

“ Drawing, Writing, Embodying: John Hejduk’s Masques Of Architecture”
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ABSTRACT

The following dissertation will examine the architectural masques of architect and poet, John Hejduk. Hejduk's masques are more than the text or the drawing; like their inspiration, the Stuart Court Masque, the architectural masque is a compendium of text, symbol, history, and performance, which is meant to lead the viewer to a greater comprehension of the citizen's role in the creation of community.

There has been as yet no study of the direct links to the Stuart Court Masque, the invention poet Ben Jonson and architect Inigo Jones, or what the links in Hejduk's masques to the emblem books, which are the heart of the Court Masque. The following dissertation will undertake an explication of two key Hejduk texts as means to demonstrate the architectural meaning of Hejduk's Architectural Masques as a descendant of the Stuart Court Masque. The dissertation examines Hejduk's pedagogical biography, the history of the Court Masque and emblem book (which is the basis of the Architectural Masques), Hejduk's own dumb' emblem book, *Silent Witnesses*, and finally, *Victims*, his first masque which is the application of his theory to the masque.

The methodology of the dissertation involves an explication of Hejduk's texts, drawing on an understanding of his own education as an architect and educator. The examination of his two texts, *Silent Witnesses*, and *Victims*, are to be the basis for drawing out the imagination as a student and a teacher. Such textual examination is meant to encourage the reader, and future architects, of the deep influence of the past in creating art of the present and future.

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INTRODUCTION

In 2000, John Hejduk's final project *Sanctuaries*, based on a collection of paintings entitled *Enclosures*, was posthumously published. This work has both answered and left unanswered questions regarding this architect's placement within the traditions modern and post-modern architecture.

John Hejduk's professional biography covers a complex journey from a personal journey from a Frank Lloyd Wright enthusiast to a disciple of Le Corbusier in his modeling of the Nine Square Grid project and Diamond houses to the creator of the very original Architectural Masques. His legacy has been generally linked to the studio projects and pedagogical practices, including the remodeling of the architecture building, at Cooper Union in New York City, but his influence as a teacher has been more wide-spread. His late work, the Architectural Masques, provide a deeper foundation for the practice of teaching architecture than his more famous, more accessible Nine-Square Grid Project.

The opaqueness of the Masque, a dramatic form unfamiliar to most non-theater scholars, often is misinterpreted, and consequently, its relationship

to emblem and symbol as the basis for construction is often missed. Instead, Hejduk's work is perceived through many other guises, surrealism, and a postmodern rejection of classical, and so on. To create his masques, Hejduk employed a series of intentionally allegorical images which have buried beneath them a deep recognition and relationship of symbol to architecture.

What the individual paintings in *Enclosures* do is provide a manual on the meaning within the composition of architecture as an enclosure. An enclosure is both meant as a definition of closing off property and of the regions term of seclude. An enclosure is also an addition in a letter. It is derives from the Middle English term to shut in. Of all three meaning, these enclosures are of the second type, to seclude, with the piercing of the boundary walls as the key element. This definition of architecture barriers is at the heart of all of Hejduk's architectural masques. “Religious imagery has historically provided art with the most widely understandable code for its attempts at transcending this unsatisfactory world...”¹ Furthermore, Hejduk’s *Enclosures* develops a specific architectural language of line,

¹ K. Michael Hays, “Architecture’s Destiny,” in *Sanctuaries: the Last Works of John Hejduk*, (New York: Whitney Museum of American Art, 2002), p.

color, and plane that surpasses his earlier experiments with Mondrian and Le Corbusier influenced composition.

The first of these untitled paintings depicts three angels: one between the spheres holding a large sword surrounded by a shadow or perhaps wings of red, while below rest two angels. (Figure 1) One slumps against the left corner of the box while the other sleeps on its side on the ground.

