

Abstract [Dream-Work](#)

The paper establishes a relation between Freud’s diagram of dream-work and a pre-architectural model/apparatus about the “production of the project.” This model articulates the mental systems of the original Freudian diagram about perceptions, accumulation of memories, their recovery and transformation in dreams, and revision towards waking state’s actions in the world. The physical interpretation of an abstract diagram emphasizes the role of bodily engagement on the part of an author and her/his relationship with materials, whose manipulation both reveals and conceals parameters for transformability. Processes of creative figuration are informed by dream-work’s latent logics, operating through condensation and displacement of memory-traces, establishing with them manifold relations. The phase of architectural dream-work belongs to the first of two stages, corresponding to the “production of the project.” A second phase, the “production of the building,” brings the dream-work’s outcome to a building’s execution by multiple social actors on the construction site, inscribing architecture in larger environmental and psychological flows.

[Dream-Work](#)

L’articolo stabilisce una relazione tra il diagramma del lavoro onirico di Freud e un modello/apparato prearchitettonico sulla “produzione del progetto”. Questo modello articola i sistemi mentali del diagramma freudiano originale sulle percezioni, l’accumulo di ricordi, il loro recupero e la loro trasformazione in sogni, e la revisione verso le azioni dello stato di veglia nel mondo. L’interpretazione fisica di un diagramma astratto sottolinea il ruolo dell’impegno corporeo di un autore e del suo rapporto con i materiali, la cui manipolazione rivela e nasconde parametri di trasformabilità. I processi di figurazione creativa si informano alle logiche latenti del lavoro onirico, operando attraverso la condensazione e lo spostamento delle tracce della memoria, stabilendo con esse molteplici relazioni. La fase del sogno-lavoro architettonico appartiene alla prima delle due fasi, corrispondente alla “produzione del progetto.” Una seconda fase, la “produzione dell’edificio,” porta il risultato del sogno-lavoro all’esecuzione di un edificio da parte di molteplici attori sociali in cantiere, inscrivendo l’architettura in flussi ambientali e psicologici più ampi.

VESPER No. 2

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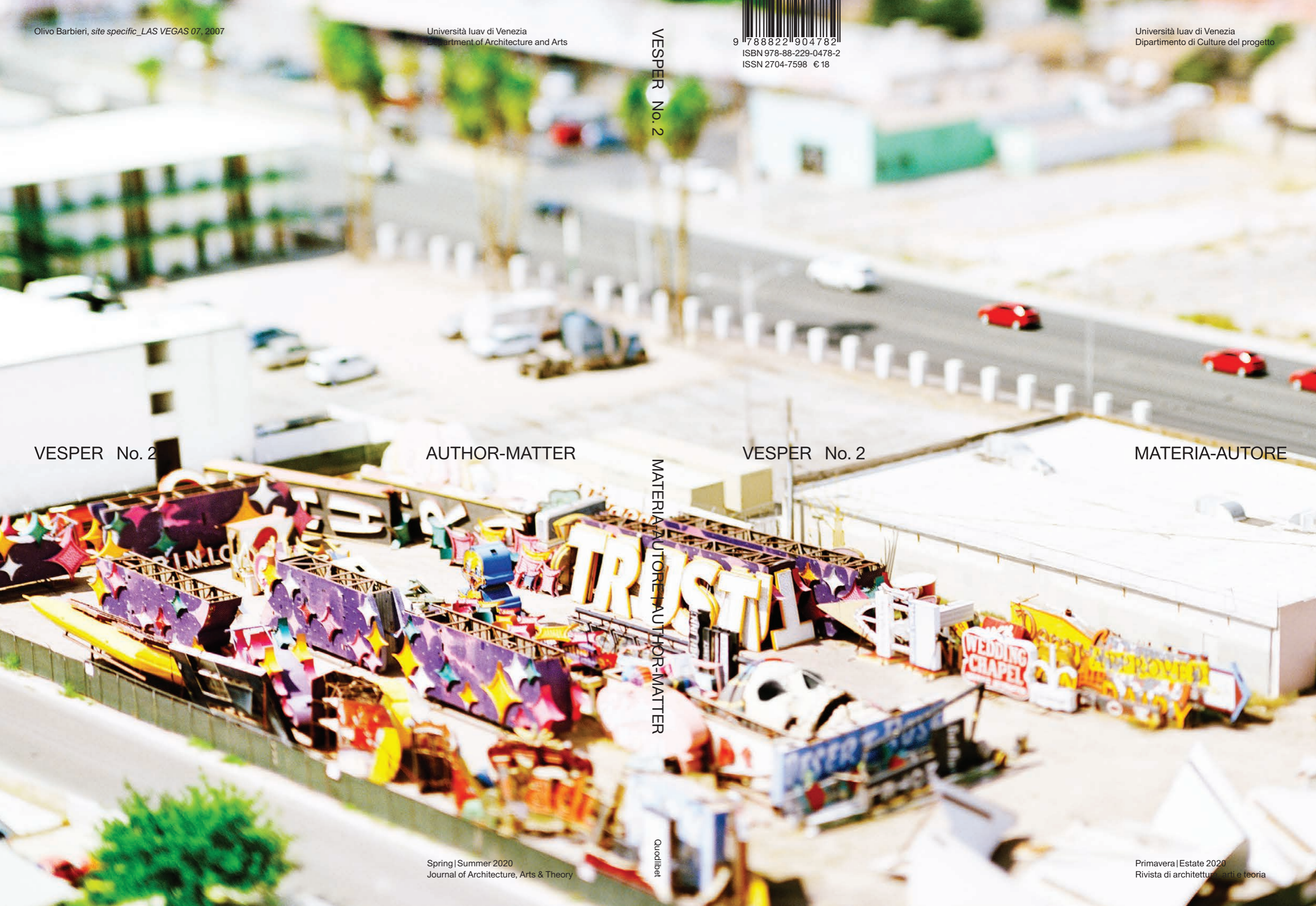
AUTHOR-MATTER

