideology of home ownership. If everyone is weighed down by a hefty mortgage, the capacity for dissent is drastically reduced; losing a day's pay by striking might easily mean losing the roof over one's head. There is a lot at stake when the social housing of the modernist project is sold off as 'a good opportunity for investment' on primelocation.com.

It is perhaps not overstating the case to suggest that it has created a disaster for the Left, not only because the number of homes available to let by the council is reduced for those who need them, but also because those who buy them become part of the propertied class and all that entails.

I know this because I am part of the problem.

The decaying images of modernism bring to mind Alison Marchant's *Charged Atmospheres* of 1993, where she reproduced photographs dating back to the 1970s, thrown away from the National Monuments Records, blown up to life size. The decaying photographs showed neglected interiors, high-ceilinged salons from London's Georgian building stock. The work doubled the materiality of decay and the related affects or emotional states associated with neglect and abandonment. The deterioration in *Charged Atmospheres* operates at the level of both signifier and signified – abandoned interiors appear in abandoned photographs.[4]

The situation of the black-and-white photographs shown in this book is somewhat different; the material decay of these ink and paper documents is counteracted by the aspiration of the just-completed buildings in the images. In these photographs, the buildings – the signifieds – are new; they look ahead. It is only the photographs themselves – the signifiers – that bear the passage of time. The buildings are well tended; indeed, it might be that what holds them together is their place as the centre of attention in a tour of newly completed social housing projects – witness the group of men in overcoats pointing towards certain features. It is only the photographs themselves that have been left behind, to weather the rain on the Weald coming in through the open window over the years.

On my return to Moss Green once again, several weekends ago, much of the timberwork had collapsed and was lying in pieces over the grass. I turned one rotten section over to reveal two words painted in fast-fragmenting white letters: 'May Morn'. This, I remembered, was the building's name plaque, which had been located at the entrance to the plot, framed by brambles, when we first came across the house.

Morn and mourn are homonyms; one suggests a beginning, the other an ending. Morning begins the day, while mourning – in grieving the loss of something or someone – marks an ending. Due to their deteriorating material states, the Moss Green house, the paper of the photographs and the painted letters 'May Morn', all three point towards their own disintegration – or endings; yet the buildings contained within the photographs are shown at the beginning of their life. What does it mean, now, to turn back and examine these icons of modernism at an early moment – a spring-time – when hope for a better future was not viewed as a naïvely misjudged optimism?

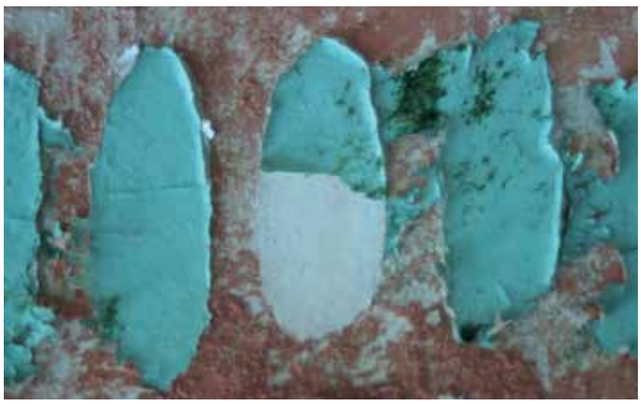
On a bright spring morning – a May morn, no less – one day before a general election, I remain hopeful, facing forward. This is not a time for mourning, not a time for grieving the failure of the modernist project: such a gesture needs to be resisted. The ideals of modernism are ones to be cherished: not only aesthetically, but also, and importantly, politically. It is, I think, precisely because an aspiration for social change remains that we are being presented, continuously, with an image of modernism as a project that has collapsed – this is the myth-making of a capitalist ideology.

I wrote the first version of 'May Morn' on a morning in May, a day before the general election of 6 May 2010 in the United Kingdom, and I delivered it as a talk six days later, after I had voted Liberal Democrat for the first time in my life, so disgusted was I with New Labour's lies over the Iraq War, and with the transfer of public funds into the hands of the banking elite, on a day when the coalition between the Liberals and the Tories was formed, on a day on which I discovered I had helped to deliver the country a Tory government. A young academic, Justin Hunt, approached me after my talk and asked: 'Did you know there are two homonyms in the title of your talk, not one?' I looked back blankly. 'May the month and may the verb,' he explained. And then added, 'You seem to be asking for a right to mourn.' It turns out that May is a homograph, not a homonym; May is a month of the year, but may is also a modal verb – one which can be used to express possibility, a wish or a hope, but also one that is used to request permission: 'may I mourn?'

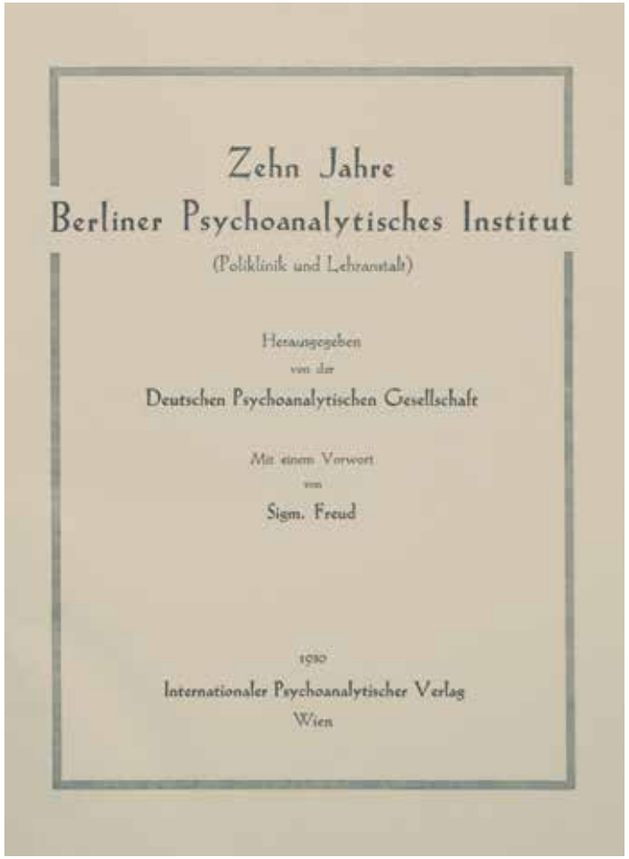
When I presented a new version of the essay as a lecture at the Royal Melbourne Institute of Technology a month later I was given further excellent advice, this time by Jon Dale, to read Owen Hatherley's *Militant Modernism*.[5] Hatherley's book reminded me of the link between the early Russian constructivist projects of the 1920s and the aspirations of British modernism, particularly the post-war social housing schemes by the London County Council, and of my own fascination as an architecture student in the 1980s with the notion of the Russian 'social condenser', and the belief that architecture might change society.

Cultural geographer Doreen Massey has written rather disparagingly of nostalgia as a longing for a perfect past. She describes how, on a visit back home to her parents, she longed for her mother's chocolate cake, but the taste of it did not live up to her expectation. Massey argues that nostalgic attitudes work to trap those close to us in our romanticised memories of them.[6] Writing more positively of nostalgia, as a longing for something better, contemporary cultural critic Frederic Jameson has pointed out, with reference to the earlier work of Walter Benjamin on allegory and ruin, that looking back to a past because it appears to be better than the problems of the present is not necessarily regressive, especially if it can be used to change the future:

> But if nostalgia as a political motivation is most frequently associated with Fascism, there is no reason why a nostalgia conscious of itself, a lucid and remorseless dissatisfaction with the present on the grounds of some remembered plenitude, cannot furnish as adequate a revolutionary stimulus as any other.[7]



Afterwardsness



Zehn Jahre
Berliner Psychoanalytisches Institut
(Poliklinik und Lehranstalt)

Herausgegeben
von der
Deutschen Psychoanalytischen Gesellschaft

Mit einem Vorwort
von
Sigm. Freud

1930
Internationaler Psychoanalytischer Verlag
Wien

The first floor housed a dining room with a long table and benches; the room near the balcony housed the medical aid point.[1]

For Jean Laplanche, Freud's fascination with the term 'trace' – traces in the memory (*Gedächtnisspuren*) or mnemic traces (*Erinnerungsspuren*) – indicates his interests in the preservation of the unconscious, and how traces left by memory, as the result of repression, are somehow of more importance to him than 'memorization itself'.[2] Laplanche outlines how Freud, in his Leonardo da Vinci study, compares the way in which the individual stores up memory to two different kinds of history writing: the work of chroniclers, who make continuous day-to-day records of present experience, and the writers of history, where accounts of the past are reinterpreted in the present.[3] Freud compares a person's conscious memory of ongoing events to the writing of a chronicle, and the memories a mature person has of their childhood to the writing of history, 'compiled later and for tendentious reasons'.[4] Laplanche suggests that Freud's theory of memory involves both conscious memory, such as screen memory, which is closer to history, and unconscious memory, which is closer to archaeology. However, according to Laplanche, in archaeology each new construction involves a prior deconstruction, whereas in psychoanalysis the opposite is the case – all is preserved in the 'hyperarchaeology' of the human subject.[5] In 'Civilization and its Discontents', Freud compares the history of Rome to the history of a subject, asking us to imagine Rome as if it were a 'psychical entity', where all the buildings of the past would be present in one moment, whereas in 'Constructions in Analysis', Freud compares the task of the analyst to that of the archaeologist:

> His work of construction, or, if it is preferred, of reconstruction, resembles to a great extent an archaeologist's excavation of some dwelling-place that has been destroyed and buried or of some ancient edifice. The two processes are in fact identical, except that the analyst works under better conditions and has more material at his command to assist him, since what he is dealing with is not something destroyed but something that is still alive – and perhaps for another reason as well. But just as the archaeologist builds up the walls of the building from the foundations that have remained standing, determines the number and position of the columns from depressions in the floor and reconstructs the mural decorations and paintings from the remains found in the debris, so does the analyst proceed when he draws his inferences from the fragments of memories, from the associations and from the behaviour of the subject of the analysis. Both of them have an undisputed right to reconstruct by means of supplementing and combining the surviving remains.[6]

One of them, Vladimir Ottovich Schmidt, whose mother, Vera Fedorovna, worked there as a tutor, shared his memories: he did not remember the inner decoration and building plan well, but clearly remembered a huge half-round window that seemed unreachably high for the child.[7]

In his essay 'Interpretation between Determinism and Hermeneutics', Laplanche discusses the two psychoanalytic positions of reconstruction and construction in relation to historiography. The position based on reconstruction 'claims that neurosis is a disease of memory' and that only the recovery of the subject's real history (whether by a lifting of infantile amnesia or by a reconstruction) can allow the ego to detach itself from blind mechanisms and achieve some degree of freedom.[8] For Freud, according to Laplanche, any construction or interpretation of material made by an analysand is always a reconstruction,[9] but for Laplanche, analysis is first and foremost a method of deconstruction (ana-lysis), with the aim of clearing a way for a new construction, which is the task of the analysand. He writes of Penelope, who in the myth weaves with the sole aim of unweaving, to gain time until Ulysses returns. He discusses the Greek word *analuein*, which is to undo, unweave, and to analyse. He sees the work of unweaving 'as the very model of psychoanalysis': 'unweaving so that a new fabric can be woven, disentangling to *allow* the formation of new knots'.[10]

Here Laplanche makes a very interesting connection between the work of psychoanalysis and mourning. In a close discussion of Freud's paper 'Mourning and Melancholia', as well as his earlier 'Studies in Hysteria', Laplanche draws out two aspects of mourning directly linked to temporalisation: mourning as a 'kind of *work*, the work of memory', and mourning as 'an affect with a *duration* [...] it occupies a lapse of time'.[11] He suggests that there is a certain lack in Freud's discussion of mourning; how, in describing mourning as 'normal' compared to melancholia, Freud fails to recognise the unconscious dimension of the loss in ordinary mourning. If Freud's argument, as Laplanche has it, follows three steps – first, that simple loss is mourning; second, that loss plus ambivalence produces obsessional mourning with guilt; and third, that loss plus ambivalence plus narcissistic object-choice produces melancholia – then, how, asks Laplanche, can mourning as a simple form of loss not involve object loss?[12]

> Freud spoke of 'memories' and 'expectations' attaching us to the other. What he doesn't take account of, but which is rarely absent – precisely in the fabric, the context of those memories and expectations – is the place for the message of the other. For the person in mourning, that message has never been adequately understood, never listened to enough. Mourning is hardly ever without the question: what would he be saying now? What would he have said, hardly ever without regret or remorse for not having been able to speak with the other enough, for not having heard what he had to say.[13]

Empfangszimmer von Dr. Eitingon

At the age of 21 I became a secretary of the Russian Psychoanalytic Society, whose chairman was professor Ermakov [...] We were given a beautiful house – Ryabushunskiy's mansion, a place where Gorky later lived.[14]

Laplanche argues that Freud's aim was not to restore historical continuity by reintegrating lost memories, but rather to produce a history of the unconscious. In this history – one of discontinuity, burial and resurgence – the difference is that the turning points or moments of transformation are internal rather than external, described in terms of 'scenes' as opposed to the 'events' of history.[15] Laplanche reworks Freud's discussion of the three kinds of material presented for analysis – as fragments of memories in dreams, ideas and actions – into, firstly, memories and fragments of memories within which 'the major scenes are to be found', 'scattered, fragmented or repeated'; secondly, 'constructions or ideologies or theories representing the way the individual has synthesised *his* existence for *himself*'; and thirdly, 'unconscious formations', inaccessible 'derivatives of the original repressed'.[16]

For Laplanche, the elements inscribed into the first encounter between self and other are 'enigmatic messages', whose signifieds are unknown not only to their receiver but also to their sender. This first inscription, according to Laplanche, does not require a translation; 'it is a pure and simple implantation'.[17] These enigmatic messages are elements of perception; they do 'make a sign', but a sign whose signifier does not need to be transcribed, since it is already a 'signifier to'; in other words, this is a signifier *to someone* rather than a signifier *of something*.[18] Laplanche explains that he uses the term 'message' since it indicates the non-verbal as well as the verbal, and also because, unlike language, it does not 'efface the alterity of the other in favour of trans-individual structures'.[19] In Laplanche's view, some aspects of the adult's enigmatic message are translated, while others are excluded and repressed, becoming unconscious.[20] In his account, 'Repression, the negative side of the translation of the enigmatic message, has an effect of dislocation.'[21] Critical of the way Freud opposes thing-presentations and word-presentations,[22] and what he sees as the unresolved opposition of his topographical and dynamic hypotheses,[23] what Laplanche proposes instead is a 'translation model of repression' that comprises two phases.[24] The first involves 'inscription' or the 'implanting' of what he calls 'enigmatic signifiers', messages from the mother that contain aspects of her unconscious; and the second entails the reactivation of certain traumatic signifiers which the subject attempts to bind or symbolise.[25] Failure to do this results in the repression of residue elements, that are not capable of signifying or communicating anything but themselves. Laplanche calls these untranslatable signifiers 'thing-like presentations' (*représentation-chose*) in order to show that the unconscious element is not a representation or trace of an external thing. 'Thing-like presentations', for Laplanche, are not representations *of* things, but representations that are *like* things.

I had a wonderful room, decorated with silk wallpaper, where I arranged regular meetings of psychoanalysts every two weeks.[26]

For Laplanche, 'the passage to the unconscious is correlative with a loss of referentiality'.[27] In his account repression – the negative side of the translation of the enigmatic message – produces dislocation.[28] It is an effect of the process of repression, 'a partial and failed translation', that the 'preconscious presentation-of-the-thing (*Sachvorstellung, représentation de chose*) is transformed into an unconscious presentation-as-a-mental-thing (*représentation-chose*) or thing-like presentation, a designified signifier'.[29] Laplanche describes this unconscious residue as having a 'reified and alien materiality'.[30] As a message, it signifies 'to' someone rather than 'of' something, since despite the loss of its signified, this thing-like presentation can still communicate to an addressee, verbally and non-verbally, through gesture.[31] As John Fletcher has maintained, Laplanche's model of 'translation-repression' rethinks the problem of unconscious representation by understanding repressed elements, not as memories or copies of past events, but as remainders or 'waste' products of translations.[32]

In their commentary on Freud's work, Laplanche and J. B. Pontalis posit that the 'defining property of the symptom' can be located in the manner in which it reproduces 'in a more or less disguised way' elements of past conflict, and the ways that 'the repressed seeks to "return" in the present, whether in the form of dreams, symptoms or acting-out'.[33]

> For in between the primary intervention of the other and the creation of the other thing in me, there occurs a process called repression – an extremely complex process comprising at least two stages in mutual interaction, and leading to a veritable dislocation/reconfiguration of (explicit and implicit-enigmatic) experiential elements.[34]

Repetition can be understood as a conscious, but not necessarily knowing, acting out of repressed feelings stored in the unconscious. The temporal structure of deferred action, *Nachträglichkeit* in the German original, *après coup* in the French translation, provides one way of understanding the distinction between conscious and unconscious in terms of their division and then interaction over time, how one is separated from, but returns in, the other. Laplanche chooses the neologism 'afterwardsness' as his preferred English translation, as he finds that this term is better able to embrace the double temporal direction – the 'to and fro' or back and forth – of retrogressive and progressive actions, as well as the processes of detranslation and retranslation that he holds are central to the concept of *Nachträglichkeit*.[35]

Artyom Fyodorovich remembers Annushka Albuhina – a cook – treating children with milk in a big kitchen in the basement.[36]

In my view, afterwardsness is inconceivable without a model of translation: that is, it presupposes that something is proffered by the other, and this is then afterwards retranslated and reinterpreted. On the one hand, there is my introduction of the notion of the *other*, and, on the other hand, there is the *translation* model. Even if we concentrate all our attention on the retroactive temporal direction, in the sense that someone reinterprets their past, this past cannot be a purely factual one, an unprocessed or raw 'given'. It contains rather in an immanent fashion something that comes before – a message from the other. It is impossible therefore to put forward a purely hermeneutic position on this – that is to say, that everyone interprets their past according to their present – because the past already has something deposited in it that demands to be deciphered, which is the message of the other person. But does not modern hermeneutics forget its very beginning, when it was – in the religious interpretation of sacred texts – a hermeneutic of the message?

To conclude, I would like to say that Freud's concept of afterwardsness contains both great richness and a certain ambiguity, combining a retrogressive and a progressive direction. I want to account for this problem of the different directions, to and fro, by arguing that, right at the start, there is something that goes in the direction of the past to the future, from the other to the individual in question, that is in the direction from the adult to the baby, which I call the implantation of the enigmatic message. This message is then retranslated, following a temporal direction which is, in an alternating fashion, by turns retrogressive and progressive (according to my general model of translation – detranslation – retranslation).[37]

Rosine Perelberg has suggested that Freud employs seven different temporal concepts – development, regression, fixation, repetition compulsion, the return of the repressed, the timelessness of the unconscious and *après coup* – which, she argues operate together in terms of a 'heptagonal movement', but one where a certain mode dominates – the *après coup*.[38] Perelberg indicates how Freud's theory of deferred action had already been put forward in his earlier publication with Breuer, *Studies on Hysteria*, going on to argue that most of the repression that is dealt with in psychoanalytic work occurs through this *après coup*:[39]

Our psychoanalytic society was on the mansion's ground floor and its first floor housed the 'psychoanalytic nursery school'.[40]

> *Après coup* is related to the interaction between memory and phantasy. In Freud's formulations, phantasies constantly reshape memories retrospectively [...] unconscious phantasies are only accessed through their derivatives, retrospectively in terms of *après coup*.[41]

André Green considers how the *après coup* might relate to an *avant-coup* – so a before as well as an after: 'the anticipatory event (*l'avant-coup*) and the retroactive attribution of new meaning (*l'après-coup*)'.[42] These temporal concepts of anticipation and retrospection or retroaction in Green's work, which I have referred to in a previous section, can be connected to Laplanche's linked notions of progression and retrogression mentioned above. Green himself relates them to how trauma makes itself felt not only 'in its original occurrence (the earliest scene), but in its retrospective recollection (the latest scene)',[43] and also to the ways in which anticipation and retrospection might be experienced through language, through another back and forth process, described earlier, which Green calls 'associative irradiation':

> By this means, free association is liberated from its tie both to the hierarchical categorization of the discourse and to progression (or to its opposite, retrogression) and gives birth to a multi-directional temporality, producing a reticulated arborescence which stands in contrast to the order of words of the sentence interpreted in terms of the logic of consciousness. It is thus possible to speak of 'associative irradiation', the elements of the discourse, following this double trajectory, retroactive and anticipatory, resonate or link up with each other more or less directly, depending on the sound or the meaning, now prey to the activation of the unconscious.[44]

Discussing different concepts of temporality in Freud's work, Green takes us to Freud's essay of 1914, 'Remembering, Repeating and Working Through',[45] which he sees as a point of innovative reflection for Freud, one that will lead in the future to the establishment of a new conceptual system. For Green, Freud's realisation here is that some patients, 'instead of remembering, repeat in acting out', and Green goes on to say: 'Acting, for Freud, like dreaming, is an aspect of memory. These patients are not aware that by acting they are remembering something in a way which is different from the way of usually remembering.' For Green, Freud sees this 'acting out' as a resistance, one that must be met with patience by the analyst, and that will take time in 'working through'. Yet, in that time the patient will, Freud asserts, 'succeed in overcoming this resistance of acting instead of remembering'.[46]

At the beginning, the nursery was a day-and-night residency, but in the autumn of 1926 a plywood partition was installed across the stairway, and children started to come just during the day and only to the first floor. In the spring the nursery-school was closed.[47]

Green uses Freud's concept of acting out to rethink the meaning of 'historical truth' through the practice of psychoanalysis, suggesting that there might be a different kind of truth, not based on historical methods, but on actualising a part of the past that has not been remembered, a traumatic event of early childhood which is not accessible to memory and can only return 'in the form of compulsive repetition'. This is the power of actualisation, for Green, 'of making things not remembered by being present'. It is the truth that the child believed at the time of the trauma, very close to the concept of psychic reality, and which in Green's reading of Freud leads to a causality that has 'nothing to do with the historical methods and the evidence of proof'.[48] Green points out that after 'Remembering, Repeating and Working Through', but before making his next major theoretical step, Freud, in the key essays of his *Metapsychology* papers of 1915, including 'Mourning and Melancholia', takes note of repression and the consequences of infantile amnesia, emphasising the timelessness of the unconscious.[49] Green suggests that in 'Mourning and Melancholia' Freud understands the problem of some pathological structures, such as melancholia, that when the object disappears it cannot be substituted, replaced or transformed in anyway; rather, the ego must split itself in order to replace the lost object.[50] In 'On Transience', a paper also from 1915 written just after 'Mourning and Melancholia', Freud encapsulates his theory of mourning:

> We only see that libido clings to its objects and will not renounce those that are lost even when a substitute lies ready to hand. Such then is mourning.[51]

Returning to Laplanche, for whom the exemplary figure of mourning is Penelope, it is her work of weaving and unweaving that is 'an emblem of the gradual yet inexhaustible unpicking of the ties binding her to a husband who may never return, and the partial orientation of that work towards the possibility of a new composition'. So writes Nicholas Ray, in his obituary to Laplanche, who died on 6 May 2012, while I was writing this book, just four months after Green. For Ray, Laplanche's account of mourning 'emerges as the very prototype of analytical endeavour'. Both are, as Ray argues:

> a reckoning with the past, a working though of the legacy of the other, which is structurally interminable yet partially oriented towards a future. The death of Laplanche brings to a close an immense labour of reckoning by one of Freud's most assiduous and devoted legatees. He leaves us with a remarkable body of thought, and a lasting call to analyse, to mourn.[52]

The Children's Home Laboratory, Moscow (1921–5)/2012–15

In Moscow, between 1902 and 1906, the architect Fyodor Shekhtel designed and constructed a villa for Stepan Pavlovich Ryabushinsky, a member of a wealthy banking family.[1] After the 1917 revolution this villa, along with others by Shekhtel, was nationalised and expropriated for official needs, and the architect himself died in a communal flat in 1926.[2] Over the past century the villa has housed various organisations: for example, from 1921 to 1923, a department of the Foreign Ministry of the Russian Soviet Federative Socialist Republic (RSFSR), and from 1927 to 1930, the All-Union Society for International Connections (VOKS). Between 1931 and 1936, it was home to Maksim Gorky and his family, and after his death, his daughter-in-law and her children continued to live there. Restored between 1977 and 1983, the house currently contains the Gorky Memorial House Museum.[3]

Architectural historian Catherine Cooke describes architectural clients in Moscow in the early twentieth century, such as Ryabushinsky, as part of 'a whole new class of multi-millionaire industrial and banking dynasties', which 'had grown from liberated serfs'. As a 'highly principled meritocracy', they were, Cooke argues, 'virulently hostile to the entire system of rigid social ranks and financial privilege that propped up the autocracy'. Cooke suggests that those who were politicised envisioned the future Russia in their own image, one derived from their peasant roots and democratically based in a mercantile and industrial culture.[4] She discusses how Shekhtel's work for such clients, in buildings such as the Ryabushinsky villa, brought together a number of ground-breaking features: first, from Art Nouveau, the expression of the distinctive qualities of specific materials (in Cooke's view, this had a 'spiritual dimension' that was particularly powerful for Shekhtel's clients, who were, as she writes, 'rich on the minerals of Russia'); second, the use of the free plan, which for Cooke refers to the earlier, more functional forms of the Russian vernacular and rejects the classical 'box'; third, the celebration of commerce and manufacture as culture; and fourth, the use of advanced forms of technology, for example complex ventilation systems to remove dust.[5] Cooke is careful to define the 'villa' as an 'osobniak', a new specific house-type that she argues was developed by entrepreneurs in Moscow at this time, prior to 1917, to differentiate themselves from the country land-owning nobility whose city homes were palaces. She argues that unlike the classical box or court, which was 'loose-fit' and a 'generalised solution', the 'osobniak' was a 'one-off':

> **meticulously tailored around the requirements of specific activities and tastes in a given nuclear family. It stands as a villa in its garden, defensively drawing all activity inside into a single, functionally free-formed mass, and by the same token preens its highly particularized exterior form to public display.[6]**

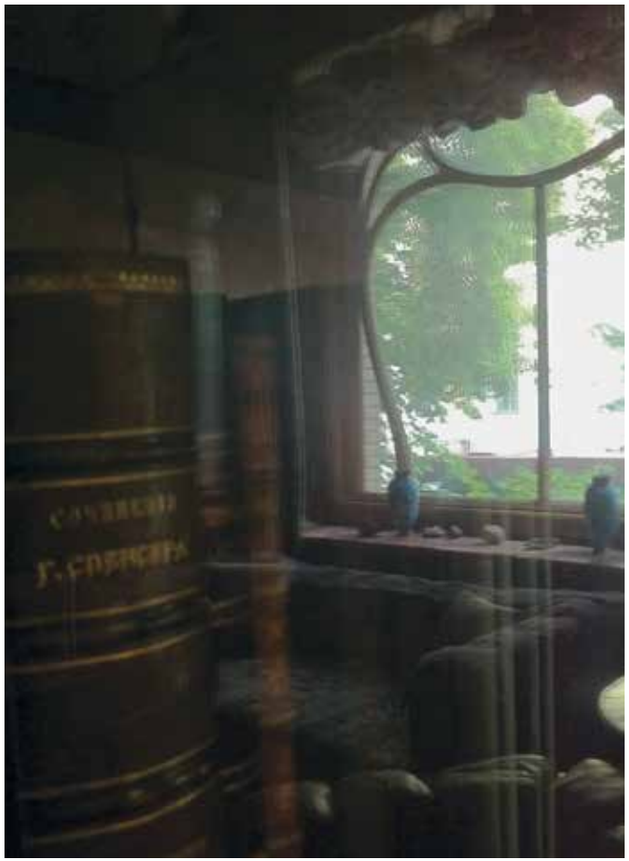
During breakfast Genja (2 years, 10 months) was very stubborn. Eventually the following scene took place: Genja asked for a small plate to put his piece of bread on it. I gave it to him. He angrily pushed it away: 'Don't want this, want another one.'[7]

The aim seems to be to arrive [back] at the primal scenes.[8]

A graphic and set designer during the 1890s, Shekhtel later designed a number of such villas for various members of the new entrepreneurial class in Moscow, including one for the Morozov family using a neo-Gothic style. W. C. Brumfield argues that Shekhtel moved from this to a 'radically modern idiom' in the design of the house for Ryabushinsky, suggesting that the villas built in the modern style in Moscow 'made modern' a tradition of Russian crafts.[9] He discusses how Shekhtel was 'an art-architect' who assumed total control over the interior design and architecture of his houses, bringing in key craftspeople to carry out specific skilled tasks. According to Brumfield, the focus on high-quality craftsmanship is evident in the house, from the mullions of the windows to the wrought iron of the railings to the street.[10] Cooke also emphasises Shekhtel's focus on the 'total art work' and his desire to make a union of the arts, by drawing on artist-master craftsmen such as Mikhail Vrubel.[11]