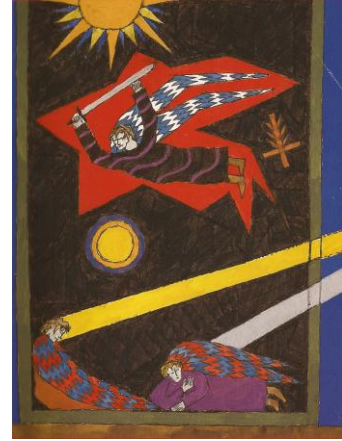


Figure 1 [Fair Use]
John Hejduk *Enclosures*

At the top is a rather simple depiction of the sun with rays and a blue halo. Beneath the angel with the sword is another sun, with a blue halo and a reverse cross also with wings. The painting divided into three fields: a blue border surrounds the interior box of texture in dark brown, almost like a parquet or perhaps wings, that rests on a strip of brown. The border is broken by the yellow and white light that streams from the angels. The light crosses over the border and escapes into the ‘real’ world.

What are peculiar about these angels are their wings, patterned with red and blue; the avenging angel’s wings are blue and white. In the tradition, these

angles are robed. They float awkwardly within the space, shapeless but for the human gestures. They do not have halos but streams of light and a red halo. The effect is startling, causing pause and silence.

There is no entrance to these enclosures from within the painting; one can enter only from above as viewer and as angel. The angels are trapped within these planes. Each image contains the unspoken text of angels in other paintings recalls the Giotto angels. The angels break through the walls. The interior constructed within the plane. The brilliant color alludes to another level of emotion. While the complex composition offers a sense of planes within planes, developing layers, pushing some ideas forward and some behind. The light shooting from the angel the left startles the view awake, throws the eye off to the right.

“Speaking when you have something to say, is like looking. But who looks? If people could see, and see properly, and see whole, they would all be painters. And it is because people have no idea how to look that they hardly ever understand.”²

² Pierre Bonnard quoted in Sarah Whitfield, "Fragments of an Identical World," in *Bonnard*, (New York: Harry N. Abrams, Inc, 1998), p.13.

Hejduk's belief in these paintings was that the questions such as "how the cross was constructed and detailed?" contain the instructions to understand architectural language. Hejduk's 'crosses' in *Enclosures* are simple diagrams; but the cross within the paintings suggests a much more complex cross.

"This fitting together of two pieces of wood raised up as a gallows gives nothing as such to be seen of the least holiness or the least divinity-except a human body that one may have perhaps already seen before he had been put to death."³

The various articulations of the representation of the cross vary far more than is suggested in this one painting. The marks on the canvas that recreate these crosses in Hejduk's paintings are to explore the precise way one can apprehend architecture: a alchemy of construction, material, and symbol.

LITERATURE REVIEW

This sense of medieval craftsmanship is often missing in discussions of Hejduk's work, specifically the Architectural masques. A review of the current literature on Hejduk's Masques suggests that there is room to tackle

³ Marion, *The Crossing of the Visible*, (Stanford: Stanford University Press, 2004.) p. 72.

his work through a study related to the emblem book and the court masque. The major articles discussed below reveal thoughtful imaginative understandings of the masque, offering suggestive approaches. The most critical commentaries on Hejduk's Masques which generally mention some aspect of performance in Hejduk's masque but do not pursue the connection are Anthony Idler's "John Hejduk: Vagabond Architecture," Wim Van den Bergh's "voiceless reason, silent speech," James McGregor's "the Architect as Storyteller, Alberto Perez-Gomez' "The Renovation of the Body." In comparison, I look at Catherine Ingrahm's "Errand, Detour, and the Wilderness Urbanism of John Hejduk," which offers a view of Hejduk's work as representative of a uniquely American impulse, bypassing the usual discussion of Hejduk as modernist.

Anthony Vidler's "John Hejduk: Vagabond Architecture" assigns Hejduk to the role of the vagabond. Vidler examines and then dismisses the two most obvious definitions of his work as being neither an expression of a relentless personal idiosyncratic nature nor a critique of the urban architecture as fixed immobile. Peering deeper behind what he calls witty quasi-anthropomorphic buildings, masques, Vidler considers them as catalysts for critique, a "perceptual reminder, a kind of memory theatre."

Although Hejduk's architecture does not appear fixed, it is site specific in the sense that its images derive from a consciousness of the site. In *Victims*, for example, the site echoed with the memories of the former torture chambers used during World War Two now occupied by 'houses for the 'identity card man' and the 'keeper of the records'. These representations are, in Vidler's words, kafkaesque. Yet, Vidler avoids the obvious connection to the strolling player by suggesting that Hejduk indeed is playing out the role of the Vagabond, whose role in society has been as 'edgeman,' a disturber of the order of things. Despite Vidler's appreciation of Hejduk's wit, what Vidler is interested in exploring is Hejduk's framing of architecture within a political and critical framework.

