Haunting Architecture:

Reflection on John Soane and Other Specters

Haunting Architecture:
Reflection on John Soane and Other Specters

By
Hao Shan

A dissertation submitted in partial fulfillment of
the requirements for the degree of
Master of Arts
(History and Critical Thinking)
in the Architectural Association School of Architecture.

September 2025

Abstract

Haunting Architecture does not refer to haunted houses, but rather signals an intention to look at architectural history through the perspective of the specter instead of the human subject. This thesis, drawing on Derrida's *Specters of Marx* and other related psychoanalytic theories, attempts to situate the specter within architectural history and theory. The primary research materials are taken from Soane and his works, including his family tomb, his house-museum, his texts, and several drawings realized by him and Gandy. Through these cases, the thesis argues that the specter possesses the capacity to reweave dispersed experiences and unconscious fragments across different times into a new form of continuity. At the same time, it also seeks to demonstrate the significance of speaking with and about specters for the reading, writing, and creating of architecture.

Acknowledgments

I am grateful to the specters that have appeared in my life.
May the specter of HCT haunt us forever.

Contents

Preface

I

Agamben wrote a short piece titled *When the House Burns Down* during the global pandemic in 2020.[1] The house symbolizes our shared world, and its burning signifies the destruction and crisis it now faces—namely, that human bodies and ways of life are entirely appropriated by capital, technology, and governance. Is this allegory not equally applicable to architecture, a discipline whose spirit is at least half rooted in the humanities? Joan Ockman has pointed out that history and theory are gradually losing their authority within architectural education. She characterizes today's architecture schools, and indeed the university system more broadly, as an "increasingly commodified system." As a result, "architecture students are not shy about exercising their rights as educational consumers, [and] the tradition of skepticism and negativity associated with critical thinking holds less and less allure."[2] In the discipline of architecture, beyond the pursuit of technological innovation in modes of production, the very act of research itself has also become increasingly utilitarian. The evaluation of research outcomes depends on instrumental knowledge. When many architectural schools' research projects must demonstrate their contribution to socio-economic benefits and industrial demands in order to secure funding; when *Assemblage* ceased publication[3] in 2000; when the restructured *AA Files* became more institutionalized; and when, in practice, theoretical endorsement has often turned into a tool for capital accumulation—I do not dare to assert that this constitutes a total crisis of the discipline of architecture, but it is undoubtedly a crisis of history and theory.

Relax, take a deep breath. Even though we are trapped in the burning house, even though our voices grow ever fainter, what we can still do is to write a poem within the burning house.

"A poem written in the burning house is truer, more right, because no one can hear it, because nothing ensures that it can escape the flames. But if, by chance, it finds a reader, then that reader will in no way be able to draw back from the apostrophe that calls out from that helpless, inexplicable, faint clamor."[4]

Our mission is to search within the burning house for those things that cannot be destroyed; and if everything has been consumed by the flames, then we must turn to the specters that appear within it. The specter is another form of life. It reminds us that there are still things that exist and must not be forgotten.

---

[1] Giorgio Agamben, "When the House Burns Down," trans. Kevin Attell, Diacritics, January, 2021, Available at: https://www.diacriticsjournal.com/when-the-house-burns-down/

[2] Joan Ockman, "Slashed," E - Flux Architecture, October 27, 2017, Available at: https://www.e-flux.com/architecture/history-theory/159236/slashed.

[3] Randall Teal, "Revisiting Assemblage: A Search for the Force of Architectural Thinking," in *Shaping New Knowledges*, (104th ACSA Annual Meeting Proceedings, 2016), 67-73, Available at: https://www.acsa-arch.org/chapter/revisiting-assemblagea-search-for-the-force-ofarchitectural-thinking/. Teal believes "The demise of the architectural journal Assemblage in 2000 is nearly coincident with the rise of the Post-critical turn in architecture."

[4] Agamben, "When the House Burns Down."

This concerns redemption, justice, and responsibility.

II

Writing a thesis about the specter faces several problems: Is it possible to describe a specter? Will the specters choose to appear in my words? If they do appear, will they remain the same as I first observed them? However, I realize that these very limitations are themselves shaped by haunting. For this reason, it is important to seek a writing gesture that can sustain reflection on living together with the specter. Therefore, the form of writing I seek cannot be a dangerous experiment, nor can it be reduced to dull explanatory prose. As a thesis, I hope it can be completed within the modest framework of knowledge I currently possess, while also finding a way to draw closer to the specter. Here I wish to recall the method of loci, the "memory palace," which I previously mentioned in my essay on archives. This ancient Greek mnemonic technique has a simple core logic: one chooses a familiar or imagined space, translates the content to be remembered into images, and places them in order throughout that space. To recall, one need only walk through the imagined space again, retrieving each stored image in sequence.[5]

My interest in this method lies in the fact that it reveals a premise too often overlooked. When we choose a familiar or imagined space to carry memory, it is usually assumed that the emergence of such a mental image is spontaneous, as if its reliability were grounded in intuition. In reality, however, the specter has already been at work. It is the specter that guides our choices and imaginings. This insight has inspired me to conceive the structure of my thesis.

In this regard, Soane's house-museum, which I will analyze later, is clearly the most representative legacy. Soane projected his own experiences and visions onto three terraced houses. And within the house-museum, every space carries its own unique implicativeness. When we find ourselves in this building, confronted with its intricate and fascinating layout and collections, we cannot help but wonder what this space actually is, just as Soane imagined in the *Crude Hints*. At that moment of delay, between experience, speculation, and reality; the specter emerges. I hope my thesis can also unfold around space and memory. I have chosen five spaces in Soane's house-museum, corresponding to five units of writing. However, this is not to directly describe the five spaces, but rather to examine them by tracing the breath of the specter within each, so that the structure of the thesis might more faithfully embody the spirit of hauntology. For instance, the Crypt is Soane's subterranean chamber, where I will situate theories relating to death and mourning. What I seek is for the reader to sense the resonance among the content, the titles, the Soane Museum, and Soane himself—always faint, never conclusive. It is precisely within this wavering and indeterminacy that specters are able to manifest and affirm their existence.

---

[5] Cody Herr, "Memory Techniques in the Intelligence Community," *Studies in Intelligence* 69, no. 1 (March 2025).

Although this thesis does not engage directly with occultism, it remains necessary to approach the specter through concepts such as death, body, and mourning; especially within a critical theoretical framework. In the foreword, this work of interpretation also attempts to articulate the thesis's position and the issues that concern it. Let us begin with death.

Crypt

Death, Ghost, Specter, and Mourning

A crypt usually refers to the underground chamber or burial vault beneath a church, used for the interment of the faithful. In the Soane Museum, the Crypt is a semi-subterranean space designed by Soane to display his collections, the most renowned of which is the sarcophagus of Seti I.

Fig 1, Screen Grab From Sir John Soane's Museum, BLDGBLOG.

Death is a fact that has been completed. The fact itself is not terrifying, for it implies a commitment to continuity. Every fact gives birth to the potential of subsequent facts. Although the new fact has not yet manifested, we are able to anticipate the trajectory of reality based on the experience and genealogy left by the preceding one. Predictability provides a sense of security to human beings and makes us desire and rely on projecting ourselves into an order composed of coherent events. However, from the perspective of natural science, death contains no potential for subsequent facts. Life, once part of a continuous chain of events, is dragged into an unknowable and unpredictable darkness. The deceased undergoes an ending, but is never granted the possibility to experience or reflect upon this ending; the task of thinking about death thus falls upon the living. Heidegger writes: "We do not experience the dying of others in a genuine sense, we are at best always just 'there' too."[6] We watch others depart, but that is never our own experience of death. The living are not only aware of the difference between themselves and the dead, but also of the responsibility to preserve and bear witness to the death of others. For this reason, the fact of death must be distinguished from the

[6] Martin Heidegger, *Being and Time : A Translation of Sein Und Zeit*, trans. Joan Stambaugh (1927; repr., Albany, New York: State University Of New York Press, 1996), 221.

termination of biological life, or what Heidegger calls "distinguishing the ending characteristic of *Dasein* from the ending of a living thing."[7]

The fear of the unknown is the first experience inherited by the living from the dead—and simultaneously the first one the living wish to rid themselves of. To neutralize this fear, people began to shift their view of death from a definitive ending to a kind of great suspension. To distinguish this suspension from a mere cessation, religion and mysticism gave birth to the invention of ghosts. The appearance of the ghost renders this suspension unlike any other interruption, because the ghost does not die again; it persists into eternity. One of the preconditions for the ghost's existence is that it must be kept at a distance from reality, which is why people clearly demarcated the boundaries between the world of the living and the world of the dead. Most of the time, these two worlds are not to disturb one another, except through spirit communication and haunting. However, people are not afraid of mediums who claim to speak to ghosts, because mediumship is a ritual belonging to the world of the living, which is a deliberate gesture of probing outward beyond the boundary. What renders the work of dispelling fear ineffective is the interruption that comes from the world of the dead. This is what gives rise to the necessity of exorcism, whose purpose is to reassert the boundaries between the two worlds.

As long as the ghost continues to parasitize the living, it remains subject to control. In an era when madness was attributed to the workings of the heart, the soul could still be governed through the surveillance of the body.[8] Death, however, liberates the soul from the living, turning it into a ghost. The appearance of the ghost provides both the object and the motivation for expulsion. Yet at the same time, its very existence reveals a form of separation: a distinction between the deceased and the dead body. We can no longer regard a dead body as merely a material remnant. The corpse is no longer a neutral residue of matter, because we must remain vigilant against its potential return. As Heidegger puts it, "the deceased, as distinct from the dead body, has been torn away from 'those remaining behind,' and is the object of 'being taken care of' in funeral rites, the burial, and the cult of graves."[9] The deceased thus retains a meaningful relation to the world of the living. Death is no longer the endpoint of a passage into nothingness; rather, it becomes the point of departure for the production of the ghost. It transforms the act of ending into a generative act. The ghost ensures the continuation of a certain facticity, albeit in a form distinct from empirical continuity. It does not belong to the world of the living, but its return continues to influence the actions, memories, and decisions of the living.

---

[7] Ibid., 224.

[8] Michel Foucault, *Madness and Civilization: A History of Insanity in the Age of Reason* (London: Routledge, 1961).

[9] Heidegger, *Being and Time*, 222.

In the logic of ghost-production, no ghost appears without origin; each ghost must correspond to a dead person. This not only means that the living can be transformed into ghosts, but also that certain features of the ghost can help us reconstitute the figure of the living person it once was. If we imagine a conversation with a ghost, in many respects it would be indistinguishable from a conversation with the living person from whom that ghost derives, whether in terms of knowledge, voice, temperament, or diction. A ghost is recognizable precisely because it retains a certain degree of legibility. We know what haunts us. This is also why castles and museums are classic sites of haunting. It is through the materials and spatial configurations of the living world, those inhabited by the ghost, that we begin to reconstruct the contours of the deceased before death.