The Ryabushinsky villa has been described as *moderne*[12] – a Russian form of Art Nouveau with motifs inspired by naturalistic forms. In Brumfield's view, the design plays angular and sinuous elements against one another, and he notes how, in terms of the façade, 'planes of yellow brick provide a backdrop for an array of ornamental effects',[13] which includes windows with bentwood details, and ironwork in a fish-scale pattern. Brumfield draws particular attention to how the design is focused around creating an 'aquatic ambience' which passes from the exterior into the interior via the use of a pale colour scheme dominated by green and blue: the fish-scale pattern repeated in wrought iron on the outside is carried through to the inside using a 'frothy pattern' in the large stained glass window that looks onto the interior staircase.[14]

If the frieze is the central spatial focus of the exterior, with its irises painted on an azure background, then Brumfield posits that the staircase is the central spatial focus of the interior. The key rooms are organised around this central core, with a ground-floor vestibule, a few steps up to a hall, leading to the left to a drawing room (which in Gorky's time was a library) and a large dining room (the fireplace of which was destroyed during Gorky's lifetime), and to the right a study and bedroom in which Gorky used to sleep, with another study located behind the main staircase overlooking the garden. The upper floor was occupied entirely by a suite of 'women's rooms, such as the hostess's study, bedroom and bathroom etc.'.[15]



Before I could give him another one, Wolik (3 years, 3 months) pointed at the plate that Genja had rejected, and said: 'But I want just that one. It's mine, the one with the small black spot.'[16]

In a few cases this is achieved directly, but in others only by a roundabout path, *viâ* phantasies.[17]

The entry of natural and artificial light to the staircase is carefully controlled, from a roof light and a stained glass window, which forms a screen to a passage behind it, to an electrical lamp of bronze and glass at the foot of the stairs on top of a column.[18] A second column in red polished stone with a capital sculpted of lizards marks the top of the staircase.[19] The balustrade is formed of artificial marble, an aggregate cast of concrete mixed with marble and granite chips, which has a fluid wave-like form, tumbling down the stairs from top to bottom.[20] If such a design appears theatrical and decadent, then the most obvious reading, at least in Brumfield's view, is that this 'display reflected the desire to affirm a new cultural identity on the part of Stepan Ryabushinsky'.[21]

Along with James West, Brumfield notes that the Ryabushinskys, and other prominent merchant families in Moscow, were part of a conservative Old Believer sect of Russian Orthodoxy, who were not given permission to construct public places of worship until after 1905.[22] So Shekhtel designed a private religious chapel in the Ryabushinsky villa, with a separate staircase at the back above the second storey. The design uses red and gold, the colours of medieval Russian icons, for the dome, set against a dark patterned wall.[23] West suggests that the division this design creates in the architecture of the house – between the 'modern living quarters' and the concealed 'meticiously recreated Byzantine chapel meant for private worship according to pre-Nikonian rites' – symbolised the simultaneous dual existence of industrialists like the Ryabushinskys.[24] Brumfield articulates how the

> chapel isolated from the luxuriant modern décor of the rest of the house, demonstrates with remarkable clarity a tension between the Old Believer traditions of the Ryabushinsky family and the desire to express a cultural identity representative of the wealth and aspirations of a new bourgeois élite.[25]

After the Revolution, from 1921, the Ryabushinsky villa housed a psychoanalytic nursery and children's home. First named the Children's Home Laboratory, and later, from 1922, International Solidarity, and headed by Vera Schmidt, the home was not only for orphans but also for children of such state and party leaders as Joseph Stalin and Mikhail Frunze.[26] The State Psychoanalytic Institute, whose activities included an outpatient department, lectures, workshops and publications, was also located in the house, from its founding in 1923 by psychoanalysts Otto Schmidt, Ivan Ermakov and Alexander Luria, until it was closed by Stalin in August 1925.[27]

> Instantly Genja grabbed the very same plate, seemingly in order to tease Wolik, and did not want to give it back at any price. Wolik tried to snatch away the plate, but Genja did not let go of it. This is when I had to intervene, in order to put an end to the quarrel at the table.[28]

For phantasies are psychical façades constructed in order to bar the way to these memories.[29]

The role of psychoanalysis in the early period of the Russian Revolution has been well researched by historians such as A. M. Etkind and Martin A. Miller.[30] Etkind has argued that several major figures in the international history of psychoanalysis were of Russian origin, including Lou Andreas-Salome, Sabina Spielrein and Max Eitingon, and that Russian politics and culture were important subjects of interest for everybody involved in psychoanalysis, going as far as to suggest that the 'psychoanalytical concept of censorship was imported by Freud from Russian political life'.[31] Christfried Tögel also describes a strong interest in psychoanalysis in Russia, detailing how the Russian Psychoanalytic Society was established in 1922, under the Soviet Ministry of Education, and continued until the 1930s. This was one example, Tögel argues, of a decision taken by Lenin concerning the educational and research policy of his government; another was the programme of the State Publishing house, which as part of the Ministry of Education took on the role of translating Freud's works.[32] Tögel discusses how Lenin's wife, Nadezhda Krupskaya, who played a key role in the Ministry of Education, in 1921, together with Pavel Blonsky and Stanislav Shatsky, founded the pedagogical section of the ministry, which provided the funds for Vera Schmidt's psychoanalytic laboratory for children.[33] Blonsky was also a founding member of the Russian Psychoanalytic Society, and Shatsky was the head of its pedagogical section.[34] The director of the State Publishing house between 1921 and 1924 was Otto Yulevitch Schmidt, who was a central figure in the Soviet history of science, especially the history of psychoanalysis during the twenties.[35] He was also the vice president of the Russian Psychoanalytic Society, and Schmidt's husband.[36] In 1923 Schmidt, Ermakov and Luria founded the State Psychoanalytic Institute, which, as a state body, was financed directly by the Ministry of Education. The Psychoanalytic Children's Laboratory became a part of the Institute; other organisations and activities included an ambulatorium or outpatient department, psychoanalytic courses and seminars in the form of lectures and workshops, and publications.[37] As Miller has written:

> An institute with a fully recognized training program was inaugurated, an outpatient clinic was established together with the children's home, all functioning on psychoanalytic principles. The extensive publication of psychoanalytic books and articles was proceeding at a level that was difficult to imagine a few years before. All of these activities were in some measure supported by the state. Indeed, it can safely be said [...] that no government was ever responsible for supporting psychoanalysis to such an extent, before or since.[38]

As Genja was already upset and I did not want to provoke him even more, I persuaded Wolik to let him keep the small plate. Wolik agreed, but sat there with a scowling look on his face. Even the other children seemed to be dissatisfied with this decision. Hedy (3 years, 5 months) said: 'No, this is Wolik's plate. Genja did not want to take it and Wolik did; Genja wanted it later; Wolik wanted it earlier.' At this point Wera, who was lying in bed, called for me. From a distance I observed what happened.[39]

Phantasies at the same time serve the trend towards refining the memories, towards sublimating them.[40]

The opening of the Moscow clinic was part of the effort to extend the availability of psychoanalysis: the Soviet outpatient clinic 'guaranteed the practice of psychoanalysis to anyone in the population who volunteered or was referred for the treatment of a disorder'.[41] This experiment was part of the Bolsheviks' attempt to reorganise the education system away from scholasticism and learning by rote towards a polytechnic school model that emphasised learning by experience and that was based on the progressive education theories of John Dewey, with all sorts of children's communes and experimental schools emerging.[42] It has been argued that the influence of Dewey on educators in Russia began around 1904 with the activities of Alexander Zelenko, Shatsky and Louise Sheleger. Certainly in discussing the First Moscow Settlement, a chain of children's clubs founded by the Tsar in 1906, Shatsky stated that he was impressed by Dewey's 'philosophy of pragmatism'.[43] Zelenko and Shatsky were imprisoned in 1907, but later Communist authorities were keen to study the ideas of leading educators internationally.[44]

Following the primary research of Etkind, I. M. Kadyrov discusses how, before her mysterious suicide in 1921, Tatiana Rosenthal did analytical work with neurotic patients and children at the Brain Institute in Petrograd, calling her method psychogenetic.[45] Brenner describes how Rosenthal had started an experimental school in Petrograd, but the Moscow school, known as the 'Children's Home', appears to have been more significant.[46] It was a live-in nursery which began in 1921 with 30 children, ranging in ages from one to five years, who came from a variety of social backgrounds: some were from working-class or peasant families, some had parents who were intellectuals or leading party activists.[47] It was run by Vera Schmidt with Ermakov, while Spielrein and Moshe Wulff were respected members of the staff, and in 1924 Schmidt wrote *Psychoanalytic Education in Soviet Russia*, published by the Lenin International Psychoanalytic Press, which described the work of the psychoanalytic laboratory for children.[48]

Freud and leading disciples such as Karl Abraham and Otto Rank showed great interest in the work of the Children's Home Laboratory when Schmidt and her husband came to visit them in Vienna in 1923. They were particularly interested in the effect of collective education on the Oedipus complex – on the emotional development of children and especially their relationship with their parents.[49] The Children's Home Laboratory was also closely linked to larger debates concerning the relation of Marxism and psychoanalysis. In 1925 Luria and Lev Vygotski, a member of the Russian Psychoanalytic Society, wrote:

I had barely turned away, when Wolodja (2 years, 10 months) got up from his seat, took the plate from Genja and gave it to Wolik: 'Take it, Wolik, it is yours.' Genja started crying. Wolik was drinking coffee, the plate lying next to him. He picked it up a couple of times, turned it around in his hands and put it down again. Finally he resolutely handed it to Genja. 'Take it, Genja. I already played with it, now you play.'[50]

They are made up from things that are *heard*, and made use of *subsequently*; thus they combine things that have been experienced and things that have been heard, past events (from the history of parents and ancestors) and things that have been seen by oneself.[51]

> In front of our eyes, a new and original trend in psychoanalysis is beginning to form in Russia, which, with the help of the theory of the conditional reflexes, attempts to synthesize Freudian psychology and Marxism and to develop a system of 'reflexological Freudian psychology' in the spirit of dialectical materialism.[52]

Despite such work, historians, such as Kadyrov, have noted that although free outpatient clinics in Berlin and Vienna have been investigated, the Russian free clinics have not yet been fully studied:[53]

> The material available today contains no evidence of their 'inner experiences' in the analytic setting and almost no information about their technique, their actual conduct at the sessions and about the kinds of patients they saw. What is especially astonishing is that we know practically nothing about the very *setting* they offered to their patients. Did they see their patients in private or only at the out-patient clinic? Did they see them five or six times a week, as Freud did, or did they meet them less frequently? Did they use the couch? Was the treatment free or did they charge a fee?[54]

Kadyrov suggests that more information about the atmosphere and 'work' of Soviet outpatient clinics can be gathered from the satirical writing of those years; to illustrate his point he describes such characters as those in the stories of Michail Zoshchenko, written in the late 1920s and early 1930s, whose doctors use psychoanalytic approaches. For example, in 'Doctoring and the Psyche' (1933) the hero visits an outpatient clinic to see a 'nerve doctor' who, instead of prescribing pills, 'analyses' the causes of his patients' troubles.[55]

Based on the memories of past occupants, *Schechtel, Ryabushinsky, Gorky (The House at Malaya Nikitskaya, 6)* describes the location of activities within the house during the time it was a children's home, nursery and psychoanalytic laboratory.[56] According to the secretary of the Russian Psychoanalytic Society, 'Our psychoanalytic society was on the mansion's ground floor and its first floor housed the "psychoanalytic nursery school".'[57] Another ex-occupant recalls: 'At the beginning, the nursery was a day-and-night residency, but in the autumn of 1926 a plywood partition was installed across the stairway, and children started to come just during the day and only to the first floor.'[58] The dining room with a long table and benches is recollected as having been on the first floor and the room near the balcony as housing the medical aid point,[59] while 'Artyom Fyodorovich remembers Annushka Albuhina – a cook – treating children with milk in a big kitchen in the basement'.[60]

> Genja calmed down instantly and took the plate, gently stroking Wolik's hand: 'I love you, Wolik.' Wolik: 'I love you too.' The children were laughing happily.[61]

They are related to things heard, as dreams are related to things seen.[62]

Tögel describes how key connections between Budapest, Vienna, Berlin and Moscow took place through Evgeni Varga, a university lecturer in Budapest, who moved to Vienna, and then to Moscow. Varga also worked in Berlin for almost seven years as an advisor at the Trade delegation of the Russian Federation and prepared the foundation of the Institute in Moscow, but later realised that there was an unbridgeable gap between Lenin's aims for the Institute on the one hand and the ideas of Trotsky, as well as Zinov'ev and Radek, on the other.[63] Etkin notes that '[t]he life-time of Soviet psychoanalysis coincides exactly with the rise and fall of Trotsky's power'. He writes:

> When the Russian psychoanalytic institutions were founded in 1922, he was at the peak of his power. The State Psychoanalytic Institute was closed by a governmental decision in August 1925. At this time Trotsky lost his position as leader of the Party. The year of Trotsky's final defeat, 1927, was the year of the collapse of the Russian Psychoanalytic Society. Wulff, the president, emigrated; the secretary, Luria, resigned; and Joffe, a one-time patient and a high-level Bolshevik, committed suicide.[64]

The Children's Home Laboratory represents a version of the setting that is socially radical, which has some similarities with the free clinics established by psychoanalysts in Berlin, Budapest and Vienna, in the 1920s, described in an earlier part of this book, as well as the London variant set up in 1926.[65] It is interesting to consider how the social motivation for their foundation derives from motivations similar to those that inspired the designers of communal housing in Moscow in the 1920s. The Children's Home Laboratory, as a setting, is already a transitional space when defined in the psychoanalytic terms of D. W. Winnicott or André Green, but it is possible to go a step further, and suggest that an alternative and psychoanalytic history of the social condenser might start with this socially radical setting, and to consider the trajectories arising from such initiatives. During and after World War II, in the same period that the housing at Roehampton was being built, a key aspect of D. W. Winnicott's practice involved initiating the Oxford Refugee Scheme and later the Hackney and Paddington Green clinics.[66] And co-determinant with the building of the *Unité* were the teachings of the French psychiatrist and psychoanalyst Jean Oury, founder and director of the psychiatric hospital La Borde clinic at Cour-Cheverny, France. Oury, along with François Tosquelles and Lucien Bonnafe, was instrumental in the creation of what has been called 'institutional psychotherapy', a movement whose therapeutic practices and focus not only on the patient but also on the place of care influenced Frantz Fanon, Félix Guattari and the later anti-psychiatry movements of the 1960s.[67]

Genja: 'Am I your friend, Wolik?' Wolik: 'Yes, you are.' Hedy: 'And mine too!' Ira and Wolodja: 'And mine! And mine!' Genja is happy, all faces are smiling.[68]

In dreams, to be sure, we hear nothing, but we see.[69]

Afterwords

Writing this book has brought with it a kind of afterwardsness in a number of ways, though perhaps not exactly in the way Jean Laplanche had in mind. I have experienced the constant sense of arriving too late, *after* it seems that the research has already been done, but by somebody else. Owen Hatherley reminds me of the Narkomfin, but too late, after a major exhibition on Russian Constructivism has already been advertised. I arrive at the Royal Academy, but again too late, the show has already been taken down.[1]

Excitedly, I head to the University of Cambridge to see the archives of Catherine Cooke, a Narkomfin specialist. I arrive at the library to be confronted by a poster for an exhibition being installed on the day of my visit – in time to see this new display of her Russian memorabilia, but too late to have unearthed her research ephemera for myself.[2]

And finally, I get a message from my dad, who suggests, very helpfully, that there is an exhibition on English 1950s and 1960s modernism at the RIBA library that I might like to see, given my interest in tracking down the buildings in those photographs I have found. I rush over to Portland Place, by this time sensing trouble, and yes, there it is, an exhibition linking London County Council housing in the UK – including Churchill Gardens and Roehampton West – not just to Le Corbusier's *Unité*, but right back to the Narkomfin.[3]

However, it has not only been a case of coming afterwards, in the sense of arriving too late. In a way, by choosing to examine three iconic buildings, it was naïve to have anticipated that things could have turned out otherwise. How could I have imagined that in such a densely occupied territory, packed full of the kind of architectural icons I have spent my academic career so far avoiding, there could be any room for me to manoeuvre? So no, I am not talking here of afterwards as the experience of coming *after* these/those others, the feeling that the process of discovery has already taken place, that their work has already come before mine; rather, I am trying to figure afterwards in another sense, more akin to the psychoanalytic sense of Sigmund Freud's *Nachträglichkeit*, translated into French as *après coup*, and Laplanche's preferred English version of *afterwardsness*. My research has taken me back to places that I have already been, to some early scenes, which at the time did not clearly register, that have only taken on significance afterwards.

In the 1980s, when I was studying architecture at the University of Sheffield, I refused to be interested in anything related to Le Corbusier. The initial task we were assigned as first-year students involved making a model of the *Villa Roche*. I angrily messed it up, cutting the too-thick white card and its fuzzy interior with a blunt knife, smearing the surface in blood, badly scrubbed out and then hastily, but rather proudly, covered over with Tipp-Ex. I had turned away from male architects in general, but this modern master in particular, believing that there was nothing a feminist could learn from a patriarch. But I wonder, now, how could I then, as a feminist but also as a socialist, have managed to overlook the fascinating Park Hill? I only really discovered Park Hill with its streets-in-the-sky influenced indirectly by Le Corbusier's *Unité* (and now, I realise, more specifically by the Narkomfin) many years later when I was invited to contribute to a volume of artists' responses to brutalism, at the time the housing estate was being regenerated by Hawkins/Brown through Urban Splash. I finally made it to the Marseilles *Unité* on a weekend in early autumn, in the golden light of September, when by chance the building was open to the public as part of *La Journée Portes Ouvertes*, France's version of London's Open House, offering me an unexpected opportunity to visit not only the show apartment, but homes of residents, some of whom had occupied the *Unité* from the beginning.

Studying for my diploma in architecture at the University of Edinburgh several years later, I found something much more important to do when my tutor, Isi Metzstein, first organised for us to visit St Peter's, a disused Roman Catholic seminary at Cardross outside Glasgow, designed in 1966 as a kind of homage to Le Corbusier's seminal seminary, La Tourette, when Isi was part of the architectural practice Gillespie, Kidd and Coia. It was not until 22 years later, when invited by the 'Invisible College' to contribute to a project by the Glasgow-based art group NVA who were working on the building's 'regeneration', that I finally got there, with Isi dead and the building a ruin, over a half-life afterwards.[5]

Setting off to pay homage to the Narkomfin, I travelled by train through Berlin, last visited as a student with Isi in the 1990s, to explore the housing of the 1960s, this time to see the exhibition on the Narkomfin that I had missed at the Royal Academy. After a night in Berlin, I travelled on to Moscow, arriving in July, somewhat late, as I had planned to visit in May, in spring. The grey skies and oppressive heat of summer reminded me of my first visit as an architecture student from the University of Edinburgh in 1991. Had I passed by the Narkomfin before? Would I remember it when I found the building again? I walked the streets in search of the Moscow I remembered. How long does it take to recognise something? And what do we do with that sense of recognition when it arrives, afterwards.

Figurations

This book has invited you to wander across the transitional spaces of its gutters, between pages made of words – sometimes on the left, at other times on the right – and pages with images – sometimes on the right, at other times on the left.

> This present book [...] still stakes out a position in signification; not being an artist's book, deconstruction here does not operate directly but is signified. No doubt its signification is fragmentary, with omissions and, I hope, rebuses. Nevertheless, this makes it only an uncertain and intermediary object, which I would like to excuse by calling it an interworld (after Klee) or a transitional object (after Winnicott); but it does not really warrant these qualifications, since they pertain only to such figural things as games and paintings. Once again, it is not a question here of letting the figural insinuate itself into words according to its own rules, but rather of insisting on the word's capacity to utter the preeminence of the figure. The ambition is to signify the other of signification.[1]

In his book *Discourse, Figure*, Jean-François Lyotard launches a critique of representational knowledge, one that attempts to get at the distinction between reading and seeing, and between the 'I' and the eye. Lyotard himself says the book is on 'the side of the eye', yet at the same time he hopes it 'stakes out a position in signification'.[2] Graham Jones has argued that *Discourse, Figure* can be understood as a defence of figure as sensing and feeling against discourse as knowledge and understanding.[3] For Jones, in this work of Lyotard, reading is understood as a process which is 'fundamentally "discursive" and concerns language, textuality, signification and conceptualization'; reading here is '"flat" and involves fixed, commutative elements',[4] whereas '[s]eeing, in contrast, is "figural" and concerns plasticity, opaqueness, density and feelings. It is "deep" and variable.'[5] Jones goes on to suggest that for Lyotard reading is an act of decoding – a text, an image, a situation – in order to get to the truth hidden beneath; so when words and pictorial elements are placed side by side, the danger is that the qualities of signification associated with written texts might potentially override any potential ambiguity in the image – in what is seen.[6]

Lyotard himself discusses Stephan Mallarmé's *Un coup de dés jamais n'abolira le hasard* (A throw of the dice will never abolish chance), a poetic work originally from 1897, in order to show how it is possible for language to be deprived of its communicative function, and rather to gain 'the power to be "seen", and not only read-heard; the power to figure, and not only to signify'.[7] As Guy Callan and James Williams have described, the subtlety of Lyotard's reading of Mallarmé's work shows how a text 'renders visible a *process* rather than a *thing*'.[8] And for Vlad Ionescu, too, the figure, in exceeding discourse, cannot be described in its terms: 'The figure is a "spatial manifestation" that textual space cannot turn into linguistic sense without undermining its intensity.'[9]

According to Jones, Freud's account of dreams and their mechanisms – condensation, displacement, conditions of representation (figurability or symbolisation, in some translations, as Jones points out) – are particularly important for Lyotard because these – specifically condensation and displacement – are the very mechanisms that characterise the workings of the figural.[10] For Lyotard, dreams do not arise from the 'unconscious'; rather they are made up of fragments from the conscious and preconscious to which something is then done. As Jones notes, following a key essay of Lyotard's in *Discourse, Figure* '"the dream-work does not think"; instead, it is what is done to thought'.[11]

This book has invited you into the transitional spaces that hover between you and the images you have been looking at. Those images are not quite 'of' the architecture. And if they are not representations, perhaps they are figurations? In fragmenting, shadowing, blurring, and reflecting, these images occupy those places between that building and that photographer, and this page and this reader.

> Painting has neither a model to represent nor a story to narrate. It thus has two possible ways of escaping the figurative: toward pure form, through abstraction; or toward the purely figural, through extraction or isolation. If the painter keeps to the Figure, if he or she opts for the second path, it will be to oppose the 'figural' to the figurative.[12]

On the second page of his book *Francis Bacon: The Logic of Sensation*, Gilles Deleuze inserts a first note, note 1, which reads: 'Jean-François Lyotard uses the word "figural" as a substantive in order to oppose it to the "figurative". See *Discours, Figure* (Paris: Klincksieck, 1972).'[13] This small note made by Deleuze brings Lyotard's understanding of the figural to the fore right from the start as a framing for his own argument and a way of going beyond what Deleuze calls figuration (which he defines as 'beyond both the illustrative and the figurative'),[14] specifically towards abstract form or something he calls 'Figure' (defined as sensation when considering the work of Cézanne).[15] The problem with Figure, though, for Deleuze is that it is still figurative: 'it still represents someone (a screaming man, a smiling man, a seated man), it still narrates something, even if it is a surrealist tale (head-umbrella-meat, howling meat [...])'.[16] For Deleuze, Francis Bacon's work shows how it is possible to move through this problem of the Figure via two acts of figuration: first, an act of prepictorial figuration, on the canvas and in his head, of what he intends to do in advance of the act of painting – which according to Deleuze may contain 'probabilities and clichés',[17] followed by a second act of figuration, obtained 'as a result of the Figure, as an effect of the pictorial act'. For Deleuze, it is 'by passing through these traits' that 'figuration recovers and recreates, but does not resemble, the figuration from whence it came'.[18]

Unlike Lyotard, who places emphasis on the spatial aspect of the figural, Deleuze focuses on the temporal; the Figure avoids being figurative through acts, which take place before and after painting. Ionescu, in an article comparing 'figural aesthetics' in Lyotard and Deleuze, and also Valery, describes how 'Deleuze's *Logic of Sensation* can be read as an *extension* of Lyotard's aesthetics of the figural, crafted along the *tension* between figurative presentation and the figural'.[19] According to Ionescu, the terms that Deleuze uses which equate to Lyotard's 'discourse' are 'figurative presentation, narration and illustration', whereas it is the figural procedures of Bacon – his acts of painting – which break up the narrative, and the 'rapport between an exterior correlate and its presentation'.[20] In Deleuze's writing on Bacon's paintings, the figural is connected to the diagram: 'the operative set of asignifying and nonrepresentative lines and zones, line-strokes and color-patches. And the operation of the diagram, its function, says Bacon, is to be "suggestive".'[21] For Ionescu, 'the figural appears in the working of what Deleuze calls the diagram, a polyvalent and disruptive force with no consideration for the figurative aspect of the image, an initial chaos as source of the sensation. Like the figural, the diagram fractures the narrative, figurative function of the image.'[22]

In this book your eyes might have transitioned from looking at images to reading the captions below. The short texts at the bottom of the page do not try to explain the visual material located above them or the terms of their adjacencies. In the psychoanalytic strand, the captions positioned below the images have been taken from the architectural content that will come next. They comprise descriptions extracted from the intentions of the architects who designed the Narkomfin in Moscow, a letter written by Le Corbusier to his client concerning how the transitional spaces in the just-completed *Unité* in Marseilles were to be occupied, captions of the photographs in an article on the recently built Roehampton Estate, and memories recorded of those who once occupied the Children's Home Laboratory in Moscow. In the architectural strand the captions positioned below the images have been taken from the psychoanalytic content that will come next: D. W. Winnicott's 'transitional object' is anticipated against the decaying walls of the Narkomfin, André Green's concept of 'associative irradiation' shimmers in the flickering light of the central corridor of the *Unité*, and Jean Laplanche's reflections on afterwardsness hover in the indistinct zone created by the out-of-focus scenes of Roehampton. Finally returning to the beginning, Sigmund Freud's comments on the lost object from his early work on hysteria, introduced at the start of the book, linger next to reflections in the interior of the Children's Home Laboratory.

> We see here, between the letter and the meaning, between what the poet has *written* and what he *thought*, there is a gap, a space, and like all space, it possesses a form. This form is called a *figure*, and there will be as many figures as one can find forms in the space that is created on each occasion between the line of the signifier [...] and that of the signified [...] which is obviously merely another signifier offered as the literal one.[23]

In his book *Figures of Literary Discourse*, the literary critic Gérard Genette discusses the work of literature in terms of the word 'figure'. He examines the status of the figure in the rhetorical tradition and argues that since Antiquity rhetoric has defined figures as '*ways of speaking removed from those that are natural and ordinary*'.[24] Genette describes how 'rhetoric is a *system* of figures', but the definition of figure in the rhetorical tradition has not been clear; a figure might be distinct in its effect in terms of 'vividness, nobility, and pleasantness', but what makes a figurative expression different from a non-figurative one is that it has a '*particular modification* which one calls figure'.[25] Genette acknowledges that such a definition could be considered almost tautological, 'but not quite, since it places the being of the figure in the fact of *having* a figure'.[26] Genette explains: 'Simple, common expression has no form, the figure has one: so we are brought back to the definition of the figure as a gap between sign and meaning, as the inner space of language.'[27] In her commentary on Genette's work on the figure, Marie-Rose Logan notes:

> From Quintilian on, a figure has been defined as a gap or a modification; this time-honoured definition is taken up by Genette and extended to the 'visible body of literature'. In so doing, Genette implies that a literary work, like a figure, takes place in a space which is not empty but which in fact contains far more than a certain mode of eloquence or of rhetoric because it encompasses the very process of writing. It is precisely in connection with the process of writing that Genette in another essay establishes a relationship between the discourse of the writer and the discourse of the critic, a relationship which offers a parallel to the definition of figure as 'a gap between sign and meaning'.[28]

Logan outlines how, '[i]n the *Institutio Oratoria*, Quintilian uses *figurae* as a translation of the Greek term *schemata*: [...] "A figure ... as is clear from the name itself, is the term employed when we give our language a conformation other than the obvious or the ordinary."'[29] Logan continues: 'Quintilian refers to the accepted meaning of *figura*, a conformation or a form. For instance, *figura* was used in the expression *formae figura*, the conformation of a mold.'[30] 'Hence', according to Logan, 'Quintilian operates a displacement from "virtual language" (that which would have been used as a simple or common expression) to "real language" (in this case, that of the rhetorician).'[31] She concludes: 'The meanings of *figura* actually parallel those of the Greek term *schema*. In Aristotle's writings, *schema* is used either to render a rhetorical notion or, simply, to designate a shape such as "the shape of a mouth".'[32]

This book has woven at least three strands of writing around you: an intertwined pair of transitional discussions – architectural and psychoanalytic – exchanging words between them, and an autobiographical thread which runs through them somewhat more independently. The specific historical accounts given of changes made to an architectural typology – the transitional space of the social condenser – over time, and the discussion of the evolving psychoanalytic concept of the transitional object and its related spaces, are located precisely in certain places and events. Yet they are also situated as responses to the here and now, to the 'regeneration' of London in 2012–15, to projects which, in arguing for 'viability and the sweating of assets', push for a version of renewal and redevelopment that excludes refurbishments, and in so doing seeks to demolish social housing and produces social cleansing. These strands have been pulled out of, but also worked back into, this moment.

