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It comes less from Johan Huizinga's famous analysis in *Homo Ludens* than from D. W. Winnicott's theories of play as the imaginative activity that constructs a meaningful reality in conversation with the world as one finds it. There, I think, is the location of the essay as wager – in the intermediate zone between self and world, in the distancing act of play. The distance engendered by a poethical recognition of reciprocal alterity stimulates curiosity and exploration.<sup>84</sup>

xi  
selvedges  
the angel goes between and bridges

So as far as I can tell, most worthwhile pleasures on this earth slip between gratifying another and gratifying oneself. Some would call that an ethics.<sup>85</sup>

Recently I've become fascinated by the word 'selvedges' – by the way it combines textile and text, – how it refers to a fabric with a 'self-finished' edge and the excess area of a printed sheet. And if that isn't enough to get one thinking about the spaces of intersubjectivities, it has a geological meaning as well – a strata that has been under pressure, a zone of altered rock.

... intersubjectivity in the text occurs through intertextuality, when distinctions between the original and citation become blurred.<sup>86</sup>

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## Notes

- 1 Luce Irigaray, 'Any Theory of the "Subject" Has Always Been Appropriated by the "Masculine"' [1974], in *Speculum of the Other Woman*, trans. Gillian C. Gill (Ithaca, NY: Cornell University Press, 1985), 133.
- 2 Hélène Cixous, 'Sorties' [1975], trans. Betsy Wing, in *The Newly Born Woman*, ed. Susan Sellers, *The Hélène Cixous Reader* (London: Routledge, 1994), 43.
- 3 Luce Irigaray, *Elemental Passions* [1982], trans. Joanne Collie and Judith Still (London: Athlone Press, 1992), 47.
- 4 Irigaray, *Elemental Passions*, 43.
- 5 Irigaray, *Elemental Passions*, 65 and 66.
- 6 Luce Irigaray, 'Volume-Fluidity' [1974], *Speculum of the Other Woman*, 229.
- 7 Luce Irigaray, 'Sexual Difference' [1984], *An Ethics of Sexual Difference* [1984], trans. Carolyn Burke and Gillian C. Gill (Ithaca, NY: Cornell University Press and Continuum, 1993), 11.
- 8 Irigaray, *Elemental Passions*, 61; Cixous, 'Sorties', 95.
- 9 Irigaray, *Elemental Passions*, 47; Cixous, 'Sorties', 44.
- 10 Hélène Cixous, *Three Steps on the Ladder to Writing* [1990], trans. Sarah Conell and Sarah Sellers (New York: Columbia University Press, 1993), 5. See also Irigaray, 'Volume-Fluidity'.
- 11 Irigaray, 'Sexual Difference', 15.
- 12 This essay seems to have a life of its own. It was originally published in a longer version as Jane Rendell, 'Doing It, (Un)Doing It, (Over)Doing It Yourself: Rhetorics of Architectural Abuse', in *Occupying Architecture*, ed. Jonathan Hill (London: Routledge, 1998), 229–46. It was radically shortened and reworked as Jane Rendell, '(Un)doing It Yourself: Rhetorics of Architectural Abuse', *The Journal of Architecture* 4 (1999): 101–10. Around 10 years later, two revised versions were published as 'Doing It, (Un)Doing It, (Over)Doing It Yourself', in *P.E.A.R. (Paper for Emerging Architectural Research)*, ed. Matthew Butcher and Megan O'Shea (London, 2012) and 'Undoing Architecture', in *Site-Writing: The Architecture of Art Criticism* (London: IB Tauris, 2010), 27–34. And 20 years on, 'Undoing Architecture' was republished in the catalogue designed by OOMK, for the brilliant feminist show, *Still I Rise: Feminisms, Gender, Resistance*, curated by Irene Aristizábal (Nottingham Contemporary), Rosie Cooper (De La Warr Pavilion) and Cédric Fauq (Nottingham Contemporary), at Nottingham Contemporary and the De La Warr Pavilion, Bexhill (2018–9).
- 13 Jane Rendell, *The Architecture of Psychoanalysis: Spaces of Transition* (London: IB Tauris, 2017).
- 14 See 35% Campaign, Southwark's Mysterious Estate Renewal Zone, 23 July 2014, <http://35percent.org/2014-07-23-mystery-objector-1301/> (accessed 13 June 2019).