The living have learned to coexist with the ghost through mourning. At its core, mourning still contains an impulse of expulsion, for it begins with the acknowledgment of the boundary between life and death. Once loss is confirmed, we attempt to place the dead back into the order of the past through the act of mourning. The compromise of mourning lies in the living's effort to incorporate the memory of the dead into the order of the real, which in turn fuses with the order of the past. Mourning installs the ghost within a controllable system of signs; it names the chaos, creating a blurred form in which ending and unending coexist. In Derrida, the the possibility of mourning is a process by which we "interiorize within us the image, idol, or ideal of the other who is dead and lives only in us."[10] On the surface, mourning appears to resist the completion of the other's death; in truth, it deceives the ghost into ceasing its manifestation, making it believe it has already returned, returned through mourning. In some Eastern cultures, portraits of the deceased and ancestral altars are displayed within the home. When mourning becomes a daily act, it merges with haunting; we no longer need to distinguish whether a sensation comes from mourning or from haunting, for we are constantly affirming the presence of the ghost.

Fig. 2. Hamlet With his Father's Ghost (Act I, Scene V). Wood Engraving After Sir John Gilbert, 1881.

[10] Jacques Derrida, *Memoires for Paul de Man* (New York: Columbia University Press, 1989), 6.

However, we often experience a kind of haunting that is not anchored in any concrete material form, and yet exerts pressure, repressing or directing us. If there is indeed a ghost behind it, if it can still be called a ghost—we have no clue as to which deceased it corresponds to. Mourning becomes impossible, for there is no object to mourn. But perhaps the logic ought to be reversed: it is precisely the fundamental impossibility of mourning that regenerates haunting. In Derrida, impossible mourning is "leaving the other his alterity, respecting thus his infinite remove, either refuses to take or is incapable of taking the other within oneself."[11] Thus, a form of mourning that can neither be completed nor entirely abandoned allows the unacknowledged or unassimilated other to persist in the form of haunting. In the psychoanalytic theory of Nicolas Abraham and Maria Torok, there is a brilliant passage that describes precisely this condition: "Inexpressible mourning erects a secret tomb inside the subject. Reconstituted from the memories of words, scenes, and affects, the objectal correlative of the loss is buried alive in the crypt as a full-fledged person, complete with its own topography. The crypt also includes the actual or supposed traumas that made introjection impracticable. A whole world of unconscious fantasy is created, one that leads its own separate and concealed existence. Sometimes in the dead of the night, when libidinal fulfillments have their way, the ghost of the crypt comes back to haunt the cemetery guard, giving him strange and incomprehensible signals, making him perform bizarre acts, or subjecting him to unexpected sensations. Without the escape route of somehow conveying our refusal to mourn, we are reduced to a radical denial of the loss, to pretending that we had absolutely nothing to lose."[12]

We are confronted with a form of death that remains ambiguous in relation to any state of completion. Within the structure where the living entirely deny a loss that cannot be mourned, death itself loses its meaning. As mourning becomes impossible, the unarticulated, repressed impulse to identify the deceased, trapped within the crypt, transforms into symptom. When this symptom begins to function, it is the return of a ghost without a deceased. In *Specters of Marx*, Derrida frequently prefers the term specter over ghost.[13] This choice can be traced back to the opening line of *The Communist Manifesto*: "A specter is haunting Europe—the specter of communism."[14] Beyond evoking a certain historical semantic continuity, and avoiding reference to a singular dead individual, the etymology of specter also marks a divergence from ghost. Specter derives from the Latin *spectrum*, which in turn comes from the verb *specere*, meaning "to look." The specter is inherently tied to a mode of seeing, it witnesses

---

[11] Ibid.

[12] Nicolas Abraham and Maria Torok, *The Shell and the Kernel : Renewals of Psychoanalysis* (Chicago: University Of Chicago Press, 1994), 130.

[13] Jacques Derrida, *Specters of Marx: The State of the Debt, the Work of Mourning, and the New International*, trans. Peggy Kamuf (New York: Routledge, 1994).

[14] Karl Marx and Friedrich Engels, *Manifesto of the Communist Party* (1848; repr., New York: International Publishers, 1998), 1.

both the living and their crypts. As Abraham writes, "the phantom which returns to haunt bears witness to the existence of the dead buried within the other."[15] Although after careful clarification, ghost, phantom, and specter all point to the same entangled, non-specific mode of presence. However, for readers unfamiliar with hauntology, the connotations of specter may be more relevant to the concerns of this thesis.

Finally, allow me to explain how the specter comes to be related to historical research within the discipline of architecture. So far, we have acquired certain conceptual tools concerning haunting, which converge upon a proposition, or rather, a motivating tension: how might we rethink the relationship between the living and the ghost? Within a framework of living-subject centrality, the ghost is often treated as a projection, a residual presence awaiting expulsion. This configuration reinforces the ghost's fixed otherness: it is granted form only through the gaze of the living, functioning as a substitute for what has been lost. In Lacanian terms, the internalized phantom is often aligned with the notion of *object a*, which perpetually propels desire while remaining fundamentally unfillable.[16] However, terms such as "void" or "gap" are far from neutral or metaphorical. For the subject, this passageway which maintained and animated by the unconscious is sacrosanct. It demands a response, yet remains resistant to articulation. The specter is thus not something merely seen by the living; rather, it renders the living into one who can be passed through by its gaze. The visual logic of the specter lies in its dual positioning: it is both an object of perception and a site of perception. If we shift the axis of looking from the subject's gaze to the specter's vantage, we open up a new interpretive possibility for rethinking the relation between subject, other, and history. We are naturally led to position this proposition within the context of architecture, as if completing a fill-in-the-blank question: the architect, the other who cannot be the object of mourning, and the architecture history.

Fig. 3. A Postcard Showing Multiple Stills From Spectres of Marx, Bruce Barber, 2015.

[15] Nicolas Abraham, "Notes on the Phantom: A Complement to Freud's Metapsychology," *Critical Inquiry* 13, no. 2 (January 1987): 287–92, https://doi.org/10.1086/448390, 290.

[16] In the early 1960s, Lacan introduced and elaborated the concept of *objet petit a* in his seminars. In *Seminar X: Anxiety* (1962–63), he argued that what provokes anxiety is a remainder that cannot be integrated into the subject's symbolic order. In *Seminar XI: The Four Fundamental Concepts of Psychoanalysis* (1964), he further defined *objet petit a* as the perpetual driving force of desire, which is an unfillable lack that sustains the subject's relation to the Other, while never coinciding with any attainable object of satisfaction.

The Library-Dining Room

The Basic Logic of the Specter in Architectural History

The Library-Dining Room is a multifunctional space for reception and display. Soane used it both as a dining room for entertaining guests and as his private library, where books and prints were arranged along the walls. Most strikingly, the room houses a model of a tomb, which Soane originally designed for his wife and which later became the family mausoleum.

Fig. 4. View of the Library Dining Room Looking Towards the Monument Court, Engraving, C.1834. Plate IV From Sir John Soane's Description… (1835).

Soane's wife Eliza died in 1815, and a few months later he began designing the tomb, which was completed in 1816. Three drawings of the monument were placed by Soane in the main room where he carried out his daily work and leisure,[17] while a model of the tomb was displayed in the Library-Dining Room.[18] Based on his remembrance of Eliza, Soane, like countless others who have lost their beloved, wished to bring the end of life into the sphere of everyday experience. Thus, through the placement of architectural drawings and models, Soane introduced the realm of death into the daily space of the living. In doing so, he forged a

[17] Sir John Soane's Museum, "View of a monumental tomb erected in the burial ground of St Giles in the Fields at St Pancras (Mrs Soane's tomb)," Sir John Soane's Museum Collection Online, n.d., https://collections.soane.org/object-p201.

[18] Sir John Soane's Museum, "Sir John Soane and the red telephone box," Sir John Soane's Museum, 2020, https://www.soane.org/features/sir-john-soane-and-red-telephone-box-0?utm.

spiritual connection with his deceased wife while also mourning a hypothetical death of himself. Shortly after Soane began to conceive and embrace an afterlife through the family tomb, his eldest son (in 1823) and then he himself (in 1837) passed away. They were all buried together with Eliza in the same sepulchre.[19] Soane's second son, George, however, was not buried in the tomb, as his relationship with his father had long been broken. Sam believed, ironically, that through Soane's funereal architecture his spirit was nonetheless revived.[20] His reasoning lies in the fact that London's ubiquitous red telephone boxes are widely believed to have drawn inspiration from the tomb of Soane and his family.[21] Those telephone boxes, ubiquitous in the urban landscape, have become more familiar and symbolically resonant than Soane's own architectural legacy. Sam therefore continues, "Like their architectural inspiration, these boxes now act as a memorial to a form of life now passed."[22]

Among these historical facts and critical remarks, two issues merit particular attention. The first concerns the logical derivation from the tomb to the telephone box. The Soane family tomb and the K2 version of the telephone kiosk share a similar square pavilion form and shallow dome, which easily suggests a connection to Soane's love of classical architectural language. Yet the designer of the kiosk, Giles Gilbert Scott, never acknowledged having been inspired by Soane's tomb. What has given people another reason to believe that the telephone box represents a kind of spiritual inheritance from Soane is the fact that Scott once served as a trustee of Soane's Museum. The second issue lies in the limitation of Sam's further comment, which treats memorial architecture in general terms. The telephone box was not built with commemorative intent, as the tomb was. When we speak of the memorial character of the boxes, we are in fact speaking of Soane's spirit, and of the way this presumed spirit mediates the connection between the tomb and the telephone box. Sam does not address the fragility of this mediating relation: if the public were unaware of such a link, or if the link itself did not exist, should the doubts raised in the first issue be confirmed—could the boxes still be considered memorials?

In the *Crypt*, I referred to the difference between the world as gazed upon by humans and the world as gazed upon by specters, a difference revealed by the two issues discussed above, within the framework of architectural history that is dominated by causality. More specifically, certain historians tend to insist on locating origins and visible transmissions. Their explanatory work on causes and mediations is directed toward tracing a direct, visible logic

---

[19] Sam Dolbear, "The Tomb and the Telephone Box: Soane's Mausoleum (1816)," The Public Domain Review, 2019, https://publicdomainreview.org/collection/the-tomb-and-the-telephone-box-soane-s-mausoleum-1816/?

[20] Ibid.

[21] Sir John Soane's Museum, "Model for the Soane Tomb, St Pancras Gardens, London, Designed by Sir John Soane, C.1816," https://collections.soane.org/object-l78.