> Figures are never innocent. The relationship of a subject to a figure is best described as a cathexis of some kind. There is a deep connection between the writing subject and the figure. It is not just about picking an entity in the world, some kind of interesting academic object. There is a cathexis that needs to be understood here. The analyst is always already bound in a cathectic relationship to the object of analysis, and s/he needs to excavate the implication of this bond, of her/his being in the world in this way rather than some other. Articulating the analytic object, figuring, for example, this family or kinship of entities, chip, gene, foetus, bomb, etc. (it is an indefinite list), is about location and historical specificity, and it is about a kind of assemblage, a kind of connectedness of the figure and the subject.[33]

In her book *Modest_Witness@Second_Millennium*, Donna Haraway also traces the figure back to the semiotics of western Christian realism and to Aristotelian rhetoric. For Haraway, 'Aristotelian "figures of discourse" are about the spatial arrangements in rhetoric. A figure is geometric and rhetorical; topics and tropes are both spatial concepts. The "figure" is the French term for the face, a meaning kept in English in the notion of the lineaments of a story. "To figure" means to count or to calculate and also to be in a story, to have a role. A figure is also a drawing.'[34]

Federica Timeto, in an essay that examines the situated critique of representation offered by feminists like Haraway, as well as Rosi Braidotti and others, has been keen to stress that, for Haraway, Aristotle's philosophy highlights the 'spatial character of figures of discourse'.[35] Timeto argues that this spatial reading is present in the strong link that Haraway's figurations maintain with actual locations, and notes how Braidotti has emphasised this aspect of Haraway's work, 'outlin[ing] a cartography of spatial power relations and mak[ing] sense of the different positionalities that these define'.[36] Timeto also draws attention to the temporal aspect of figurations, arguing that the aspect of time they embody is not 'developmental' but rather assumes the 'modality of "condensation, fusion and implosion"' which, following Haraway, 'is contrary to the modalities of "development, fulfilment and containment proper of figural realism"'.[37] The modes of temporality in Haraway's figurations allow the relation of past and future to be rethought, and put forward a kind of theory which, unlike 'the more "normal" rhetorics of systematic critical analysis' that 'seem only to repeat and sustain our entrapment in the stories and established disorders', produce 'powerful new tropes, new figures of speech, new turns of historical possibility'.[38] Following Haraway, Timeto states: 'Figurations are thus tropoi, in that they, according to Greek etymology, do not simply figure, but "turn" what they figure.'[39] According to Timeto, it is 'the implosion of boundaries between subject and object, or between the material and the semiotic, that puts borders in a constructive and transformative tension rather than using them as dividing lines'.[40] Here the repositioning of borders between subjects and objects in Haraway's figurations would seem to connect to psychoanalysis, yet Haraway has said of her work: 'I do not think of the cyborg as without an unconscious. However, it is not a Freudian unconscious. There is a different kind of dreamwork going on here; it is not ethical, it is not edenic, it is not about origin stories in the garden. It is a different set of narrations, figurations, dreamwork, subject formations, and unconscious work. These sorts of figurations do not exclude many kinds of psychoanalytic work, but they are not the same thing.'[41]

This book has wondered how the psyche is figured. The images included are not 'of' psychoanalysis but they do relate to its processes, from the more physiological to the more abstract. Freud's sketches and diagrams of the psyche try to represent the territories of conscious, preconscious and unconscious within an individual, while the drawings produced by Winnicott were co-created with the children he was treating, and took place in the space between them. Nada Subotincic's meticulous drawings of Freud's setting made over time record through painstaking line-making every tiny architectural and material detail in the unoccupied scene, while the photographs of the Berlin Poliklinik, also empty of human presence, are traces of a different setting captured at another moment in time, but one that we can also never re-enter.

Contrary to *figuration*, then, the term *figurabilité* emphasizes the idea that it is the object itself that possesses in its nature, intrinsically, a property, named *figurabilité* that makes it capable of being given a shape. This intrinsic power can thus be understood not as one of 'transposing' but of being at once the support and the object to be represented, the agent of the act and the act itself.[42]

Psychoanalyst Lewis A. Kirshner, following the linguist Emile Benveniste, describes how the 'figuration of experience [...] involves the emergence of a semantic communication from the semiotic field, the crucial step of becoming a human subject (*subjectivation*)'.[43] Kirshner considers figuration to be an intersubjective process, which 'relates to the process of giving shape to unconscious contents in the form of meaningful presentations',[44] and 'argue[s] that this process always occurs in an actual or implied intersubjective context and involves, thereby, a central feature of an exchange between subject and Other'.[45] In discussing intersubjective constructions of meaning in non-narrative forms of figuration, for example play, poetry and dreaming, Kirshner focuses on examples where 'visual figuration serves both a decipherable hieroglyphic function (capable of being more or less directly translated) and a non-representational expression of unsymbolized experience'.[46]

In their book *The Work of Psychic Figurability*, psychoanalysts César and Sára Botella describe their use of the term *figurabilité*.[47] As a response to the translation into English of Freud's term *Darstellbarkeit* by James Strachey in 1953, as 'representability', the Botellas account for how they invented the term *figurabilité* to refer specifically to the image-making qualities of psychic processes such as dreaming. They discuss how the first French translation of the term *Darstellbarkeit*, from Freud's *Traumdeutung*, made by Ignace Meyerson in 1926, was *figuration*, whereas in a later translation, made by Denise Berger in 1967, the preferred translation was *figurabilité*.[48] The Botellas note that Meyerson's translation places 'the accent' on the 'action of representing' or the act of 'giving form', but argue that such an action can be more closely associated with an aesthetic process such as painting, which aims, they posit, to fulfil a function, rather than a psychic process, such as dreaming, which is self-contained. For the Botellas, the term figuration involves an 'action carried out by a subject who appropriates an object for the purpose of transposing it onto a passive support (canvas, paper, film) under the subject's control, on which a representation will appear', whereas the term *figurabilité* 'emphasizes the idea that it is the object itself that possesses in its nature, intrinsically, a "property" named *figurabilité* that makes it capable of "being given a shape"', and thus to be understood not to 'transpose' but to be 'at once the support and the object to be represented'.[49] The Botellas distinguish *figurabilité* from hallucination, by underscoring that this process has a 'material' quality, and from representations, by emphasising that this process is not permanent, but 'has a vocation of transience, of instantaneity, of a dazzling speed of accomplishment, as in dreams'.[50]

This book has told its histories through three temporalities, each one with a specific relation between the time of the writing and the time of the written. Like Elina Brotherus's *Spring*, where each video work has a different time loop, so creating an ever-changing combination of raining and rained, the play between the three rhythms of this book – between the time of the telling and the time of the told – has formed another set of transitional spaces – in flux throughout. The telling of the psychoanalytic history starts in the past and moves to the present, providing a chronological account of the development of ideas; the telling of the architectural history moves forward, too, in three steps, but ends by returning to a time before the beginning of both these histories – psychoanalytic and architectural. Coming to this earlier start somewhat later offers an unexpected point of view, and brings these two histories together in another way. An alternative kind of setting, not private and bourgeois, but a revolutionary space for the psychoanalysis of children, provides a different precursor for an account of the development of the transitional space of the social condenser in housing. The autobiographical perspective provides a third temporality through its mode of telling: starting in the middle, I take one step backwards, and another forwards, and then I move back again, this time to an earliest moment, in order to come forward at last to what is (for now) a final scene.

> It illustrates the complexity of the relation that I myself am acknowledging between the time of fiction and the time of phenomenological experience, whether we take this on the level of prefiguration (mimesis 1) or on the level of refiguration (mimesis 3). The necessity of disconnecting the system of tenses from our lived experience of time and the impossibility of separating them completely seem to me marvelously to illustrate the status of narrative configurations as at one and the same time being autonomous in relation to everyday experience and mediating between what precedes and what follows a narrative.[51]

Paul Ricoeur's *Time and Narrative* draws out three kinds of figuration – prefiguration, configuration and refiguration – and their relation to time, narrative and history: 'We are following therefore the destiny of a prefigured time that becomes a refigured time through the mediation of a configured time.'[52] Drawing on Ricoeur, the oral historian Linda Sandino considers how different forms of figuration operate in narration, relating the act of telling to the told, so that oral history might be itself understood as 'a double interpretive operation in which the narrator recapitulates the told in the telling'.[53] Sandino writes:

> Ricoeur's work on narrative (1984–1988) offers a fruitful way of conceptualizing the production and reception of oral histories through three interrelated stages: prefiguration, configuration, and refiguration. Prefiguration is the competence we bring to narratives that enables us to understand them as stories with certain conventions and to know what the appropriate questions are: who, what, how, why? Refiguration describes the moment of understanding at the intersection of the world of the text and the world of the reader or hearer, which makes the text meaningful. Between these two sits configuration, or emplotment, which synthesizes the heterogeneous elements into a totality either as history or as artwork.[54]

Sandino continues to articulate how, '[a]s Paul Ricoeur wrote, the individual in interpreting his or her life "appears both as a reader and writer of [his or her] own life", and the "story of a life continues to be refigured by all the truthful and fictive stories a subject tells about himself or herself"'.[55] Sandino describes how 'accounts should be understood as situated within a particular context, achieved in and for a specific moment or function (art) that may change each time the story is told [...] a life is not "how it was" but how it is interpreted and reinterpreted, told and re-told'.[56]

Ricoeur focuses on configuration as the device held in common between historical and fictional narratives that allows one to 'measure' these two narrative modes, of historiography and literature, historical and fictional, by the 'same standard', and so to examine their temporal relations.[57] The distinction he makes between the times of narrating and the narrative itself resonate with Rosine Perelberg's description of how 'different dimensions of time unfold' within the setting, where 'a tension between the old and the new [is] set in motion'.[58] For Perelberg, this occurs between the time of the analytic encounter and the time of the psychic experiences remembered: 'Experiences are registered in the psychic apparatus', she writes, and 'these are re-experienced and externalized through the analytic process'.[59]

In writing this book I have included specifics drawn from my own particular life in one strand, while the other two, although not personal, are also specific. In the architectural strand, I have sought to avoid a generalised and distanced examination of the canon of modernism (once again) by situating the past through the words of primary sources and other historians' points of view. In the psychoanalytic strand, in my discussion of the development of particular aspects of transitional objects and spaces in psychoanalytic theory and practice, I have included the voices of the analysts themselves, in order to avoid a textbook mode of account. Across all three I have tried to position fragments of specific places, times and lives. I am imagining now how you – dear reader – might situate yourself in these transitional spaces: architecture in psychoanalysis, psychoanalysis in architecture, my life in your time.

> Figurations are not mere metaphors, but rather markers of more concretely situated historical positions. A figuration is the expression of one's specific positioning in space and time. It marks certain territorial or geopolitical coordinates, but it also points out one's sense of genealogy of historical inscription. Figurations deterritorialize and destabilize the certainties of the subject and allow for a proliferation of situated or 'micro' narratives of self and others.[60]

In her book *Nomadic Subjects*, feminist philosopher Rosi Braidotti introduces the figure of the 'nomadic subject'. Here she describes not only a spatial state of movement, but also an epistemological condition, a kind of knowingness (or unknowingness), that refuses fixity. 'The nomad', Braidotti explains, 'is my own figuration of a situated, postmodern, culturally differentiated understanding of the subject in general and of the feminist subject in particular.'[61] Braidotti's figurations operate according to the principle 'as if'. She writes:

> In some cases the figurative mode functions according to what I have called 'the philosophy of "as if"' [...] It is *as if* some experiences were reminiscent or evocative of others; this ability to flow from one set of experiences to another is a quality of interconnectedness that I value highly. Drawing a flow of connections need not be an act of appropriation. On the contrary; it marks transitions between communicating states or experiences.'[62]

In identifying the points of exit from the phallocentric modes of thought, Braidotti is able to claim Deleuze for the feminist project, stressing how his philosophy of the Figure allows the emergence of new images of thought.[63] She argues: 'The notion of the *figural* (as opposed to the more conventional aesthetic category of the "figurative") is central to this project; it stresses the need for a positive, assertive style of thought, which expresses an active state of being.'[64] This, Braidotti claims, 'results in the elaboration of a new philosophical style that aims at expressing new, postmetaphysical figurations of the subject'.[65] Following the feminist and materialist account she gives of difference in *Nomadic Subjects*, Braidotti goes on to develop the ethics of her nomadic philosophy in a subsequent book, *Transpositions: On Nomadic Ethics*.[66] Here Braidotti, according to Timeto, 'explains that this distinction between figurations and metaphors is intended to overcome the classical dichotomy of identity and alterity. From a Deleuzian perspective, the figural, based on difference and becoming, is opposed to the traditional aesthetic category of the figurative (or traditional representation) which, on the contrary, is based on identification and analogy between sign and object.'[67] Braidotti describes how

> [t]he notion of 'figurations', the quest for an adequate style, as opposed to 'metaphors', emerges as crucial to Deleuze's use of the imagination as a concept. Figurations are forms of literal expression which represent that which the system had declared off-limits. There are situated practices that require the awareness of the limitations as well as the specificity of one's locations. They illuminate all the aspects of one's subjectivity that the phallogocentric regime does not want us to become.[68]

Forwards

> It is in detecting the traces of that uninterrupted narrative, in restoring to the surface of the text that repressed and buried reality of this fundamental history, that the doctrine of a political unconscious finds its function and its necessity.[1]

Frederic Jameson's term 'the political unconscious' calls for a form of literary criticism that explores the tensions of class struggle, not through vulgar Marxism but through mediation. If the unconscious is able to play a political role in producing a reading of a literary text that brings class struggle to the surface, what are the possibilities and processes of a criticism that would allow for the political unconscious to emerge in architecture? To address this question, as I have done in this book, involves considering both how psychoanalysis operates in architecture, and how architecture operates in psychoanalysis. I have suggested that one way of exploring architecture's political unconscious is to consider the transitional spaces of 'the setting' and 'the social condenser' through the transdisciplinary practice of 'site-writing'.[2] If allowing the political unconscious to surface demands engaging with the psychic dimension of architecture, then my proposition is that architectural criticism be considered as a kind of 'analytic object', located in the area of overlap between architectural object and critic, with reference to the setting as the architecture of psychoanalysis. This is the scene that frames the provocation of transference (and counter-transference) – the work of psychoanalysis.

> 'Interpretation' applies to something that one does to some single element of the material, such as an association or a parapraxis. But it is a 'construction' when one lays before the subject of the analysis a piece of his early history that he has forgotten.[3]

In a text written near the end of his life, Freud distinguishes between construction and interpretation in terms of analytic technique. In trying to encounter the unconscious of architecture, it is helpful to allow psychoanalytic modes of interaction to inform critical kinds of engagement, precisely because they allow us to investigate moments of early history which may have been covered over. But although an architectural critic or historian can position herself on the side of the analyst, adopting similar techniques, certainly of interpretation, and perhaps too of construction, she is also – at times intentionally, at others unwittingly – on the side of the analysand. She thinks she is working through, but discovers she is acting out; and despite wishing that her attention were 'evenly suspended', she finds herself 'free associating'.[4]

Imagine that an explorer arrives in a little-known region where his interest is aroused by an expanse of ruins, with remains of walls, fragments of columns, and tablets with half-effaced and unreadable inscriptions.[5]

Inspired by practices of figuration, feminist and otherwise, this book has been conducted in the experimental and transdisciplinary spirit of my ongoing 'site-writing' project, which generates spatial and textual processes of criticism out of psychoanalytic positions and techniques. Drawing on Howard Caygill's notion of strategic critique, which shares with immanent critique the capacity for discovering or inventing the criteria of critical judgement 'in the course of criticism',[6] I have suggested that with her or his responsibility to address a work and an audience, the critic occupies a discrete position as mediator, and that this *situatedness* plays a part in conditioning the performance of his or her interpretative role.[7]

Interested in how these spatial and often changing positions we occupy as critics – conceptually, emotionally, politically and materially – create conditions which make possible acts of interpretation and constructions of meaning, my practice of 'site-writing' operates in the transitional space of the analytic object, in the encounter between critic and work, but also between essay and reader. Using interpretative modes of analysis to structure my response, and construction and association to propose the detail, I have been figuring an interaction between the concepts and work of psychoanalysis and those of architecture. The social scene of my own life frames the conditions of my response, providing a setting to position me in relation to my objects (and subjects), and situating my address to you.[8]

I have intertwined textual accounts of two specific kinds of transitional objects and spaces – the setting of psychoanalysis and the social condenser of architecture – in order to create places of potential overlap that position the transition from one architectural space to another next to a sequence of theoretical insights drawn from psychoanalysis concerning those transitional spaces that exist in the relationships between a subject and her or his objects. In these places between them, of overlap as well as distance, I have set my own story of transitions, my discoveries of this architecture, those photographs, and their many figurings, through writing and re-writing. My intention has not been to explain but to construct a sequence of transitional spaces between objects and subjects, these and those: between that architect and his objects – built, drawn, written and imagined; between one building and another in the space mediated by those subjects who come later – historians and critics as well as occupants; and on this page, between recto and verso, between image and text, and between this word written by that writer and that word read by this reader who comes afterwards.

He may content himself with inspecting what lies exposed to view, with questioning the inhabitants – perhaps semi-barbaric people – who live in the vicinity, about what tradition tells them of the history and meaning of these archaeological remains, and with noting down what they tell him – and he may then proceed on his journey.[9]

This book is constructed out of three thematic strands and the transitional spaces between them. The psychoanalytic strand charts a particular set of ideas around transitional objects and spaces: starting out with Sigmund Freud's reflection on how the first object is also the lost object in his work on mourning and melancholia, before moving to D. W. Winnicott's notion of the transitional object as the object of the first relationship, and the transitional space it occupies between the internal psyche and external world, and then to André Green's work on the setting, 'a homologue', in his own words, for the analytic object positioned at the space of overlap between analyst and analysand, inside and outside, and ending with Jean Laplanche's critique of Freud's distinction between word-presentations which exist in the conscious mind, and thing-presentations which exist in the unconscious, and his own concepts of 'afterwardsness' and the 'enigmatic message', the latter a term Laplanche uses to refer to what he calls 'thing-like presentations' or those objects which signify 'to' someone rather than 'of' something.[10]

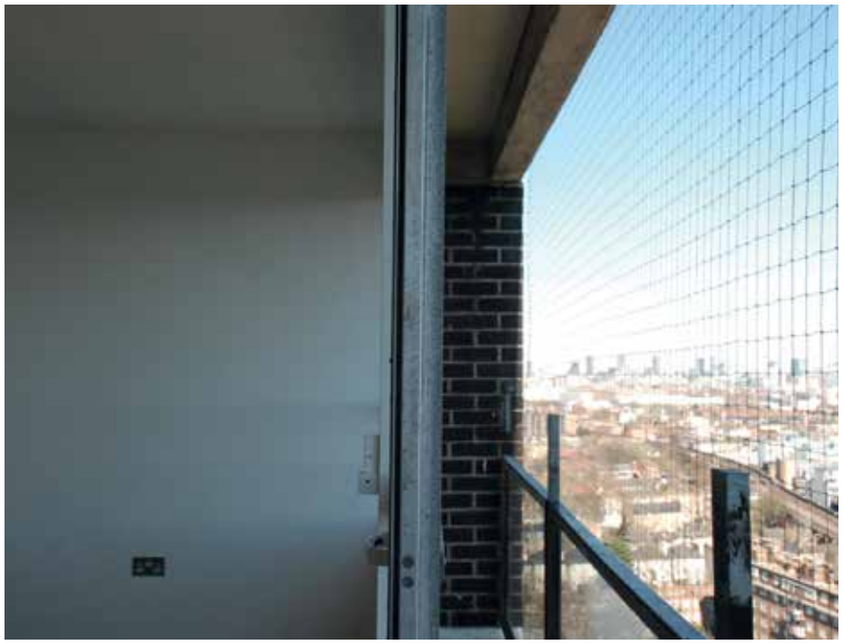
The architectural strand examines transitional objects and spaces in terms of Moisei Ginzburg and Ignatii Milinis's Narkomfin Communal House (1928–9) in Moscow, whose design was influenced by Le Corbusier's early work, but which in turn inspired aspects of his *Unité d'Habitation* (1947–52) constructed in Marseilles some 20 years later. Certain principles of the *Unité* were then adopted and adapted in some of the public housing schemes built, following World War II, by the Welfare State in the United Kingdom, specifically as part of the Alton Estate in Roehampton, London (1954–8), designed by the London County Council. The Narkomfin was designed as a 'social condenser of the transitional type', whose transitional status came from its role in helping a bourgeois society transform into a revolutionary one. Historically, the *Unité* occupies a transitional space in the transformation of the social condenser from its invention in Moscow to its later reworking in London. The architectural strand ends by returning to Moscow, to an Art Nouveau villa occupied in the early phase of the Soviet revolution by the Children's Home Laboratory – a place of experimental pedagogy, closed down by Stalin in 1924, when the transitional concept of the social condenser, which inspired the Narkomfin, was still in its infancy. Yet in the short time that the nursery occupied this building its presence suggested a version of the setting that was socially radical, and which takes the relation between architecture and psychoanalysis out of the context of the private dyad between analyst and analysand, while also allowing for a rethinking of the history of the social condenser from a psychoanalytic perspective.

The third strand, located in a transitional space between psychoanalysis and architecture, gives voice to May Morn, an Arts and Crafts house in London's green belt and the decaying photographs of modern architecture I found there one morning in May.

But he may act differently.[11]

Among the issues explored by Dominick LaCapra in *Writing History, Writing Trauma* is the distinction he makes between two approaches to historiography: the documentary research model and the radical constructivist model. In the documentary model, of which he argues 'positivism is the extreme form', the historian seeks to establish objective facts from archival sources and other primary documents in order to make 'truth claims', whereas in radical constructivism, referential statements that make truth claims apply 'at best' only to events and are of marginal significance. Instead, according to LaCapra, the primary focus of this mode of history writing is the 'performative, figurative, aesthetic, rhetorical, ideological, and political factors that construct the structures – stories, plots, arguments, interpretations, explanations – in which referential statements are embedded and take on meaning and significance'.[12] LaCapra understands the historian's attachment to the potentially traumatic events of the past as a form of melancholia or acting out; he suggests that the historian should avoid taking a melancholic position, facing back to the past, and instead needs to mourn, to write history to work things through as a way of approaching the future.[13] Following Roland Barthes's famous essay 'To Write: an Intransitive Verb', LaCapra discusses how Hayden White argues for the role of a middle voice to operate between these two modes of history writing, as well as the time of the past event and writing in the present.[14] While Green has invented the term 'memography' to be for memory what historiography is for history, and to allow memory to surface as a resurgence 'created/constructed out of the convergence of multiple sources of experience',[15] Michel de Certeau argues that psychoanalysis and history conceive of memory differently:

> Psychoanalysis and historiography [...] have two different ways of distributing the space of memory [...] They conceive of the relation between the past and the present differently. Psychoanalysis recognizes the past *in* the present; historiography places them *beside* one another. Psychoanalysis treats the relation as one of imbrication (one in the place of the other), of repetition (one reproduces the other in another form), of the equivocal and of the *quidproquo* (What 'takes the place' of what? Everywhere, there are games of masking, reversal, and ambiguity). Historiography conceives the relation as one of succession (one after the other), correlation (greater or lesser proximities), cause and effect (one follows from the other), and disjunction (either one or the other, but not both at the same time) [...] Two strategies of time thus confront one another.[16]



He may have brought picks, shovels and spades with him, and he may set the inhabitants to work with these implements. Together with them he may start upon the ruins, clear away the rubbish, and, beginning from the visible remains, uncover what is buried.[17]

The 'reassertion of space in critical social theory', the subtitle of Edward Soja's *Postmodern Geographies* of 1989, refers to one of the main projects for cultural geographers in the 1970s.[18] A number of Marxist geographers in that period took issue with the dialectical processes of historical materialism, where history was taken to be the active entity in shaping social production, and space considered merely as the site in which social relations took place. Geographers such as Soja, as well as David Harvey and Doreen Massey, argued for the importance of space in producing social relationships and in so doing turned to the work of Henri Lefebvre,[19] and his understanding of the two-way relation between the spatial and the social: 'Space and the political organization of space [...] express social relationships but also react back upon them.'[20] This 'spatial turn' of the late 1980s and early 1990s highlighted the importance of space rather than time in the postmodern period. In 2000 Mike Crang and Nigel Thrift offered a review of the 'seminal' theorists whose 'spatial thinking' had influenced geographers, and identified a number of new themes in spatial thinking, such as deferral, experience, mobility, performance, practice, trace and travel.[21] This essay was a prescient one; it has been interesting to note how in subsequent years, an acknowledgement of the *time* of space, place and site, and the rising cultural importance of the more time-based practice-led disciplines, such as performance, scenography, film and theatre, as well as the thematics noted by Crang and Thrift, have become integral features of the more recent 'performative turn'.[22] Recently I have reconsidered the role time plays in the term 'critical spatial practice' that I introduced in 2003.[23] Thinking about how Soja's call for the 'reassertion of space in social theory' could be reworked now as the 'reassertion of time into critical spatial practice' has encouraged me to consider not necessarily time as history, the history which dominated historical materialism, and led geographers to call for the reassertion of space, nor necessarily a fully philosophical investigation into all of time's modalities – duration, ephemerality, event, flow and flux – but rather to focus on how time operates through the spatial practices of Lefebvre and de Certeau, as well as the self-reflective and emancipatory impulses of Frankfurt School 'critical theory',[24] and how, in time, as curator Claire Doherty has proposed, sites become situations.[25] Practice is a process; as such it is time-based. To practise is a verb, and verbs are words of action – they make or take place over time. Considered over time, I notice how self-reflection ebbs and flows around confidence and doubt, how emancipatory impulses move from urgent and fleeting shocks of anger, revolt and rupture, into gestures that might be more conciliatory and gentle, and that require patience, endurance and tenacity as well as action, and how site-writing is embedded in an attentiveness to space *through* time in a process of transition.

If his work is crowned with success, the discoveries are self-explanatory: the ruined walls are part of the ramparts of a palace or a treasure-house; the fragments of columns can be filled out into a temple; the numerous inscriptions, which, by good luck, may be bilingual, reveal an alphabet and a language, and, when they have been deciphered and translated, yield undreamed-of information about the events of the remote past, to commemorate which the monuments were built. *Saxa loquuntur*![26]

My first fascination with May Morn occurred in spring, a season of transition, in the month of May, a month associated with the labour movement, over a decade ago. Since then the term has been used in two radical social projects I greatly admire. The Transition Towns movement, a grassroots network of communities working to build resilience in response to peak oil, climate destruction and economic instability, tackles transition in terms of head, hand and heart, where head is the knowledge required to understand the need for transition, hand includes the practical skills required to set up a transition town, and heart deals with the emotional aspects of transition, including people's addiction to oil, and their resistance to change.[27] The New Economics Foundation's extraordinary report of 19 October 2009, titled 'The Great Transition', which describes itself as a 'blueprint for building an economy based on stability, sustainability and equality', argues that 'a new kind of economy is crucial if we want to tackle climate change and avoid the mounting social problems associated with the rise of economic inequality'.[28] According to the psychoanalytic experiences and architectural structures traced through this book, transition is an emotional process as well as a material, political and economic one. Defined as 'the passage from one condition, action, place or state to another',[29] transitions are both spatial and temporal, and these two projects employ the term to indicate the current need for social transformation.

I have been writing the final part of this book in May from a tower block in south London, where from my flat on the eighteenth floor I can see a history of London's housing design lying at my feet. I look from the Georgian townhouses of the estate agent's newly coined 'Walworth village' to the ragged holes in the ground where the Heygate Estate used to be; from the pointed end of the Shard at London Bridge, where – soaring skyward – penthouses contain private swimming pools and cinemas, to the 'affordable' new flats being built along the northern edge of Burgess Park, in place of the social housing provided by the slab blocks of the Aylesbury estate, some of which have already been demolished, while others lie under threat. Despite the claims made for austerity, from here I see no lack of money; judging by the number of cranes on the horizon, the city of London's surplus capital has sloshed so far over the southern bank of the Thames that it has finally reached south Walworth.

One May morn, I bump into a young man at the entrance to my block who asks me what it is like to live here.[30] He is considering buying a flat, as the block was designed, he tells me excitedly, by Colin Lucas, the lead architect, of Roehampton's Alton West.