What Vidler's article presents is a new definition of architecture as one that poses a challenge to assumptions about order. Vidler poses Hejduk's work as neo derive, a reformation of the romantic wandering of Rimbaud and the political gestures of the Situationists' 'derive'. Although an individually composed 'psycheography', these derives posed a challenge for traditional architect who tends to operate in 'state space,' or consciously parceled out closed divided space. The vagabond inhabits a nomadic space, a 'heterogeneous infinitesimal passage to the liminal, a continuous variation.'

The psychgeography is tourism of the city one inhabits, reframing it within experience, rather than place. Yet, the experience of the derive is tied to the place; experiments like Constant's Zone of Play fail largely because the experience of the derive requires a certain mobility. In order for a derive to work, the objects themselves may need to become involved in this play; "objects which themselves are occupied in a continuous derive". Hejduk's architecture has somehow broken from the traditional static architecture to become mobile character. Not merely anthropomorphic but truly a being with a consciousness.

Although Vidler avoids the defining or discussing the Masque, a title which Hejduk applies to his own work. He leaves open the possibility for broaching the derive from a performance standpoint by defining the work as derive, and Hejduk as a vagabond, calling to mind the strolling player of the renaissance. Thus, this essay proves critical in developing an understanding of the how of Hejduk.

In "voiceless reason, silent speech," Wim van den Bergh mediates John Hejduk's work with Roland Barthes' reading of Text. Van den Bergh approaches Hejduk through the structure of language, understanding

Hejduk's writing to be an example of pure creation, silent writing, or 'writing (which) should be understood as the idea of original creation.' Van den Bergh defines this act of writing as a primal one, which exist before man. This drive language is essentially what founds humanity as well as inscribes man within the world. Hejduk, he claims, is a logothete, a claim he explores in the essay.

Van den Bergh delineates Barthes' four operations necessary to the logothete; self-isolation, articulation, ordering, theatricalization. First, self-isolation where the writer separates himself from the 'noise' of common language. Hejduk here 'retreats into... painting, literature, music, film, medicine, theater, geometry, etc.' (Ironically, these very categories are quite traditional to the training of an architect.) This leads to the second step or articulation; language exists because of the combined and assembled signs. van den Bergh refers to Hejduk's 'endless; production of rules found in his meticulous lists, diaries, sketches, poems. But through the ordering, a teasing out of structure which develops from the idea of Form, the Text becomes a ritual through which the Reader of the Text observes, receives, and reinvents the language. Hejduk's invented programs then become independent entities, a language.

However, it is the fourth operation, theatricalization, which acts as the dynamic, which embeds the language. Here is van den Bergh's appreciation of Hejduk's careful founding of a pattern of discourse, one with 'perplexing repetitions.' Theatricalization here means an apprehension of the liminal in creation. The theatrical delves below the spectacle to be comes 'a virtuoso: one who loses himself in the framework.' Thus, van den Bergh teases out the manner by which Hejduk has built a new language for architecture. This "naive world of play" the liminal space of game is the essence of a Hejduk text. Van den Bergh sees Hejduk's play as one that give pleasure, "it is a spiritual activity, not an amoral function; and play has no specific time but is experienced from within "a continuous time" This development of a special time-space that van den Bergh believes is the ordering principle of Hejduk's work. It is as if you leap into the liminal dream space, and Hejduk's lists, these fragments of characters, buildings, diaries make up the fragments of this dream. Within this space/time are also the painful frightening visions of what it means to be human. Play suggests is all that of what it means to be human.

And so, van den Bergh closes his essay in an almost self-ironic play by reading Hejduk's Berlin Night Text in a Barthian manner. The text sets free van den Bergh's mind to engage in the composition of language himself. Van den Bergh composes a play from memories of Rotterdam, to thoughts about Bachleord, and to the etymology of the mundis, tracing the word in playful manner to mound to its root, manus, or hand. This very rendering of words springs forth a new Text for the reader.

Thus, van den Bergh positions Hejduk as a *Writer of Text*, whose architecture is the individual consciousness; the Text exists through the intervention of the Reader. The implied object and subject of this study then is the human being who exists as the result of language.