[22] Dolbear, "The Tomb and the Telephone Box: Soane's Mausoleum (1816)," The Public Domain Review, 2019.

attached to historical chains. Within such a framework, material contact, the occurrence of events, the leaving of impressions, the transformation of experiences, the generation of associations, and the presentation of results are all understood as necessary progressive steps. A paradigmatic example is Vasari's account of art history, which explains it through the rise and decline of styles. In *Lives of the Artists*, Vasari divides the development of architecture into three stages: the early period of Gothic, the high period of Renaissance architecture, and the late period of Mannerism.[23] Vasari believed that Renaissance architecture achieved perfect proportion, taking this epoch as a benchmark. He judged pre-Renaissance architecture to be primitive and crude, while the architectural forms that followed the Renaissance he considered a kind of decline. Such an arrangement suggests that the Renaissance must necessarily emerge from the decline of the Gothic. However, a review of Alberti's critique of the Gothic shows that, although the Renaissance can be regarded as an inheritance of Gothic in terms of structure and construction, formally it was a leap toward and a return to the classical.[24] In other words, the so-called causal chain is insufficient to explain the complexity of this historical experience. Alberti's critical work on the Gothic was at the same time a mourning of the Gothic, for in his view, a Renaissance that aimed to return to the classical as its point of origin had to establish new principles through the gaze upon ruins and the rediscovery of Vitruvius.[25] Yet within the framework of linear architectural historiography, it is impossible to fully mourn the Gothic. As a so-called "pre-history," the Gothic was assigned an ambiguous legitimacy within the narrative of the Renaissance: it was both a repressed object and a background support for the new order. Thus the problem arises: did we in fact abandon the Gothic, or did we in some sense inherit it? And if we claim to have surpassed the Gothic in order to reach back to an earlier classical origin, did we ever truly go beyond it?

Analyzing the gaps and overlaps among the three periods—classical, Gothic, and Renaissance—is a complex task, and in this respect archaeologists have devoted more effort than architects or art historians. Archaeologists, through the study of materiality, strive to construct a diagrammatic account: they stratigraphically record the moments of wall alterations, the provenance and reuse of materials, forcing us to confront the unevenness of historical traces. Yet, however meticulous this archival practice may be, its ultimate aim remains to yield fixed conclusions. Architectural typology presents a similar problem. Like archaeological archiving, typology easily generates an illusion of certainty, as if every building could be neatly assigned to a single category. The act of classification tears apart bodies lingering in zones of ambiguity, dividing them into two parts and placing them into distinct, easily comprehensible categories. In the

---

[23] Giorgio Vasari, *Lives of the Artists*, trans. George Bull (London: Penguin, 2003).

[24] Leon Battista Alberti, *On the Art of Building in Ten Books* (Cambridge, Mass.: Mit Press, 1988).

[25] Ibid.

end, to avoid such contradictions, the Gothic had to be sealed away in the crypt. Alberti's classical desire found its outlet only by repressing the Gothic, which, in turn, returned to Renaissance and later architecture in a haunting form.

John Dewey said that even a building universally recognized as great attains aesthetic standing only when it becomes an experience for human beings.[26] This reminds us that the meaning of architecture does not lie in whether it occupies a particular node within a causal chain, but in how it is continually generated, perceived, and rewritten in experience. From Dewey's perspective, the value of art is not determined by its position within a stylistic genealogy, but constituted by its manifestation in the subject's lived experience. Such a statement already refuses the notion of experience as something that can be possessed in a single moment. How, then, are we to confront the temporal tension inherent in experience itself? How are we to address a form of experience that is oriented toward the past as well as the future, never fully grasped in the present? Within the world of human gaze, or more precisely, within the world of the living who regard death as an end—this is impossible. Such a gaze lacks a necessary delay, a gap that allows experience to dwell before it arrives. Freud, in his discussion of Emma's case, referred to deferred action (Nachträglichkeit) as a specific function of memory. At the age of eight, Emma was sexually assaulted, yet at the time the nature of this assault exceeded her capacity for understanding. Only when she entered adolescence did "her unconscious mind reinterprets the scene correctly without fully remembering it. In the end, her traumatic experience cannot be attributed to either scene; rather, it arises as a result of the interpretive activity linking the two scenes."[27] This delay is precisely the necessary condition for the experience proper to the specter to come into being. The specter was born at the very moment when Emma first suffered harm, remaining silently present during the period in which she could not yet comprehend the trauma. We may recall Derrida's description of the conditions of the specter's movement: "It must therefore exceed any presence as presence to itself. At least it has to make this presence possible only on the basis of the movement of some disjointing, disjunction, or disproportion: in the inadequation to self."[28] The temporal structure of delay and displacement in which the specter dwells resonates with Freud's notion of deferred action.

A more detailed discussion of the temporality of the specter I shall reserve for a later chapter. Here, let us return to the question of the relation between the Soane family tomb and the London telephone box. If we appeal to the world of the dead and the experience of the specter, must we still insist on proving the connection between

---

[26] John Dewey, *Art as Experience* (New York: Perigee Books, 1980), 4. Dewey notes "By common consent, the Parthenon is a great work of art. Yet it has aesthetic standing only as the work becomes an experience for a human being."

[27] Tobin Siebers, "Ethical Unconscious: From Freud to Lacan," in *The Ethics of Criticism* (New York: Cornell University Press, 1990), 159–85.

[28] Jacques Derrida, *Specters of Marx: The State of the Debt, the Work of Mourning, and the New International*, XIX.

these two structures? In other words, can we suspend Giles Gilbert Scott's ties to Soane's legacy and refrain from too easily inscribing the telephone box within a register of monumentality? This would mean that the search for the nodal points of so-called great historical turns is not necessary. Nor do we need to define which sites of overlap and interval might generate specters; we only need to acknowledge that they exist, and to remain expectant toward them. The interval is a rupture, but at the same time it is also an opening; thus the image of death may return in the city in the form of an everyday object. Each time someone dials within a London telephone box, their body and voice are momentarily enclosed within the booth. Yet, in some distant corner of the world, there is always another person listening to the voice that emanates from within this box. The one who makes the call does not recall Soane's family tomb in St Pancras. We remember nothing, yet we cannot forget anything. Soane's specter, together with the specters that influenced him, passes outward from the tomb to the telephone box, and then to the location of the one who answers the call. Soane's love for his wife, his fascination with classical architecture, the model of the tomb in the Library-Dining Room, and the red popular architectural language are thus effortlessly bound together by the specter.

Fig. 5. Where Sir John Soane Rests. Photograph, From "Death, Memory and the Architecture of Legacy: Sir John Soane," Jamb, 18 December 2015.

Fig. 6. K2 Telephone Boxes, London. Image from *Atlas Obscura*, May 11, 2017.

The Dome Area:

The Crude Hints and Architecture under Spectral Temporality

The Dome Area is situated at the very heart of Sir John Soane's Museum, directly above the Crypt. Together, the Dome and the Crypt constitute the museum's most significant exhibition space. The area is defined by four corner piers enclosing a square atrium, surmounted by a glass dome with a latticed structure that channels natural light down to the base. The surrounding walls of the atrium are almost entirely covered with Soane's collections.

Although I separate the *Crypt* and the *Dome Area* in my writing, for Soane these two spaces were conceived as a unity, especially insofar as their collections together form a narrative that spans the entire vertical dimension of the building. What we call the Crypt is distinguished from the other spaces not only because it is semi-subterranean, but also because it houses the sarcophagus of Seti I, which properly belongs in a crypt. As Graham notes, in ancient Egypt the treatment of the mummy "transformed the cadaver from a dangerous liminal abject into a recognizable object; the living reconceptualized the cadaver as an object they could act upon."[29] The design of the sarcophagus is evidently also part of the recognizable process. Together with the mummy, the sarcophagus became an object that could be acted upon. Even though the sarcophagus of Seti I in the Soane Museum is empty, it nevertheless sustains a reconceptualized concept of Seti I; its symbolic efficacy is not interrupted by the absence of the body. We may further speculate: is the museum as a whole itself participating in this transformative process? The answer is yes. For the very act of relocating the sarcophagus into the museum, integrating it into an order of display and spectatorship, constitutes a continuation of the recognizable process. Accordingly, not only are the collections in the Crypt no different in kind from those in the Dome Area; but because the entire house-museum is organized by the same order of display, the typicality of the Dome Area means that in order to understand it, one must also understand the museum as a whole, along with Soane's ambition and vision in creating the house. In the same book just cited, another contributor writes about the ways in which the living established connections with the dead. Hope notes that "through images and objects, [the living] tried to maintain links with and merge their living identities with that of the dead."[30] Although he does not explain the mediating nature of the specter, the two material means he proposes nevertheless provide us with an entry point for understanding haunting. This is especially the case in light of the theoretical framework already discussed in relation to the Crypt, namely, how death is processed by the living, whether through rejection, mourning, or the impossibility of mourning. In this chapter I focus on objects, more precisely, it considers the

---

[29] Emma-Jayne Graham, "Memory and Materiality: Re-embodying the Roman Funeral," in Valerie M Hope and Janet Huskinson, eds., *Memory and Mourning : Studies on Roman Death* (Oxford ; Oakville: Oxbow Books, 2011), 21-39, 24.

[30] Valerie M. Hope, "Remembering to Mourn: Personal Mementos of the Dead in Ancient Rome," in Valerie M Hope and Janet Huskinson, eds., *Memory and Mourning : Studies on Roman Death* (Oxford ; Oakville: Oxbow Books, 2011), 176-191, 191.

recognizable object and space itself within the spatial framework of the house-museum that Soane created for his collections, while the part concerning images will be addressed in the next chapter. As always, it should be emphasized that my work is not merely about death, but about the repression of death metaphors and the loss of what they signify.

Fig. 7. Joseph Michael Gandy, View of the Dome Area at 13 Lincoln's Inn Fields by Night, Looking East, 1811.

The fact that Soane's eldest son did not pursue a career in architecture was a personal blow to him, and it also became one of the reasons why Soane devoted himself to creating his house-museum. Palin notes: "This bitter disappointment prompted Soane to turn his thoughts to the creation of an 'academy of architecture'—a teaching collection of drawing and sculpture at his house in London—which in turn led to the purchase and rebuilding of 13 Lincoln's Inn Fields."[31] Soane's ambition for his house may be traced back to the Renaissance humanists' practice of establishing private studies outside the court, the earliest example being Petrarch's studiolo in the fourteenth century. By the fifteenth and sixteenth centuries, such rooms had gradually become a standard feature of urban residences, serving not only for study but also for collecting, keeping family archives, functioning as an office, and providing a space for religious meditation. Subsequently, in the sixteenth century, the forerunner of the museum, the Cabinet of Curiosities, emerged in Italy and the German-speaking regions as a repository for the natural wonders, craft objects, exotic artifacts, and scientific instruments collected by nobles and scholars. Within the broader context of an era in which humanism developed alongside exploration and colonization, the Cabinet of Curiosities functioned as a microcosm of the world, symbolizing the owner's power and knowledge as well as a desire to preserve history.