If we try, in an approximately similar way, to induce the symptoms of a hysteria to make themselves heard as witnesses to the history of the origin of the illness, we must take our start from Josef Breuer's momentous discovery: the symptoms of hysteria (*apart from the stigmata*) are determined by certain experiences of the patient's which have operated in a traumatic fashion and which are being reproduced in his psychical life in the form of mnemic symbols.[31]

Many postwar social housing schemes are currently judged to have failed in their intentions or to be structurally unsound, but the problem is more often the lack of investment in the communal spaces and infrastructure, rather than the original aspirations or engineering design. I see the years of neglect in my own point block, where the social condensers – laundries, one on each floor – all lie empty, the doors recently padlocked by Southwark Council, because of the 'health and safety' threat they pose. Yet the one act of repair Southwark Council have invested in smacks of aesthetic vandalism and will stop us residents ever accessing our balconies again. As spring turns to summer, the beautiful Crittall windows, which frame my view over Burgess Park, are smashed out. The configuration of Southwark Council's newly installed double-glazed units completely ignores the 1960s design: three picture windows are replaced by six narrow ones, whose plastic frames are double the width of the originals, the sills so high that I can no longer step out onto my balcony, to the edge of the building-line as my lease shows, and perform my duty of repairing and maintaining my property. With no evidence to support their claim, Southwark Council argue that *they* own the balcony – I ask them how they will keep to their part of the contract, and repair and maintain the balcony in the future. Silence. Currently it is filthy, the plaster crumbling off the exterior wall, and the screws falling out of the frame that holds in place the glass screen 18 storeys off the ground. As summer turns to autumn, and as I draw this book to a close, I discover that my flat is in Southwark's 'estate renewal zone'.[32] Property consultants Savills have been advising the council of the need to 'unearth the potential' of public land, including 'brownfield sites', a term which for them includes fully occupied housing estates.[33] Post-war 'point' and 'slab' blocks are not dense enough, and must be replaced by mansion blocks situated on re-introduced old-school street layouts.[34] Although new research shows refurbishment has less social and environmental cost than demolition,[35] the advantage of new build is that existing residents can be moved out, and in return, following viability studies, the developers can make their non-negotiable 20 per cent profit while providing a small percentage of 'affordable housing'.[36] Tenants are displaced from central London into other boroughs,[37] and leaseholders ejected from the city entirely, as the rates of compensation paid when the councils issue compulsory purchase orders are so low.[38] What is happening to the other estates in my decaying black-and-white photographs, I wonder? At Roehampton, a regeneration scheme is underway;[39] at Churchill Gardens, it is immanent;[40] at Hallfield, leaseholders are being charged for a multi-million-pound refurbishment package which has stalled;[41] and at the Elmington, I keep watch as the democratic values of the 1950s are crushed into rubble.

What we have to do is to apply Breuer's method – or one which is essentially the same – so as to lead the patient's attention back from his symptom to the scene in which and through which that symptom arose; and, having thus located the scene, we remove the symptom by bringing about, during the reproduction of the traumatic scene, a subsequent correction of the psychical course of events which took place at the time.[42]

Acknowledgements

This book started life on a spring day in 2001, when my partner and I were out walking in London's green belt, and David salvaged some black-and-white photographs of modernist housing. The writing ends today, as I deliver the final copy-edited text to Marit and discover that the modernist estate in which I live has been categorised by Savills UK (in their *Asset Performance Evaluation: Financial and Sustainability Analysis Position Statement*, prepared in June 2015 for Southwark Council, and made public on 21 July 2015), as 'stock' which 'shows weak financial performance and weak social sustainability', and thus as 'properties' which 'the Council will want to prioritise … in order to work with local residents on exploring the widest range of options possible to improve things'. Who knows what will happen next. If the recent histories of my neighbouring estates – the Heygate and the Aylesbury – are anything to go by, it will no longer be possible for a leaseholder like me to remain in London.

In the space of transition between 2001 and 2015 – the 15 years it has taken me to write this book – I have been lucky enough to receive generous support and critical encouragement from many different sources. I would like to thank those editors – specifically Iain Borden, Matthew Carmona, Gareth Evans, Murray Fraser, Matthew Gandy, Insa Haertel, Olaf Knellessen, Nadir Lahiji, Helge Mooshammer, Jonathan Mosely, Gerrie van Noord, Barbara Penner, Di Robson, Adam Sharr, Sophie Warren and Julie Westerman – who have kindly included material related to this book in their publications; and Jan Campbell, Jonathan Charley, Stéphanie Dadour, Anne Debarre, Gareth Evans, Christine Fiig, Emma Francis, Hélène Frichot, Daniel Gethmann, Holly Gilbert, Katja Grillner, Felipe Hernandez, Rochus Hinkel, Ed Hollis, Jude Kelly, David Kendall, Hans Kiib, Hayden Lorimer, David Monteyne, Charlotte Morgan, Mark Morris, Rogério Miguel Puga, Julia Udall, Andrew Wilford and Ivana Wingham for their invitations to talk through and try out my ideas in formation.

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A special thank-you to David Roberts for our endless conversations – angry and defiant – concerning the destruction of London's public housing; to Beverley Robinson for inspiration – for the courage, humour and intelligence with which she has resisted Southwark Council's attempts to compulsorily purchase her flat; and to the late Jules Wright whose invitation to respond to Elina Brotherus's *Spring* first prompted me to work a dream into written words. But most of all my gratitude goes to Alan and Beth for providing me with a loving home from the very start, and to David Cross for his insight and patience, and the emotional strength he offers me for living – with fight, with passion, and with hope.

Notes

The Lost Object

1 Pasternak, 'New Forms of Contemporary Housing', pp. 125–49, quoted in Kopp, *Constructivist Architecture in the USSR*, pp. 61–2.
2 Freud, 'Draft G. Melancholia', p. 200.
3 Freud, 'Draft D. On the Etiology and Theory of the Major Neuroses', p. 186.
4 Freud, 'Draft G. Melancholia', p. 202.
5 Freud, 'Mourning and Melancholia', pp. 255–6.
6 Freud, 'Mourning and Melancholia', pp. 255–6.
7 Pasternak, 'New Forms of Contemporary Housing', pp. 125–49, quoted in Kopp, *Constructivist Architecture in the USSR*, pp. 61–2.
8 For a reproduction of the original image see Freud, 'Zur Auffassung der Aphasien', p. 77, fig. 8.
9 This diagram, labelled slightly differently, along with a written extract from the 1891 text, is included in 'Appendix C: Words and Things'. See Freud, 'The Unconscious', p. 214. According to James Strachey's translation, the diagram's new title, 'Psychological Diagram of a Word-Presentation', uses the term 'presentation' instead of 'concept', and the open network, now captioned 'word–[presentations]' (*Wortvorstellungen*), consists of 'reading-image', 'writing-image', 'motor-image' and 'sound-image'. Strachey explains that rather than 'idea' the term *Vorstellung* is translated by 'presentation': '*Wortvorstellung*' is translated as 'word-presentation' rather than 'verbal idea' and '*Sachvorstellung*' as 'thing-presentation' rather than 'concrete idea'. See Freud, 'The Unconscious', p. 201, editor's note.
10 Freud, 'On the Theory of Hysterical Attacks', 'Sketches for the "Preliminary Communication" of 1893', p. 152.
11 Laplanche and Pontalis, *The Language of Psycho-Analysis*, p. 247. See also Breuer and Freud, *The Standard Edition of the Complete Psychological Works of Sigmund Freud, Volume II (1893–1895): Studies on Hysteria*, p. 291.
12 Freud, 'Project for a Scientific Psychology', p. 299. This was first published in German in 1950, and then in English four years later. See editor's notes, p. 283.
13 'A qualification is called for here in the case of "*W*" and "*Er*". It will be found that these sometimes stand respectively for "*Wahmehmungsbild*" ("perceptual image") and "*Erinnerungsbild*" ("mnemic image") instead of for "*Wahrnehmung*" and "*Erinnerung*". The only way of deciding for certain on the correct expanded version depends on the fact that the longer terms are of neuter gender whereas the shorter ones are feminine. There is usually an article or an adjective to make the decision possible; but this is one of those cases in which the reader must depend on the editor's judgement.' See editor's note, Freud, 'Project for a Scientific Psychology', p. 288. The word *Wahrnehmung* is translated into English as perception and *Erinnerung* as memory.
14 Breuer, 'Theoretical', p. 188, note.
15 Freud, 'Letter 52', pp. 233–4.
16 Freud, 'Letter 52', p. 234.
17 Pasternak, 'New Forms of Contemporary Housing', pp. 125–49, quoted in Kopp, *Constructivist Architecture in the USSR*, pp. 61–2.
18 Freud, 'Letter 52', p. 234.
19 James Strachey makes the point that the topic of memory distortion preoccupied Freud since the time he started on his self-analysis in the summer of 1897. See Freud, 'Screen Memories', p. 302, editor's note.
20 Freud, 'Project for a Scientific Psychology', p. 354.
21 Green, *Key Ideas for a Contemporary Psychoanalysis*, p. 175.
22 Laplanche, 'A Short Treatise on the Unconscious', p. 96.
23 Laplanche, 'Interpretation between Determinism and Hermeneutics', pp. 152–3.
24 Breuer and Freud, 'On The Psychical Mechanism of Hysterical Phenomena', p. 7.
25 Breuer, 'Theoretical', p. 221.
26 Pasternak, 'New Forms of Contemporary Housing', pp. 125–49, quoted in Kopp, *Constructivist Architecture in the USSR*, pp. 61–2.
27 Freud, 'Draft L. [Notes I]', p. 248.
28 Freud, 'Draft M. [Notes II]', pp. 250–3. The editor notes: 'In the original all the dotted lines, arrows, and numerals are drawn in red, as well as the word "Work" and the line preceding it.' See p. 251.
29 Freud, 'Draft M.' [Notes II], pp. 250–1.

30 Civitarese, *The Intimate Room*, p. 97.
31 Pasternak, 'New Forms of Contemporary Housing', pp. 125–49, quoted in Kopp, *Constructivist Architecture in the USSR*, pp. 61–2.
32 Civitarese, *The Intimate Room,* p. 97.
33 Freud, 'Screen Memories', p. 322.
34 Freud, 'The Psychopathology of Everyday Life', pp. 43–4.
35 Freud, 'The Interpretation of Dreams', p. 538; see fig. 1, p. 537; fig. 2, p. 538; and fig. 3, p. 541.
36 See figs 1–3 in Freud, 'The Interpretation of Dreams (Second Part)', see fig. 1, p. 537; fig. 2, p. 538; and fig. 3, p. 541.
37 Freud, 'The Interpretation of Dreams (Second Part)', p. 610.
38 Freud, 'The Interpretation of Dreams (Second Part)', p. 611.
39 Freud, 'The Unconscious', p. 201.
40 Pasternak, 'New Forms of Contemporary Housing', pp. 125–49, quoted in Kopp, *Constructivist Architecture in the USSR*, pp. 61–2.
41 Freud, 'The Ego and the Id', pp. 20–1.
42 Green, *Key Ideas,* p. 125.
43 Laplanche, 'A Short Treatise on the Unconscious', pp. 20–1.
44 See Freud, 'Beyond the Pleasure Principle', pp. 1–64; and Freud, 'The Ego and the Id'.
45 Freud, 'The Unconscious', pp. 173–6.
46 Freud, 'The Unconscious', p. 180. See also Freud, 'Repression'.
47 Freud, 'The Ego and the Id', p. 56.
48 Freud, 'The Ego and the Id', p. 24.
49 Pasternak, 'New Forms of Contemporary Housing', pp. 125–49, quoted in Kopp, *Constructivist Architecture in the USSR*, pp. 61–2.
50 Freud, 'Introductory Lectures on Psycho-Analysis', 'Lecture IX: Resistance and Repression', p. 295. Diana Fuss and subsequently Charles Rice have picked up on Freud's use of this domestic architectural metaphor to describe the relationship between the ego, superego and id, with Rice making the interesting point that it 'doubles the domestic situation experienced by Freud's clientele'. See Fuss, *The Sense of an Interior*, p. 6, and Rice, *The Emergence of the Interior*, pp. 39–40.
51 Freud, 'The Dissection of the Psychical Personality', p. 72.
52 Freud, 'The Dissection of the Psychical Personality', p. 78.
53 See Gamwell, 'The Role of Scientific Drawings in 19th- and Early 20th-Century Research', pp. 7, 9, and 11. This publication accompanied a 2006 exhibition of Freud's drawings curated by Gamwell.
54 See Solms, 'Sigmund Freud's Drawings', p. 16. Solms dates this drawing (see the image on p. 34) as 17 December 1894. So for Solms, Freud's last neurological drawing is the figure from 'Letter 52' (6 December 1896), here fig. 1B.3, and his first metapsychological one includes the three diagrams from 1900 in 'The Interpretation of Dreams', here fig. 1B.5.

The Narkomfin Communal House, Moscow (1928–9)/2012–15

1 Kopp, *Constructivist Architecture in the USSR,* p. 70 and p. 112. Here Kopp quotes Ginzburg. See Ginzburg, 'Report on the First Congress of the Union of Contemporary Architects, Moscow'. Catherine Cooke gives a thorough account of the development of Ginzburg's ideas on constructivism in terms of both theoretical and operational questions. See her diagram, 'Moisei Ginzburg, Development of Ideas in the "Functional Method" through his Writings of 1923–4 to 1927: Resumé', including specific reference to the following articles: 'New Methods of Architectural Thought'; 'The Functional Method and Form'; 'Aims in Contemporary Architecture'; and 'Constructivism as a Method of Laboratory and Teaching Work'. See Cooke, *Russian Avant-Garde*, p. 120. See also Cooke's diagram 'The Constructivist Architects' "Functional Method": Diagrammatic Resumé of Moisei Ginzburg "Constructivism as a Method of Laboratory and Teaching Work", *SA*, 1927, no. 6, pp. 160–6'. See Cooke, *Russian Avant-Garde,* p. 121. For a translation of Ginzburg, 'New Methods of Architectural Thought', see Cooke, *Russian Avant-Garde,* pp. 129–30. See also Senkevitch, 'Introduction'.
2 Buchli, 'Moisei Ginzburg's Narkomfin Communal House in Moscow', p. 162. See also Kopp, *Town and Revolution*, p. 130. Kopp states: 'The term "communal house" ("*dom-kommuna*") is ambiguous and for this reason has often been misunderstood. It signifies not a vague condition of ownership but an urban element functioning as a small autonomous commune in relation to a whole series of services and facilities.'
3 See Ginzburg, 'Housing Complex for Employees of Narkomfin, Moscow'. For Catherine Cooke's translation see Cooke, *Russian Avant-Garde,* p. 120. For photographs of the just-completed building, see *Contemporary Architecture* (1930), n. 5, pp. 6–13.
4 This included Alexander Vesnin, architect; Aleksei Gan, art critic and propagandist; Alexander Rodchenko, sculptor and photographer; Vladimir and Georgii Sternberg, poster designers; and Varvara Stepanova, set designer. See for example Brumfield, *A History of Russian Architecture*, p. 470.
5 See for example Hudson, '"The Social Condenser of our Epoch"', pp. 558–9, and Kopp, *Constructivist Architecture in the USSR,* p. 22. Kopp discusses how the Constructivist movement was set up on the basis of arguments made in Moisei Ginzburg's *Style and Epoch* [1924], which drew inspiration from articles published by Le Corbusier in *L'Esprit Nouveau*, and in *Towards a New Architecture.* Catherine Cooke compares the two books, and argues that if one considers the discussions of the '*machine à habiter*', for example, in both works, then Ginzburg's development of 'a quite sophisticated methodological concept' leaves Le Corbusier's work in the 'realm of aphorisms'. See Cooke, *Russian Avant-Garde,* p. 109. Anatole Senkevitch notes that while Ginzburg would not have read *Towards a New Architecture*, he would have seen the series of essays, albeit in a different order, which were published in the journal *L'Esprit Nouveau* in 1920–2 and which reached Moscow by the autumn of 1922. See also Senkevitch, 'Introduction', p. 26. Major influences on constructivist method from art/graphic design included Gan, *Constructivism*, and the film by Sergei Eisenstein, *The General Line* (1929), which showed models constructed to full size as sets all to designs in 1926 by Andrei Burov. For a discussion of Eisenstein's film, see Kokkinaki, 'The First Exhibition of Modern Architecture in Moscow', pp. 50–9, p. 52. For Gan, see Cooke, *Russian Avant-Garde,* p. 118, and Cooke, '"Form is a Function X"', pp. 35–8. See also Cooke, 'Sources of a Radical Mission in the Early Soviet Profession'.
6 As Jean-Louis Cohen notes, the term 'contemporary' in its title was used to mark out the interests of the group as distinct from modernistic, the word used at the time to describe Art Nouveau. See Cohen, 'An Extraordinary Pyatiletka of Sovremennaia Arkhitektura', p. 9.
7 Ginzburg quoted in Hudson, '"The Social Condenser of our Epoch"', p. 559.
8 Stites, *Revolutionary Dreams*, p. 198. See also Hudson, '"The Social Condenser of our Epoch"', pp. 261–2.
9 Winnicott, 'Transitional Objects and Transitional Phenomena', p. 91.
10 'Wolfe, *The Graveyard of Utopia,* pp. 113–14, note 370. Here Wolfe quotes Ginzburg. See Ginzburg, 'Constructivism as a Method of Laboratory and Teaching Work', p. 160.
11 See Khan-Magomedov, *Pioneers of Soviet Architecture*, p. 341.
12 See Boym, *Living in Common Places*, p. 128.
13 See Kopp, *Constructivist Architecture in the USSR,* p. 64.
14 See Khan-Magomedov, *Pioneers of Soviet Architecture,* p. 342.
15 See Kopp, *Town and Revolution,* p. 126. Anatole Kopp argues that neither the 'worker's hovel inherited from the czarist regime or the bourgeois apartment shared by several families could supply the need for a "new social condenser"'. Kopp notes that the Sokol and Dukstroi garden cities, as well as the Krasnaya and Usachevka districts in Moscow and the Street of Tractors in Leningrad, were different in conception from the old rental apartments or first low-cost workers' housing built before the revolution, in that they provided collective facilities such as day nurseries, playgrounds and cooperative laundries, but that the buildings were copies of bourgeois housing. See Kopp, *Town and Revolution,* p. 128.
16 See Khan-Magomedov, *Pioneers of Soviet Architecture,* p. 342.
17 Winnicott, 'Transitional Objects and Transitional Phenomena', p. 91.
18 Lissitzky, 'Housing Communes', p. 36.
19 See Lissitzky, 'Housing Communes', p. 39. See also Ginsburg, 'Moscow', and May, 'Moscow'. Here May divides housing for the socialist city into three categories: the 100-per-cent Private Dwelling, the Collective House and the Communal House. See May,

'Moscow', pp. 196–7. May notes that the 'right to private ownership is based on a law of 1918, which made an exception to the wholesale land expropriation by the state for small one-family houses with a value of less than 10,000 rubles; these were allowed to remain the property of their owners.' See May, 'Moscow', p. 196. May defines the collective house as follows: 'These are used by people who have given up the use of private kitchens, and who now take their meals in group kitchens in the individual floors of the buildings or in public facilities serving the whole district. Babies up to three years of age are taken care of in district nurseries, and 3- to 7-year olds are accommodated by district kindergartens, usually during the parents' work hours. School education for the children is similar to our mode of public education.' See May, 'Moscow', p. 197. Here May describes the communal house in detail: 'The most radical form of dwelling is the *communal house*, i.e. a structure accommodating an optimum of approximately 400 people or, if two elements are combined, 800 people, and forming a complete dwelling community. Each individual has a living area of 6 to 9 square meters for his own personal use. In other words, a childless married couple would occupy a space of 12 square meters. This space is used for sleeping, reading, writing, and other strictly private functions. In some of the more ideal projects one shower per two rooms will be provided as an added feature. All other aspects of life are collective, and all meals are taken in common dining halls. At most, a small heating unit is provided on each floor for the preparation or warming up of snacks, etc. Work and play take place in common club rooms. Babies are nursed in a separate nursery, connected to the main building by a closed corridor, and older children are accommodated day and night in kindergartens built for this purpose. Children of school age sleep in school dormitories.' See May, 'Moscow', p. 197.

20 Hudson, '"The Social Condenser of our Epoch"', p. 561.

21 Pasternak, 'New Forms of Contemporary Housing', pp. 130–49. See also Kopp, *Constructivist Architecture,* pp. 62–3, and Khan-Magomedov, *Pioneers of Soviet Architecture,* p. 347 and pp. 356–7.

22 Kopp, *Constructivist Architecture,* p. 61 and p. 68. Kopp quotes Pasternak. See Pasternak, 'New Forms of Contemporary Housing'.

23 See Pasternak, 'New Forms of Contemporary Housing'. Split-level flats were included in the designs of Vorotyntseva and Polyak, linked by external galleries circling the building, as well as the buildings by Vladimirov. See Khan-Magomedov, *Pioneers of Soviet Architecture,* p. 347. For an in-depth reconstruction and discussion of this exhibition see Kokkinaki, 'The First Exhibition of Modern Architecture in Moscow', p. 54, who discusses how the OSA housing work was divided between the Constructivists' or OSA room and the Housing Room. According to Kokkinaki, the competition was announced at the end of 1926 and the date of final presentation was 10 April 1927, thus allowing time for only three to four months' work.

24 See Pasternak, 'New Forms of Contemporary Housing', pp. 130–1. Victor Buchli notes that Ginzburg's design for the A1 *Dom Kommuna,* entered in this competition and exhibition of *Don Kommuny* organised by OSA in Moscow in 1927, was the original design for the Narkomfin. See Buchli, 'Moisei Ginzburg's Narkomfin Communal House in Moscow', p. 179, note 13.

25 Winnicott, 'Transitional Objects and Transitional Phenomena', p. 91.

26 Pasternak, 'New Forms of Contemporary Housing', p. 139. See also Kopp, *Town and Revolution,* p. 128, figs 107 and 108, and p. 146. Kopp titles this figures as follows: '107. A. A. Ol: Two-level living unit with "interior street", entry in the OSA competition, Moscow, 1927, model and section' and '108. I Sobolev: Two-level living unit with "interior street" in the OSA competition, Moscow, 1927. This proposal, like many others of the period, bears a striking resemblance to Le Corbusier's Unité d'habitation at Marseilles. Cf figs 107, pp. 128–9.' On p. 146, figs 128–9 show the design by 'K. Iwanoff, F. Terchin, and P. Smolin for a communal house'. This also includes a section, which like A. A. Ol's, resembles Le Corbusier's *Unité d'Habitation* most closely since here the internal apartment stairs run at right angles to the main *rue intérieure*, whereas in the design by Sobolov the two run parallel. According to Gary Berkovich, 'the architects of this 1927 design were Anatolii Ladinskii and Konstantin Ivanov, under direction of their professor Andrey Ol'. See Berkovich, 'My Constructivism'. This text is extracted from the book of memoirs *Human Subjects*, and excerpts were first published in *Inland Architect* magazine. See http://atss.brinkster.net/Noosphere/En/Magazine/Default.asp?file=20080108_Berkovich.htm (accessed 31 July 2015).

27 According to Khan-Magomedov, this design dates from 1927. See Khan-Magomedov, *Pioneers of Soviet Architecture,* p. 347. For plans and sections see p. 357.

28 See also Kopp, *Town and Revolution,* pp. 144–5. Kopp elaborates on this history further to point out that in 1921 a special committee was formed within the architectural bureau of the Supreme Council of National Economy (VSNkh) to build the workers' cities of Kashirsk, Kiselev and Kozhukhov around the new Kiselev hydroelectric power station, and although temporary, a number of buildings planned by this committee were communal houses in that they included individual rooms, dormitories, communal service areas, dining rooms and a club within a single structure. The architects who worked on these buildings between 1921 and 1925 were to become key members of OSA (Vesnin, Golosov and Kolly) in 1925–32, when the communal house was such a key issue for the group. Thus Kopp argues that although the term 'communal house' was not coined until later, the idea was born earlier and was already characterised by the twin concerns of subsequent projects: economy in the layout of rooms and services, and the creation of a new form of living environment. Kopp suggests that the term was coined in 1925 when the Moscow Soviet organised a second competition for the design of a communal house. See Kopp, *Town and Revolution,* p. 145.

29 'Kopp, *Constructivist Architecture in the USSR,* p. 64 and p. 68. Kopp quotes 'Decision of the Plenum of the Construction committee for the RSFSR [Stroikom RSFSR] November 26th, 1928', published in *Contemporary Architecture.* Kopp states: 'The researchers set themselves two tasks: to perfect standard housing units of revolutionary design and to devise the best means of grouping these units around vertical and horizontal service elements to form buildings as original in conception as the units themselves [...] The occupants were to enjoy services that the old landlords could never provide, namely, a whole series of collective facilities to make up for savings achieved at the expense of the individual living units. This was to be the material framework for a new style of living, that of the communal house, or *dom-kommuna*.' See Kopp, *Town and Revolution,* p. 129.

30 Hugh Hudson, '"The Social Condenser of our Epoch"', p. 562.

31 Kopp, 'Appendix 2'. As Kopp notes, this survey was held by *Contemporary Architecture* (1927), n. 3, and included as question 3: 'Which aspects of life should remain private and which should be organized on a collective social basis?' Kopp notes he was unable to find evidence of any published replies and quotes from the rationale given for the survey: 'The chief problem facing the Soviet architect [...] is the construction of new workers' housing [...] SA is making critical examination of all that has been done so far in this direction [...] SA is first conducting a two-pronged survey: a general and social survey of the preferences of the workers, and a technical survey of the opinions of the specialists (builders, engineers, and economists).' See Kopp, 'Appendix 2', p. 246.

32 Kopp, *Constructivist Architecture in the USSR,* pp. 67–8. Kopps quotes Ginzburg from *Contemporary Architecture*, 1929, n. 1, pp. 1–30.

33 Winnicott, 'Transitional Objects and Transitional Phenomena', p. 91.

34 Kopp, 'Appendix 3'. Kopp notes: '4. The new types of small one-room apartments (type f) for small families achieve a noteworthy reduction in construction costs by cutting down the number of stairwells and passages and serving two floors by means of a single corridor-terrace with good natural illumination. In view of the present economic and living conditions they merit special attention and should be tested in the course of the current year on an experimental or demonstration basis. At the same time, similar experiments should be conducted to determine the possibility of combining these types economically and rationally in

a single structure including provision for such essential communal facilities as clubs, canteens, kitchens, baths, kindergartens, day nurseries, etc.' See Kopp, 'Appendix 3', p. 247.

35 See Kopp, *Town and Revolution,* figs 109–12, 114, 122, 125, 127. Figs 109, 110 and 114 show Unit F in a number of variants. See Kopp, *Town and Revolution,* pp. 130–4.

36 For a summary of the designs see Cooke, '"Form is a Function X"', pp. 44–5, and Cooke, *Russian Avant-Garde,* pp. 115–17. See also the discussion in Kopp, *Constructivist Architecture in the USSR,* pp. 65–7. The designs adopted the new 'functional method' developed by Ginzburg in 1927, which rather than follow creative inspiration solved problems more scientifically. When published in *Contemporary Architecture* in the first issue of 1929, the full mathematical calculations were the first things to be set out. See Kopp, *Constructivist Architecture in the USSR,* p. 67. See also Khan-Magomedov, *Pioneers of Soviet Architecture,* p. 348, and for images see pp. 358–60.

37 Khan-Magomedov, *Pioneers of Soviet Architecture,* p. 348. See also Kopp, *Town and Revolution,* pp. 130–4, figs 109–14.

38 For a discussion of all unit types see Lissitzky, 'Housing Communes', pp. 35–42. Lissitzky gives a specific description of the Type F unit: '*Type F* is characterized by a corridor serving two stories. The dwelling units are one-and-a-half stories high with a 3.25–3.50 meters high living room and a 2.15–2.25 meters high sleeping nook with adjacent bathroom. The space saved by lowering the sleeping nooks has been used for the corridor. This corridor connects the dwelling block with the community center, with its complex of kitchens, dining rooms, reading halls, recreation rooms, and children's playrooms.' See Lissitzky, 'Housing Communes', p. 39.

39 Karel Teige gives an account of the difference between the sizes of various kitchens, for example, the Frankfurt kitchen developed by Grete Schutte Lihotzky (6.43 m²) and the 'normal' American kitchen (8.87 m²). See Tiege, *The Minimum Dwelling,* pp. 218–22. According to Dluhosch, Teige 'considered Constructivism not only the basis for his theory of collective dwelling but also the foundation on which his (and Nezval's) "poetist" utopia was to be realized'. See Tiege, *The Minimum Dwelling,* p. xix. Tiege also notes: 'As a new scientist the architect's task is to synthesize technology with sociology; in responding to each design task, he not only provides a "perfect" utilitarian scheme but also takes into account human spiritual and psychological dispositions, thereby opening the prospect for new solutions, which include the possibility of discovering new needs and thus the opportunity to realize new forms.' Teige calls this change 'a transition of architecture from being a *monument* to becoming an *instrument*'. See Tiege, *The Minimum Dwelling*, p. xxi.