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- 15 See [https://www.ucl.ac.uk/engineering-exchange/sites/engineering-exchange/files/report-refurbishment-demolition-social-housing\\_1.pdf](https://www.ucl.ac.uk/engineering-exchange/sites/engineering-exchange/files/report-refurbishment-demolition-social-housing_1.pdf) (accessed 13 June 2019). Based on evidence held by the London Borough of Southwark, my own research for the public inquiry showed that the refurbishment option was also cheaper. See Jane Rendell, 'Extracts from Response to Southwark Council's Rebuttal Statement (9 October 2015)', 11 October 2015, referred to in Jane Rendell, 'Figures of Speech: Before and After Writing', in *Writing and Architecture*, ed. Jonathan Charley (London: Routledge, 2018), 397–9. This evidence was drawn upon for the following news article, Keith Cooper, 'Assessing Aylesbury: What's the True Cost of Demolishing Council Estates?' *Architects Journal*, 19 November 2015, <http://www.architectsjournal.co.uk/news/assessing-aylesbury-whats-the-true-cost-of-demolishing-council-estates/8692267.fullarticle> (accessed 14 April 2017). See also my own commentary: Jane Rendell, 'Reflections on the Outcome of the Public Inquiry into the Aylesbury Estate Compulsory Purchase Order', <https://architectsforsocialhousing.wordpress.com/2016/09/27/reflections-on-the-outcome-of-the-public-inquiry-into-the-aylesbury-estate-compulsory-purchase-order/> (accessed 19 December 2017).
- 16 For research that connects gentrification, displacement and state-led regeneration, see, e.g., Paul Watt, 'It's Not for Us', 17 (2013): 99–118; and Loretta Lees, 'The Urban Injustices of New Labour's "New Urban Renewal": The Case of the Aylesbury Estate', [https://southwarknotes.files.wordpress.com/2009/12/the-urban-injustices-of-new-labour\\_s-e28098new-urban-renewal\\_-the-case-of-the-aylesbury-estate-in-london.pdf](https://southwarknotes.files.wordpress.com/2009/12/the-urban-injustices-of-new-labour_s-e28098new-urban-renewal_-the-case-of-the-aylesbury-estate-in-london.pdf) (accessed 13 June 2019). See also the work of ASH, <https://architectsforsocialhousing.co.uk> (accessed 9 July 2020); Anna Minton, *Big Capital: Who Is London for?* (London: Penguin, 2017); and Ben Campkin, *Remaking London: Decline and Regeneration in Urban Culture* (London: IB Tauris, 2013), esp. 77–107.
- 17 See, e.g., my discussion in Jane Rendell, 'Arry's Bar', in *Reactivating the Social Condenser*, ed. Michal Murawski and Jane Rendell, special issue of *Journal of Architecture* 22 (2017): 532–54.
- 18 See, e.g., Loretta Lees, Just Space and SNAG (Southwark Notes Archives Group), 'The Social Cleansing of Council Estates in London', *Regeneration Realities: Urban Pamphleteer* 2 (2014): 6–11.
- 19 See <http://crappistmartin.github.io/images/SummaryProfRendell.pdf> (accessed 13 June 2019).
- 20 The Office of the Deputy Prime Minister, *Compulsory Purchase and the Crichel Down Rules* (2004), 7, para. 17, [https://www.gov.uk/government/uploads/system/uploads/attachment\\_data/file/472726/151027\\_Updated\\_guidance\\_for\\_publication\\_FINAL2.pdf](https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/472726/151027_Updated_guidance_for_publication_FINAL2.pdf) (accessed 13 June 2019).
- 21 For a detailed account of this process, see Rendell, 'Figures of Speech'. See also Jane Rendell, 'Home-Work Displacements', in *Rethinking Architectural Production*:

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*Between Experience, Action and Critique*, ed. Sandra Loschke (London: Routledge, 2019), 117–41.