Bacon divided histories into memorials, perfect histories, and antiquities. He argued that "for memorials are history unfinished, or the first or rough drafts of history; and antiquities are history defaced, or some remnants of history which have casually escaped the shipwreck of time."[32] Bacon does not define what constitutes perfect histories; in other words, he remains silent on the matter. One could say that a complete, systematic, and lucid narrative would qualify as "perfect," yet from the perspective of the specter we can hardly find any examples. I have already raised this point in the critique of linear historiography in the *Crypt*. Since no experience can ever be fully grasped in the present, Bacon's perfect histories can only exist as an unattainable ideal. We are thus compelled to reconstruct the illusion of perfection through memorials and antiquities. Yet if we attempt to do so, we find ourselves confronted with the essential sameness of the so-called rough drafts of history and the remnants of history. Both belong to a form of incomplete, interrupted historical experience; what differentiates them is a temporal movement, a distinction between "before" and "after." But does such a sequential relation truly exist? Derrida writes, "It [the specter] de-synchronizes, it recalls us to anachrony."[33] Time can only be perceived

---

[31] William Palin, "J.M. Gandy's Composite Views for John Soane," in Lucien Steil, ed., *The Architectural Capriccio : Memory, Fantasy and Invention* (Abingdon: Routledge, 2016), 99-118, 109.

[32] Francis Bacon, *Advancement of Learning, Book II*, ed. James Spedding, Robert Leslie Ellis, and Douglas Denon (Cambridge: Cambridge University Press, 2013), available at https://www.cambridge.org/core/books/abs/works-of-francis-bacon/advancement-of-learning-book-ii/46F0DDE334B797FE08AF65820EB2479B, II, Section 1.

[33] Jacques Derrida, *Specters of Marx: The State of the Debt, the Work of Mourning, and the New International*, 6.

within the mind, where its before-and-after relations are constituted. Augustine, in the *Confessions*, maintains that "it is not properly said that there are three times, past, present, and future. "[34] His reflections on the recitation of the psalms likewise suggest the ontological temporality of the specter: "I am about to repeat a psalm that I know. Before I begin, my attention encompasses the whole, but once I have begun, as much of it as becomes past while I speak is still stretched out in my memory. The span of my action is divided between my memory, which contains what I have repeated, and my expectation, which contains what I am about to repeat. Yet my attention is continually present with me, and through it what was future is carried over so that it becomes past."[35]

The so-called "present" is not a self-sufficient point in time sustained by its own energy, but rather one supported by the tension between memory and expectation. Thus, when we speak of attention in the present, we are not in fact speaking of the present, but of a continuous movement of transference. Attention brings utterances from the future into the now, only to cast them immediately into the past. The energy of the "present" is always dissipating, continually eroded by temporal dimensions beyond itself; it can only exist as a passage, sliding perpetually between memory and expectation. To acknowledge the structurality of anachrony is to admit that we are always under the gaze of a look that can never be present at once. As Derrida writes, "Here anachrony makes the law. To feel ourselves seen by a look which it will always be impossible to cross."[36] Here, I wish to re-emphasize the methodological thrust of this thesis: we must not only recognize that we are looked at by the specter, but also learn to look at history and materiality from the perspective of the specter. This, in turn, helps us to enter into Soane's fascinating text, *Crude Hints towards an History of my House in Lincoln's Inn Fields*.

---

[34]Augustine of Hippo, *Augustine : Confessions and Enchiridion*, ed. and trans. Albert C. Outler (Louisville: Westminster John Knox, 2006), Book Eleven, XX.

[35] Ibid., XXVIII.

[36] Jacques Derrida, *Specters of Marx: The State of the Debt, the Work of Mourning, and the New International*, 7.

The *Crude Hints*, written by Soane and dated 30 August, 7 September, and 22 September 1812, has been described by Dorey as "one of the strangest and most perplexing documents in the history of English architecture."[37] In this text, Soane imagines a future antiquary visiting his house—by then already fallen into ruin—who attempts to reconstruct its origins and function through the surviving architectural structures and collections.[38] This text, to a great extent, embodies Soane's vision for the house-museum. In addition to the earlier-mentioned blow of his son's decision not to pursue a career in architecture, there are further aspects of background worth noting, most of them related to Soane's teaching at the Royal Academy. From 1809 onwards, Soane served as Professor of Architecture at the Royal Academy. Between 1810 and 1815, the opening sections of his lectures focused on the origins of architecture, in which he repeatedly cited Vitruvius and Laugier's Primitive Hut.[39] Soane's interest in the origins of architecture was projected onto the imagined figure of a future visitor to the ruins of his house-museum, who would be animated by the same concern. Moreover, Soane diverged from the Royal Academy of his time over the direction of architectural education. He was dissatisfied with the Academy's excessive reliance on the French and Italian academic tradition of copying drawings. As Soane himself remarked, "we shall avoid servile imitation and, what is equally dangerous, improper application."[40] Soane believed that students must cultivate imagination and judgment in order to transform history into new forms. This aspect of Soane's desire for architectural education found no fulfillment within the Royal Academy, and he therefore chose to embody it directly in his own house. As Dorey describes, "as a mouldering ruin, engendered by his sense of persecution, it does encapsulate his vision for the future of his museum as an 'Academy of Architecture.'"[41] What is even more intriguing is that in The Crude Hints, Soane mentions that the owner of the house died of a broken heart.[42]

Furthermore, when Soane took possession of the No. 13 house, some of its structures and materials were dismantled and auctioned off, as if it had undergone an "evolving ruin."[43] Once again, we observe the trace of the specter. Ruin is not only Soane's projection into the future, but also a material reality unfolding before him in the present. The "ruin under demolition" and the "ruin imagined in the future" overlap with one another. Derrida, in another passage on the temporality of the specter, writes: "Repetition

---

[37] Helen Dorey, "Crude Hints: An Introduction," in *Crude Hints towards an History of My House in Lincoln's Inn Fields*, by John Soane, ed. Helen Dorey (Oxford: Archaeopress Publishing Ltd, 2015), 1.

[38] Ibid.

[39] John Soane, *Sir John Soane : The Royal Academy Lectures*, ed. David Watkin (Cambridge ; New York: Cambridge University Press, 2000).

[40] Ibid., 29.

[41] Helen Dorey, Crude Hints: An Introduction, 16.

[42] Ibid., 10.

[43] Ibid., 1.

and first time, but also repetition and last time, since the singularity of any first time makes of it also a last time. Each time it is the event itself, a first time is a last time. Altogether other. Staging for the end of history. Let us call it a hauntology."[44] The first emergence of the ruin (as a transitional state brought about by demolition) is already at the same time the last emergence of the ruin imagined by Soane at the end of his house-museum, for each "first time" is a singular and unrepeatable event—yet the specter traverses the temporal distance between these two occurrences. In his manuscript, Soane hints to the reader, writing: "This building has been supposed to have been of much greater extent than appears from the remains now to be seen—and it is also presumed to have been enlarged at different times."[45] If the tomb that Soane designed was intended as a resting place for the bodies of his family, then the house-museum was conceived as the resting place for his soul. Before anything else, Soane had to bury himself, so that his spirit might one day bloom in ruinous form upon the grounds of No. 13. The house-museum sealed within its walls Soane's vision of architectural education, rendering the entirety of the building itself a kind of crypt—one that not only stores memory but also shelters the specter and a fragment of the subject's (Soane's) consciousness. Through this building, Soane sought to resist his inner anxieties: anxieties born from his son's betrayal as much as from the crisis of architectural pedagogy.

Vischer was the first to propose the concept of Einfühlung (empathy). He wrote that one "unconsciously projects its own bodily form—and with this also the soul—into the form of the object."[46] The space and form of the house-museum embodied Soane's corporeality and affectivity, becoming an object of empathy; in this way, Soane's house-museum could resonate with his very form of life. Huskinson, however, argues that the reason we project the self into the enduring structures of architecture is to seek a refuge against the anxiety of death beyond the limits of the mortal body. Just as we endow life with meaning through projection, so too our perception of architecture depends upon projecting our desire for stability and shelter into its structure and solidity.[47] This account affirms the role of projection, but it exaggerates the role of architectural solidity, as if the sense of security afforded by architecture could only derive from its stability and permanence.This runs counter to Soane's practice. What No. 13 reveals is a fragile condition of architecture, one that manifests itself in the form of ruin and thereby becomes an even more active object of projection. Huskinson argues that the

---

[44] Jacques Derrida, *Specters of Marx: The State of the Debt, the Work of Mourning, and the New International*, 10.

[45] John Soane, "Crude Hints towards an History of My House in Lincoln's Inn Fields," in *Crude Hints towards an History of My House in Lincoln's Inn Fields*, by John Soane, ed. Helen Dorey (Oxford: Archaeopress Publishing Ltd, 2015), 19.

[46] Robert Vischer, "On the Optical Sense of Form: A Contribution to Aesthetics," in *Empathy, Form, and Space. Problems in German Aesthetics, 1873–1893*, ed. Harry Francis Mallgrave and Eleftherios Ikonomou (CA: The Getty Center for the History of Art and the Humanities, 1994), 89–123, 92.

[47] Lucy Huskinson, *Architecture and the Mimetic Self : A Psychoanalytic Study of How Buildings Make and Break Our Lives.* (Taylor & Francis Group, 2018), 70.

unconscious poses an indistinguishable threat to the self, one that can only be represented as an uneasy intuition.[48] It was precisely this unease that Soane confronted, and in the form of the ruin he was able to enter into resonance with it. In this sense, the fragility of architecture becomes a quality to be more profoundly experienced and reflected upon, allowing the threat of the unconscious to be in some measure contained and transformed. Thus, the specter of Soane, embodied in the ruin, proves more enduring than any architecture of permanence.

In the *Crude Hints*, Soane left numerous clues for the reader to interpret, just as he left many objects within the house-museum. As Dorey observes, "The 'clues' to the origins of the building which are presented for the most part relate closely to Soane's existing building and his collections."[49] Let us now turn to one such passage.