40 Stites, *Revolutionary Dreams*, p. 201.

41 Stites, *Revolutionary Dreams,* p. 201.

42 Stites, *Revolutionary Dreams,* p. 201.

43 Stites, *Revolutionary Dreams,* p. 201.

44 Khan-Magomedov, *Pioneers of Soviet Architecture,* p. 389.

45 Stites, *Revolutionary Dreams,* p. 203.

46 Winnicott, 'Transitional Objects and Transitional Phenomena', p. 91.

47 Kopp, *Constructivist Architecture in the USSR,* p. 68.

48 Kopp, *Constructivist Architecture in the USSR,* p. 67.

49 Hudson, '"The Social Condenser of our Epoch"', pp. 564–5.

50 Kopp, *Constructivist Architecture in the USSR,* p. 67.

51 Kopp, *Constructivist Architecture in the USSR,* p. 67. Here Kopps quotes Ginzburg from an article published in *Contemporary Architecture*, 1929, n. 1, pp. 1–30. Kopp compares the well-lit corridor associated with the F-units to Le Corbusier's 'interior street'. See also Kopp, *Town and Revolution,* p. 141, note 17. Kopp quotes Ginzburg more extensively here: 'Essentially, a complex of one-room type F apartments is a new organism that will lead us toward a socially superior mode of life – the communal house. The presence of a horizontal artery – the external corridor – makes it possible to link such units organically with a communal dining room and kitchen, recreation rooms, baths and so on, indeed all the facilities that must become an inseparable part of our new housing'. See Kopp, *Town and Revolution,* pp. 141–2.

52 Kopp, *Constructivist Architecture in the USSR,* p. 67.

53 Stites, *Revolutionary Dreams,* p. 203.

54 Kopp, *Constructivist Architecture in the USSR,* p. 68.

55 See note 3 above. See also drawings and photographs in Kopp, *Constructivist Architecture in the USSR,* pp. 70–6. See also Kopp, *Town and Revolution,* pp. 136–42, and Khan-Magomedov, *Pioneers of Soviet Architecture,* p. 348, and for images pp. 361–3. For an in-depth ethnography and discussion of the use of the building since its construction see Buchli, *An Archaeology of Socialism*. The Narkomfin is also listed as part of Catherine Cooke's 'Moscow Map Guide' (Cooke, *Russian Avant-Garde Art and Architecture*, p. 85, no. 28). Other key Ginzburg projects included the Gosstrakh apartments, Malaya Bronnaya Street, Moscow (1926–7), arguably the first employment of Le Corbusier's 'Five Points of Modern Architecture' in the USSR, and the Alma-Ata (1931) government building in Kazakhstan. For plans, models and photographs, see for example Cooke, *Russian Avant-Garde,* pp. 47–8 and pp. 50–1. See also Pare, *The Lost Vanguard*, pp. 78–89.

56 This consisted of two dwelling blocks containing Type F and Types A2 and A3 units, with some communal facilities in the base of one block and others in a free-standing communal building, designed by Barshch, Milinis, Orlovski, Pasternak, Slavina and Vladimirov. See Kopp, *Constructivist Architecture in the USSR,* p. 71, and for a photograph and axonometric see pp. 78–9. See also Khan-Magomedov, *Pioneers of Soviet Architecture,* p. 348, and for a photograph and axonometric, see p. 364. This is also listed as part of Cooke's 'Moscow Map Guide' (Cooke, *Russian Avant-Garde Art and Architecture*, pp. 86–7, no. 49).

57 This consisted of three blocks: one of five storeys with paired two-room flats, a second with Type F units, and a communal building containing an assembly hall, foyer, canteen, kitchen and laundry designed by Ginzburg and Lisagor. See Khan-Magomedov, *Pioneers of Soviet Architecture*, p. 348 and p. 389, and for a photograph, axonometric and plan see p. 365. This is also listed as part of Cooke's 'Moscow Map Guide' (Cooke, *Russian Avant-Garde Art and Architecture*, p. 94, no. 135).

58 This consisted of 14 large Type 2F flats and a hostel with individual rooms and a communal kitchen designed by Vladimirov and Gershtein. See Khan-Magomedov, *Pioneers of Soviet Architecture,* p. 389.

59 This consisted of four buildings and a square in the middle designed by Ginzburg and Pasternak. See Kopp, *Constructivist Architecture in the USSR,* p. 71, and for photographs and plans see pp. 76–7. See also Khan-Magomedov, *Pioneers of Soviet Architecture,* p. 348, and for a photograph of the elevation see p. 365. See too Pare, *The Lost Vanguard*, pp. 170–3.

60 This consisted of two buildings, a dwelling block made up of Type F and 2F units, and a communal building, designed by Lisagor and Popov. See Kopp, *Constructivist Architecture in the USSR,* p. 71, and for drawings see p. 79 and p. 80. See also Khan-Magomedov, *Pioneers of Soviet Architecture,* p. 389.

61 Kopp captions an image: 'G. Volfenzon: Communal House, Moscow, 1927–8. The first communal house to be built in Moscow.' See Kopp, *Town and Revolution,* p. 111. In her Moscow map, no. 81, Cooke refers to the Dubrovk Housing District (1925–8) by M. I. Motylev and N. Molovok as 'model public housing development of the very early Soviet period, comparable to no 54'. This consisted of 25 five-storeyed blocks of small family apartments with 'all conveniences' and communal facilities, which formed open, planted courts. See Cooke's 'Moscow Map Guide' (Cooke, *Russian Avant-Garde Art and Architecture*, p. 89, n. 81). See also Cooke's description of the Housing District on Usacheva Street (1925–7) by A. I. Meshkov and engineer G. A. Maslennnikov: 'One of the very first integrated workers' housing developments in Moscow after the Revolution. A model in its time, erected by the municipality, 25 hectares developed as a community with crèches, play areas, schools, shops, dining room, bath house and green planting between crisp and simple 4–5-storeyed blocks. Walk-up access to clusters of 2–3 roomed family apartments of newly designed Mossoviet standard types.' See Cooke's 'Moscow Map Guide' (Cooke, *Russian Avant-Garde Art and Architecture*, p. 87). For Kopp's discussion of earlier communal houses see Kopp, *Town and Revolution,* p. 145.

62 Kopp, *Constructivist Architecture in the USSR*, p. 71.
63 Winnicott, 'Transitional Objects and Transitional Phenomena', p. 91.
64 Brumfield, *A History of Russian Architecture*, p. 474.
65 Buchli, *An Archaeology of Socialism*, p. 69.
66 Buchli, *An Archaeology of Socialism*, p. 72.
67 Buchli, *An Archaeology of Socialism*, p. 23.
68 Buchli, 'Moisei Ginzburg's Narkomfin Communal House in Moscow', p. 161.
69 Buchli, 'Moisei Ginzburg's Narkomfin Communal House in Moscow', p. 162.
70 Buchli, 'Moisei Ginzburg's Narkomfin Communal House in Moscow', p. 162.
71 Cooke, "Form is a Function X"', p. 38.
72 Gan, *Constructivism*, p. 63, quoted in Cooke, 'Sources of a Radical Mission in the Early Soviet Profession: Alexei Gan and the Moscow Anarchists', p. 20.
73 Cooke, *Russian Avant-Garde*, p. 118.
74 Cooke, '"Form is a Function X"', p. 42.
75 Winnicott, 'Transitional Objects and Transitional Phenomena', p. 91.

Longing for the Lightness of Spring

1 This essay was commissioned by Jules Wright of The Wapping Project, London, and originally published as 'Longing for the Lightness of Spring' in Rendell, *Elina Brotherus*. The quoted comments are based on an interview conducted with Elina Brotherus on 28 September 2001. When I reworked it for Rendell, *Site-Writing*, I altered the essay slightly and supplemented the text with additional footnotes to position my understanding of Brotherus's work in relation to other commentaries. My engagement with *Spring* is in many ways a starting point for this book, and so I have added here a postscript to bring my relation to Brotherus's developing interest in self-reflection up to date.
2 Patience is a quality evident in the artist and her work. For example, in an interview Brotherus comments: 'The technical part is not difficult but demands time and patience. One is simultaneously concentrated and relaxed. One is pragmatic and determined, and yet intuitive.' See 'Elina Brotherus Interviewed by Sheyi Anthony Bankale', in Bankale (ed.), *Elina Brotherus*, p. 73. Critic Susanna Pettersson has described how 'Brotherus patiently awaits when she wants to capture a precise feeling in her work'. See Pettersson, 'Close to the Painting', in Bankale (ed.), *Elina Brotherus*, p. 7.
3 Pettersson notes that waiting for spring implies 'a special feeling for those who grew up in Nordic countries. Spring means painfully bright light, tentative warmth, and finally the greenness of the leaves on the trees.' See Pettersson, 'Close to the Painting', p. 7.
4 For Brotherus, 'taking photographs is also, like naming things, a way of taking control of the world'. See 'The Enchantment of Reality: Discussion between Elina Brotherus and Jan Kaila, 31 August 2001', in Brotherus, *Decisive Days*, p. 137.
5 Brotherus comments: 'Up to 1999, I focused on emotions and was looking for emotional "decisive moments", something personal but at the same time recognisable to all, "the human condition".' See 'Elina Brotherus Interviewed by Sheyi Anthony Bankale', p. 71.
6 This has been called an 'umbilical cord', one that 'attaches the subject/artist to the mechanism that makes the photograph'. See Burnett, 'Magnetic North', p. 104.
7 For Brotherus the aim of analytic chemistry is 'analysing what things contain'. See 'Elina Brotherus Interviewed by Sheyi Anthony Bankale', p. 71.
8 Brotherus explains how when she first started studying photography she was still researching chemistry and strongly resistant ' to investigating my own emotional life', but that when she completed her work in chemistry she was able to 'give up the scientific-analytical thinking required by that type of work and to concentrate on intuition and looking'. See 'The Enchantment of Reality', *Decisive Days*, p. 127.
9 '*Suites françaises 2* (1999) has an autobiographical background, but the series' primary content, with its questions about understanding language, is something else.' For this reason Elina Brotherus sees *Suites françaises 2* as 'a transition' or 'halfway between' the personal earlier photographs and the later work where autobiography is eliminated. See 'The Enchantment of Reality', p. 135.
10 This was 'Icelandic art ambassador' Edda Jonsdottir. See 'Elina Brotherus Interviewed by Sheyi Anthony Bankale', p. 71.
11 A number of critics have subsequently argued that the figures in *The New Painting* series are models, marking a shift from the personal tone of Brotherus's early autobiographical mode to something more general or universal. See Holzherr, 'Of Landscape', p. 11. Pettersson discusses *The New Painting* as 'a turning point and a move away from autobiographical portrayals [...] The essential thing is no longer depicting the model's inner world, but something more universal, more generally applicable.' See Pettersson, 'Close to the Painting', p. 5. These views reinforce Brotherus's own that 'with *The New Painting*, there was a profound shift: the formal visual qualities became the primary subject matter. My role in the image is that of a model, all personal narration is ruled out.' See 'Elina Brotherus Interviewed by Sheyi Anthony Bankale', p. 71.
12 Schwabsky interprets the condensation on the mirror as a way of calling attention to the surface, and points to photography's 'limited ability to reflect reality'. See Schwabsky, 'Real Jardin Botanico', p. 161. The reflections, glass and mirrors that also feature in a later exhibition, *Model Studies* (2005), continuing the series *The New Painting*, have been described as 'powerful interpretive symbols, hinting at other, less obvious secrets concealed within these works'. See Noe, '*Elina Brotherus* (5 March – 9 April 2005) gb agency, Paris', p. 119.
13 Brotherus's work is organised according to series. She understands her search for 'organisation or clarity' in relation to her training as an analytic chemist. See 'Elina Brotherus Interviewed by Sheyi Anthony Bankale', p. 71. She has also explained how the musical form or structural solution of 'theme and variations' appeals to her, and how she finds it an 'excellent form for serial pictorial work'. See 'The Enchantment of Reality', p. 131.
14 Brotherus likes bridges because 'you can't see to the other side', and curved hillsides or the horizons, because it is not possible to see beyond them, they are 'edges of the world'. See 'The Enchantment of Reality', p. 132.
15 Rendell, 'Longing for the Lightness of Spring'.
16 Brotherus, *Artist and Her Model* (Paris: Le Caillou Bleu, 2012).

The Transitional Object

1 Letter from Le Corbusier to Mr Leforestier, quoted in Sbriglio, *Le Corbusier*, p. 178 and p. 234.
2 Winnicott, 'Transitional Objects and Transitional Phenomena', p. 89. A note to the title states: 'Based on a paper given at a Scientific Meeting of the British Psycho-Analytical Society on 30 May, 1951.'
3 Kohon, *The British School of Psychoanalysis*, p. 20. The British School of Psychoanalysis consists of psychoanalysts belonging to the British Psycho-Analytical Society; within this society are three groups: the Kleinian Group, the 'B' Group (followers of Anna Freud) and the Independent Group.
4 See for example Kohon, *The British School of Psychoanalysis*, pp. 41–5.
5 Klein describes the early stages of childhood development in terms of different 'positions'. The paranoid schizophrenic position characterises the child's state of one-ness with the mother, where he or she relates to part-objects such as the mother's breast, as either good or bad, satisfying or frustrating. See Klein, 'Notes on Some Schizoid Mechanisms', pp. 1–24. This position is replaced by a depressive stage where, in recognising its own identity and that of the mother as a whole person, the child feels guilty for the previous aggression inflicted on the mother. See Klein, *Love, Guilt and Reparation and Other Works 1921–1945*.
6 Letter from Le Corbusier to Mr Leforestier, p. 178 and p. 234.
7 There is interesting research to show that the concept of the transitional object may have been developed by and at least in relation with the social worker Clare Britton, who became D. W. Winnicott's second wife and with whom he worked closely on the Oxfordshire Hostels Scheme. See Joel Kanter's research, for example http://www.psychanalyse.lu/articles/KanterUntoldStory.htm (accessed 9 February 2015). Kanter refers to unpublished case notes by Britton from 1947, where she discusses 'her work placing a foster child in an adoptive home' and how 'she supported the child's use of a toy duck in the transition to a new home'. Kanter also refers to Britton, 'Child Care'. Here Britton describes how, 'when familiar things were taken away', then 'favorite

but filthy teddy-bears and other possessions', or things which had become damaged or lost, could come to stand 'for everything the child brought with him from the past'. See http://www.psychanalyse.lu/articles/KanterUntoldStory.htm (accessed 9 February 2015).

8 Winnicott, 'Transitional Objects and Transitional Phenomena', p. 89.

9 Winnicott, 'Transitional Objects and Transitional Phenomena', p. 91.

10 Letter from Le Corbusier to Mr Leforestier, p. 178 and p. 234.

11 Winnicott, 'Transitional Objects and Transitional Phenomena', see in particular pp. 89 and 94.

12 Winnicott, 'Transitional Objects and Transitional Phenomena', p. 95.

13 Letter from Le Corbusier to Mr Leforestier, p. 178 and p. 234.

14 Winnicott, 'Transitional Objects and Transitional Phenomena', p. 95.

15 Winnicott, 'The Location of Cultural Experience', pp. 368–72, p. 371. See also Winnicott, *Playing and Reality*.

16 Winnicott, 'The Location of Cultural Experience', pp. 371–2.

17 Letter from Le Corbusier to Mr Leforestier, p. 178 and p. 234.

18 Guattari, 'Transversality', pp. 11–23. See the mention of Winnicott on p. 20, note 7. This was a report presented to the first International Psycho-Drama Congress, held in Paris in September 1964 and published in the *Revue de psychothérapie institutionelle,* no. 1.

19 http://oed.com/view/Entry/204575?rskey=ouUZXL&result=2 - eid *and* http://oed.com/view/Entry/204575?rskey=KjaYsa&result=2&isAdvanced=false - eid (accessed 1 June 2012).

20 Genosko, *Félix Guattari*, p. 24.

21 Guattari, 'Transversality', p. 22.

22 Guattari, 'Transversality', p. 18.

23 Guattari, 'Transversality', p. 22.

24 Guattari, 'The Transference', p. 63. Genosko notes: 'This short presentation to the GTPS (Groupe de travail de psychothérapie institutionalle, which is also referred to as the Groupe de travail de psychologie et sociologie instituionelle) appeared in *Psychanalyse et transversalité* (Paris, Maspero, 1972), pp. 52–8. It dates from 1964.' Genosko (ed.), *The Guattari Reader*, p. 68, notes. Guattari is referring to Schotte, 'Le transfert dit fundamental de Freud pour poser le problem: psychoanalyse et institution', *Revue de psychothérape institutionelle* 1. For an overview of Guattari's own use of diagrams to explore psychoanalytic and political concepts, see Watson, *Guattari's Diagrammatic Thought*.

25 Guattari, 'The Transference', p. 63.

26 Genosko, *Félix Guattari: An Aberrant Introduction*, p. 71.

27 Genosko, 'Félix Guattari', p. 132.

28 Genosko, *Félix Guattari: An Aberrant Introduction*, p. 69.

29 Genosko, *Félix Guattari: An Aberrant Introduction*, p. 70.

30 Letter from Le Corbusier to Mr Leforestier, p. 178 and p. 234.

31 Wolff Bernstein, 'The Space of Transition between Winnicott and Lacan', p. 119.

32 Wolff Bernstein, 'The Space of Transition between Winnicott and Lacan', p. 119.

33 Wolff Bernstein, 'The Space of Transition between Winnicott and Lacan', p. 119. Wolff Bernstein quotes from Jacques Lacan, *La relation d'objet: livre IV* (Paris: Editions du Seuil, 1956–7), p. 34.

34 Wolff Bernstein, 'The Space of Transition between Winnicott and Lacan', p. 119.

35 Wolff Bernstein, 'The Space of Transition between Winnicott and Lacan', p. 119. Wolff Bernstein is quoting from Lacan, *Television*, p. 77.

36 Wolff Bernstein, 'The Space of Transition between Winnicott and Lacan', p. 120.

37 Wolff Bernstein, 'The Space of Transition between Winnicott and Lacan', p. 120. Wolff Bernstein quotes from Lacan, *La relation d'objet*, pp. 126–7.

38 Letter from Le Corbusier to Mr Leforestier, p. 178 and p. 234.

39 Winnicott, 'Transitional Objects and Transitional Phenomena', p. 95.

40 Winnicott, 'Psychoses and Child Care', pp. 68–74, p. 71, figs 3 and 4. Fig. 3 is titled 'Theoretical First Feed' and fig. 4 'Positive value of illusion. The first possession = Transitional object. (See Winnicott, 1953).' The first note to this paper states: 'Based on a lecture given to the Psychiatry Section of the Royal Society of Medicine, March 1952.'

41 Winnicott, 'Psychoses and Child Care', p. 70, figs 1 and 2, under the heading of 'Environment-Individual Set-up'. See also the discussion of Winnicott's use of diagrams in Tonnesmann, 'Donald W. Winnicott's Diagram of the Transitional Object, and other Figures', pp. 23–4. Tonnesmann notes how 'almost all' the diagrams from the 'Psychoses and Child Care' paper as well as some others were included in the unfinished manuscript written in 1954, posthumously published in 1988 in the collection *Human Nature*. See also Winnicott, *Human Nature*, pp. 68, 73, 76, 101, 127 and 128.

42 Winnicott, 'Psychoses and Child Care', p. 70.

43 Winnicott, *Therapeutic Consultations in Child Psychiatry*, p. 3. This book also contains a number of case studies of Winnicott's use of the squiggle game illustrated with examples of how the squiggles developed from lines into recognisable figures – animals and humans. Winnicott also gives an illustrated account of his use of the squiggle game in Winnicott, 'The Squiggle Game'.

44 Winnicott, 'II: An Application of the Theory', p. 22.

45 Tonnesmann, 'Donald W. Winnicott's Diagram of the Transitional Object, and other Figures', p. 22.

46 Tonnesmann, 'Donald W. Winnicott's Diagram of the Transitional Object, and other Figures', p. 23.

47 Tonnesmann, 'Donald W. Winnicott's Diagram of the Transitional Object, and other Figures', p. 26.

48 Tonnesmann, 'Donald W. Winnicott's Diagram of the Transitional Object, and other Figures', p. 26.

***Unité d'Habitation*, Marseilles (1947–52)/2012–15**

1 Le Corbusier, *Oeuvre complète 1938–1946*, v. 4, p. 179. See also Le Corbusier, *The Marseilles Block*, where Le Corbusier describes it as 'a block of 360 flats', see p. 7; and as '23 apartment types', p. 17; '337 hearths, 337 homes', p. 42; and '337 apartments, 23 variants', p. 54. For specific contemporary commentaries and discussions, see Janson and Krohn, *Le Corbusier, Unité d'habitation, Marseille* and Sbriglio, *Le Corbusier*.

2 Le Corbusier, *The Marseilles Block,* p. 58.

3 Sbriglio, *Le Corbusier,* p. 44.

4 Le Corbusier, *The Marseilles Block,* p. 56.

5 Sbriglio, *Le Corbusier,* p. 76.

6 Le Corbusier, *The Marseilles Block,* p. 58.

7 Le Corbusier, 'The Long Trek: 1907– 1950', p. 45.

8 Le Corbusier, 'Fourth Lecture', pp. 91–2. Le Corbusier gave a series of ten lectures in Buenos Aires in October–December 1929.

9 Green, 'Freud's Concept of Temporality, p. 1038.

10 Le Corbusier developed his five-point plan through publications in the journal *L'Esprit Nouveau* from 1921 and his book *Vers une architecture* first published in Paris in 1923. Le Corbusier plots out the evolution of his own design ideas leading to the *Unité* year by year in 'The Long Trek: 1907–1950'.

11 *Maisons Domino* (1914–15), in Le Corbusier and Jeanneret, *Oeuvre complète 1910–1929*, v. 1, pp. 23–6. See also *Atelier des Artistes* (1910), Le Corbusier and Jeanneret, *Oeuvre complete 1910–1929*, p. 22.

12 *Maison Citrohan* (1920), in Le Corbusier and Jeanneret, *Oeuvre complète 1910–1929*, v. 1, p. 22, p. 31. See also *Maison Citrohan* (1922), pp. 45–6 and *Maison Citrohan* (1922–7), p. 47.

13 *Immeubles-Villas* (1922), in Le Corbusier and Jeanneret, *Oeuvre complète 1910–1929*, v. 1, pp. 92–7.

14 *Ville Contempariane de 3 millions d'habitants* (1922), in Le Corbusier and Jeanneret, *Oeuvre complète 1910–1929*, v. 1, pp. 34–9.

15 *Salon D'Autumn* (1922), in Le Corbusier and Jeanneret, *Oeuvre complète 1910–1929*, v. 1, p. 44.

16 *Une Partie de residence de 'Ville Radieuse'* (1934–8), in Le Corbusier and P. Jeanneret, *Oeuvre complète 1934–1938*, v. 3, pp. 30–5.

17 The 1925 development of the scheme was scaled up in size, and exhibited at the International Exhibition of Decorative Arts in Paris, where Le Corbusier also had built a life-size unit of the *Immeubles-Villas* type. See Sbriglio, *Le Corbusier,* p. 126. For the initial designs of the *Immeubles-Villas* (1922 and 1925) see Le Corbusier and Jeanneret, *Oeuvre complète 1910–1929*, v. 1, pp. 40–3 and pp. 92–7.

18 Serenyi, 'Le Corbusier, Fourier, and the Monastery of Ema', p. 277. Serenyi notes how several years later, in his book *Modular* (1954), Corbusier emphasises how the process of

'fundamental architectural organization' he had experienced at Ema helped him to realise the 'basic measures of urbanism' as well as the 'determination of the cellular unit' and the 'mesh of communications'. See also von Moos, *Le Corbusier*, pp. 138–41. Von Moos describes the influence of Ema on Le Corbusier's design thinking, but also the importance of community in the German housing experiments of, for example Ernst May and Bruno Taut in Frankfurt and Berlin, as well as the key role played by the model offered by the sanatorium as an architectural form which prioritised health, and the building's therapeutic role as providing all inhabitants with maximum access to air and light.

19 Le Corbusier, 'Fourth Lecture', pp. 91–2. Here Le Corbusier notes that this project had its first chance of realisation in the 1927 commission from the Geneva businessman Mr Wanner.

20 Serenyi, 'Le Corbusier, Fourier, and the Monastery of Ema', p. 278 and Le Corbusier, *The Marseilles Block,* p. 22.

21 Serenyi, 'Le Corbusier, Fourier, and the Monastery of Ema', pp. 280–2. See also Frampton, *Le Corbusier,* pp. 158–9.

22 Wealth was to be determined by one's job, and jobs were assigned based on the interests and desires of the individual. Workers were to be recompensed for their labours according to their contribution, and jobs people might not enjoy doing would receive higher pay. Fourier characterised the principal cause of disorder in society as poverty, not inequality, and he proposed to eradicate it through sufficiently high wages and a 'decent minimum' for those not able to work. See Serenyi, 'Le Corbusier, Fourier, and the Monastery of Ema', p. 281.

23 Serenyi, 'Le Corbusier, Fourier, and the Monastery of Ema', p. 282.

24 The *Familistere* consisted of a main four-level building composed of three parts, each built around a courtyard, comprising individual apartments of different sizes, as well as recreational areas in the covered courtyards, and grocery, furniture and clothing stores. Additional buildings were constructed for the school, kindergarten, restaurant and theatre, and the *Familistere* also included a laundry, bathhouse and allotment gardens, plus running water, garbage disposal and water closets. See Serenyi, 'Le Corbusier, Fourier, and the Monastery of Ema', p. 282.

25 Green, 'Freud's Concept of Temporality', p. 1038.

26 Sbriglio, *Le Corbusier,* p. 125. See Boudon, *Lived-In Architecture*. This study examines the relation between what Le Corbusier was 'trying to do' at Pessac, what he achieved, and what the occupants did, actively as well as passively. Boudon states: 'M. Frugès, the industrialist who provided the financial backing for the project, insisted that the whole new district should be regarded as *a laboratory*, in which Le Corbusier would be able to "put his theories into practice and carry them to their most extreme conclusions".' See Boudon, *Lived-In Architecture*, pp. 2–3. See also *Appel aux Industriels* (1925), Pessac, in Le Corbusier and Jeanneret, *Oeuvre complète 1910–1929*, v. 1, pp. 76–86.

27 Sbriglio, *Le Corbusier,* p. 125. For the initial designs of the *Citrohan* (1922), see Le Corbusier and Jeanneret, *Oeuvre complète e 1910–1929*, v. 1, p. 44.

28 *Dortoir du 'Palais du people' a Paris* (1926), in Le Corbusier and Jeanneret, *Oeuvre complète 1910–1929*, v. 1, p. 284.

29 *Asile flottant de L'Arme du Salut* (1929), in Le Corbusier and Pierre Jeanneret, *Oeuvre complète 1929–34*, v. 2, pp. 32–3.

30 Von Moos, *Le Corbusier*, pp. 160–2.

31 At the same time Le Corbusier was asked to build an eight-storey building with dormitories and communal facilities – *Cité de Refuge*. See *Cité de Refuge* (1929), in Le Corbusier and Jeanneret, *Oeuvre complète 1929–34*, v. 2, pp. 97–109. See Brace Taylor, *Le Corbusier*, especially p. 25, see also pp. 21–3, figs 11–16; and von Moos, *Le Corbusier,* pp. 138–41.

32 See 'couloirs de circulation', *Immeuble pour Artistes* (1928–9), in Le Corbusier and Jeanneret, *Oeuvre complète 1910–1929*, v. 1, p. 183.

33 See 'couloir elevé', *Project d'Un Immeuble Locatif* (1928–9), in Le Corbusier and Jeanneret, *Oeuvre complète 1910–1929*, v. 1, p. 184. See also 'Different études d'appartements pour les projets Wanner a Geneve', p. 185.

34 See 'Deux coupes en travers des immuebles' and 'Chaque apartment est a double hauteur de 4.50m, divisible en deux foix 2.25m', *Project Wanner Geneve (Immeubles-Villas)* (1928–9), in Le Corbusier and Jeanneret, *Oeuvre complète 1910–1929*, v. 1, p. 181. See also 'Les Immeubles-villas de 1922 and 1925 trouvent leur applications a Geneve', p. 180.

35 The *rue intérieure* and its relation to the interlocking section is established here and shown in the section for the first time. See 'Ils sont desservis par deux rues intérieures', *Immeuble Locatif*, Zurich (1932), in Le Corbusier and Jeanneret, *Oeuvre complète 1929–34*, v. 2, p. 95, and for the interlocking section, see p. 96.

36 See for an axonometric 'Vue d'ensemble de l'immeuble ouvrier pour 350 families, muni des "services communs". On ignore dans ce project l'anchronisme deplorable de "gabarits".' This scheme does not include the interlocking section, but it has raised galleries connecting the blocks. See *Immeuble pour ouvriers aux environ de Zurich* (1932–3), in Le Corbusier and Jeanneret, *Oeuvre complète 1929–34*, v. 2, p. 200.