- 22 Jane Rendell, 'Critical Architecture: Between Criticism and Design', in *Critical Architecture*, ed. Jane Rendell, Jonathan Hill, Murray Fraser and Mark Dorrian (London: Routledge, 2007), 1–8.
- 23 André Green, *The Work of the Negative* (London: Free Association Books, 1999).
- 24 Fernando Urribarri, 'The Negative and its Vicissitudes: A New Contemporary Paradigm for Psychoanalysis', in *André Green Revisited: Representation and the Work of the Negative*, ed. Gail S. Reed and Howard B. Levin (London: Routledge, 2018), 66.
- 25 'Interview with Rosi Braidotti', in *New Materialism: Interviews and Cartographies*, ed. Rick Dolphijn and Iris van der Tuin (Ann Arbor, MI: Open Humanities Press, 2012), 37.
- 26 Naomi Hodgson, Joris Vlieghe and Piotr Zamojski, eds., *Manifesto for a Post-Critical Pedagogy* (New York: Punctum Books, 2017).
- 27 Emma Cocker, *The Yes of the No* (Sheffield: Site Gallery, 2016).
- 28 Diane Elam, *Feminism and Deconstruction* (London: Routledge, 1999).
- 29 Lucy Sargisson, *Contemporary Feminist Utopianism* (London: Routledge, 1996), 104.
- 30 Roland Barthes, *The Neutral: Lecture Course at the Collège de France (1977–1978)*, trans. Rosalind Krauss and Denis Hollier (New York: Columbia University Press, 2005), 7.
- 31 Jan Verwoert, 'Exhaustion and Exuberance: Ways to Defy the Pressure to Perform', in *What's Love (or Care, Intimacy, Warmth, Affection) Got to Do with It?* (Berlin: Sternberg Press, 2017), 208.
- 32 Gerald Raunig, 'Instituent Practices: Fleeing, Instituting, Transforming', trans. Aileen Derieg, January 2006, <http://eipcp.net/transversal/0106/raunig/en> (accessed 17 June 2019).
- 33 Gerald Raunig, 'The Double Criticism of Parrhesia: Answering the Question "What Is a Progressive (Art) Institution?"', trans. Aileen Derieg, April 2004, <http://eipcp.net/transversal/0504/raunig/en> (accessed 17 June 2019).
- 34 Michel Foucault, *Discourse and Truth: The Problematization of Parrhesia*, n.p. Six Lectures given by Michel Foucault at the University of California at Berkeley, October–November 1983, ed. J. Pearson, 1999, [http://foucault.info/system/files/pdf/DiscourseAndTruth\\_MichelFoucault\\_1983\\_0.pdf](http://foucault.info/system/files/pdf/DiscourseAndTruth_MichelFoucault_1983_0.pdf) (accessed 14 April 2017).
- 35 Foucault, *Discourse and Truth*.
- 36 See, e.g., Hilary Robinson, 'Louise Bourgeois's "Cells": Gesturing Towards the Mother', in *Museum of Modern Art Papers*. Vol. 1: *Louise Bourgeois*, ed. Ian Cole (Oxford: Museum of Modern Art, 1996), 21–9.
- 37 Jean Laplanche, 'Time and the Other' [1992], trans. Luke Thurston and Jean Laplanche, in *Essays on Otherness*, ed. John Fletcher (London: Routledge, 1999), 254, referred to in Nicholas Ray, 'Jean Laplanche, 1924–2012: Forming New Knots', *Radical Philosophy* 174 (2012): 56.
- 38 Rosine Jozef Perelberg, *Time, Space and Phantasy* (London: Routledge, 2008), 25.

- 39 André Green, *Illusions and Disillusions of Psychoanalytic Work*, trans. Andrew Weller (London: Karnac, 2011), 18.
- 40 Jane Rendell, 'Condensing and Displacing: A Stratford Dream-Work', in *Regeneration Songs*, ed. Alberto Dumas and Anna Minton (London: Revolver Press, 2018), 129–59.
- 41 See Loretta Lees, 'Public Inquiry Aylesbury Estate, London, Witness Statement', 29 April 2015, <http://bailey.persona-pi.com/Public-Inquiries/aylesbury-estate/ID%20docs/id21.pdf> (accessed 14 February 2017).
- 42 Lesley Coffey, CPO Report to the Secretary of State for Communities and Local Government (29 January 2016), para 348, <http://bailey.persona-pi.com/Public-Inquiries/aylesbury-estate/core%20docs/cd50.pdf> (accessed 14 February 2018).
- 43 See Foucault's essay on the subject. Michel Foucault, 'Self Writing', translated from *Corps Écrit* 5 (1983): 3–23. Foucault writes: 'No technique, no professional skill can be acquired without exercise; nor can the art of living, the *technê tou biou*, be learned without *askesis* that should be understood as a training of the self by oneself. This was one of the traditional principles to which the Pythagoreans, the Socratics, the Cynics had long attached a great importance. It seems that, among all the forms taken by this training (which included abstinences, memorizations, self-examinations, meditations, silence, and listening to others), writing – the act of writing for oneself and for others – came, rather late, to play a considerable role. [. . .] As an element of self-training, writing has, to use an expression that one finds in Plutarch, an *ethopoietic* function: it is an agent of the transformation of truth into *ethos*'.
- 44 Loretta Lees, 'Proof of Evidence of Professor Loretta Lees (FAcSS, FRSA) BA (Hons), PhD For the Aylesbury Leaseholders Group', 12 December 2017, Appendix LL2: 'Sample of ESRC project interviews with displaced leaseholders and leaseholders in the process of being displaced from the Aylesbury Estate (not involved in the public inquiry), Interview (October 2017) with leaseholder decanted to Camberwell Fields'. Interviewee L1, self-employed, had lived on the Aylesbury for over 20 years, 10 years as a council tenant and 10 years as a leaseholder. Took council buy out of her property. Did not want to leave the Aylesbury but was not coping with the stress of the CPO, <http://bailey.persona-pi.com/Public-Inquiries/aylesbury-estate/Proofs%20of%20Evidence/Objectors/ALAG/Loretta%20Lees/LL2.pdf> (accessed 14 February 2018).
- 45 Michel de Certeau, *The Practice of Everyday Life* (Berkeley: University of California Press, 1988), 117.
- 46 de Certeau, *Practice of Everyday Life*, 118.
- 47 Michael Keith and Steve Pile, eds., *Place and the Politics of Identity* (London: Routledge, 1993), 5.
- 48 Feminist theorist Diane Elam has observed that Derrida's understanding of 'undecidability' is not indeterminate but rather a 'determinate oscillation between