"Whilst by some this place has been looked on as a Temple, others have supposed it to have been the residence of some Magician, in support of this opinion they speak of a large statue placed in the centre of one of the Chapels which they say might have been this very necromancer changed into marble for having dared to destroy the statues of the Apostles formerly placed in the niches now remaining in the in the front of this building next the park. Some say his offence was not destroying the statues of the apostles but by the power of his diabolic art transforming them into statues of female[s]-there is some colour for this, indeed there is little doubt of the fact as several of the statues thus transformed and which correspond exactly with the dimensions of the niches are now remaining."[50]

Soane imagines that the ruin might be regarded either as a sacred temple or as the dwelling of a heretical magician. These are two seemingly contradictory interpretations, yet the temple serves as the imaginative baseline, while the latter is introduced as a possibility of subversion. The evidence lies in the fact that the magician is punished and turned into marble because he had profaned the statues of the Apostles, which are charged with strong religious significance. In eighteenth- and nineteenth-century Britain, religion still shaped public life, and religious identity was intertwined with politics and morality. Within this context, architecture—especially public architecture—was tasked with visualizing and institutionalizing shared social values. To desecrate the apostolic statues thus signified a transgression of public order, the collapse of a community structured through religion. In Soane's imagination, he had already considered the potential shifts in the social environment through which the house-museum might pass over time; the specter from the future inflected his conjectural narrative. Soane also suggested another possibility: that the magician was punished not for destroying the statues but for transforming them into female figures, a suggestion justified by the fact that niches on the

[48] Ibid., 54.

[49] Helen Dorey, Crude Hints: An Introduction, 1.

[50] John Soane, Crude Hints towards an History of My House in Lincoln's Inn Fields, 22-23.

façade did indeed contain female statues. In reality, however, from our present vantage, as future archaeologists imagined by Soane, we see that although the facade of No. 13 Lincoln's Inn Fields does contain several niches, most are decorative elements; even if they once held small statues or reliefs, there was never an extensive sculptural program. A more plausible clue may be the caryatid figure on the balcony,[51] although its placement is not within a niche. This process of oscillating between clues and absent traces is precisely what Soane intended us to undertake. Within the house-museum, conceived as an academy of architecture, the exercise of imagination upon ruins, collections, and historical fragments becomes a mode of acquiring knowledge, and at the same time an interpretive mechanism for the specter of Soane. We might even speculate that Soane's disparagement of female statues, along with his collecting of numerous casts of female torsos and castrated fragments, reflects the unconscious fears and fascinations around gender and unstable identity harbored by Soane—and by his age. At this point, no one can know what is right or wrong, but right and wrong are not the point of hauntology. Justice is.[52]

---

[51] Sir John Soane's Museum, "Caryatid figure after those supporting the porch of the Erechtheion, on the Acropolis in Athens," https://collections.soane.org/object-e7.

[52] Jacques Derrida, *Specters of Marx: The State of the Debt, the Work of Mourning, and the New International*, XX.
Derrida said that "he objection seems irrefutable. But the irrefutable itself supposes that this justice carries life beyond present life or its actual being-there, its empirical or ontological actuality: not toward death but toward a living-on"

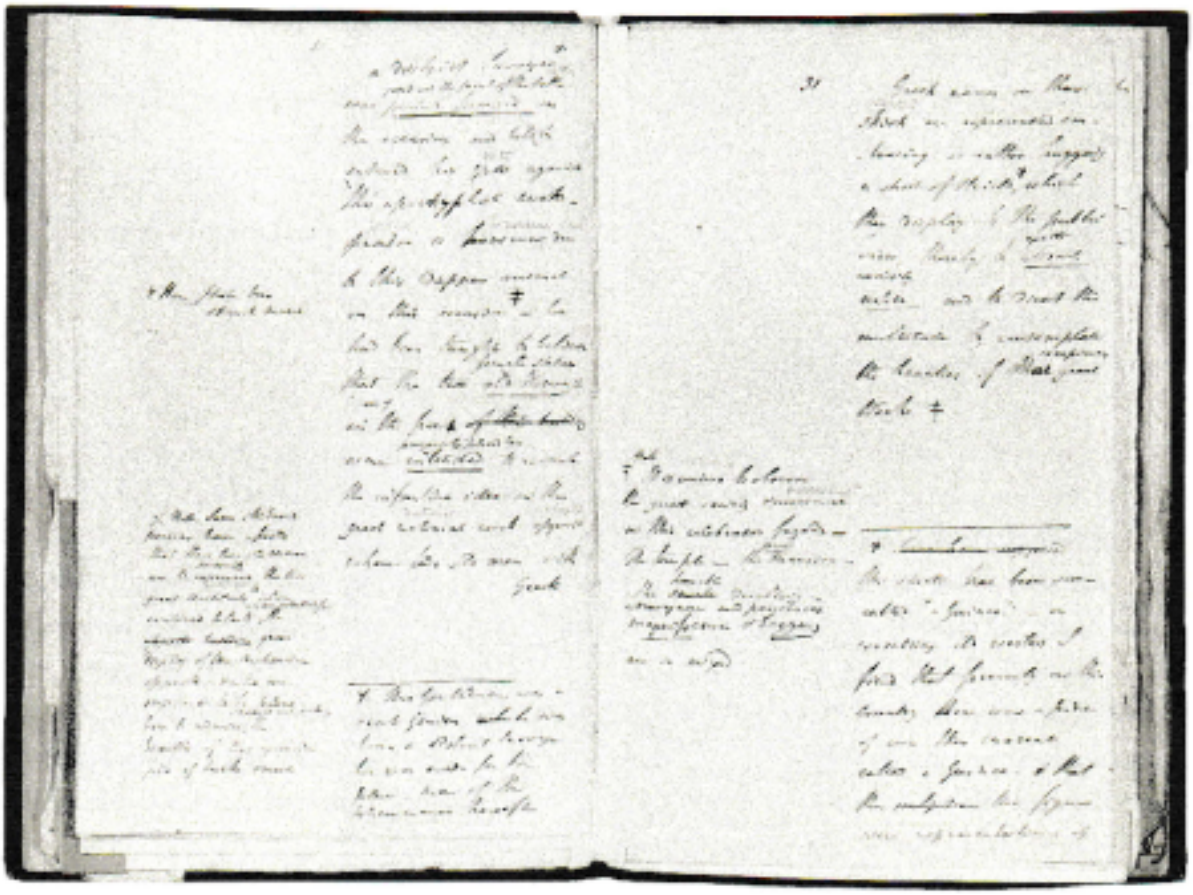

Fig. 8. John Soane, Pages From Crude Hints MS, 1812.

Soane's method, anticipating that future generations would explore his ruins, resembles Freud's approach to the treatment of hysteria. Freud argued that it was necessary to return to the very scene of the trauma in order to correct the psychological processes at work at the time; thus, "to induce the symptoms of a hysteria to make themselves heard as witnesses to the history of the origin of the illness"[53] was essential. Freud illustrates this with the example of an explorer confronted by "an expanse of ruins, with remains of walls, fragments of columns, and tablets with half-effaced and unreadable inscriptions."[54] The explorer might simply inquire of the local inhabitants about everything relating to the ruins, or he might assemble them to carry out excavations of the site: "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."[55] For Freud, the symptom is a compromise formation, a kind of reconciliation between repressed desire and the demands of reality. It thus frequently appears in the form of detour, disguise, or translation. Derrida, in a related vein, also speaks of the specter's diverse paths (condensation, displacement, expression, or representation).[56] Although the symptom and the specter cannot be regarded as the same mode of presence, they undoubtedly share certain affinities. If Freud's method was to induce the symptom to speak, so that it might be heard as a witness to the origin of trauma, then Soane's house-museum and the *Crude Hints* operate through a theatrical arrangement of layering and dislocation, staging fragments as clues that allow the specter of Soane to bear witness in space through its haunting. He projected his inner life into No. 13, externalizing knots of private memory and desire as a future ruin to be read by posterity.

Moreover, the text of the *Crude Hints* was composed at a time when Romanticism and Gothic literature were in vogue. The period abounded in supernatural narratives about monuments and ruins. For instance, Beckford's *Vathek* tells the story of a Caliph who, in pursuing knowledge and desire within the ruins of a Persian king's palace, ultimately falls into eternal damnation.[57] William Stukeley's antiquarian writings waver between positivism

---

[53] igmund Freud, "The Aetiology of Hysteria," in The Complete Psychological Works of Sigmund Freud, Volume 1: Pre-Psycho-Analytic Publications and Unpublished Drafts (1886-1889), trans. James Strachey (London: Vintage Classics, 2001), 191–221, 192-193.

[54] Ibid.

[55] Ibid.

[56] Jacques Derrida, *Specters of Marx: The State of the Debt, the Work of Mourning, and the New International*, XIV.

[57] William Beckford, *Vathek*, trans. Roger Lonsdale (Oxford: Oxford Univ. Press, 1991).

and allegory; most famously, he interpreted Stonehenge as a Druidic temple.[58] It was within this atmosphere of allegorized archaeological writing that Soane composed the *Crude Hints*. Returning to a psychoanalytic perspective, the perception of architecture often entails a re-experiencing of what has been forgotten or repressed.[59] Thus, the clues within the text—the magician, the apostolic statues, the female figures—serve both as media for the manifestation of Soane's unconscious and as intimations of the return of repressed historical material. The specter is never something that can be summoned by an individual alone; it emerges only in a shared temporality co-constituted by history and culture.

Fig. 9. Frank Copland, Sectional Perspective of the Dome Area and Breakfast Room Looking East, 1818.

[58] William Stukeley, Stonehenge: A Temple Restor'd to the British Druids (Library of Alexandria, 2020).

[59] Lucy Huskinson, Architecture and the Mimetic Self : A Psychoanalytic Study of How Buildings Make and Break Our Lives, 67.
She said that "From a Freudian perspective, the self- disclosure that can be evoked in one's perception of architecture amounts to an experience of material that had been forgotten and repressed."

The Drawing Office

Specters of drawings

The Drawing Office was a small yet distinctive workspace, where apprentices and assistants produced and stored drawings, while Soane himself typically worked in his private space.

Fig.10. Restoration of the Drawing Office, Sir John Soane's Museum.

This section will focus on drawings. I would like to begin by restating the point cited from Hope in the previous chapter: that the living seek to maintain their connection with the dead through images and objects. The images by which Soane established his connection with "the dead" can be divided into two categories: those he collected, and those he produced—or directed others to produce. In the *Dome Area*, we discussed how Soane projected himself through objects and architecture; the first category of images may likewise be understood as objects. In his effort to preserve for future architects the finest possible legacy, Soane amassed around thirty thousand architectural drawings, ranging from the Renaissance to his contemporaries.[60] The present chapter, however, is concerned with the second category, and the ways in which these images engage with the world of "the dead" and with memory.