37 See this design for 'La coupe transversale', but with no interlocking section or *rue intérieure*. See *Clarté* (1929–32), in Le Corbusier and Jeanneret, *Oeuvre complète 1929–34*, v. 2, p. 66.

38 This design is for student rooms accessed off a single-loaded corridor, as described in the Voisin Plan. See *Pavilion Suisse a la Cité Universitaire a Paris* (1930–2), in Le Corbusier and Jeanneret, *Oeuvre complète 1929–34*, v. 2, pp. 74–89. See also Zaknic, *Le Corbusier*. Zaknic notes the use of glass block in Chareau's *Maison de Verre*, and in Le Corbusier's *Immeuble Clarté,* Geneva (1930–2), the Salvation Army hostel, Paris (1930–3) and in his apartment house, 24 rue Ningesser et Coli, Paris (1933–4), p. 105. See *Immeuble locatif a la Porte Molitor*, Paris (1933), in Le Corbusier and Jeanneret, *Oeuvre complète 1929–34*, v. 2, pp. 144–53.

39 Brace Taylor comments on the similarities between the Narkomfin and the *Cité de Refuge*, and suggests that this may stem from the fact the Le Corbusier met Ginzburg in the 1920s when he was working on the Centrosoyus competition. Brace Taylor, *Le Corbusier,* p. 26.

40 Le Corbusier, 'Fourth Lecture', p. 97 and p. 99, fig. 92a.

41 Green, 'Freud's Concept of Temporality', p. 1038.

42 Jean-Louis Cohen discusses this in detail. See Cohen, *Le Corbusier and the Mystique of the USSR*, pp. 19–37, especially p. 34. See also Brumfield, *A History of Russian Architecture*, pp. 470–1, and Cooke, *Russian Avant-Garde,* p. 122.

43 Frampton, *Le Corbusier,* p. 90. In 1927 Le Corbusier was invited to join the editorial board of *Contemporary Architecture.* See also Brumfield, *A History of Russian Architecture*, p. 474.

44 Frampton, *Le Corbusier*, p. 90.

45 Von Moos, *Le Corbusier,* p. 148.

46 Frampton, *Le Corbusier*, p. 90. Frampton notes that from the ninth issue onwards *L'Esprit Nouveau* was 'sympathetic' to the Soviet Union, making an appeal in May 1922 for economic aid.

47 Le Corbusier's first visit to Moscow took place from 10 to 30 October 1928, and the second in June 1929. See Frampton, *Le Corbusier*, pp. 88–9 and Cohen, *Le Corbusier and the Mystique of the USSR*, pp. 38–59. Cohen describes the first visit in great detail. See also Brumfield, *A History of Russian Architecture*, p. 474, which notes that Le Corbusier made three visits to the USSR, the last one in 1930, leaving Moscow on 17 March 1930. See Le Corbusier, 'The Atmosphere of Moscow', p. 264. Le Corbusier's active engagement with Russian architecture in the late 1920s was partly due to the design of the Central Union of the Consumer's Cooperatives (Tsentrosoiuz 1929–36), but also his plan for the reconstruction of Moscow. Mary McLeod discusses Le Corbusier's first visit to Moscow in October 1928, when he delivered a lecture, 'The Future City', and his third in March 1930, when he was asked to evaluate the entries of the Green City competition. See McLeod, 'Urbanism and Utopia', pp. 214–15. McLeod argues that the discussions that took place in 1930 led to the formation of the Ville Radieuse proposal. McLeod goes on to describe how in Ginzburg's and Barshch's disurbanist proposal for the competition, which won first prize, 'the Green City should be considered a transitional measure, a "medicine" of leisure for the "sickness" of stress-inducing towns'. See McLeod, 'Urbanism and Utopia', p. 221.

When asked by the Moscow Soviet to develop his urbanist ideas later in spring 1930, Le Corbusier submitted a 59-page 'Reply to Moscow' dated 8 June 1930, along with 21 drawings for the reconstruction of the city, which McLeod argues were 'a first formulation of the Ville Radieuse project, subsequently presented at the Brussels CIAM meeting in November of that year'. See McLeod, 'Urbanism and Utopia', p. 225.

48 Von Moos, *Le Corbusier,* p. 148, see note 27 on p. 337. Von Moos refers to Le Corbusier, 'Commentaire relatifs a Moscou et la Ville Verte'.

49 Buchli, 'Moisei Ginzburg's Narkomfin Communal House in Moscow', p. 180, note 61.

50 Cohen, *Le Corbusier and the Mystique of the USSR,* p. 123, see captions to figs 176–8.

51 Frampton, *Le Corbusier*, pp. 151–2.

52 See Frampton, *Le Corbusier*, p. 152, fig. 130. See also 'La rue intérieure dessert des appartements de grandeur (largeur) variable' in *Lottissement de l'Oued-Ouchaia*, A Alger, Durand (1933–4), in Le Corbusier and Jeanneret, *Oeuvre complète 1929–34*, v. 2, pp. 160–9, p. 164.

53 See Frampton, *Le Corbusier*, pp. 152–3.

54 For example, an interior corridor was included as part of a transversal interlocking section in the design for the Wanner block (1928–9). See 'Couple longitudinale sur un appartement a deux etages' and 'Deux couples en travers des immeubles', *Project Wanner Geneve (Immeubles-Villas*) (1928–9), in Le Corbusier and Jeanneret, *Oeuvre complète 1910–1929*, v. 1, p. 181. Von Moos notes how work on this project developed a design where, instead of galleries at the rear, an interior corridor every other floor, later every third floor, was created, establishing the 'typical section' of the *Unité* with its interlocking dwelling units. Von Moos attributes this design to the competition entry of Andrej A. Ol from 1927, as I have discussed earlier in this book in the chapter on the Narkomfin. See von Moos, *Le Corbusier,* pp. 147–8, see also p. 135. In *Project d'Un Immeuble Locatif, a Zurich, au Zurichon* (1932) the *rues interieures* and interlocking section are to be found. See 'Ils sont desservis par deux rues interieures', *Immeuble Locatif*, Zurich (1932), in Le Corbusier and Jeanneret, *Oeuvre complète 1929–34*, v. 2, p. 95 and p. 96. A later project, 'L'ilot insalubre' no. 6, Paris (1936), also included a range of different interlocking apartment types I–VII that bear a strong resemblance to those designed in Moscow by OSA. See 'L'ilot insalubre no. 6, Paris', in Le Corbusier and Jeanneret, *Oeuvre complète 1934–1938*, v. 3, pp. 48-61. See also Le Corbusier's Antwerp plan (1933) where interior streets provided apartment access. For a mention of the Antwerp plan (1933), see Sbriglio, *Le Corbusier,* p. 127.

55 Green, 'Freud's Concept of Temporality', p. 1038.

56 See Frampton, 'Foreword', p. 7.

57 See Frampton, 'Foreword', p. 7.

58 For 'Coupe d'un immeuble type "VR"', see *Une Partie de residence de 'Ville Radieuse'* (1934–8), in Le Corbusier and Jeanneret, *Oeuvre complète 1934–1928*, v. 3, p. 32. See also Frampton, *Le Corbusier*, pp. 152–3, and p. 151, fig. 128.

59 Le Corbusier, *The Marseilles Block,* p. 56.

60 Sbriglio, *Le Corbusier,* p. 71.

61 Sbriglio, *Le Corbusier,* pp. 72–3.

62 Here the Swiss architect, Alfred Roth, is quoted by Carsten Krohn in 'A building that is a town. About the impact made by the Unité d'habitation', Janson and Krohn, *Le Corbusier, Unité d'habitation, Marseille*, p. 11. See Roth, 'Der Wohnbau der "Unité d'habitation" in Marseille', p. 33.

63 Sbriglio, *Le Corbusier,* p. 78.

64 Sbriglio, *Le Corbusier,* p. 78.

65 Sbriglio, *Le Corbusier,* p. 6.

66 Janson, 'Emouvant de jour et magique la nuit. The architectural reality of the Unité d'habitation', in Janson and Krohn, *Le Corbusier, Unité d'habitation, Marseille*, p. 25.

67 Sbriglio, *Le Corbusier,* p. 104.

68 In the early phase the shops provided basic provisions, including a bakery, a butcher, a newsagent, a laundry, a grocer, a fishmonger, a greengrocer and a hairdresser. A shopping centre, located halfway up the building, with a lower level intended for a large store, and an upper level with craft shops, opened in the 1960s. But businesses closed in the 1970s when a supermarket and cafeteria opened next door. Later a mini-market opened and is still running along with the baker, hairdresser and hotel restaurant, and, today, other businesses – a book shop, architecture and accounting firms, and commercial house builders have also moved into the block. See Sbriglio, *Le Corbusier,* p. 102.

69 Green, 'Freud's Concept of Temporality', p. 1038.

70 See McLeod, *Urbanism and Utopia,* p. 214, note 20 on p. 260. McLeod cites Moisei Ginzburg as quoted by Kopp, *Town and Revolution,* p. 253. Ginzburg makes admiring comments about Le Corbusier as a preface to a letter that later becomes a critique of Le Corbusier's negative views of the OSA disurbanist proposals of 1930. Ginzburg comments: 'We are making a diagnosis of the modern city. We say, it is sick, mortally sick. But we do not want to cure it. We prefer to destroy it and intend to begin work on a new form of human settlement that will be free of internal contradictions and might be called socialist. We know that raising a city on stilts (and you have seen that in this respect we are following your example) does not permit a radical solution of the urban traffic problem. Driving between columns is almost the same as driving through narrow streets. We know that the roof garden is an excellent architectural solution, but it cannot solve the sanitation problem, the problem of open spaces. And similarly, we would like to find a solution for the living unit, but not in the form of a luxurious private home or a European-type hotel.' Ginzburg argues: 'The higher requirements of collectivization and dispersal in space; that is the crux of the matter.' He quotes Engels: 'The separation of town and country has condemned the rural population to millennia of backwardness and the urban population to being mere wage slaves, it has destroyed the basis for the spiritual development of the former and the physical development of the latter'; and Marx: 'The contradiction between town and country is the coarsest expression of the subjection of the personality to the division of labour, which transforms the individual into a limited urban animal, on the one hand, and limited rural animal, on the other'. See Kopp, 'Appendix 6: Le Corbusier-Ginzburg Correspondence (1930)', pp. 253–4.

71 See Cohen, *Le Corbusier and the Mystique of the USSR,* pp. 114–15. Cohen quotes Ginzburg's letter to Moscow architects published in *Stroikelnaia Promyshlennost* in 1929, where he puts forward a strong critique of Le Corbusier, identifying his understanding of architecture as a 'buffer between the producer/entrepreneur and the consumer/inhabitant', 'his position as a Western artist, and so individualist, his interest in the building as showpiece rather than to be lived in, and that he is a classicist'. See also Cohen, *Le Corbusier and the Mystique of the USSR,* pp. 107–9.

72 See Le Corbusier, *Towards a New Architecture*, p. 250. This was first published as *Vers une architecture* (Paris: Editions Cres, 1923).

73 See Le Corbusier, *Towards a New Architecture*, p. 247. For comparison see also Ginzburg, *Style and Epoch*.

74 See also Le Corbusier, *Towards a New Architecture*, p. 269.

75 See Le Corbusier, *Towards a New Architecture*, p. 261.

76 McLeod, '"Architecture or Revolution"', p. 143, and p. 147, note 102. McLeod quotes Le Corbusier, *The Radiant City*, p. 8. The quote is not dated but is most likely to be from August 1932, as this is the date given to the surrounding texts.

77 McLeod, '"Architecture or Revolution"', pp. 137–8. McLeod describes how Taylorism, like Saint Simonianism, 'predicated rank on capacity and expertise', and notes that Le Corbusier endorsed this form of hierarchy in his plans for the *Ville Contemporaine* and the *Plan Voisin* illustrated in the final issue of *L'Esprit Nouveau.* But McLeod's argument, that Lenin 'strongly advocated Taylorism as a means of developing the new Soviet State', needs finessing, since, as Ross Wolfe has drawn attention to, Lenin 'stressed the potential advantages of Taylorism employed under a different social order'. Wolfe quotes Lenin as follows: 'Competition, which is keenest in a period of crisis like the present, calls for the invention of an increasing number of new devices to reduce the cost of production. But the domination of capital converts all these devices into instruments for the further exploitation of the workers [...] The Taylor system is one of these devices.' See Lenin, 'The Taylor System', p. 152, quoted in Wolfe, *The Graveyard of the Utopia,* p. 108, note 348. See wordpress.com/2011/09/

ross-wolfe-the-graveyard-of-utopia-soviet-urbanism-and-the-fate-of-the-international-avant-garde.pdf (accessed 5 November 2014).

78 McLeod, review of Le Corbusier, *Precisions*. McLeod notes how *L'Esprit Nouveau* was described as 'Bolshevik propaganda' in some circles, partly because of Le Corbusier's position on private property. Although he had not argued for the complete abolishment of private property on political grounds, he and Ozenfant had backed the position of Paul Lafitte. For McLeod, Lafitte, in his article 'A propos de la Grand Crise', had asserted on professional grounds that 'state ownership of land was the technician's solution to the barriers blocking efficient urban planning.' See McLeod, '"Architecture or Revolution"', p. 138.

79 McLeod, review of Le Corbusier, *Precisions*. Le Corbusier's work for the Vichy Government and the articles he wrote for the syndicalist publications *Plans* and *Prélude* have been well covered by Mary Mcleod. See McLeod, 'Urbanism and Utopia'; for *Plans* see pp. 108–40, for *Prélude* see pp. 141–9, and for Vichy see pp. 381–95. 'The editors of *Plans* shared the contempt of their generation for the crass materialism and liberal doctrine of capitalism [...] Their means for social reconstruction [...] was "plans" [...] a system of rational organization that would extend to every sphere of social and economic life [...] Productivist theories of Fordism and Taylorism lay at the basis of these plans; they believed that new scientific approaches would increase production, eliminate scarcity, reduce confrontation, and thus attenuate class conflict [...] they considered themselves pragmatists, men of action who transcended political dogma.' See pp. 109–11.

80 McLeod, review of Le Corbusier, *Precisions*.

81 Green, 'Freud's Concept of Temporality', p. 1038.

82 Le Corbusier, 'Ninth Lecture', p. 191.

83 Le Corbusier, 'Ninth Lecture', p. 191.

84 From 22 to 28 January 1943, in a series of events known as the *Round-up of Marseilles*, the first *arrondissement* of the old port, considered by the Germans to contain terrorists, was raided, evacuated and then destroyed. Assisted by the French police, directed by René Bousquet, the Germans arrested Jewish inhabitants. Some 40,000 people had their papers checked, and 1,642 were deported to the camps of Compiègne in Northern France to be sent on then to the extermination camps of Germany. On 24 January the area was evacuated, with 14,000 deported to the camp of Fréjus before this district was dynamited at the start of February. See Bonillo, *La Reconstruction a Marseille,* p. 66.

85 This bombing destroyed 10,000 buildings, leaving 2,000 dead and 4,000 injured. See Sbriglio, *Le Corbusier,* p. 132.

86 Sbriglio, *Le Corbusier,* p. 134.

87 Sbriglio, *Le Corbusier,* p. 120.

88 Sbriglio, *Le Corbusier,* p. 149. According to André Wogensky, the proper size was a building that could house 300 to 400 families, or around 1,000 to 2,000 inhabitants. The question of the right size for a *Unité* came up again in 1953 when Le Corbusier was committed to building another block in Nantes-Reze (1953–5), and then again as a result of commissions for *Unités* that were built in Berlin (1957), Briey-en-Forêt (1956–63), and Firminy (1967), the last completed two years after Le Corbusier's death.

89 Monnier describes the arrangements for intended inhabitants as follows: 'around 50% of the housing will be allocated to individuals who can buy directly with the possibility of a social mortgage and rental-attribution (according to the Loucheur Law) or to owners who endured damages, as effect of a transfer from the War Compensation' and '[t]he other half will be used by the State administration to accommodate the public servants being transferred to Marseille (editor's note: to the latter, the State will very soon allow the possibility of becoming co-owners)'. See Bonillo, *La Reconstruction a Marseille,* pp. 115–16. See also Monnier, *Le Corbusier,* pp. 64–5. The Loucheur Act (1928) was formulated by the French Minister of Labour, whose aim was to promote public housing and also help the steel industry out of its ten-year post-war slump. See von Moos, *Le Corbusier,* p. 113. Le Corbusier describes how it authorised 'the construction of 500,000 dwellings to be built well and cheaply'. See Le Corbusier, *Towards a New Architecture*, p. 211. He also discusses how '[i]n 1928, Mr Loucher, Minister of Labour, asked us to study a small house of 45 square meters, the "Loucheur [low-cost housing] Law" model'. See Le Corbusier, *Precisions,* p. 93. See also Tiege, *The Minimum Dwelling*, p. 247, for a chart showing Loucher's Law in France, which averaged 14m² per person. According to Paul Overy, the *Unité* had originally been intended to rehouse the port workers, but when it was completed it was too expensive for social housing and eventually was let to middle-class tenants. See Overy, *Light, Air and Openness*, p. 153.

90 See Sbriglio, *Le Corbusier,* p. 173. See also Monnier, *Le Corbusier,* pp. 64–5.

91 It was only after the apartments were put on the market that bylaws were drawn up for joint ownership terms and conditions. See Sbriglio, *Le Corbusier,* p. 178.

92 Sbriglio, *Le Corbusier,* p. 173.

93 Green, 'Freud's Concept of Temporality', p. 1038.

May Mourn

1 Quote taken from prime.location.com (accessed 1 May 2010).

2 Quote taken from prime.location.com (accessed 1 May 2010).

3 Quote taken from prime.location.com (accessed 1 May 2010).

4 Quote taken from prime.location.com (accessed 1 May 2010).

5 Quote taken from prime.location.com (accessed 1 May 2010).

6 Quote taken from prime.location.com (accessed 1 May 2010).

7 Quote taken from prime.location.com (accessed 1 May 2010).

The Setting

1 'Building Illustrated', p. 466.

2 Kohon, 'The Greening of Psychoanalysis', p. 29.

3 Freud, 'On Beginning the Treatment (Further Recommendations on the Technique of Psycho-Analysis I)', p. 126 and p. 133. For a detailed description of Freud's consulting room, see Fuss and Sanders, 'Berggasse 19: Inside Freud's Office'. See Welter, *The Case of the Modern Bourgeois Home*, for an extensive discussion of the architectural features of psychoanalytic settings, including Freud's consulting rooms in Vienna and London. See also Nixon, 'On the Couch', for a fascinating account of Freud's two settings and artistic works made in relation to them.

4 Freud, 'On Beginning the Treatment', p. 134.

5 Freud, 'Two Encyclopaedia Articles: (A) Psycho-Analysis [1923]'.

6 Bollas, 'Freudian Intersubjectivity', p. 93.

7 Freud, 'On Beginning the Treatment', pp. 134–5.

8 Bollas, *Free Association*, pp. 4–7.

9 Bollas, *Free Association,* p. 12.

10 Winnicott, 'Metapsychological and Clinical Aspects of Regression Within the Psycho–Analytic Set-Up', p. 20.

11 Winnicott, 'Metapsychological and Clinical Aspects of Regression', p. 21.

12 Momigliano, 'The Analytic Setting; a Theme with Variations', pp. 33–4. Momigliano points out that in Italy the term 'setting' is used in the Winnicottian sense to 'indicate a safe and constant framework within which the psychoanalytic process evolves', whereas in Anglo-Saxon language this is currently called the 'frame'.

13 Bleger, 'Psycho-Analysis of the Psycho-Analytic Frame', p. 518.

14 'Building Illustrated', p. 465.

15 The French term used is '*baquet*'. See Laplanche, 'Transference: its Provocation by the Analyst', p. 226, note.

16 The French word used is 'écrin'. See Green, *Key Ideas for a Contemporary Psychoanalysis*, p. 33, note.

17 Green, 'The Analyst, Symbolization and Absence in the Analytic Setting', p. 12.

18 Green, 'Potential Space in Psychoanalysis, p. 180.

19 Parsons, 'Psychic Reality', p. 74.

20 Parsons, 'Psychic Reality', p. 74.

21 Green, 'The Intrapsychic and Intersubjective in Psychoanalysis', p. 3.

22 'Building Illustrated', p. 470.

23 Green, 'The Intrapsychic and Intersubjective in Psychoanalysis', p. 3.

24 Kohon, 'The Greening of Psychoanalysis', p. 53.

25 Kohon, 'The Greening of Psychoanalysis', p. 53.

26 Benjamin, *Shadow of the Other,* p. 28, note 5. Benjamin originally made this argument in 'The Omnipotent Mother', especially pp. 96–7.

27 Benjamin, *Shadow of the Other,* p. xiv.

28 Kohon, 'The Greening of Psychoanalysis', p. 53.
29 Donnet, *The Analyzing Situation,* p. 8.
30 Donnet, *The Analyzing Situation,* p. 8.
31 'Building Illustrated', p. 472.
32 Green, 'Freud's Concept of Temporality', p. 1038.
33 Green, *Illusions and Disillusions of Psychoanalytic Work,* p. 18.
34 Green, *Illusions and Disillusions of Psychoanalytic Work,* pp. 15–16.
35 Perelberg, *Time, Space and Phantasy*, p. 25.
36 Perelberg, *Time, Space and Phantasy*, p. 132.
37 'Building Illustrated', p. 472.
38 Perelberg, *Time, Space and Phantasy*, p. 134.
39 Green, *Illusions and Disillusions of Psychoanalytic Work,* p. 18.
40 'Building Illustrated', p. 472.
41 Green, *Illusions and Disillusions of Psychoanalytic Work,* p. 19. Here Green is referring to an earlier paper, André Green, *La langage dans la psychanalyse* (2eme Rencontres psychanalytiques d'Aix-en-Provence, 1983).
42 See for example, Nixon, 'On the Couch', p. 40.
43 See Danto, *Freud's Free Clinics: Psychoanalysis and Social Justice 1916–38*, p. 12.
44 Freud, 'Lines of Advance in Psycho-Analytic Therapy', p. 167.
45 Danto, 'The Ambulatorium', p. 287.
46 Danto, *Freud's Free Clinics*, p. 25.
47 Brenner, 'Intrepid Thought'.
48 Brenner, 'Intrepid Thought'.
49 'Building Illustrated', p. 472.
50 Danto, 'The Berlin Poliklinik', p. 1269.
51 Danto, 'The Berlin Poliklinik', pp. 1271–3 for a description of the opening of the premises.
52 Danto, 'The Berlin Poliklinik', p. 1272, and Welter, *The Case of the Modern Bourgeois Home*, pp. 103–5. Welter also provides an account of the design and images of the Sanatorium Tegel. See Welter, *The Case of the Modern Bourgeois Home*, pp. 105–8. Both refer to a number of primary sources, including the six photographs of the new clinic in Deutschen Psychoanalytischen Gesellschaft, *Zehn Jahre Berliner Psychoanalytisches Institut*, as well as articles including Oberndorf, 'The Berlin Psychoanalytic Policlinic', which discusses the medical and financial aspects of the clinic, as well as the mode of instruction and other clinical aspects, and Simmel, 'Psycho-Analytic Treatment in a Sanatorium', which describes the treatment of a number of clinical cases in the sanatorium. See also Danto, *Freud's Free Clinics,* pp. 66–8.
53 Oberndorf, 'The Berlin Psychoanalytic Policlinic', p. 3018.
54 See the photographs in Deutschen Psychoanalytischen Gesellschaft, *Zehn Jahre Berliner Psychoanalytisches Institut*.
55 In a discussion of the historiography of the psychoanalytic consulting room, Welter notes the lack of archival material accounting for this partly because of the confidentiality of the process, especially when it took place in private houses, and how photographs of Freud's consulting rooms in Vienna were only taken when the room was about to be lost in 1938. See Welter, 'Couches, Consulting Rooms, and Clinics', pp. 97–8.
56 See the photographs in Deutschen Psychoanalytischen Gesellschaft, *Zehn Jahre Berliner Psychoanalytisches Institut*. See also Danto, *Freud's Free Clinics,* p. 230.

The Alton Estate, Roehampton, London (1954–8)/2012–15

1 Bullock, *Building the Post-War World*, p. 89. Bullock notes that the LCC employed architects of exceptional quality and supported a diversity of approaches, and how it became a matter of pride to Colin Lucas, leader of the group that designed Alton West, for example, that no design was repeated. See Bullock, *Building the Post-War World,* p. 233. See also Glendinning and Muthesius, *Tower Block*, p. 105.
2 For journal articles from the 1950s, see: Furneaux Jordan, 'L. C. C.: New Standards in Official Architecture', pp. 307–9 and 'Housing and Schools by the London County Council', pp. 8–11. For Alton West only, 'Housing at Priory Lane, Roehampton, London, SW15'; 'Roehampton Lane Housing Estate', 'Building Illustrated, Housing at Alton Estate (W) Roehampton Lane, London, SW15'; and 'Alton (West) Estate, Roehampton Lane, SW15'. For the whole estate, 'Housing: Roehampton, London County Council'; 'Alton Estate'; 'The Slab and Point Blocks of Flats on the London Country Council Roehampton Estate'; and Pevsner, 'Roehampton: L. C. C. Housing and the Picturesque Tradition'. For secondary sources on Roehampton see for example Rykwert, 'Architecture', pp. 253–77; Pepper, 'Housing at Roehampton', pp. 279–87; and descriptions in Bullock, *Building the Post-War World*; Glendinning and Muthesius, *Tower Block*; and Gold, *The Practice of Modernism*.
3 Pevsner, 'Roehampton: L. C. C. Housing and the Picturesque Tradition', p. 21. For an overview of the landscaping strategy see also http://www.londongardensonline.org.uk/gardens-online-record.asp?ID=WND003.
4 The architects of Alton East were noted as Dr J. L. Martin (Architect to the Council in succession to Robert H. Matthew); H. J. Whitfield Lewis (Principal Housing Architect); and R. Stjernstedt, A. W. C. Barr, O. J. Cox, A. R. Garrod, B. Adams, J. Partridge, H. Graverson and P. Nevill (Assistant Architects); with Ove Arup and Partners as Engineers and Oscar Faber and Partners as Heating and Ventilation Engineers. See for example 'Housing: Roehampton, London County Council', p. 56. Elsewhere, however, R. Stjernstedt and O. J. Cox are described as 'Architects in Charge'; Ove Arup and Partners as 'Engineers'; and Kirk and Kirk Ltd as 'Contractors'. See 'Housing and Schools by the London County Council', p. 11.
5 The architects of Alton West were Hubert Bennett (Architect to the Council in succession to Professor Sir J. L. Martin and Robert H. Matthew); H. J. Whitfield Lewis (Principal Housing Architect); K. Powell (Assistant Housing Architect in succession to Michael Powell); Colin Lucas (Architect in Charge); and J. A. Partridge, W. G. Howell, J. A. W. Killick, S. F. Amis, J. R. Galley, and R. Stout (Architects); with W. V. Zinn (Consulting Engineer). See for example 'Housing at Priory Lane, Roehampton, London SW15', p. 7. G. F. Bailey is also named 'assistant architect in charge'. See 'Housing: Roehampton, London County Council', p. 57.
6 Pevsner, 'Roehampton: L. C. C. Housing and the Picturesque Tradition', p. 21.
7 'Building Illustrated'.
8 Pevsner, 'Roehampton: L. C. C. Housing and the Picturesque Tradition', p. 21.
9 'Roehampton Lane Housing Estate', p. 4.
10 Alton East was begun in 1952 when Robert Matthew was still in charge, but in 1953 Leslie Martin took his place and remained until after most of the Roehampton Estate had been designed and much of it built. See Pepper, 'Housing at Roehampton', p. 280. See also Pevsner, 'Roehampton: L. C. C. Housing and the Picturesque Tradition', p. 35.
11 Laplanche, 'Notes on Afterwardsness', p. 265. These notes are based on a conversation between Jean Laplanche and John Fletcher that took place in 1991.
12 Rykwert, 'Architecture', p. 253. See also Tewdwr-Jones, *Urban*, pp. 147–8, who explains how in 1947 a modern planning system was set up with the introduction of the Town and Country Planning Act, building on the centralised planning legislation passed during the war years. He argues that planning was at its height from 1945 through to the early 1970s, and 'as a component of the welfare state in the UK, was recognized as a primary element of the state's duty to command and control within a country that was set in austerity, but was optimistic, longing for better conditions and looking forward'.
13 As the largest single land use and of immediate importance for planning decisions, responsibility for housing was in 1951 transferred from the Department of Health to the newly formed Ministry of Housing and Local Government (MOHLG). MOHLG had the power to compel local authorities to comply with government policies, and to offer subsidies. During the post-war period subsidies were paid at a flat rate of £16.50 per dwelling increasing in 1952 to £26.70. There was also an additional site subsidy for each dwelling of flats over four storeys, and after 1956 the subsidy increased for higher blocks. Yet, as Bullock describes, as the UK's largest housing authority, and in commanding substantial resources, the LCC had its programme directly agreed by government rather than via loans sanctioned through MOHLG, with responsibility for design transferred to the Architect's Department in 1950. See Bullock, *Building the Post-War World,* p. 230.
14 Gold, *The Practice of Modernism*, p. 74.
15 Pepper, 'Housing at Roehampton', p. 280.
16 See Rykwert, 'Architecture', p. 258. However, Furneaux Jordan argues that although the LCC conducted post-war planning in the spirit of 'socialism, welfare and reconstruction', there was a turn from the 'Welfare State' into the 'Commercial State' in the 1950s. He describes how Fleet Street journalists' admiration for

the planner in the 1940s was replaced in the 1950s by a championing of *laissez-faire*. In his defence of the LCC and the need for a humane system of planning linked to design, Furneaux Jordan provides a history of social housing and planning from the mid-nineteenth century, in which Robert Matthew and Leslie Martin of the LCC are seen as the 'revivers' of the tradition of 'the first humanitarian slum clearance', that of the Boundary Estate, Shoreditch, where all the inhabitants had to be rehoused within the boundary. See Furneaux Jordan, 'L. C. C.: New Standards in Official Architecture', p. 305.