Kenneth Frampton's "John Hejduk And The Cult Of Modernism" begins with a disquisition on the formal qualities of Hejduk's early work.

Frampton sets the stage for Hejduk's development as a 'theatrical' architect,' who explores his interest of painting theory rather than in the formal language of architecture. Frampton takes pains to point out Hejduk's interest in the human dimension, referring the reader to Hejduk's Text as "that of seeing space perpendicular to the observer's vision," emphasizing

that the architecture exists only because of the observer of the text. These houses are meant to be used, experienced, despite their apparently two dimensional theoretical nature. Frampton suggest that Hejduk's work is best understood within the dynamics of place, "from the logic of structure to the creation of place.'

This apparently positive perception turns rather critical as Frampton frames Hejduk's work as the problem of modernist use of painting to address architecture. Hejduk, he suggests, is caught in a strange epistemological moment between the modernism, "an anti-architecture in which illusionary painterly vision.." and that of a legacy of the renaissance and the perspective pyramid inverted or not which becomes both a sign of humanism and anti-humanism.

A very critical discussion of Hejduk as an architecture who fails as a painter and a painter who fails as an architect, Frampton places this failure in Hejduk's inability to access what it means to be human, to grasp the multiple representations of the city and the urban architecture. He implies that architecture is neither the renaissance response to the body, three dimensional and tied to the body nor the two dimensional cubist. Yet, this

article raises interesting questions about how language can be constructed across disciplines.

James McGregor's "The Architect as Storyteller" then offers a promising insight into the means by which Hejduk's masque cross the boundaries of praxis into poetry. McGregor captures this liminal sense of the masque through his exploration of Hejduk's work as "paper architecture- the drawn idea, the thoughtful mark." Proposing that Hejduk's masques are a means of fusing praxis and poetry, McGregor argues that by defining these masques as stories, they are to be consider craft-objects in the traditions of craft "that does not require theory to deliver its meaning." These stories live long, change, and tell stories themselves long after the architect has left.

But these particular stories are of a city and its inhabitants, McGregor argues, linking Hejduk's work to the political purposes of the Elizabethan Masque, which was meant to ritualize an artificial class difference.

Hejduk's masques invoke the idealized ordering system developed in urban design from Ledoux to Le Corbusier; thus functioning not as a nostalgic reference but as a pointed critique of the failure of urban modernism to truly address the individual consciousness, that hallmark of modernism. By

linking persona to building, Hejduk renders a very complex relationship between the various characters and buildings of this city. The architecture is already inhabited; the inhabitant's isolation from the external forces of the urban fabric is noted in the specification of a singular moment or action in each inhabitant's time, enforcing the isolation between inhabitants (which is addressed in text, not the drawing).

McGregor builds a clear argument that Hejduk's focus on the individual consciousness invokes a critique of modern urban utopias, whose purpose, like the Court Masque, is to demarcate social roles (class), or what McGregor calls "the generalizing and totalitarian habits of the modern architectural profession."

In contrast, Alberto Perez-Gomez's "The Renovation of the Body" offers a phenomenological approach to Hejduk's work. Perez-Gomez first defines the relationship between the world and the body. The body now is a 'embodied consciousness, ' we know the world because we know the body. The world is defined by our perceptions."

Perez-Gomez thus places architecture within a figurative tradition, placing the post-modern argument for figurative architecture against the modernist reduction of the body to the plane of abstraction. Yet, this apparent reduction of the bodily presence, Perez-Gomez argues, is really a different understanding of the body.

What is this new body? It extends, Perez-Gomez suggest, from an embodied consciousness that is an historical emphasis on Mimesis, the nostalgia for traditional culture the traditional structure gives way to a consideration of the ‘totality of our existence.’ He places Hejduk as a figure who reveals the tension between movements, the tenuous of the body. He finds within Hejduk’s work, this phemenological understanding of the world-the continuum body-world. This would be the true role of architecture. “Authentic architecture has enable man to come to terms with his morality.” Perez-Gomez embraces Hejduk’s theatrical projects as authentic due to its ritual, as if architecture was to ‘reflect knowledge in its most profound sense.”