To understand Soane's drawings, one must begin with his early career and his Italian journey. Soane's professional life started in 1768, when he became an apprentice to the neoclassical architect George Dance the Younger. He subsequently gained experience in the office of Henry Holland. In 1771, he entered the Royal Academy Schools to study architecture, and was awarded a traveling scholarship to Italy. Between 1778 and 1780, Soane undertook his Italian journey, residing mainly in Rome and visiting newly excavated archaeological sites such as Pompeii and Herculaneum. During this period, he was profoundly influenced by the imagery and intellectual atmosphere of Giovanni Battista Piranesi's representations of ancient ruins, themes that would remain central to his architecture and drawings throughout his life. In a certain sense, a specter of Roman ruins traverses both Freud and Soane. When reflecting on the problem of psychic preservation, Freud himself invoked Rome: "Rome is not a human habitation but a psychical entity with a similarly long and copious past—an entity, that is to say, in which nothing that has once come into existence will have passed away and all the earlier phases of development continue to exist alongside the latest one."[61] For Freud, the representation of Rome's ruins epitomizes the superimposition of history, where architectural remains from different periods are collaged together to form a new landscape of simultaneity. We have already advanced a similar argument in the *Crypt*. Here, the observer's viewpoint becomes the key to activating different historical layers: "the observer would perhaps only have to change the direction of his glance or his position in order to call up the one view or the other."[62] Žižek's theory of parallax offers a further elaboration on Freud's metaphor of the observer. According to Žižek, multiple layers cannot be synthesized within a single unified

[60] Sir John Soane's Museum, "Architectural & Other Drawings," https://collections.soane.org/drawings?tn=Drawings&sort=7.

[61] Sigmund Freud, *Civilization and Its Discontents*, ed. James Strachey, trans. James Strachey (New York: W. W. Norton & Company, 1962), 17.

[62] Ibid.

field of vision; rather, it is the shift in perspective that reveals the parallax gap between them.[63] In other words, the key to reading such ruins lies not in attaining a totalizing reconciliation, but in experiencing the parallax gap, a structural condition inscribed within the subject. Consequently, the subject's subsequent discourse, writing, and drawing inevitably bear the imprint of this inscription. This helps us to explain the origin of Soane's architectural imagination in the ruin paintings of the Bank of England that he commissioned from Gandy. Soane's Italian journey thus culminated in his drawings, even though these drawings did not directly depict Rome.

Fig. 11. Giovanni Battista Piranesi, Veduta degli Avanzi del Tempio della Pace (View of the remains of the Temple of Peace), from Le Magnificenze di Roma: Vedute di Roma, etching on heavy laid paper, 1752.

[63] Slavoj Žižek, *The Parallax View* (Cambridge, Mass. ; London: MIT, 2006).

On 16 October 1788, Soane succeeded the late Taylor and was appointed Architect of the Bank of England, for which he designed a series of spaces. In 1833, Soane resigned due to failing eyesight. During his tenure, Gandy produced two celebrated ruin drawings. In 1830, Soane exhibited at the Royal Academy *A Bird's-eye View of the Bank of England*,[64] alongside *Architectural Ruins, a Vision*, which imagined the newly built Rotunda as a classical relic.[65] In the first of these, *A Bird's-eye View of the Bank of England*, Soane clearly sought to demonstrate his architectural prowess. As Palin notes, the drawing shows "The Bank is shown in a cutaway view – a complex series of halls, offices and courtyards revealed in the manner of a classical ruin."[66] The cutaway exposes Soane's fireproof construction, which, against the backdrop of the City of London's notorious fire hazards at the end of the eighteenth century, endowed the Bank with a material solidity that ensured its future as a unique monument. The ruinous guise serves to underscore this point. To repeat the argument advanced in the previous chapter: within the apparent fragility of ruin, architectural permanence is paradoxically confirmed. As Watkin believes, "the ruin reminds us that we are not master of our own destinies for, in the end, we and all our civilizations will be consumed by the processes of time, nature, and decay."[67] The second drawing depicts the Rotunda, the Bank's central space of exchange, which Palin has described as "Soane's very own Pantheon in the City of London."[68] In the twentieth century, the Bank underwent a comprehensive redevelopment; between 1925 and 1939, under Herbert Baker's direction, most of Soane's interior volumes were demolished, with only the exterior screen wall largely retained and partially incorporating earlier fragments. Much like Soane's own No. 13 house, the Bank of England itself underwent demolition, a process of being a ruin. To a certain extent, the two ruin drawings thus became reality. The specter from the future haunted the very moment when Soane and Gandy depicted the Bank in ruins; or rather, one might say that the specter was already present when Soane, in his observation of Roman remains, became conscious of the parallax gap. In their drawing practice, the ruins of Rome and the future ruins of London became superimposed. What Derrida calls "the necessary disjointure, the de-totalizing condition of justice" names precisely such a structure.[69]

---

[64] Sir John Soane's Museum, "A Bird's-eye View of the Bank of England," 1830, https://collections.soane.org/object-p267.

[65] Sir John Soane's Museum, "Architectural Ruins, a Vision," 1798, https://collections.soane.org/object-p127.

[66] William Palin, "J.M. Gandy's Composite Views for John Soane," in Lucien Steil, ed., *The Architectural Capriccio : Memory, Fantasy and Invention* (Abingdon: Routledge, 2016), 99-118, 103.

[67] David Watkin, "Built Ruins: The Hermitage as a Retreat," in *Visions of Ruin: Architectural Fantasies & Designs for Garden Follies*, ed. The Soane Gallery (London: Sir John Soane's Museum, 1999), 5–14, 6.

[68] William Palin, "J.M. Gandy's Composite Views for John Soane," 107.

[69] Jacques Derrida, *Specters of Marx: The State of the Debt, the Work of Mourning, and the New International*, 33.
Derrida said that "The necessary disjointure, the de-totalizing condition of justice, is indeed here that of the present—and by the same token the very condition of the present and of the presence of the present."

Fig. 12. Soane Office, Bank of England, Plan or Interior Perspective, 1798. Sir John Soane's Museum, London.

Fig. 13. Gandy, Imaginary View of the Rotunda and the Dividend Warrant Offices at the Bank of England in Ruins, 1798

Fig. 14. The Rotunda during demolition. Photograph, The Times, 1 May 1925.

Fig. 15. Joseph Michael Gandy, a Bird's-Eye View of the Bank of England, Watercolour on Paper, 1830.

Such drawings are often classified as a form of capriccio. In Italian, capriccio originally meant whim, fancy, or sudden impulse. Giovanni Battista Piranesi stands as a paradigmatic architect who employed this mode. An architectural capriccio might juxtapose classical ruins with new constructions, insert prophetic elements into the background of a real city, or even depict entirely fantastical buildings that never existed. Typically executed by an individual painter or architect, each capriccio bears a distinctive personal style, and, because of its detachment from practice, it has often been regarded as a subjective visual game. Here arises a broader question of the specter: is such fantasy purely private, or is it animated by specters that circulate within an age and its culture? Evans voiced a similar suspicion regarding architectural drawing, arguing that "The drawing has intrinsic limitations of reference"[70], even as drawing is involved in producing "a reality which will eventually exist outside the drawing."[71] Even if Evans's formulation here tends toward the negative, does not this "reality outside the drawing" already suggest a messianic dimension—an affirmation of the drawing's potential? Gombrich, in introducing Warburg, effectively posed this question in more concrete terms. He wrote that Warburg assigned to art history the task of providing material for "the historical psychology of human expression." Yet in bringing images into the sphere of expression, Warburg also introduced an ambiguity: who is it that creates the image? Is it the individual artist, or the broader culture and society, or the epoch itself? And if it is collective existence, can an era—or a nation within a given period—truly be said to possess a psychological experience?[72] Steil likewise does not deny the potential of the capriccio, yet he notes that the architectural capriccio "has not generally been understood as a significant catalyst of collective memory and imaginary."[73]

To address this question, we may once again turn to Freud. In his discussion of the Uncanny, Freud recalls an eight-year-old girl who believed that by gazing at a doll she could bring it to life.[74] This reveals what is most captivating about the capriccio, or more broadly, about paper architecture. Unbuilt drawings or imagined projects likewise occupy a position of being "not alive, yet possibly alive"—they harbor the possibility of becoming real. Steil has described the capriccio as a site of "dense metaphysical and mythological complexity."[75] Once poetry, architectural proportion, and historical writing

---

[70] Robin Evans, *Translations from Drawing to Building* (Cambridge, Mass.: Mit Press, 1997), 159.

[71] Ibid., 165.

[72]E. H. Gombrich, "Aby Warburg: His Aims and Methods: An Anniversary Lecture," *Journal of the Warburg and Courtauld Institutes* 62, no. 1 (1999): 268–82, https://doi.org/10.2307/751389.

[73] Lucien Steil, "Preface: The Architectural Capriccio: Memory, Fantasy, Invention," in Lucien Steil, ed., *The Architectural Capriccio : Memory, Fantasy and Invention* (Abingdon: Routledge, 2016), li-lviii, lii.

[74] Sigmund Freud, *The Uncanny* (New York: Penguin Books, 1919), 141.

[75] Lucien Steil, "Preface: The Architectural Capriccio: Memory, Fantasy, Invention," liii.

—those intimate labors—are assembled into such a composite, they exceed the bounds of individual expression and are transformed into an assemblage composed of multiple citations, iconographic motifs, and historical fragments. Within this assemblage there persists a spectral gap, which can sustain its agency only in a liminal state. Precisely because it remains unfinished, it continues to gesture toward a reality that may one day come to pass. We are now in a position to answer Gombrich's question: there does exist a kind of collective experience distinct from the countless similar individual psyches—an iterative, cyclical process of mediation within cultural contexts, animated by a public desire that "something might happen." Is this not a form of haunting? The presence of the specter depends on a disturbance of embodiment; the deferred public expectations of unsettled bodies and emotions provide the very habitat in which the specter dwells.

Another intriguing category of drawing is Gandy's panoramic compositions that gather Soane's works together. *A Selection of Parts of Buildings, Public and Private, Erected from the Designs of J. Soane*[76] brings together Soane's works from different times and places within a single imagined interior, so that they may be viewed simultaneously. The architectural setting of this drawing suggests that it takes place inside No. 13. By contrast, *Architectural Visions of Early Fancy in the Gay Morning of Youth and Dreams in the Even'g of Life*[77] is more allegorical. It juxtaposes Soane's youthful fantasies with his later recollections, folding the beginning and end of his career into one stage. These two drawings may be read as attempts to render Soane's work as seen from the perspective of the specter.

As Bachelard has written, "A house constitutes a body of images that give mankind proofs or illusions of stability. We are constantly re-imagining its reality."[78] In these panoramas, the house becomes the image itself, and these images combine to form an even larger image, a larger house. If we speculate about Gandy's motive under Soane's influence, perhaps it was to create a dreamlike, liminal vision. James Williams, interpreting Deleuze, describes thought at the threshold between waking and sleeping as a form of emergence, "an act in relation to ideas, physical prompts, unconscious drives and phantasms," which binds them together into a new pattern.[79] Conversely, when we confront such a pattern—as when we encounter these drawings—we are prompted to infer, imagine, reflect, and deconstruct the specter of Soane in our own consciousness.