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possibilities' and argues that by refusing to choose between one and another, such a position offers a political potential. See Elam, *Feminism and Deconstruction*, 83.

- 49 See Achilles Mbembe, 'Decolonizing Knowledge and the Archive', <https://wiser.wits.ac.za/system/files/Achille%20Mbembe%20-%20Decolonizing%20Knowledge%20and%20the%20Question%20of%20the%20Archive.pdf> (accessed 28 July 2019).  
See also Angela Last, 'Internationalisation and Interdisciplinarity: Sharing across Boundaries?', in *Decolonising the University: Context and Practice*, ed. G. K. Bhambra, K. Nisancioglu and D. Gebrial (London: Pluto, 2018), 201–23. Thank you to Thandi Loewenson for bringing the work of these authors to my attention.
- 50 See Miwon Kwon, 'The Wrong Place', in *One Place After another: Site Specific Art and Locational Identity* (Cambridge, MA: MIT Press, 2002), 32–43; Claire Doherty, 'Introduction', in *Situations*, ed. Claire Doherty (Cambridge, MA: MIT Press and the Whitechapel Gallery, 2009), 13; and Nathan Coley, 'In Conversation with Claire Doherty', in *Thinking of the Outside: New Art and the City of Bristol*, ed. Claire Doherty (Bristol: University of the West of England, and Bristol Legible City in Association with Arnolfini, 2005), 73–9.
- 51 See Loretta Lees, 'Super-gentrification: The Case of Brooklyn Heights, New York City', *Urban Studies* 40 (2003): 2487–509; and Tim Butler and Loretta Lees, 'Super-gentrification in Barnsbury, London: Globalization and Gentrifying Global Elites at the Neighbourhood Level', *Transactions* 31 (2006): 467–87.
- 52 See Anna Minton, *Big Capital: Who Is London For?* (London: Penguin, 2017).
- 53 See, e.g., J. Douglas Porteous and Sandra E. Smith, 'Domicide: The Global Destruction of Home', *Housing Studies* 18 (2010): 269–72.
- 54 See Phil Hubbard and Loretta Lees, 'The Right to Community? Legal Geographies of Resistance on London's Frontiers of Gentrification', *City* 22 (2018): 8–25.
- 55 <https://www.ucl.ac.uk/bartlett/development/events/2016/oct/speech-extractions-witness-testimony-evidence-response-mining-industry> (accessed 5 July 2019).
- 56 See Jane Rendell, 'Critical Spatial Practice as *Parrhesia*', special issue of *MaHKUscript, Journal of Fine Art Research* (2016); and 'Home-Work Displacements'.
- 57 See Jane Rendell, 'Giving An Account Of Oneself, Architecturally', in *Architecture!*, ed. Jae Emerling and Ronna Gardner, special issue of *Journal of Visual Culture* 15 (2016); and 'Configuring Critique', in *The Routledge Companion to Criticality in Art, Architecture, and Design*, ed. Chris Brisbin and Myra Thiessen (London: Routledge, 2018), 128–46.
- 58 See Rendell, 'Arry's Bar' and 'Figures of Speech'.
- 59 See Jane Rendell, *Art and Architecture: A Place Between* (London: IB Tauris, 2006).
- 60 Jane Rendell, *Site-Writing: The Architecture of Art Criticism* (London: IB Tauris, 2010).
- 61 Judith Butler, *Excitable Speech: A Politics of the Performative* (New York: Routledge, 1997), 21–2.
- 62 Peter Stalleybrass and Allon White, *The Politics and Poetics of Transgression* (London: Routledge, 1986).