Once again there is an appreciation of Hejduk’s comprehension of individual consciousness as ‘ his architecture can only be experienced

directly, because it represents no reality but its own.” This squarely places Hejduk within the modernist school.

In “Errand, Detour, and the Wilderness Urbanism of John Hejduk,” Catherine Ingraham explores a reading of Hejduk’s work as a puritan undertaking; the original Eden of the puritan America forgotten, then rediscovered and redeveloped by the puritan sons. (Of course, no one knows what happened to the daughters!) America was the shining city on the hill, Eden to be founded, and now Hejduk will, like Hermes, run an errand to remind us who have forgotten the original mission.

Ingraham places Hejduk within the consciousness of a colonial America founded upon an “errand into the wilderness” to establish a divine presence. She says, the original founders sought to build a new Eden but the subsequent generations forgot this goal in the ‘exhilaration’ of the wilderness of this new continent. We have inherited this forgetting, becoming ‘fallen angels’ who have forgotten their angelic errand. The original settler founding this new Eden was acting as human angel for his god. But Ingraham implies, this settlement of the wildness really was to write the conversation, not merely interpret it. So, when Ingraham draws

attention to the uneasy nature of Hejduk's tales , which “ seem to emanate from place deep within a European soul,’ and yet, which are placed within a specifically American cultural consciousness, she remarks on the irony in the original Puritan mission.

Here, too, might be seen the uneasiness which we in America exist in our idiosyncratic individuality. “ The architecture of human recalcitrance (the occupant who refuse to cooperate)” that seems as much the single woman accused of witchcraft as the German who refused to participate in the genocide. And too, Ingraham acknowledges the strict social structure, “ social clarity of the original mission (each occupant occupying one place) each occupant with a specific necessary task for the perpetuation of this city.”

Ingraham thus alludes to the mobile nature of Hejduk's work, its failure to be executed within a specific city, its failure to fit in the urban fabric, to its “alchemical change of scale” is not a failure but a questioning of the American myth.

Ingraham discusses in detail the design for the Garden of Angels, now set

in Riga, where the puritan consciousness has become the image of this “abandonment of divine mission.” She returns to earlier threads of errand and detours, connecting Hejduk’s mobile architecture with the function of forgetting. Forgetting the divine mission, forgetting the scale, forgetting identity, dreams, Hejduk overcomes the lack in his architecture. It is the dreaming “of control and omnipotence” but this interpretation of dream she applies to Hejduk’s work is another angelic Hermetic act.

RECENT INTERPRETATIONS

More recently, the 2008 Shinkenchiku Residential Design Competition written by Rafael Moneo had as its program to create a hypothetical 'garden city' in a configuration of four houses in Homage to John Hejduk." The proposal was an adaptation in many ways the Nine Square Grid problem: " John Hejduk introduced us to the Nine Square Grid Design Problem and we, his audience, enjoyed and learned from his variation on the theme. I would like to make this proposal honouring his memory."⁴

The second prize for this competition was awarded to C. J. Lim and his two colleagues, Martin Tang and Tom Hillier, who ' was inspired by Hejduk's

⁴ Rafael Moneo, " Four Square House Design Problem," *Japanese Architect* , no. 73, Spring 2009, p. 125.

Victims" (*Victims*, which will be discussed in this dissertation, is the first of Hejduk's masques, albeit one he defines as a 'dry quartet.'). However, rather than directly constructing the structures drawn by Hejduk in his project, Lim liberally interpreted only from Hejduk's textual descriptions. This rather superficial application of Hejduk's symbolism demonstrates the problem of the Hejduk's originality – or possibly the problem of contemporary architecture.

Lim chose four specific structures "to reinvent" but by in his reinvention, he misplaces Hejduk's careful inclusion of site as a critical force in architecture. Lim chooses *The Child, Musicians, the Stampman, and The Crochet Lady* due to their "spatial potential and architectural contribution to the site." Lim then chose to "re interpret the text, and hybridized to form a new function and programmatic brief." For unstated reasons, Lim chooses to ignore the structures Hejduk designed as well their specific meaning within the Victims' original site: the former site "contained a torture chamber during WWII. The program developed by Moneo was to create a "hypothetical Garden City grid of 36m by 36m, the assignment is to design four houses in any configuration."