Younés has pointed out that the act of making an image and the act of viewing it are inseparable.[80] In the spectral dimension, if the dissemination of an image reflects the draftsman's desire to be seen by others, then the act of viewing makes the other, in a sense, part of the art of drawing itself. Thus we might say that there is a specter haunting both the draughtsman and the viewer alike.

---

[76] Sir John Soane's Museum, "A Selection of Parts of Buildings, Public and Private, Erected from the Designs of J. Soane," 1818, https://collections.soane.org/object-p87.

[77] Sir John Soane's Museum, "Architectural Visions of Early Fancy in the Gay Morning of Youth and Dreams in the Even'g of Life," 1820, https://collections.soane.org/object-p81.

[78] Gaston Bachelard, *The Poetics of Space*, trans. Maria Jolas (1958; repr., Boston: Beacon Press, 1994), 17.

[79] James Williams, *Gilles Deleuze's Logic of Sense: A Critical Introduction and Guide* (Edinburgh University Press, 2008), 179.

[80] Samir Younés, "The Poietic Image," in Lucien Steil, ed., *The Architectural Capriccio : Memory, Fantasy and Invention* (Abingdon: Routledge, 2016), 17-32, 18.

Fig. 16. Joseph Michael Gandy, A Selection of Parts of Buildings, Public and Private, Erected from the Designs of J. Soane Esq. RA in the Metropolis and … between the Years 1780 and 1815, watercolour on paper, 1818.

Fig. 17. Joseph Michael Gandy, Architectural Visions of Early Fancy in the Gay Morning of Youth and Dreams in the even'g of Life, Watercolour on Paper, 1820.

No. 13 Breakfast Room

On Mourning Again: The Ontology of the Specter and the Problem of Contemporary Architecture

The most striking feature of No. 13 Breakfast Room is the abundance of mirrors, which, through their reflections, invite us to sit and enter into reflection ourselves.

Fig. 18. Martin Charles, No. 13 Breakfast Room, Sir John Soane's Museum, Photograph.

In classical ontology, a thing either exists or does not exist. The specter, however, manifests as neither fully present nor fully absent. Our evidence lies in the fact that something not present has nevertheless left its trace. If the specter cannot be explained within the existing binary, then the ontological framework itself must be revised, so that identifiability is no longer taken as the sole criterion of existence. This is, in fact, a problem of language, one that can be traced back to Wittgenstein's classic claim: the limits of language are the limits of the world.[81] If we describe a tree, we draw upon the features of it already given in experience. For example, its shape, color, texture, and smell. These experiences come from our senses. We can also describe a tree we have never seen, because we rely on the experiences and judgments already formed by others. Thus, this tree, on the basis of its characteristics, can be classified into more specific categories, such as pine, plane, or ginkgo. Language can therefore designate it with precision. This is the linguistic model on which classical ontology relies. In this thesis, similar signifiers—where the specter attaches itself—recur repeatedly, for instance in genealogical modes of architectural historiography, in Soane's collections, or in the ruins of Rome. Yet when we attempt to speak of the specter itself, language falters. The specter's traits cannot be perceived, and thus it cannot be classified or identified as the tree can; instead, it exerts force through trace, return, delay, and haunting. When an object's mode of presence exceeds the existing schema, language becomes inadequate: we cannot state clearly and simply what a specter is, for it embodies precisely this excess of presence. As I have done, we rely on the traces of the identifiable to render the absent. To infer the specter's presence in this way is difficult but necessary. Otherwise, within language, the specter will always collapse into the identifiable ghost of the dead, and haunting will remain thinkable only with ghosts.

---

[81] Ludwig Wittgenstein, *Tractatus Logico-Philosophicus*, trans. C. K. Ogden (London: Kegan Paul, 1922), 5.6.

Meillassoux begins his doctoral dissertation with the claim: "From the inexistence of God one infers a world sufficiently senseless that even God himself could come to be produced within it."[82] Does not this God resemble the specter? Both oppose the metaphysics of presence. The difference, however, is that Meillassoux's God is a figure of the generable within an open modal space, whereas the specter requires no act of generation; it has always already been there. Yet to explain the "there" of the specter, one must introduce the politics of time, in order to distinguish it from the "there" of the ungenerated.[83] Acknowledging the politics of time, combined with the labor of inferring presence through traces, provides the possibility of allowing the specter to speak within the limits of existing language. Derrida, in speaking of true mourning, writes: "True mourning is less deluded. The most it can do is to allow for non-comprehension and enumerate non-anthropomorphic, non-elegiac, non-celebratory, non-lyrical, non-poetic—that is to say, prosaic or, better, historical—modes of language power."[84] Derrida does not advocate silence but rather a rhetorical discipline, one that permits the presence of non-understanding, replacing lyricism and celebration with paratactic listing and archival narration. In this sense, true mourning is not a completed mourning.

If there is an example, Benjamin's *Arcades Project* may serve as such. In it, Benjamin assembled vast quantities of primary material: nineteenth-century Parisian newspapers and advertisements, travel guides, police reports, utopian socialist tracts, and literary works. He added his own commentary, but with a restraint markedly different from his other writings. When the simple referentiality of language cannot describe the presence of the specter, montage ensures the heterogeneity of materials, and history, through juxtaposition without linear ordering or summary, allows the specter to appear of itself. Benjamin's methodological declaration was: "I have nothing to say, only to show."[85] To this one might append Freud's remark: "Saxa loquuntur!" ("The stones speak!")[86]
When we relinquish the impulse to explain immediately, the evidence itself becomes testimony. If the task of the contemporary is parataxis, then the task of the later reader is to take up the stone, as the archaeologist dissects the strata of Rome layer by layer. It is crucial to emphasize that such excavation does not imply a hierarchical order between covering and covered; rather, in method, these layers remain

---

[82] Quentin Meillassoux, "L'inexistence Divine" (PhD Thesis in philosophy, Charles de Gaulle University – Lille III, 1997), 3. "De l'inexistence de Dieu s'infère un monde suffisamment insensé pour que Dieu même puisse s'y produire."

[83] I am waiting at the bus stop. I don't yet know if the bus I want is coming, but when I hear the sound of tires and see the lights, I feel it is approaching, that is the specter. God, would be if the ground suddenly split open at the stop and something completely unknown came out, something I cannot even tell is a creature or not.

[84] Jacques Derrida, *Memoires for Paul de Man*, 30.

[85] Walter Benjamin, "Das Passagenwerk," in *Gesammelte Schriften, Band V2* (Frankfurt am Main: Suhrkamp, 1982), N 1, a8. "Ich habe nichts zu sagen, nur zu zeigen。"

[86] Sigmund Freud, "The Aetiology of Hysteria," 193.

juxtaposed, revealing one another reciprocally. This is why a slogan from the French May 1968 uprising—Sous les pavés, la plage! ("Beneath the paving stones, the beach!")—may be read as a kind of allegory. The insurgents tore up the cobblestones of Parisian streets and found sand beneath. Contrary to the revolutionary interpretation, I would argue this did not overthrow a hierarchy but disclosed an already-present material substratum and another possible life. Relations of domination may be inverted, master and slave may exchange places, but the specter of possible life has always been there. This, indeed, is what Soane achieved in his house-museum, as well as in the Crude Hints. Objects and specters can speak; they harbor both potentiality and force.

It must be acknowledged that this thesis takes Soane and his work as the basis for examining hauntology within an architectural framework precisely because of Soane's clarity and legibility. First, the boundaries of his practice are well defined: even though elements of modernity can be discerned in his work,[87] the architectural language he employed remained largely within the grammar of classicism. Second, the density and coherence of the evidential chain he left behind, his experiences, memories, collections, drawings, texts, and buildings, all revolve around a singularity. By contrast, the architectural landscape of the later nineteenth and early twentieth centuries, characterized by historicism, eclecticism, structural rationalism, and the Arts & Crafts movement, was marked by rapid differentiation and diversification, making it difficult to situate the work of any single architect within a continuous framework, let alone the more complex terrain of modern or contemporary practice. The stratigraphy of ruins has long since become intricate and confused. One might imagine how how monumental the task would be if I were to begin with the kind of materials assembled in Benjamin's *Arcades Project*.

Although a detailed discussion of contemporary architecture lies beyond the scope of this thesis, it remains necessary at this point to raise the question of its relation to the specter, for hauntology clearly possesses a transhistorical applicability.

Cousins points out: "Making something will always have a paradoxical component to it. On the one hand it will be full of the strong urge to make something that is outside and beyond that economy, and at the same time to recapture the lost object."[88] He goes on to argue that the production of an object is always accompanied by absence: "For any practice concerned with the unconscious process of making an object for a subject there is always something already missing because the question of the lost object

---

[87] Peter Collins, *Changing Ideals in Modern Architecture, 1750-1950* (Montreal, Que. Mcgill-Queen's University Press, 1998), 23. Collins said that"there is a modernity in his[soane's] very perversity"

[88] Mark Cousins, "Building an Architect," in *Occupying Architecture: Between the Architect and the User*, ed. Jonathan Hill (London: Routledge, 1998), 12.

actually enters into the practice."[89] This constitutes a double drive in the face of loss that characterizes modern architects. The lost object is, first, the external loss belonging to the Other; at the same time, through the work of incomplete mourning, it is internalized as the architect's own lack. Architects are rarely fully satisfied with their own work, especially when their incomplete mourning manifests as strategies of substitution or compensation for the lost object. Whether it is through the appropriation of historical materials and forms, the refilling of depopulated industrial or residential areas with a commercially creative rhetoric of revival, or the symbolization of memory to address the identity deficit of displaced migrants, such strategies commonly result in a seemingly reasonable closure of experience or commemoration—much like retouching and hanging a portrait of the deceased on the wall. As discussed earlier in the crypt chapter, this is in effect a kind of pact with the ghost, rather than a genuine acknowledgement of the potentiality of the specter. Other architectural practices, however, have indeed established a genealogy in dialogue with hauntological theory. One approach is by creating voids, or rather a suspended–transitional state, to leave room for unfinished mourning. If we review Libeskind's design for the Jewish Museum Berlin, we can see that he inserted spaces like the Holocaust Tower, which is almost completely enclosed, cold, and lit only by a narrow shaft of daylight. There is also the Garden of Exile, where the tilted ground creates a sense of disorientation and imbalance. At these nodes, which resist functionalization, the delayed sensory feedback of the subject enables an experience of an absent presence. However, the crucial difference between such contemporary acts of creating voids and Soane's work lies in their origin: they stem from a fear of form. In a lecture at the AA, Rafael Moneo remarked that fragmentation is the most characteristic expression of contemporary architecture, born out of a persistent fear of form. Since science can no longer provide a unified model of nature and society has turned toward multiplicity, the world appears fractured.[90] Architects therefore use fragments to explain fragments, and the void is the inevitable product of this logic. Whether through reversible constructions or blurred functions, these strategies all avoid the finality of form. If "finality" is not precise enough, let us rephrase: the void is the result of the architect's distrust of form. Contemporary fragments carry no historical weight, or, in a world governed by human rather than spectral gazes, they merely pretend to carry such weight. By contrast, in Soane's work, so-called fragments—whether the house-museum imagined as a ruin or the fractured clues gathered in Crude Hints—invariably became evidence and allegory. Thus, although both contemporary voids and Soane's imagined spaces preserve openness, they differ in positive and negative ways.