17 R. Furneaux Jordan notes that the L. C. C. employed 3,000 staff in 1956. See Furneaux Jordan 'L. C. C.: New Standards in Official Architecture', p. 317. John R. Gold describes how each division was under the charge of a deputy chief officer with a staff of around 3,000, including surveyors, engineers, valuers, clerks of work, and administrators, as well as more than 750 qualified architects 'arguably making it the world's largest architectural practice', and one which was able to handle the whole process of designing and constructing a building. He also discusses how the Director of Housing and the Architect had responsibility for the direct labour force of 600–800 construction workers and 6,500 building maintenance staff. See Gold, *The Practice of Modernism*, pp. 73–4.

18 See Bullock, *Building the Post-War World,* p. 233. Bullock notes that no account of its housing was ever published by the LCC. However, articles exist such as Furneaux Jordan, 'L. C. C.: New Standards in Official Architecture', and 'Housing and Schools by the London County Council'. See also coverage of LCC estates indicated in Glendinning and Muthesius, *Tower Block,* Gazetteer II, pp. 373–4. Gold describes how by 1955 around 50 blocks of flats of 11 storeys and above as part of mixed developments by the LCC were under construction, including 'landmark estates'. See Gold, *The Practice of Modernism*, p. 221.

19 Bullock, *Building the Post-War World,* pp. 153–4.

20 See Ministry of Health, *Housing Manual 1944*, referred to by Bullock, *Building the Post-War World,* p. 164. Bullock notes that the *Housing Manual* was updated in 1949 to offer more 'adventurous advice' on the appearance of buildings, including the handling of street frontages and front gardens, as well as the relationship between housing and planning, density and the neighbourhood unit, and more detailed information on layout according to themes identified by the Dudley Committee. See Bullock, *Building the Post-War World,* p. 230. In the planning division, operating under the Town and Country Planning Act 1947, and administering the County of London Development Plan, the architectural opportunities were mainly in new housing. These comprised the low-density suburbs; the Reconstruction Areas, which were in high-density central districts and included sites so derelict that the LCC set them aside for complete reconstruction under their own control; and the possibilities opened up by the replanning of nodal traffic points on the ring roads. See Furneaux Jordan, 'L. C. C.: New Standards in Official Architecture', p. 318. The housing division, served by the Housing Engineer's Division, the Structural Division and the Quantities Division, was the largest of the building departments, with a Principal Housing Architect, H. J. Whitfield Lewis, appointed in 1950, to take over from the former Valuer. This Division had around 22 groups, each with leaders and around 15 architects. Under Whitfield Lewis the staff increased from 20 to over 400 – including 310 architects, 47 administrative and clerical, and 70 clerks of works. The aim was to build 8,000 to 10,000 dwelling units per year, but owing to the shortage of sites, this was reduced to 7,000. The value of work in the Division at the start of 1956 was £64 million, with about £20 million in construction. See Furneaux Jordan, 'L. C. C.: New Standards in Official Architecture', p. 321.

21 Eight surveys were carried out, asking, for example, about preferences regarding the internal arrangement of the home and the type of dwelling people wanted – the surveys showed a clear preference for houses rather than flats, but preferences for internal planning were more varied – working kitchen plus living/dining room versus dining/kitchen/utility plus living room – and so the committee came up with three proposals. See Bullock, *Building the Post-War World*, p. 157 and his reference to *The Design of Dwellings* (the Dudley Report).

22 The Dudley Committee, convened under the aegis of the Central Housing Advisory Committee, and including representatives of the women's movement, the medical and sanitary professions, local government and the construction industry, was set up in the spring of 1942 by the Ministry of Health to advise on space and equipment standards for post-war housing. Bullock details the groups whose views and research informed the committee. The central issue for women's groups was a guarantee of a minimum standard of housing, and 'a decent and healthy setting for the housewife and her family'. See Bullock, *Building the Post-War World*, pp. 154–5.

23 See Forshaw and Abercrombie, *The County of London Plan, 1943*, quoted in 'Housing and Schools by the London County Council', p. 2.

24 Laplanche, 'Notes on Afterwardsness', p. 265.

25 These included London's lack of open space and recommended the need for ring roads and reduction of congestion; the 'Classification of houses as: (a) low density (b) obsolete and (c) correctly sited on a community or neighbourhood basis'; and the need to deal with the faulty mixing of industry and housing. See Furneaux Jordan 'L. C. C.: New Standards in Official Architecture', p. 317.

26 In zone 3, densities were set at 100 people per acre with only 13.5% of all dwellings located in blocks of 8–10 storeys; in zone 2, at 136 people per acre, with over 60% of all dwellings located in high blocks; and in zone 1, at 200 people per acre, with virtually all dwellings located in high blocks. See Bullock, *Building the Post-War World*, p. 160, notes 55 and 58. Explorations of high-density housing by housing reformers, such as Elizabeth Denby, who had examined examples in Europe, favoured tackling high-density housing through the planning of new neighbourhoods, with the aim of establishing well-defined and easily identifiable communities, with a mixture of housing and offering facilities such as schools, shops and social centres for use by the local community, as well as open spaces between blocks to ensure adequate air, light and space, and provide communal gardens, playgrounds, tennis courts and flower beds. Denby had studied the programme of municipal flat-building in Vienna and praised the custom of providing facilities such as crèches, kindergartens, laundries and drying rooms for large housing blocks. See Denby, *Europe Rehoused*, pp. 79–83, referred to in Bullock, *Building the Post-War World,* p. 161. Bullock also refers to Yorke and Gibberd, *The Modern Flat*; Ashworth, *Flats, Design and Equipment* and Silkin, *Working Class Housing on the Continent.*

27 See 'Housing and Schools by the London County Council', p. 3.

28 Gold, *The Practice of Modernism*, p. 222. Gold quotes Whitfield Lewis, 'The Principles of Mixed Development', p. 6.

29 'Housing and Schools by the London County Council', p. 3.

30 'Housing and Schools by the London County Council', p. 2.

31 'The Slab and Point Blocks of Flats on the London Country Council Roehampton Estate', p. 129.

32 'The Slab and Point Blocks of Flats on the London Country Council Roehampton Estate', p. 129.

33 Bullock, *Building the Post-War World,* p. 90. In note 77, p. 94, Bullock refers to 'Flats in Harlow', pp. 154–9, and in note 78 he refers to 'Flat Scheme at Danviksklippan, Stockholm', pp. 121–4.

34 Bullock, *Building the Post-War World,* pp. 45–7. Bullock refers to Walter de Maré, a half-Swedish architect, photographer and editor of the *Architects' Journal*, for example, who contrasted the 'passing revolutionary phase of "functionalism"' with 'the growing interest of the younger generation of Swedish architects in humanizing the new architecture', arguing how under 'the banner of the New Empiricism', young Swedish architects hoped to be 'more objective than the functionalists, and to bring back another science, that of psychology, into the picture'. See de Maré, 'The New Empiricism: Sweden's Latest Style', p. 200. De Maré looks at houses by Sven Markelius at Kevinge, Sture Frölen in the Nasby Palace Gardens, and Ralph Erskine at Lissma, describing them as examples of 'the expression of a pre-war

phase of functionalism applied to exactly the same kind of problem, and using traditional materials'. He was responding to a position put forward by Sven Backström: 'To-day we have reached the point where all the elusive psychological factors have begun again to engage our attention. Man and his habits, reactions and needs are the focus of interest as never before.' See Backström, 'A Swede Looks at Sweden', p. 80. Backström examines a number of Swedish examples –by Sture Frölen at Ekhagen, Hakon Ahlberg at Gärdet, and Backström and Reinius at Nacka – of flat-roofed blocks of flats four storeys high, admiring them for their relation to nature and the quality of the prefabricated components.

35 Bullock, *Building the Post-War World*, p. 90.
36 Bullock, *Building the Post-War World,* p. 90.
37 'Housing and Schools by the London County Council', p. 8.
38 'Alton Estate, Roehampton', p. 771.
39 Laplanche, 'Notes on Afterwardsness', p. 265.
40 'Housing: Roehampton, London County Council', p. 55.
41 Pepper, 'Housing at Roehampton', p. 281.
42 'Alton Estate, Roehampton', p. 771.
43 Bullock, *Building the Post-War World,* p. 90. The mechanical ventilation was in accordance with a scheme approved by medical authorities and used for many years successfully in Dolphin Square. See 'Alton Estate, Roehampton', p. 771.
44 'Housing: Roehampton, London County Council', p. 56.
45 At Alton West 1875 dwellings at a density of 28.3 persons per acre were built across 100 acres. See for example 'Roehampton Lane Housing Estate', p. 2 and 'Housing: Roehampton, London County Council', p. 56.
46 Pevsner, 'Roehampton: L. C. C. Housing and the Picturesque Tradition', p. 31. But despite 'the details of the end walls and the backs of the shopping terraces at Roehampton' having been made in a raw form of concrete – *beton brut* – as used by Corbusier for the piloti at the *Unité* and in Chandigarh, Pevsner says he would rather avoid 'Brutalism' as a label. See also Pevsner, 'Roehampton: L. C. C. Housing and the Picturesque Tradition', p. 34.
47 'Roehampton Lane Housing Estate', p. 4.
48 'Building Illustrated', p. 470.
49 'Housing at Priory Lane, Roehampton, London SW15', p. 9.
50 Pevsner, 'Roehampton: L. C. C. Housing and the Picturesque Tradition', p. 35.
51 See Nikolaus Pevsner's Reith lectures of 1955, 'The Englishness of English Art', referred to by Bullock. See Bullock, *Building the Post-War World,* pp. 42–3.
52 For this Pevsner turned to Le Corbusier's *Ville Contemporaine* of 1922, the *Plan Voisin* of 1925, and then the Co-op Estate on the island of Kvarnholm near Stockholm planed by Olaf Thunström in 1927. He talks of the lack of innovation in the use of the point block and high slab, pointing to pre-existing examples, such as 'Dr Sekler's *Das Punkthaus'*, the point block conception in Chambord, and an eight-storey point block in Hamburg dated 1911, and to the 'severely parallel lines' of high slabs in Gropius's recommendation to the CIAM Congress of 1930. Pevsner notes that these themes were worked though during the war with much intelligence in Sweden, and here he refers to the *parti* of clusters of point blocks by Backström and Reinius's Danviksklippan in 1942–5 as among the earliest. See Pevsner, 'Roehampton: L. C. C. Housing and the Picturesque Tradition', pp. 21–2.
53 Laplanche, 'Notes on Afterwardsness', p. 265.
54 Pevsner, 'Roehampton: L. C. C. Housing and the Picturesque Tradition', p. 35.
55 Bullock, *Building the Post-War World*, p. 40. Bullock describes how his radical view and 'passionate appeal to architectural principle, a sharp contrast with the pragmatic tenor of the English debate, caught the students' imagination and encouraged further the enthusiastic response to the avant-garde of the 1920s and 1930s'. He was invited by the students to speak at the centenary celebrations, see Bullock, *Building the Post-War World*, p. 42, note 13, and p. 43, note 14.
56 Bullock, *Building the Post-War World,* p. 92.
57 Bullock, *Building the Post-War World*, pp. 102–7.
58 Bullock, *Building the Post-War World*, pp. 102–3, notes 42 and 43. Here Bullock refers to Girouard, *Big Jim*, p. 72, and Banham, *The New Brutalism*, p. 11. See also Banham, 'The New Brutalism' pp. 355–61.
59 Bullock, *Building the Post-War World,* p. 103, note 44. Here Bullock also discusses the common ground between the sides and states that Oliver Cox 'professed a fierce admiration' for Le Corbusier. Bullock refers to Gowan, 'Le Corbusier – His Impact on Four Generations'. Joseph Rykwert notes that Alton East was 'commanded' by Rosemary Stjernstedt, and Alton West by Colin Locus, but that 'the neo-empiricist ethos was promoted by an informal group of which Oliver Cox (who worked at Ackroyden and Alton East) was a member, as was his future partner Graeme Shankland [...] The Alton West estate was designed by a different group, from which another practice emerged: William Howell, John Killick and John Partridge; it was more forthrightly "modern".' See Rykwert, 'Architecture', p. 258. Pevsner decides that one cannot state with certainty whether the difference in the architectural style of the Roehampton buildings was due to the change from Robert Matthew to Leslie Martin as Architect in Charge, or due to the change in the team of young designers. He describes the team on Alton East as Michael Powell, Cleeve Barr, Oliver Cox, Mrs Stjernstedt, J. N. Wall, and H. P. Harrison, and on Alton West as Colin Ward, John Partridge, W. G. Howell, John Killick, S. F. Amis, J. R Galley and R. Stout. See Pevsner, 'Roehampton: L. C. C. Housing and the Picturesque Tradition', p. 35. See also the interviews with John Partridge and Oliver Cox as part of http://www.utopialondon.com/alton-west/ (accessed 1 March 2015). Partridge expresses surprise that such a strong division was perceived between Alton East and Alton West, as he felt both architect teams were aiming for the same thing: 'civilized, good housing and architecture that was right for the twentieth century'.
60 Glendinning and Muthesius, *Tower Block,* pp. 108–9. The 'Softs' included Whitfield Lewis, Cleeve Barr, Oliver Cox, Rosemary Stjernstedt, Ted Hollamby and Percy Johnson-Marshall, and their designs involved the 'irregularity of layout and picturesque landcape effects', lower buildings with pitched roofs, coloured patterns at entrances, and the use of traditional brickwork.
61 Laplanche, 'Notes on Afterwardsness', p. 265.
62 Bullock refers to reviews in the national architectural press and in student journals such as *Plan*, and notes that despite the cost many travelled to Marseilles to view the building first hand. See Bullock, *Building the Post-War World,* p. 103.
63 'Le Corbusier's Unité d'Habitation', p. 293.
64 'Le Corbusier's Unité d'Habitation', p. 296.
65 'Le Corbusier's Unité d'Habitation', p. 296.
66 Bullock, *Building the Post-War World,* pp. 103–4.
67 The article assessed the scheme under six criteria: community, homo grex, integration, facilities, psychology and free choice. See 'Community Problems of the Space Age', p. 593.
68 'Housing at Priory Lane, Roehampton, London SW15', p. 21.
69 'Housing at Priory Lane, Roehampton, London SW15', p. 21.
70 'Housing at Priory Lane, Roehampton, London SW15', p. 21.
71 'Le Corbusier's Unité d'Habitation', p. 296.
72 'Le Corbusier's Unité d'Habitation', p. 300.
73 Laplanche, 'Notes on Afterwardsness', p. 265.
74 Bullock, *Building the Post-War World,* p. 105. See also John Partridge talking of the use of type plans at Alton West, http://www.utopialondon.com/alton-west/ (accessed 1 March 2015).
75 Pepper, 'Housing at Roehampton', pp. 286–7. The layout is described in 'Roehampton Lane Housing Estate', pp. 2–9.
76 Glendinning and Muthesius, *Tower Block,* p. 58.
77 Glendinning and Muthesius, *Tower Block*, p. 70.
78 Glendinning and Muthesius, *Tower Block*, p. 113, see notes 74 and 75. Glendinning and Muthesius discuss how into the 1960s the point and slab blocks became quite self-contained and the LCC moved to generating sociability through the design of access ways and linkages between quite widely spaced blocks, such as Lubetkin's emphasis on the entrances at Spa Green (1946–50) and the staircase at Bevin Court (1954) as community focal points, and the Smithsons' proposals for how the intersection between the vertical lifts and the horizontal streets-in-the-air provided places to meet. See Glendinning and Muthesius, *Tower Block,* p. 114. When arguing that 'the street in the air' was seen as a tool for 'helping working class communities' feel at home, John Gold notes how it took its precedent from a number of earlier examples, Le Corbusier's project for the *ilot insalubre* number 6 in Paris (completed with Pierre Jeanneret), which gave precedent for outside walkways, and the public corridors at three-

storey intervals in the *Unité d'habitation*, and Fourier's drawings of the architecture of the Phalanstery, as well as the Narkomfin in Moscow. According to Gold, these influenced two unplaced entries to the City of London's 1952 competition of housing at Golden Lane, by Alison and Peter Smithson, which showed an 11-storey slab block with three levels of 'street' decks, and Jack Lynn and Gordon Ryder's deck access scheme which provided inspiration for the Park Hill development at Sheffield. Gold, *The Practice of Modernism*, p. 258 and pp. 261–3.

79 Laplanche, 'Notes on Afterwardsness', p. 265.

Moss Green

1 Lambert (ed.), *New Architecture of London.*
2 For a brief description and plans of these estates see for example Yorke and Gibberd, *The Modern Flat:* for Powell and Moya's Chaucer House, Churchill Gardens, Pimlico, London SW1, see pp. 28–31; for Tecton, Drake and Lasdun's Hallfield Estate, Bishop's Bridge Road, London W2, see pp. 55–8; for R. H. Matthew, H. J. Whitfield Lewis, and architect in charge, E. S. Moholi's Alton East, Portsmouth Road Site, Roehampton, London SW15, see pp. 82–4; and for J. L. Martin, H. J. Whitfield Lewis, and architect in charge H. G. Gillett's Picton Street, Camberwell, London SE5, see pp. 89–91.
3 See Luxemburg, *London*, and my discussion of the work in Rendell, *Art and Architecture.*
4 See Marchant, *Field Study 3.*
5 See Hatherley, *Militant Modernism.* See also Pare, *The Lost Vanguard.*
6 See Massey, 'Reinventing the Home', pp. 23–5.
7 Jameson, *Marxism and Form,* p. 82.

Afterwardsness

1 Penezhko et al., *Schechtel, Ryabushinskiy, Gorky*, p. 77.
2 Laplanche, 'Interpretation', pp. 152.
3 Laplanche, 'A Short Treatise on the Unconscious', p. 95.
4 See Freud, 'Leonardo da Vinci and a Memory of his Childhood', p. 84.
5 Laplanche, 'Interpretation', p. 150.
6 Freud, 'Constructions in Analysis', p. 259.
7 Penezhko et al., *Schechtel, Ryabushinskiy, Gorky*, p. 74.
8 Laplanche, 'Interpretation', p. 139.
9 Freud, 'Constructions in Analysis', p. 261.
10 Laplanche, 'Time and the Other', pp. 251–2.
11 Laplanche, 'Time and the Other', pp. 241–2.
12 Laplanche, 'Time and the Other', p. 253.
13 Laplanche, 'Time and the Other', p. 254.
14 Penezhko et al., *Schechtel, Ryabushinskiy, Gorky*, p. 75.
15 Laplanche, 'Interpretation', p. 148.
16 Laplanche, 'Interpretation', p. 161, and Freud, 'Constructions in Analysis', p. 258.
17 Laplanche, 'A Short Treatise on the Unconscious', p. 97.
18 Laplanche, 'A Short Treatise on the Unconscious', p. 91, note 18.
19 Laplanche, 'The Unfinished Copernican Revolution', p. 73. Both Didier Anzieu and André Green have taken issue, like Laplanche, with Jacques Lacan's formula: 'the unconscious is structured like a language'. Anzieu, following Freud's formulation that 'the unconscious is the body', argues that the unconscious is structured like the body: 'source of the first sensory-motor experiences'. See Anzieu, *A Skin for Thought,* p. 43. Green posits that the unconscious 'is structured like an affective language, or like an affectivity having the properties of language'. Green's position, again following Freud's, is that if the unconscious, opposed to the preconscious, is constituted by thing-presentations as Freud suggests then what is 'related to language can only belong to the preconscious'. See Green, 'Potential Space in Psychoanalysis, p. 186, and Kohon, 'The Greening of Psychoanalysis', p. 24.
20 Laplanche, 'A Short Treatise on the Unconscious', p. 97.
21 Laplanche, 'A Short Treatise on the Unconscious', p. 104.
22 Laplanche, 'A Short Treatise on the Unconscious', p. 92, note 20.
23 Laplanche, 'A Short Treatise on the Unconscious', p. 88.
24 Laplanche, 'A Short Treatise on the Unconscious', p. 93.
25 Laplanche, 'A Short Treatise on the Unconscious', pp. 94–8.
26 Penezhko et al., *Schechtel, Ryabushinskiy, Gorky*, p. 75.

27 Laplanche, 'A Short Treatise on the Unconscious', p. 90.
28 Laplanche, 'A Short Treatise on the Unconscious', p. 104.
29 Laplanche, 'The Drive', pp. 120–1, note 6.
30 Laplanche, 'The Drive', pp. 120–1, note 6.
31 Laplanche, 'A Short Treatise on the Unconscious', p. 91. John Fletcher notes that in 'signifying to' Laplanche is 'alluding to' Jacques Lacan, who distinguished between a signifier of something, a meaning or signified, and a signifier to someone, an addressee. See Laplanche, 'A Short Treatise on the Unconscious', p. 91, note 18, editor's comment. Laplanche refers explicitly to Lacan's model of language, but dismisses it as 'only applicable to a perfect, well-made, univocal language' and takes up instead the 'full extension' Freud gives to language which includes gesture and other kinds of expression of psychical activity. See Laplanche, 'A Short Treatise on the Unconscious', p. 92.
32 Fletcher, 'Introduction', p. 37.
33 Laplanche and Pontalis, *The Language of Psycho-Analysis*, p. 78.
34 Laplanche, 'The Unfinished Copernican Revolution', p. 71, note 37. Here the reader is referred to Laplanche, *New Foundations for Psychoanalysis*, pp. 130–3.
35 Laplanche, 'Notes on Afterwardsness', p. 265. These notes are based on a conversation between Jean Laplanche and John Fletcher that took place in 1991.
36 Penezhko et al., *Schechtel, Ryabushinskiy, Gorky*, p. 77.
37 Jean Laplanche, 'Notes on Afterwardsness', p. 265.
38 Perelberg, *Time, Space and Phantasy*, p. 32.
39 Perelberg, *Time, Space and Phantasy*, p. 31. See for example Breuer and Freud, 'On The Psychical Mechanism of Hysterical Phenomena'.
40 Penezhkoet al., *Schechtel, Ryabushinskiy, Gorky*, p. 75.
41 Perelberg, *Time, Space and Phantasy*, p. 31.
42 Green, *Time in Psychoanalysis*, p. 36.
43 Green, *Key Ideas for a Contemporary Psychoanalysis*, p. 175.
44 Green, *Time in Psychoanalysis*, p. 53.
45 Freud, 'Remembering, Repeating and Working Through', pp. 145–56.
46 Green, 'Freud's Concept of Temporality, pp. 1029–39, pp. 1033–4.
47 Penezhko et al., *Schechtel, Ryabushinskiy, Gorky*, p. 78.
48 Green, 'Freud's Concept of Temporality', pp. 1037–8.
49 See Freud, 'Instincts and their Vicissitudes', pp. 109–40; Freud, 'Repression', pp. 141–58; Freud, 'The Unconscious', pp. 159–215; and Freud, 'Mourning and Melancholia', pp. 255–6.
50 Green, 'Freud's Concept of Temporality', p. 1034.
51 Freud, 'On Transience', pp. 303–7, pp. 306–7.
52 Laplanche, 'Time and the Other' p. 254, referred to in Ray, 'Jean Laplanche, 1924–2012', p. 56. Available at http://www.radicalphilosophy.com/obituary/jean-laplanche-1924-2012 (accessed 6 January 2015).

The Children's Home Laboratory, Moscow (1921–5)/2012–15

1 Cooke, *Russian Avant-Garde*, pp. 10–11. Here Cooke discusses *Moderne* as a democratic approach. For a more detailed discussion of the work of Shekhtel see Cooke, 'Fedor Osipovich Shekhtel'. See the research of W. C. Brumfield: for example Brumfield, 'Architectural Design in Moscow, 1890–1917', for a discussion of the rationalist aspect of Shekhtel's public works; and Brumfield, *A History of Russian Architecture*, p. 437, figs 575–6, for a discussion of the design of a range of private houses designed by Shekhtel. See also Brumfield, 'Building for the Bourgeoisie', and Brumfield, 'The Decorative Arts in Russian Architecture: 1900–1907'. Brumfield refers to Evgeniia I. Kirichenko as '[t]he leading Soviet authority on the work of Shekhtel'. See Brumfield, 'The Decorative Arts in Russian Architecture: 1900–1907', p. 23, note 4. See also Kirichenko, *Fedor Shekhtel*, pp. 61–70.
2 Antonova, 'A Unique Open House', p. 11.
3 Anisimov, *Architectural Guide to Moscow*, p. 72.
4 Cooke, *Russian Avant-Garde*, p. 10.
5 Cooke, *Russian Avant-Garde*, p. 10.
6 Cooke, 'Fedor Osipovich Shekhtel', p. 13.
7 Schmidt, 'Annex: Extract from the Younger Group's Diary', p. 30.
8 Freud, 'Draft L [Notes I] from Extract from the Fliess Papers', p. 248.

9 Brumfield, *A History of Russian Architecture*, p. 435. See also Brumfield, 'The Decorative Arts in Russian Architecture: 1900–1907', p. 23. Brumfield also describes Shekhtel's reputation in the west, and his Russian pavilion at the 1901 Glasgow International Exhibition, which was based on an interpretation of Russian traditional architecture. See also Cooke, 'Fedor Osipovich Shekhtel', p. 4, for an image of the pavilion.
10 Brumfield, *A History of Russian Architecture*, p. 435. See also Brumfield, 'The Decorative Arts in Russian Architecture: 1900–1907', p. 23. Brumfield argues that Shekhtel's designs for private houses in the early twentieth century can be compared to the work of international contemporaries such as Joseph Maria Olbrich, Josef Hoffman and Charles Rennie Mackintosh. He notes the similarities of Shekhtel's designs to those of Mackintosh, Hoffman, Olbrich, Gaillard and Louis Majorelle (in the wood veneer with marquetry), and of Horta and Tiffany (in stained glass).
11 Cooke, *Russian Avant-Garde*, p. 10.
12 As Jean-Louis Cohen notes, the term 'contemporary' in the title of OSA's *Contemporary Architecture* was intended to mark out the interests of the group as specifically distinct from modernistic, the word used at the time to describe Art Nouveau. See Cohen, 'An Extraordinary Pyatiletka of Sovremennaia Arkhitektura', p. 9.
13 Brumfield, *A History of Russian Architecture*, p. 435. See a photograph of the main elevation and a ground floor plan on p. 437.
14 Brumfield, *A History of Russian Architecture*, p. 435.
15 Anisimov, *Architectural Guide to Moscow*, p. 72.
16 Schmidt, 'Annex: Extract from the Younger Group's Diary', p. 30.
17 Freud, 'Draft L [Notes I] from Extract from the Fliess Papers', p. 248.
18 Brumfield, *A History of Russian Architecture*, p. 435. See also Brumfield, 'The Decorative Arts in Russian Architecture: 1900–1907', p. 24.
19 Brumfield, *A History of Russian Architecture*, p. 435. And for images see also Brumfield, 'The Decorative Arts in Russian Architecture: 1900–1907', p. 26.
20 Brumfield, *A History of Russian Architecture*, p. 435. See also Brumfield, 'The Decorative Arts in Russian Architecture: 1900–1907', p. 24, and for images see p. 25.
21 Brumfield, *A History of Russian Architecture*, p. 435.
22 See Brumfield, *A History of Russian Architecture*, p. 435, and West, 'The Riabushinsky Circle.
23 Brumfield, *A History of Russian Architecture*, p. 435.
24 West, 'The Riabushinsky Circle', p. 46.
25 Brumfield, 'Building for the Bourgeoisie', pp. 318–19.
26 Anisimov, *Architectural Guide to Moscow*, p. 72.
27 Kadyrov, 'Analytical Space and Work in Russia', p. 475.
28 Schmidt, 'Annex: Extract from the Younger Group's Diary', p. 30.
29 Freud, 'Draft L [Notes I] from Extract from the Fliess Papers', p. 248.
30 See Etkind, *Eros of the Impossible*, and Miller, *Freud and the Bolsheviks*. See also Brenner, 'Intrepid Thought', and Tögel, 'Psychoanalysis and Communism'.
31 Etkind, 'How Psychoanalysis was Received In Russia, 1906–1936', pp. 194–5, p. 192.
32 Tögel, 'Psychoanalysis and Communism.
33 Tögel, 'Psychoanalysis and Communism', p. 2.
34 Tögel, 'Psychoanalysis and Communism', p. 2.
35 Tögel outlines how in publishing Freud's works in Russian, Schmidt used some translations which existed before the Revolution, but that much of material comprised new translations. Out of the 54 Russian editions of Freud's works that were translated after 1917, 34 were newly translated, and 28 of them were published by the State Publishing House. Most of the works were part of a series called the Psychological and Psychoanalytic Library. See Tögel, 'Psychoanalysis and Communism', p.2.
36 Tögel, 'Psychoanalysis and Communism', p. 1.
37 Tögel, 'Psychoanalysis and Communism', p. 2.
38 Frank Brenner refers to Miller, *Freud and the Bolsheviks*, and the review by Curtis, 'Miller MA, *Freud and the Bolsheviks*'. See Brenner, 'Intrepid Thought'.
39 Schmidt, 'Annex: Extract from the Younger Group's Diary', p. 30.
40 Freud, 'Draft L [Notes I] from Extract from the Fliess Papers', p. 248.