Apparently, Lim believes, as does Moneo, that there is such a thing as "Hejdukian one in which a contained universe of architectural figures assumes and occupies a generic space."⁵ Moneo's program is, as in the Nine Square Grid design problem, an extension of the single block to a larger area. Hejduk's masques are the direct opposite: architecture derived from a specific site, explaining history and creating architecture that rattles the present into a form of the future. Hejduk's masques are specific.

While fulfilling the program established by Moneo, Lim ignores the crucial intertwining of text and structure. For example, the child, represented by Hejduk with the most clearly defined house structure "the play house" The house of the child is both $\frac{3}{4}$ in size." Lim represents this as jelly lake, which has only a tangential relationship to Hejduk's actual text in which a child paints the outside of a jar, converting the clear glass to the opaque colors of yellow and blue. By then providing the child with a playhouse, a simple clear piece of architecture, and ironically the only house on the site, Hejduk implies a certain relationship of personal memory. Indeed, children are also placed throughout the site into structures common to a playground,

⁵ *Ibid.*, p. 128.

Hejduk himself said he unwittingly placed playground in the site, but without the intention of the original program.

Johannes in translating from the German informed me that one of the requirements was that a children's playground should be included. He also states that he believes the ruins of the torture chambers area still on the site. Coincidental that I had included children's playground equipment *before* I had found out about the programme requirements. I think my thoughts are of another kind regarding these items. Above use of the word programme doesn't fit.⁶

By willfully leaving out key passages, and disregarding the larger context of the masque, Lim employs a postmodern whimsical inclusion of what elements he thinks are key rather than understanding and addressing the complex history and tradition embedded in the masque. For example, the Stampman that Lim chooses has a recognizable relationship to the immediate history of the site.

...acts as a depository of envelopes, dating approximately 1931-1946. After careful removal of stamps he gently places them in between the pages of leather-covered notebooks. When

⁶ John Hejduk, *Victims* p. 30.

the notebooks are filled he places them in metal boxes which are then stored in the Record Hall.

Lim and his team delete this action, turning the metaphor into an actual space, or rather a generic space that denies Hejduk's text as the Holocaust denies the undeniable reference of the letters to the cries of the victims. Furthermore, by eliminating the Stamp man's actual structure, " the record hall," and replacing it with the jelly lake, Lim's project again denies the power of a recorded history that Hejduk's project undertakes.

This sort of misunderstanding of Hejduk's masques undermines their power as manuals for architectural instruction. The masques are more than the text or the drawing; like their inspiration, the Stuart Court Masque, this form of architecture is a compendium of text, symbol, history, and performance, which is meant to lead the viewer and the participant to a greater comprehension of the citizen's role in the creation of community. To ignore the entirety of the project in favor of copying and poorly imitating a few elements mocks the Hejdukian notion of a poet /architect who creates in the understanding of the greater tradition of the talent.

There has been as yet no study of the direct links to the Stuart Court Masque, the invention poet Ben Jonson and architect Inigo Jones, or what the links in Hejduk's masques to the emblem books, which are the heart of the Court Masque. The following dissertation will therefore undertake an explication of two key Hejduk texts as means to demonstrate the architectural meaning of Hejduk's Architectural Masques. The dissertation examines Hejduk's pedagogical biography, the history of the Court Masque and emblem book (which is the basis of the Architectural Masques), Hejduk's own dumb' emblem book, *Silent Witnesses*, and finally, *Victims*, his first masque,⁷ which is the application of his theory to the masque.

The methodology of the dissertation involves an explication of Hejduk's texts, drawing on an understanding of his own education as an architect and educator. The explications of his two texts, *Silent Witnesses*, and *Victims*, are made as a student of architectural imagination using a New Critical approach. The readings that follow are to be the basis for drawing out the imagination as a student and a teacher. Such textual examination is meant to encourage the reader, and future architects, of the deep influence of the past in creating art of the present and future.

⁷ Hejduk himself refers to the masque as a dry quartet.

CHAPTER ONE:

JOHN HEJDUK: A SHORT BIOGRAPHY

"For me, work has always been additive. I take one project, use what I receive from it and go on to the next...so each is a progressive condition of going from one thing to the next."⁸

John Hejduk, architect, poet, teacher, and philosopher, built an incredible architecture composed of structures of thought from 1947 to his death in 2009. His body of work included poetry, studio exercises, theoretical and built work, and most importantly, a series of books that defined a new architecture: the Architectural Masque. His early work shows a mind that apprehended architecture as an expression of morality and thought.