---

[89] Ibid., 13.

[90] Rafael Moneo, "Discussing Today's Architectural Principles, 1996," YouTube video, 1:12:45, posted by AA School of Architecture, March 3, 2017, https://www.youtube.com/watch?v=3Y86KLh4-SM.

To truly respect the potential of the specter means to acknowledge the interminability of mourning. With incompletion comes a constant summons: it forces us to seek forms of strength in an impossible task, rather than collapsing into pure void. Historical language acquires force only when history is read from the perspective of the specter. It is by learning from the specter: how to comment on history, how to produce and circulate images, that we may begin to anticipate what Derrida calls a messianicity without messianism. This remains the fundamental problem that hauntology leaves to architecture.

Hao Was in Front of the Grave of Derrida, Southern Suburbs of Paris, 20 July 2025.

Bibliography

Abraham, Nicolas. "Notes on the Phantom: A Complement to Freud's Metapsychology." *Critical Inquiry* 13, no. 2 (January 1987): 287–92. https://doi.org/10.1086/448390.

Abraham, Nicolas, and Maria Torok. *The Shell and the Kernel : Renewals of Psychoanalysis*. Chicago: University Of Chicago Press, 1994.

Agamben, Giorgio. *Homo Sacer: Sovereign Power and Bare Life*. Stanford, California: Stanford University Press, 1998.

———. "When the House Burns Down." Translated by Kevin Attell. Diacritics, January 6, 2021. https://www.diacriticsjournal.com/when-the-house-burns-down/.

Alberti, Leon Battista. *On the Art of Building in Ten Books*. Cambridge, Mass.: Mit Press, 1988.

Andreotti, Libero, and Nadir Lahiji. *The Architecture of Phantasmagoria: Specters of the City*. Routledge, 2016.

Augustine of Hippo. *Augustine : Confessions and Enchiridion*. Edited and translated by Albert C. Outler. Louisville: Westminster John Knox, 2006.

Bachelard, Gaston. *The Poetics of Space*. Translated by Maria Jolas. 1958. Reprint, Boston: Beacon Press, 1994.

Bacon, Francis. *Advancement of Learning, Book II*. Edited by James Spedding, Robert Leslie Ellis, and Douglas Denon. Cambridge: Cambridge University Press, 2013. https://www.cambridge.org/core/books/abs/works-of-francis-bacon/advancement-of-learning-book-ii/46F0DDE334B797FE08AF65820EB2479B.

Beckford, William. *Vathek*. Translated by Roger Lonsdale. Oxford: Oxford Univ. Press, 1991.

Benjamin, Walter. "Das Passagenwerk." In *Gesammelte Schriften, Band V2*, N 1, a8. Frankfurt am Main: Suhrkamp, 1982.

———. "Theses on the Philosophy of History." www.sfu.ca, 2019. https://www.sfu.ca/~andrewf/CONCEPT2.html.

Breuer, Josef, and Sigmund Freud. *Studies on Hysteria*. Translated by James Strachey. New York: Basic Books, 1957.

Cho, Grace M. *Haunting the Korean Diaspora : Shame, Secrecy, and the Forgotten War*. Minneapolis: University of Minnesota Press, 2008.

Collins, Peter. *Changing Ideals in Modern Architecture, 1750-1950*. Montreal, Que. Mcgill-Queen's University Press, 1998.

Cousins, Mark. "Building an Architect." In *Occupying Architecture: Between the Architect and the User*, edited by Jonathan Hill, pp. 9-14. London: Routledge, 1998.

Deleuze, Gilles. *The Logic of Sense*. Edited by Constantin V Boundas. Translated by Mark Lester and Charles Stivale. New York: Columbia University Press, 1990.

Derrida, Jacques. *Memoires for Paul de Man*. New York: Columbia University Press, 1989.

———. *Specters of Marx: The State of the Debt, the Work of Mourning, and the New International*. Translated by Peggy Kamuf. New York: Routledge, 1994.

Dewey, John. *Art as Experience*. New York: Perigee Books, 1980.

Dolbear, Sam. "The Tomb and the Telephone Box: Soane's Mausoleum (1816)." The Public Domain Review, 2019. https://publicdomainreview.org/collection/the-tomb-and-the-telephone-box-soane-s-mausoleum-1816.

Evans, Robin. *Translations from Drawing to Building*. Cambridge, Mass.: Mit Press, 1997.

Fisher, Mark. *Ghosts of My Life*. Ropley: John Hunt Publishing, 2014.

Foucault, Michel. *Madness and Civilization: A History of Insanity in the Age of Reason*. London: Routledge, 1961.

Freud, Sigmund. *Civilization and Its Discontents*. Edited by James Strachey. Translated by James Strachey. New York: W. W. Norton & Company, 1962.

———. "The Aetiology of Hysteria." In *The Complete Psychological Works of Sigmund Freud, Volume 1: Pre-Psycho-Analytic Publications and Unpublished Drafts (1886-1889)*, translated by James Strachey, 191–221. London: Vintage Classics, 2001.

———. *The Uncanny*. New York: Penguin Books, 1919.

Fukuyama, Francis. "The End of History?" *The National Interest*, no. 16 (1989): 3–18. https://www.jstor.org/stable/24027184.

Gombrich, E. H. "Aby Warburg: His Aims and Methods: An Anniversary Lecture." *Journal of the Warburg and Courtauld Institutes* 62, no. 1 (1999): 268–82. https://doi.org/10.2307/751389.

Harman, Graham. *Architecture and Objects*. Minneapolis: University of Minnesota Press, 2022.

Hays, K. Michael, ed. *Architecture Theory since 1968*. Cambridge, Mass. ; London: The MIT Press, 1998.

Heidegger, Martin. *Being and Time : A Translation of Sein Und Zeit*. Translated by Joan Stambaugh. 1927. Reprint, Albany, New York: State University Of New York Press, 1996.

Herr, Cody. "Memory Techniques in the Intelligence Community." *Studies in Intelligence* 69, no. 1 (March 2025).

Homer. *The Odyssey*. Iboo Press House, 2019.

Hope, Valerie M, and Janet Huskinson, eds. *Memory and Mourning : Studies on Roman Death*. Oxford ; Oakville: Oxbow Books, 2011.

Huskinson, Lucy. *Architecture and the Mimetic Self : A Psychoanalytic Study of How Buildings Make and Break Our Lives.* Taylor & Francis Group, 2018.

Jung, C. G. *Symbols of Transformation : An Analysis of the Prelude to a Case of Schizophrenia*. Translated by R. F. C Hull. Princeton, N.J.: Princeton University Press, 1990.

Lacan, Jacques. *The Four Fundamental Concepts of Psycho-Analysis*. London: Karnac, 2010.

Maclagan, David. *Psychological Aesthetics : Painting, Feeling, and Making Sense.* London: Jessica Kingsley Publishers, 2001.

Mahon, Eugene. "Dreams of Architecture and the Architecture of Dreams." *Annual of Psychoanalysis*, no. 33 (2005): 25–37.

María del Pilar, and Esther Peeren. *The Spectralities Reader: Ghosts and Haunting in Contemporary Cultural Theory.* Bloomsbury Publishing USA, 2013.

Marx, Karl, and Friedrich Engels. *Manifesto of the Communist Party*. 1848. Reprint, New York: International Publishers, 1998.

Meillassoux, Quentin. "L'inexistence Divine." PhD Thesis in philosophy, Charles de Gaulle University – Lille III, 1997.

Ockman, Joan. "Slashed." E - Flux Architecture, October 27, 2017. https://www.e-flux.com/architecture/history-theory/159236/slashed.

Pevsner, Nikolaus. *An Outline of European Architecture*. Harmondsworth: Penguin Books, 1961.

Schützeichel, Rainer. "Architecture as Bodily and Spatial Art: The Idea OfEinfühlungin Early Theoretical Contributions by Heinrich Wölfflin and August Schmarsow." *Architectural Theory Review* 18, no. 3 (December 2013): 293–309. https://doi.org/10.1080/13264826.2014.890007.

Siebers, Tobin. "Ethical Unconscious: From Freud to Lacan." In *The Ethics of Criticism*, 159–85. New York: Cornell University Press, 1990.

Sir John Soane's Museum. Sir John Soane's Museum Collection Online, n.d. https://collections.soane.org/home.

Slavoj Žižek. *The Parallax View*. Cambridge, Mass. ; London: MIT, 2006.

Soane, John. *Sir John Soane : The Royal Academy Lectures*. Edited by David Watkin. Cambridge ; New York: Cambridge University Press, 2000.

Soane, John, and Helen Dorey. *Crude Hints towards an History of My House in Lincoln's Inn Fields*. Edited by Helen Dorey. Oxford: Archaeopress Publishing Ltd, 2015.

Steil, Lucien, ed. *The Architectural Capriccio : Memory, Fantasy and Invention*. Abingdon: Routledge, 2016.

Stukeley, William. *Stonehenge: A Temple Restor'd to the British Druids*. Library of Alexandria, 2020.

Teal, Randall. “Revisiting Assemblage: A Search for the Force of Architectural Thinking.” In *Shaping New Knowledges*, 67–73, 2016. https://www.acsa-arch.org/chapter/revisiting-assemblagea-search-for-the-force-ofarchitectural-thinking/.

The Soane Gallery. *Visions of Ruin: Architectural Fantasies & Designs for Garden Follies*. Sir John Soane’s Museum, 1999.

Vasari, Giorgio . *Lives of the Artists*. Translated by George Bull. London: Penguin, 2003.

Vischer, Robert. “On the Optical Sense of Form: A Contribution to Aesthetics.” In *Empathy, Form, and Space. Problems in German Aesthetics, 1873–1893*, edited by Harry Francis Mallgrave and Eleftherios Ikonomou, 89–123. CA: The Getty Center for the History of Art and the Humanities, 1994.

Williams, James. *Gilles Deleuze’s Logic of Sense: A Critical Introduction and Guide*. Edinburgh University Press, 2008.

List of Figures