VESPER No. 2

MATERIA-AUTORE

MATERIA-AUTORE | AUTHOR-MATTER

Quodlibet



Vesper è una rivista scientifica semestrale, multidisciplinare e bilingue, si occupa delle relazioni tra forme e processi del progetto e del pensiero. Ponendo lo sguardo al crepuscolo, quando la luce si confonde con il buio e l'oggetto illuminante non è più visibile, *Vesper* intende leggere l'atto progettuale seguendo e rendendo evidente il moto della trasformazione. Pitagora identificò nel pianeta Venere sia la stella della sera (*Hesperos*) che quella del mattino (*Phosphoros*), i due nomi si riferiscono allo stesso astro ma posto in condizioni temporali differenti. *Vesper* dichiara quindi una posizione più che un oggetto e privilegia il situarsi che ne profila lo statuto. Non è qui accesa la luce tagliente dell'alba, che promette giorni completamente nuovi e alti sol dell'avvenire, ma quella che fa intravedere nella penombra una possibilità nell'esistente.

Richiamando e rinnovando la tradizione delle riviste cartacee italiane, *Vesper* ospita un paesaggio articolato di modalità narrative, accoglie forme di scrittura e stili differenti, privilegia l'intelligenza visiva del progetto, dell'espressione grafica, dell'immagine e delle contaminazioni tra linguaggi. La rivista è pensata nella sua successione di numeri tematici come discorso sulla contemporaneità, nello spazio di ogni singolo numero è articolata in un insieme di rubriche che gettano luci differenti sul tema. Nel procedere delle diverse sezioni – editoriale, citazione, progetto, racconto, lezione, saggio, inserto, traduzione, archivio, viaggio, ring, tutorial, dizionario – mutano i riverberi tra idee e realtà, si accende l'intreccio tra evidenze concrete e loro potenzialità, potenziali trasformativi, immaginari. Le rubriche sono pensate non per aggiornare istantaneamente ma per indagare condizioni progettuali e per fornire strumenti e materiali dall'*ombra lunga*.

Vesper is a six-monthly, multidisciplinary and bilingual scientific journal which deals with the relationships between forms and processes of thought and of design. Gazing into the dusk, when light slowly merges with darkness and the illuminating object is no longer visible, *Vesper* aims to interpret the act of designing through tracing and revealing the movement of transformation. Pythagoras identified in the planet Venus both the evening star (*Hesperos*) and the morning star (*Phosphoros*), assigning the two names to the same star observed in different temporal conditions. *Vesper* thus states a perspective rather than an object, privileging the condition that defines its status. Rather than the sharp light of dawn, heralding a brand-new day and promising a brighter future, it is the twilight that allows you to have a glimpse at the potential of what is already there.

Following the tradition of Italian paper journals, *Vesper* revives it by hosting a wide spectrum of narratives, welcoming different writings and styles, privileging the visual intelligence of design, of graphic expression, of images and contaminations between different languages. The journal is conceived as a series of thematic issues that build a discourse on the contemporary. Each issue is divided into sections that offer a range of diverse perspectives on the theme analysed: editorial, quote, project, tale, lecture, essay, extra, translation, archive, journey, ring, tutorial, dictionary. Throughout the different sections, reverberations between ideas and reality change, connections emerge between tangible facts and their potentials, transformative prospects, collective perception. The principal aim of these sections is not to provide instant news, but to offer an in-depth investigation of different instances of design and to provide tools and materials that have a long-lasting effect.