Premonitions of his later work can be seen in his early student work, which run the gamut from a cemetery to a zoo design that included a Great Ape House, where the apes peering from a tower at the human visitor, or perhaps, the reverse. In many ways, this project is key to Hejduk's later work. The viewer wonders who is observing whom: the man or the great ape or the viewer. These early projects, which demonstrate keen wit and a deep reverence for the human element in architecture, gave way to later experiments in geometry, reflecting a late born appreciation for Le

⁸ David A. Greenspan, "Medieval Surrealism," (*Inland Architect*, 1981 Mar., v.25, n.2), p.5.

Corbusier, cubism, and the 'concept' of transparency in art. The outcome of this period, Hejduk's most famous experiment, The Wall House, and his famous exercise, the Nine-Square Grid, continues to represent for many critics the apogee of Hejduk's work. Hejduk, however, returned full circle to his early ideas, creating his architectural masques.

Hejduk's experiments with cubism, especially the Diamond Houses, the Wall House, and the Nine Square Grid Project, place him in a group of post-modern architects. His inclusion in *5 Architects*, a text that defined the work of five modernists (Peter Eisenman, Charles Gwathmey, Michael Graves, John Hejduk, and Richard Meier) as a common group of architects who profess a certain tendency to a certain definition of modernism in architecture, was, however, a premature definition. This desire to place him within a well-defined group includes references to purism, De Stil, and the cubist work of Le Corbusier.

"...an attempt was made in the second half of the 1960s to develop a theoretical and artistic production as rigorous as that achieved by the pre-war European avant garde. This effort around the work of the Five Architects, a loosely-knit association of New York based architects under the leadership of Peter Eisenman. While two members of this group were to ground their crystallized work in pre-war avant-guardist

aesthetic practice, namely Eisenman and John Hejduk, who respectively took Giuseppe Terragni and Theo van Doesburg as their models..."⁹

The real truth is that Hejduk belonged to the modern architects, the early architects for whom architecture was one expression of larger social and cultural goals.

The Five was never an official group, and its members had as much dividing them as joining them. All they really had in common, in a sense, was a commitment to the idea that pure architectural form took priority over social concerns, technology or the solving of functional problems.¹⁰

In the introduction to the book, Colin Rowe discusses both the development of modern architecture and the power of the five architects to refute the clichés of modernism. The beginning of modernism, for Rowe, was as "...modern architecture was conceived to be no more than a rational and

9 Kenneth Frampton, *Modern Architecture: A Critical History*, (London: Thames and Hudson), 1980, p. 311.

10 Paul Goldberger, "ARCHITECTURE VIEW; A Little Book That Led Five Men to Fame," (*New York Times*, February 11, 1996.)

unprejudiced response to twentieth century enlightenment and it

products..."¹¹ Rowe then describes the original architect as one who:

"...called upon himself simultaneously to assume the virtues of the scientist, the peasant and the child. The objectivity of the first, the naturalness of the second and the naiveté of the third indicated the values which the situation required; and the architect...leader and the liberator of mankind."¹²

Hejduk stands apart. The true meaning of his work can be found in his development of the Court Masque in the last third of his career. The Masques draw upon lessons from Hejduk's most influential teachers, Frank Lloyd Wright and Le Corbusier, as well as Hejduk's own journey as a teacher of architecture. From 1986 onward, Hejduk created a series of books described as masques, each entitled with the name of different cities: Bosnia, Berlin, Riga, and Lancaster/Hanover are a few examples. Each book covered a new site; each book was accordingly a different size and shape. For example, *Victims* (1986), the text covered in this dissertation, is a tabloid sized hardcover book with plain pages; *Lancaster/Hanover Masque* is a square (9 inches by 9 inches) soft cover book printed on a soft beige

11 Colin Rowe, "Introduction," *Five Architects: Eisenman, Graves, Gwathmey, Hejduk*, (New York: Oxford University Press), p. 5.