41 Brenner, 'Intrepid Thought'. Brenner refers to Miller, *Freud and the Bolsheviks*, p. 60. See also See Kadyrov, 'Analytical Space and Work in Russia', p. 475.
42 Dewey visited Russia in the summer of 1928 as part of an American delegation. He arrived in Leningrad on 4 July and left Russia around 20 July. See Brickman, 'John Dewey and Overseas Education', pp. 19–20.
43 Brickman, 'John Dewey and Overseas Education', pp. 16–17. The 15 essays written between 1920 and 1928 were published in the *New Republic* between 14 November 1928 and 19 December 1928, p. 23.
44 Brickman, 'John Dewey and Overseas Education', pp. 16–17. See Berelowitch, 'De l'enfant a l'homme nouveau'. Berelowitch mentions the 'La laboratoire d'enfants de Vera Schmidt' in the context of a number of other experimental educational projects, including an experimental school in Moscow, Timirjazev of N. Popova, which closed in 1927; a 'maison de l'enfant libre' from 1906–18, and 'l'ecole experimentale d'education esthetique' founded in 1922 by Nathalie Sac and S. G. Rozanoc. See p. 123.
45 Here Kadyrov refers to Etkind, *Eros nevozmozhnogo*. See Kadyrov, 'Analytical Space and Work in Russia', p. 475.
46 Brenner, 'Intrepid Thought'.
47 Brenner, 'Intrepid Thought'.
48 Schmidt, 'Annex: Extract from the Younger Group's Diary'.
49 Brenner, 'Intrepid Thought'.
50 Schmidt, 'Annex: Extract from the Younger Group's Diary', p. 30.
51 Freud, 'Draft L [Notes I] from Extract from the Fliess Papers', p. 248.
52 Lev Vygotsky and Alexander Luria, 'Introduction to the Russian translation of Freud's Beyond the Pleasure Principle', pp. 10–11. See also the mention in Etkind, 'How Psychoanalysis was Received In Russia, 1906–1936', p. 194.
53 Kadyrov, 'Analytical Space and Work in Russia', p. 475. For research on the clinics in Berlin and Vienna, see Deutschen Psychoanalytischen Gesellschaft, *Zehn Jahre Berliner Psychoanalytisches Institut*, and Danto, 'The Ambulatorium'; and more recently Danto, *Freud's Free Clinics*, and Welter, *Ernst L. Freud, Architect*.
54 Kadyrov, 'Analytical Space and Work in Russia', p. 475.
55 Kadyrov, 'Analytical Space and Work in Russia', p. 475.
56 Penezhko et al., *Schechtel, Ryabushinskiy, Gorky*.
57 Penezhko et al., *Schechtel, Ryabushinskiy, Gorky*, p. 75.
58 Penezhko et al., *Schechtel, Ryabushinskiy, Gorky*, p. 78.
59 Penezhko et al., *Schechtel, Ryabushinskiy, Gorky*, p. 77.
60 Penezhko et al., *Schechtel, Ryabushinskiy, Gorky*, p. 77.
61 Schmidt, 'Annex: Extract from the Younger Group's Diary', p. 30.
62 Freud, 'Draft L [Notes I] from Extract from the Fliess Papers', p. 248.
63 Tögel, 'Psychoanalysis and Communism, p. 6.
64 Etkind, 'How Psychoanalysis was Received In Russia, 1906–1936', p. 199. See also Etkind, *Eros of the Impossible*.
65 See for example, Danto, *Freud's Free Clinics*.
66 D. W. Winnicott worked at the Paddington Green Children's Hospital in London and, with his future second wife, Clare Britton, in the Oxfordshire Evacuation Hostel Scheme, and helped set up hostels to care for evacuated children who were too anxious to adapt to their foster parents; according to Michael Shapira, their concern was twofold: for the anxious children and the future of democracy. See Shapira, *The War Inside*, pp. 63–4. See Winnicott and Britton, 'The Problem of Homeless Children'; Winnicott, 'Children's Hostels in War and Peace'; and Winnicott, *Deprivation and Delinquency*. For a longer discussion of the role of democracy in the psychoanalytic practice of D. W. Winnicott, see, for example, Alexander 'Primary Maternal Preoccupation', pp. 149–72.
67 See for example, Watson, *Guattari's Diagrammatic Thought*, pp. 17–22; Dosse, 'La Borde: Between Myth and Reality' and 'Daily Life at La Borde'; Guattari, 'La Borde'; and Bert (ed.), *La Borde Clinic*.
68 Schmidt, 'Annex: Extract from the Younger Group's Diary', p. 30.
69 Freud, 'Draft L [Notes I] from Extract from the Fliess Papers', p. 248.

Afterwords

1 See *Building The Revolution: Soviet Art and Architecture 1915–1935*, Sackler Wing of Galleries, Royal Academy of Arts, London (29 October 2011–22 January 2012), and Martin Gropius Bau, Berlin (5 April–8 July 2012). See also the accompanying publication, Cohen and Lodder, *Building the Revolution*.

2 See *'A Soviet Design for Life': The Catherine Cooke Collection of 20th-Century Russian Architecture and Design*, The Cambridge University Library, Cambridge, which opened in July 2012. See http://www.lib.cam.ac.uk/exhibitions/Cooke/ (accessed 6 January 2015).

3 See *High Society*, RIBA, 66 Portland Place London (16 February–9 June 2012). 'Using vintage imagery from the RIBA's collections, this exhibition explored five classic post-war high-rise housing schemes from across the UK, including; The Alton Estate – Roehampton, Churchill Gardens – Pimlico, Park Hill – Sheffield, Hutchesontown – Glasgow and Thamesmead – London. Complementing *A Place to Call Home: Where We Live and Why*, it explored in detail the intense period of experimentation and architectural daring that coloured the British post-war years.' See http://www.architecture.com/WhatsOn/Exhibitions/Pastexhibitions.aspx (accessed 6 January 2015).

4 Jane Rendell, 'One Way Street or "The Degeneration of Things"'. For the regeneration of Park Hill, see for example, http://www.urbansplash.co.uk/residential/park-hill (accessed 6 January 2015). For material relating to the housing estate's history see Lewis, 'Criticism'; 'Park Hill Development', p. 272; and 'Housing at Park Hill and Hyde Park, Sheffield', p. 160. See also John Rennie, Medical Officer of Health, December 1935, Sheffield Archives: *CA-MIN/74*, p. 221 and the Report of Planning Officer, G. C. Craven, presented in November 1936, referred to in 'Sources for the Study of Park Hill and Hyde Park Flats', http://www.sheffield.gov.uk/libraries/archives-and-local-studies/publications/park-hill-flats (accessed 11 July 2011).

5 Rendell, 'Residues of a Dream World'. 'In 2012, NVA began working in partnership with the Universities of Glasgow, Edinburgh and Strathclyde on the "Invisible College", a research network which aims to radically reinvent the college's original teaching function for the present day. A "college without walls", the Invisible College has involved organised events bringing together academics, local residents, architects, artists and other interested parties on site for debate, discussion and collaborative investigations in the landscape.' See http://www.glasgowarchitecture.co.uk/cardross_seminary.htm (accessed 6 January 2015).

Figurations

1 Lyotard, 'The Bias of the Figural', p. 13.
2 Lyotard, 'The Bias of the Figural', pp. 5 and 13. See also 'Recessus and Hyper-Reflection'.
3 Jones, *Lyotard Reframed*, pp. 16–17.
4 Jones, *Lyotard Reframed*, pp. 16–17.
5 Jones, *Lyotard Reframed*, p. 17.
6 Jones, *Lyotard Reframed*, p. 17.
7 Lyotard, 'Recessus and Hyper-Reflection', p. 61.
8 Callan and Williams, 'A Return to Jean-François Lyotard's *Discourse, Figure*', p. 43.
9 Ionescu, 'Figural Aesthetics: Lyotard, Valery, Deleuze', p. 146.
10 Jones, *Lyotard Reframed*, p. 45.
11 Jones, *Lyotard Reframed*, p. 46. See also Lyotard, 'The Dream-Work Doesn't Think', p. 234.
12 Deleuze, *Francis Bacon*, p. 2.
13 Deleuze, *Francis Bacon*, p. 125, note 1 referred to on p. 2.
14 Deleuze, *Francis Bacon*, p. 25.
15 Deleuze, *Francis Bacon*, p. 25.
16 Deleuze, *Francis Bacon*, p. 68.
17 Deleuze, *Francis Bacon*, p. 68.
18 Deleuze, *Francis Bacon*, p. 68.
19 Ionescu, 'Figural Aesthetics', p. 153.
20 Ionescu, 'Figural Aesthetics', p. 153.
21 Deleuze, *Francis Bacon*, p. 71.
22 Ionescu, 'Figural Aesthetics', p. 153.
23 Genette, 'Figures', p. 47.
24 Genette, 'Figures', p. 48.
25 Genette, 'Figures', pp. 48–9.
26 Genette, 'Figures', p. 49.
27 Genette, 'Figures', p. 49.
28 Logan, 'Ut Figura Poiesis', pp. viii–ix.
29 Logan, 'Ut Figura Poiesis', p. ix.
30 Logan, 'Ut Figura Poiesis', p. ix.
31 Logan, 'Ut Figura Poiesis', p. ix.
32 Logan, 'Ut Figura Poiesis', p. ix.
33 'Cyborgs, Coyotes and Dogs', p. 338.
34 Haraway, 'Syntactics', p. 11.
35 Timeto, 'Diffracting the Rays of Technoscience', p. 161.
36 Timeto, 'Diffracting the Rays of Technoscience', p. 161.
37 Timeto, 'Diffracting the Rays of Technoscience', p. 161. See also Haraway, 'Syntactics', p. 12.
38 Haraway, 'Ecce Homo, Ain't (Ar'n't) I a Woman, and Inappropriate/d Others', p. 47.
39 Timeto, 'Diffracting the Rays of Technoscience', p. 161. See also Haraway, 'Otherwordly Conversations, Terrain Topics, Local Terms', p. 159.
40 Timeto, 'Diffracting the Rays of Technoscience', p. 161.
41 'Cyborgs, Coyotes and Dogs', p. 323.
42 Botella and Botella, *The Work of Psychic Figurability*, p. 3.
43 Kirshner, 'Figuration of the Real as an Intersubjective Process', p. 304. Kirshner refers to Benveniste, 'Sémiologie de la langue'.
44 Kirshner, 'Figuration of the Real as an Intersubjective Process', p. 303.
45 Kirshner, 'Figuration of the Real as an Intersubjective Process', p. 303.
46 Kirshner, 'Figuration of the Real as an Intersubjective Process', pp. 304–5.
47 Botella and Botella, *The Work of Psychic Figurability*, p. 2.
48 Botella and Botella, *The Work of Psychic Figurability*, p. 3. The Botellas note that the term *figurabilité* was also favoured by Jean Laplanche and J. B. Pontalis in Laplanche and Pontalis, *The Language of Psycho-Analysis*.
49 Botella and Botella, *The Work of Psychic Figurability*, p. 3.
50 Botella and Botella, *The Work of Psychic Figurability*, p. 13.
51 Ricoeur, *Time and Narrative*, v. 2, p. 62.
52 Ricoeur, *Time and Narrative*, v. 1, p. 54.
53 Sandino, *Oral History*, p. 9.
54 Sandino, *Oral History*, p. 9.
55 Sandino, *Oral History*, p. 9. Sandino quotes from Ricoeur, *Time and Narrative*, v. 3, p. 246.
56 Sandino, *Oral History*, p. 9.
57 Ricoeur, *Time and Narrative*, v. 2, p. 157.
58 Perelberg, *Time, Space and Phantasy*, p. 132.
59 Perelberg, *Time, Space and Phantasy*, p. 25.
60 Braidotti, *Transpositions*, p. 90.
61 Braidotti, *Nomadic Subjects*, p. 4
62 Braidotti, *Nomadic Subjects*, p. 5.
63 Braidotti, *Nomadic Subjects*, p. 113.
64 Braidotti, *Nomadic Subjects*, p. 113.
65 Braidotti, *Nomadic Subjects*, p. 113.
66 Braidotti, *Transpositions*.
67 Timeto, 'Diffracting the Rays of Technoscience', p. 160. See also Braidotti, *Transpositions*, p. 170.
68 Braidotti, *Transpositions*, p. 170.

Forwards

1 Jameson, *The Political Unconscious*, p. 4.
2 My 'site-writing' project was first initiated as a mode of spatialising writing in Rendell, 'Doing it, (Un)Doing it, (Over)Doing it Yourself', pp. 229–46, named as a form of site-specific practice in Rendell, 'Site-Writing', pp. 169–76, and then developed through a series of essays and performative texts brought together in Rendell, *Site-Writing*. I have also worked with 'site-writing' as a pedagogic practice since 2001 at the Bartlett School of Architecture, UCL.
3 Freud, 'Constructions in Analysis', p. 261.
4 Freud, 'Two Encyclopaedia Articles: (A) Psycho-Analysis [1923]'.
5 Freud, 'The Aetiology of Hysteria', p. 192.
6 See Rendell, *Site-Writing*, p. 5. Here I refer to Caygill, *Walter Benjamin*, p. 34. See also Caygill, *Walter Benjamin*, p. 64 and p. 79.
7 For a discussion of the politics of spectatorship see for example Eco, 'The Poetics of the Open Work', and Bishop, *Installation Art*, p. 13 and p. 131.
8 While Jameson is harshly sceptical of critical writings which create homologies between the production of texts and factory production, as well as the inclusion of the signifier within materialist critique, I argue that if one is to engage with unconscious processes then it is not only the literary text placed under analysis which must be included within the critical process but also the text produced by the critic him/herself, and that the material conditions which give rise to the production of such texts need to be taken into account. See Jameson, *The Political Unconscious*, p. 30.
9 Freud, 'The Aetiology of Hysteria', p. 192.
10 Laplanche, 'A Short Treatise on the Unconscious', p. 92, note 20. See also p. 129.
11 Freud, 'The Aetiology of Hysteria', p. 192.
12 LaCapra, *Writing History, Writing Trauma*, p. 1.
13 LaCapra, *Writing History, Writing Trauma*, p. 21.
14 LaCapra, *Writing History, Writing Trauma*, pp. 17–20.

15 Green, *Diachrony in Psychoanalysis*, p. 202.
16 De Certeau, 'Psychoanalysis and its History', p. 4.
17 Freud, 'The Aetiology of Hysteria', p. 192.
18 Soja, *Postmodern Geographies*.
19 Harvey, *The Condition of Postmodernity*.
20 Lefebvre, *The Production of Space*, p. 8. This quote from Lefebvre emphasised by David Harvey is discussed in Soja, *Postmodern Geographies*, p. 81. See note 4.
21 See Crang and Thrift, 'Introduction', especially pp. 19–24.
22 Rendell, 'Constellations (or the Reassertion of Time into Critical Spatial Practice)', pp. 19–22.
23 I introduced the term 'critical spatial practice' first in 2003 as a way of thinking about what a practice-led and spatialised version of critical theory might be. See Rendell, 'A Place between Art, Architecture and Critical Theory'. I then developed it as a way of describing site-specific interventions that critiqued the sites into which they were inserted as well as the limits of their own disciplinary restrictions. See Rendell, *Art and Architecture*.
24 Rendell, *Art and Architecture*, part 2.
25 I would argue that this is an outcome of the conceptual shift from studio to situation made by curator Claire Doherty. See for example Doherty (ed.), *Contemporary*, and Doherty (ed.) *Situation*. See also http://www.situations.org.uk/ (accessed 31 July 2015).
26 Freud, 'The Aetiology of Hysteria', p. 192.
27 See Hopkins, *The Transition Handbook* and http://neweconomics.org/publications/great-transition (accessed 31 July 2015). The term 'transition town', coined by Louise Rooney and Catherine Dunne, started in Kinsale, Ireland, and then spread to Totnes, England, where Rob Hopkins and Naresh Giangrande developed the concept during 2005 and 2006.
28 http://b.3cdn.net/nefoundation/d28ebb6d4df943cdc9_oum6b1kwv.pdf (accessed 31 July 2015).
29 http://www.oed.com/ (accessed 7 March 2012).
30 I live on the Wyndham Estate in London SE5, built in 1967–8 and consisting of five 21-storey point blocks with several low-rise structures and community buildings located between them. See *Somewhere Decent to Live* (1967) at 22 minutes 13 seconds for footage of the construction of the estate. https://www.youtube.com/watch?v=1A2wa9yeAKk (accessed 31 July 2015). The same point block design was repeated in at least three other estates in London, one in Bermondsey and two in Wandsworth. For images and discussion of the two point blocks at the Canada Estate, Bermondsey, see for example, 'Special Issue: Housing in the City', *Architectural Forum* (July–August 1965); 'London County Council, Canada Estate, Neptune Street, Bermondsey, London', *Architects' Journal* (3 February 1965), pp. 305–16; 'Housing at Canada Estate, Neptune Street, Bermondsey, London; Architect: H. Bennett, Greater London Council architect', *Casabella*, n. 305 (1966) pp. 60–5; 'High Density Housing: four recently completed Greater London Council schemes in South London; Architect: H. Bennett', *Official Architecture & Planning*, (January 1966), pp. 72–81; and 'Canada Estate, Neptune Street, Bermondsey, London Borough of Southwark', *Architects' Journal* (6 August 1969), pp. 316–8. And for the repeating of this design in the two point blocks on the Somerset Estate, Wandsworth see for example, 'G. L. C. housing, Wandsworth', *Architect & Building News* (25 October 1967), pp. 689–92.
31 Freud, 'The Aetiology of Hysteria', pp. 192–3.
32 See for example http://35percent.org/blog/2014/07/23/mystery-objector-1301/ (accessed 31 July 2015). As 35percent report, 'But more worrying is the Council's response on page 109, where it states that it has "recommended a lower CIL rate in the lower value area of the Borough, within which the majority of housing estates identified for Estate renewal are located".' 35percent refers to p. 109 of www.southwark.gov.uk/.../cdcil5_appendix_i_of_regulation_19_ consultation_statement. CIL stands for Community Infrastructure Levy.
33 See http://www.savills.co.uk/_news/article/72418/175241-0/4/2014/savills-research--london-regeneration-research-proposal. For specific reports see for example http://pdf.euro.savills.co.uk/residential---other/spotlight-public-land.pdf (accessed 13 February 2015).
34 See http://pdf.savills.com/documents/Foreword%20by%20Community%20Secretary,%20Eric%20Pickles%20and%20the%20regeneration%20research%20proposal.pdf (accessed 31 July 2015).

35 For recent research on this contentious topic, see the following report http://www.engineering.ucl.ac.uk/engineering-exchange/files/2014/10/Report-Refurbishment-Demolition-Social-Housing.pdf (accessed 31 July 2015).
36 A good definition of social rented housing is given here: https://www.gov.uk/definitions-of-general-housing-terms#social-and-affordable-housing. David Roberts's doctoral research examines a general shift in terminology over the twentieth century from municipal to state to public to council to social to affordable housing. He notes that since the UK Coalition Government's National Policy Planning Framework in April 2012, social rented housing is defined as a subsidiary of affordable housing: 'Affordable housing is social rented, affordable rented and intermediate housing, provided to eligible households whose needs are not met by the market.' He also comments on how a number of councils, charities and organisations have strongly challenged this move, stating that there is no evidence base to prove that the affordable rent product would meet the same housing needs as social rent. However, the Mayor of London ratified this change in The London Plan. The spreadsheet gives the percentage of affordable housing provision in the UK's biggest developments. https://docs.google.com/spreadsheet/ccc?key=0Al1Cy1H3n8gpdFZZMDl1Y1FpR2tnVUtVOGJOeHJHc1E&usp=sharing#gid=0 (accessed 31 July 2015). See David Roberts, 'An Example of International Common Purpose', in Peter Guillery and David Kroll (eds), *Mobilising Housing Histories: Learning from London's Past for a Sustainable Future* (under contract, forthcoming).
37 For a mapping of the displacement of tenants and leaseholders from Southwark's Heygate Estate, see Lees et al., 'The Social Cleansing of Council Estates in London'. See also Campkin, *Remaking London*, especially pp. 77–107.
38 Compulsory Purchase Orders are issued to those same residents that the Councils earlier sold 125-year leases under the 'right to buy'. As one recent legal case shows, urban blight is currently calculated to reduce the value of a property for sale by only 10%. See for example https://southwarknotes.wordpress.com/aylesbury-estate/ (accessed 31 July 2015) and http://35percent.org/blog/2014/05/30/aylesbury-leaseholder-fights-incestuous-valuation/ (accessed 31 July 2015).
39 See for example http://www.wandsworth.gov.uk/downloads/file/10023/masterplan_report (accessed 31 July 2015); https://onedrive.live.com/view.aspx?resid=8D90ED9EB7AF0CB1!213&ithint=file%2c.pdf&app=WordPdf&authkey=!AFw1hJdht5YEknw (accessed 13 February 2015); https://onedrive.live.com/view.aspx?resid=8D90ED9EB7AF0CB1!222&ithint=file%2c.docx&app=Word&authkey=!AHLmm9xcbO-ITSM (accessed 31 July 2015); http://jamescousins.com/2014/02/future-alton-estate/ (accessed 31 July 2015); and http://www.putneysw15.com/default.asp?section=community&app=forum/ShowMessage.asp?ID=972755 (accessed 31 July 2015); and http://www.altonwatch.org.uk/rspd-uploads.html (accessed 31 July 2015).
40 See for example http://www.mirror.co.uk/news/uk-news/social-cleansing-londons-council-estates-4076556 (accessed 31 July 2015) and http://www.architectsjournal.co.uk/news/daily-news/levitt-bernstein-lands-churchill-gardens-revamp/8654008.article (accessed 31 July 2015).
41 See http://www.westendextra.com/news/2014/jan/city-hall's-scrapping-£10m-estate-refurbishment-'-mockery' (accessed 31 July 2015). See also http://www.david-miller.co.uk/hallfield-estate-paddington-external-repairs-and-redecorations (accessed 31 July 2015); http://labourwestminster.wordpress.com/lancaster-gate-ward/ (accessed 31 July 2015); and http://www.westendextra.com/news/2012/feb/hallfield-leaseholders-may-take-legal-action-against-citywest-homes (accessed 31 July 2015).
42 Freud, 'The Aetiology of Hysteria', pp. 192–3.

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The Lost Object
p. 18 Diagram from Sigmund Freud, 'Schematic Diagram of Sexuality' (1895?), from Sigmund Freud, 'Draft G. Melancholia' [1895?], from *Extracts from the Fliess Papers, The Standard Edition of the Complete Psychological Works of Sigmund Freud, Volume I (1886–1899): Pre-Psycho-Analytic Publications and Unpublished Drafts*, translated from the German under the general editorship of James Strachey (London: The Hogarth Press and the Institute of Psychoanalysis, 1966), p. 202, fig. 1. By permission of The Marsh Agency Ltd on behalf of Sigmund Freud Copyrights. Credit: Wellcome Library, London.
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p. 26 Diagram from Sigmund Freud, 'The Interpretation of Dreams (Second Part)', *The Standard Edition of the Complete Psychological Works of Sigmund Freud, Volume V (1900-1901): The Interpretation of Dreams (Second Part) and On Dreams*, translated from the German under the general editorship of James Strachey (London: The Hogarth Press, 1953), p. 537, fig. 1; p. 538, fig. 2; and p. 541, fig. 3. By permission of The Marsh Agency Ltd on behalf of Sigmund Freud Copyrights. Credit: Wellcome Library, London.
p. 28 Diagram from Sigmund Freud, 'The Ego and the Id' [1923], *The Standard Edition of the Complete Psychological Works of Sigmund Freud, Volume XIX (1923–1925): The Ego and the Id and Other Works*, translated from the German under the general editorship of James Strachey (London: The Hogarth Press, 1961), p. 24, fig. 1. By permission of The Marsh Agency Ltd on behalf of Sigmund Freud Copyrights. Credit: Wellcome Library, London.
p. 30 Diagram from Sigmund Freud, 'The Dissection of the Psychical Personality' [1933], *The Standard Edition of the Complete Psychological Works of Sigmund Freud, Volume XXII (1932–1936): New Introductory Lectures on Psycho-Analysis and Other Works*, translated from the German under the general editorship of James Strachey (London: The Hogarth Press, 1964), p. 78. By permission of The Marsh Agency Ltd on behalf of Sigmund Freud Copyrights. Credit: Wellcome Library, London.

The Narkomfin Communal House, Moscow (1928–9)/2012–15
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Longing for the Lightness of Spring
p. 51 Elina Brotherus, *Horizon 8* (2000), *Spring*, The Wapping Project, London. Chromogenic colour prints on Fuji Crystal Archive paper. Mounted on anodised aluminium and framed. Edition 6 (3A + 3B). A 105 x 130 cm/B 80 x 100 cm. Courtesy: the artist and gb agency, Paris.
p. 53 Jane Rendell, 'Moss Green' (2001). Photograph: Jane Rendell (2001).
p. 55 Elina Brotherus, *Rain, The Oak Forest, Flood* (2001), *Spring*, The Wapping Project, London.
p. 57 Jane Rendell, 'White Linen' (2001). Photograph: Jane Rendell (2004).
p. 59 Elina Brotherus, *L'anatomie du ventre* (1999), *Suites françaises 2*. Tryptich of chromogenic colour prints on Fuji Crystal Archive paper. Mounted on anodised aluminium and framed. Edition 6, 40 x 50 cm each (x 3). Courtesy: the artist and gb agency, Paris.
p. 61 Jane Rendell, 'Bittersweet' (2001). Photograph: David Cross (2001).
p. 63 Jane Rendell, *Les Mots and Les Choses* (2003), *Material Intelligence*, Entwistle Gallery, London. Photograph: Entwistle Gallery.

The Transitional Object
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Afterwardsness
p. 162 Frontispiece from Deutschen Psychoanalytischen Gesellschaft, *Zehn Jahre Berliner Psychoanalytisches Institut (Poliklinik and Lehranstalt)* (Wien: Internationaler Psychoanalytischer Verlag, 1930). Credit: Freud Museum London.
p. 164 'Dr. Max Eitingon', from Deutschen Psychoanalytischen Gesellschaft, *Zehn Jahre Berliner Psychoanalytisches Institut (Poliklinik and Lehranstalt)* (Wien : Internationaler Psychoanalytischer Verlag, 1930). Credit: Freud Museum London.
p. 166 'Empfangszimmer von Dr. Eitingon', from Deutschen Psychoanalytischen Gesellschaft, *Zehn Jahre Berliner Psychoanalytisches Institut (Poliklinik and Lehranstalt)* (Wien: Internationaler Psychoanalytischer Verlag, 1930). Credit: Freud Museum London.
p. 168 'Vorlesungszimmer', from Deutschen Psychoanalytischen Gesellschaft, *Zehn Jahre Berliner Psychoanalytisches Institut (Poliklinik and Lehranstalt)* (Wien: Internationaler Psychoanalytischer Verlag, 1930). Credit: Freud Museum London.
p. 170 'Sitzungssaal' from Deutschen Psychoanalytischen Gesellschaft, *Zehn Jahre Berliner Psychoanalytisches Institut (Poliklinik and Lehranstalt)* (Wien: Internationaler Psychoanalytischer Verlag, 1930). Credit: Freud Museum London.
p. 172 'Zimmer des diensthabenden Arztes', from Deutschen Psychoanalytischen Gesellschaft, *Zehn Jahre Berliner Psychoanalytisches Institut (Poliklinik and Lehranstalt)* (Wien: Internationaler Psychoanalytischer Verlag, 1930). Credit: Freud Museum London.
p. 174 'Behandlungszimmer Nr. 2', from Deutschen Psychoanalytischen Gesellschaft, *Zehn Jahre Berliner Psychoanalytisches Institut (Poliklinik and Lehranstalt)* (Wien: Internationaler Psychoanalytischer Verlag, 1930). Credit: Freud Museum London.

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Index

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