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MATERIA-AUTORE



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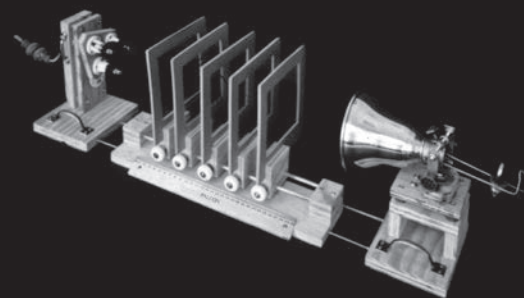
Traduzione inedita di un documento
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to carry out practices and/or operations.

dream-work (dri:m- wɜ:k) | The whole of the operations which transform the raw materials of the dream – bodily stimuli, day’s residues, dream-thoughts – so as to produce the manifest dream. Distortion is the result of dream-work. J. Laplanche, J.-B. Pontalis, *The Language of Psychoanalysis* (1967), W.W. Norton, New York 1973, p. 125.



Christian Pettker, *Dream-Work Analogical Model*, produced as part of Sandro Marpillero’s Studio “Dreaming the Project”, Princeton University, Fall 1994.

An analogical model, realised in the course of a Princeton University Studio of mine, explored a pre-architectural interpretation of the *dream-work* diagram published by Freud in Chapter 7 of *The Interpretation of Dreams*, entitled *The Psychology of the Dream Processes*. The model materialises and renders operable the functioning of Freud’s diagram of *dream-work* with three parts, connected by rails which allow to vary their distance through handles, opening up the ‘systems’ that Freud defined in linear terms, as a telescope. The relations between the model’s materials, their modes of assembly and joinery (spliced wood, bolted metal, embedded stretched rods, assembled electrical parts) introduce further resonances in the flows animating the connections of the mental apparatus. Each of the three parts suggests different modalities for interfacing with its components (rotating, sliding, inclining, shifting), such that the model’s overall operations qualify it not as object, but as an architectural apparatus for the production of projects.

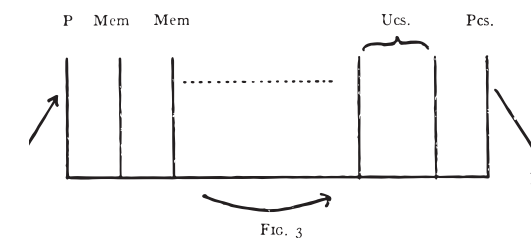
The engagement of the body in the manipulation of the model/apparatus brings attention to the fact that reference to *dream-work* indicates, in the case of architecture, only a portion of a more inclusive feed-back loop within which the ‘production of a project’ is a phase of the built environment’s ongoing transformations. Relative to the imaginary dimension which constitutes the fundamental aspect of *dream-work*, as a paradigm articulating the way in which unconscious desires could be connected with a poetic function, architecture’s overall process of production puts emphasis on the moment of awakening.

The analogy between Freud’s construct of the *dream-work* and a project’s phase of creative figuration allows us to explore the possible emergence of a design language, although without exhausting the technical and pragmatic aspects which also inform the ‘production of a project’. The *dream-work* phase of an architectural project effects the passage from a simple satisfaction of needs, which architecture fulfils with the usability of spaces, to a dimension of desire. Desire can engage the imaginary register of all the social actors constituting the historical reality from which each work opportunity for an architect emerges, in all its inherent contradictions. If it is true that built architecture inevitably results in an object, the problem of authorship and materiality also requires its inscription in a system of flows, both psychological and environmental. Thus, a new piece of the world emerges through an author’s capacity for anticipation, and the modulation of her/his own material, in a specific place and at a given time in history.

Conceived as a simple optical apparatus, Freud’s diagram about *dream-work* was meant to be read from left to right, following the movement of three arrows. The first arrow on the left hits a vertical line, marked with ‘P’, representing one’s perceptual apparatus. He addressed this moment in a later text by referencing a 1920s toy, the ‘Mystic Writing Pad’, which consisted of a tablet of wax with a sheet of wax paper, on top of it, and on top of the sheet of wax paper another sheet of acetate. This would allow for both in-depth registration of traces in the wax tablet and repeated fresh inscriptions on the acetate sheet. The first part of the analogical model, operating as input device, consists of a handle that can be turned, impressing a rotation to three coloured bulbs (red, blue, yellow) which would act as a source of flashes of perceptual light. A clock (not visible in the photograph) is embedded into the base of this first part to assert that the process of successive perceptions can be considered at the origin of the notion of time.