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- 63 Robert Smithson, 'Towards the Development of an Air Terminal Site' [1967], in *Robert Smithson: The Collected Writings*, ed. Jack Flam (Berkeley: University of California Press, 1996), 52–60.
- 64 Kenny Goldsmith, Displacement Is the New Translation, 9 June 2014, <http://rhizome.org/editorial/2014/jun/9/displacement-new-translation/> (accessed 4 July 2019).
- 65 Michael Hessel-Mial, 'Conceptual Writing in the Time of Non-Indictment: Notes on Goldsmith's "Displacement is the New Translation"', 18 February 2015, <https://entropymag.org/conceptual-writing-in-the-time-of-non-indictment-notes-on-goldsmiths-displacement-is-the-new-translation/> (accessed 4 July 2019).
- 66 Hessel-Mial, 'Conceptual Writing in the Time of Non-Indictment'.
- 67 See Jane Rendell, 'To Unsettle: Art as a Reflexive Verb?', in *Unsettlement*, ed. Charlotte Day, Shelley McSpedden and Elise Routledge (Melbourne, Australia: Monash Art Gallery, 2018). Here, I discuss how the verb 'to unsettle', whose action produces an unsettlement, is both transitive and intransitive. A transitive verb is one which *transfers* its action to an object: transitive verbs require objects – a subject unsettles an object. An intransitive verb does not require a direct object – she is unsettled. However, I also note that through reflexive verbs subjects perform actions on themselves – she unsettles herself. The ethical dilemma posed by an unsettling turns on how and on whom the action is made. In art, an unsettling can work as a reflexive verb as a practice of critical self-awareness.
- 68 Lauren Fournier, 'Sick Women, Sad Girls, and Selfie Theory: Autotheory as Contemporary Feminist Practice', *a/b: Auto/Biography Studies* 33 (2018): 643.
- 69 See Rendell, *Site-Writing and Architecture of Psychoanalysis*.
- 70 Sara Ahmed, *Living a Feminist Life* (Durham, NC: Duke University Press, 2017), 12–3.
- 71 This paper was published in *Notes from the Second Year: Women's Liberation* (1970), ed. Shulamuth Firestone and Anne Koedt, and Hanisch states that the title 'The Personal is Political' was given to the paper by the editors, <http://www.carolhanisch.org/CHwritings/PIP.html> (accessed 27 July 2019).
- 72 See, e.g., Ahmed, *Living a Feminist Life* and Rebecca Solnit, *Men Explain Things to Me: And Other Essays* (Chicago: Haymarket Books, 2014). See also Rebecca Solnit, *The Mother of all Questions* (Chicago: Haymarket Books, 2017); and Les Back, *Academic Diary: Or Why Higher Education Still Matters* (London: Goldsmiths Press, 2016) for critical dissection of the academy through a diary of one calendar year, and his excellent bibliography of novels, plays and films on academic life.
- 73 Judith Butler, *Giving an Account of Oneself* (New York: Fordham University Press, 2005), 8.
- 74 Audre Lorde, 'The Master's Tools Will Never Dismantle the Master's House' [1984], in *Sister Outsider: Essays and Speeches* (Berkeley, CA: Crossing Press, 2007), 112.
- 75 Lorde, 'The Master's Tools', 114.
- 76 Audre Lourde, *Zami: A New Spelling of My Name: A Biomythography* [1982] (London: Penguin, 2018).

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- 77 See Jane Rendell, 'From, In and With Anne Tallentire', *Becoming A Feminist Architect*, special issue of *Field* 7 (2017).
- 78 Butler, *Giving An Account of Oneself*, 14.
- 79 'Interview with Rosi Braidotti', 31.
- 80 Donna Haraway, 'Situated Knowledges: The Science Question in Feminism and the Privilege of Partial Perspective', *Feminist Studies* 14 (1988): 575–99.
- 81 Donna Haraway, *Staying with the Trouble: Making Kin in the Chthulucene* (Durham, NC: Duke University Press, 2016), 33–4.
- 82 Haraway, *Staying with the Trouble*, 177, note 18.
- 83 Joan Retallack, *The Poethical Wager* (Berkeley: University of California Press, 2003), 6.
- 84 Retallack, *The Poethical Wager*, 7.
- 85 Maggie Nelson, *The Argonauts* (Minneapolis, MN: Graywolf Press, 2015), 120.
- 86 Joan Hawkins, 'Afterword', in Chris Kraus, *I Love Dick* [1997] (London: Serpent's Tail, 2016), 256.

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