In Freud’s diagram, perceptions layer on the two next vertical lines, called ‘Mem’ for memory. The central portion of the analogical model corresponds to this segment of the diagram. The model extends the legibility of the process of perception by means of a ruler at its base that underlines the adjustable position of sliding screens. Each screen carries a sheet of sensitive film which has been imprinted by images, or memory-traces, as if effected by projections from the input-system. In terms of architectural process, the model’s interpretation would make available a site’s stratifications for their reading through accumulation of mnemonic traces, as light would go through them. Layered traces would overlap in different ways due to their variable proximity, transforming the degrees of potential condensation and/or of displacement of their shadows, respectively by changing their units of measure and/or locating them in different contexts of sense.

In Freud’s *dream-work* diagram, the next two vertical lines, bracketed by the letters ‘Ucs’, define the space of the unconscious in which dreams are formed, in terms of the transformations allowed by pictorial language and 3D representations. This space is reached by a second curved arrow at the bottom of the diagram, suggesting the forward direction of a dream’s productive thrust. However, the activity of the unconscious takes place by moving backwards along the dotted line between the first line belonging to ‘Ucs’ and the last one of the system ‘M’, through a process of regression. The third part of the analogical model features a lamp-cone oriented in reverse, such that it could be directed towards different areas of the screens’ overlays, seeking the emergence of hybrid figures, formed through the combination of – or interference among – individual memory-traces. The inside of such lamp



Sigmund Freud, *The Psychology of the Dream Processes*. Fig. 3, in Chapter 7 of *The Interpretation of Dreams* (1899), Random House, New York 1950, p. 396.

cone is where *dream-work* activity, i.e. the work of creative figuration, would selectively recover and assemble materials, producing distortions through the work of condensation and displacement, complemented by conceptual relations that do not comply with ordinary thinking, including those of antithesis and contradiction. Individual parts of *dream-work* establish manifold relations, such as pairing of logical connections and simultaneity, causal links and inversions, alternatives and additions, glosses and concealments.

The last line of Freud’s diagram is marked ‘Pcs’ as pre-conscious, indicating where the *dream-work* reaches consciousness through a process of revisions, holding keys for action in the world. This step is represented by the third arrow called ‘M’, which projects beyond the last ‘Pcs’ vertical line. In the analogical model, past the hinge that allows orienting the lamp cone, there is a handle connected to the ‘outside’ of the overall apparatus. Here, a weighted sliding clamp would still carry traces of the genetic processes and zones of relative opacity affected by conditions of representability and secondary revisions. The handle links the output of the process to the world of the potential realisation of a project. The contractual documents that relate the ‘production of the project’ with the on-site construction of a building take shape at this point. It is here that the transition from sense to reference-effect is performed through transformations shaping *dream-work* images in terms of technique, substantiating an architect’s ongoing will to verify and critically adapt a project to its conditions of actualisation.

Since the model/apparatus allows for direct handling of its two ends by one or more persons, the bodily dimension that brackets its optical character qualifies the problem of authorship as a deployment of desire at multiple moments, from accumulation of memory-traces (including those of accomplished projects) to their transformation and representation. For example, the connection between a body and the rotating handle of the model’s first part precedes the availability of mnemonic traces and their inscription in the unconscious’ reservoir. This process, explored in terms of a psychological engagement with the potential material of a project, belongs to the realm of qualitative intelligibility, rather than pure visibility. This suggests a disjunctive and critical experience of the built environment that constructs it into a practical terrain for observation and action. The interferences caused by the dynamics of identification with perceptual material already belong to the imaginary register, which exceeds a conventional relation between subject and object. This exchange takes place in relation to the authorial idealisation of the material, rather than a simple assumption of its consistency, thus instituting a condition of mutuality between the poles of possible apperception.

The open-ended handling of the model/apparatus challenges the potential causality of Freud’s relation between the first arrow in the diagram and its output, since this emplacement of materiality within a dense and libidinally saturated field is the equivalent of the formative activity of *dream-work* in the awoken life. This equivalence redirects focus away from the intrinsic characteristics of a material, towards knowledge of an author’s creative productivity with respect to such material. Within the topology set-up by the analogical model, *dream-work* is an apparatus that processes physical inscriptions and produces new configurations which, in turn, through the realisation of a project, can become active agents in the transformation of that same physical and social environment from which perceptual traces first came.

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