12 Ibid , p. 5.

stock, with a fold out map and list. *Bosiva* (1987) is a larger tabloid format (16 inches by 11 inches), featuring 60 large renderings in watercolor and black and white drawings. The size, shape, and texture of each Masque are a part of its meaning. To hold the book is to enter into the architecture.

Each of the books is a complete architecture; the sites of these Architectural Masques are measured in terms of their history, not in the physical dimensions, soil composition, or zoning. Indeed, what is examined is the divine expression of architecture- the meaning of architecture before it is created, the reason it is created. *Victims*, for example, has a site plan, followed by list of characters and a narrative. The *Hanover/Lancaster Masque* opens with a brief introduction by Hejduk in which he discusses the creation of the masque:

...Four drawings, numbered 1 to 4, comprise the central area of the Lancaster/Hanover Community...The text of the Masque attempts to explain the various functions of the community...What may at first seem somewhat ethereal is in fact absolutely precise.: that is, everything drawn is sufficient, no more – no less....The drawing is like a sentence in a text, in which the word is a detail...a detail that helps incorporate a thought.¹³

13 John Hejduk, *The Lancaster/Hanover Masque*, (London: Architectural Association, 1992), p. 13.

The masque opens with a series of foldout drawings followed by a list of characters entitled "Object and Subject," followed by a longer narrative of explaining each object and subject. For example, the object called, "The Weather Station," is defined as "Structure: the impression is one that was seen somewhere in the wheat fields of the Midwest." Its subject, "The Weather Man," is described as "Reports on the weather. Does not attempt to forecast; he reports past weather and present weather. He lives on the premises of the Weather Station. He is in daily contact with the Ballonist."(25) Interspersed in the text are full plates of drawings of these Objects. It is how one experiences architecture: from detail to detail to a whole view and back to detail.

Hejduk's development and exploration of the Masque, originally an ephemeral dramatic form, demonstrates that architecture is a ritual event, one that can be reconstructed and recreated. In creating books that shape architecture through emblem, rather than built forms, Hejduk defines architecture as more than shelter, or technical/engineering structures. In examining the essentials of architecture, Hejduk reveals the divine expression of the human experience in the world, both as reaction to the

elements (as in architecture as shelter) and a reaction to the storms of social experience. The building, private dwelling or civic institution, is a reflection of present experience and memory of the past. For Hejduk, successful architecture uses the past to build the present; it expresses a universal expression of the human condition rather than an individual "heroic" creation.

BIOGRAPHY: HEJDUK DEFINED

John Hejduk's great contribution to architecture is his appreciation of the architectural imagination through his pedagogical work and his experiments with house structure, the architectural masques, books, and essays.¹⁴ His career was, in many ways, a medieval one; architecture was not about constructing monuments, but to understand the symbols and knowledge. Hejduk's unusual move away from traditional architecture to his adoption and adaptation of the Stuart Court Masque is daring and courageous: to peel back the process of architecture to reveal what it means and can mean. "I've become more socio-political concerned. That's one of the reasons I

¹⁴ Hejduk's career spanned almost sixty years, and a full bibliography of his work clearly demonstrates the wide application of his work. His influence radiates out as architects such as Peter Eisenman incorporated his work into their own built works.

teach. Education is one of the sociological acts." ¹⁵ It is a deeply personal way, a journey that began in his early education. Hejduk never prescribed; his work is a description of the power and potential of architecture to examine humanity.

The portion of Hejduk's biography that is of value to this dissertation is his early training, which is more in line with a medieval master than a modern architect. It is not the knowledge of tectonics that made him an architect, but the experience of learning and teaching architecture. In his essay "Armadillos," written as a preface to *7 Houses*, he discusses his education from his early years at Cooper Union to his year in Texas in 1954-5. "I know where I come from, and want to pay homage to those influences." ¹⁶

Hejduk began his architectural training at Cooper Union in 1947, and then later he transferred to Cincinnati for more practical training. "...I went to Cincinnati, which had a work-study program."¹⁷ In between, he worked for his uncle drawing private housing plans.

¹⁵ Greenspan, "Medieval Surrealism," p. 19.

¹⁶ Hejduk, "Armadillos," *7 Houses*, January 22 to February 16, 1980, (Institute for Architecture and Urban Studies), p.4.

¹⁷ Greenspan, "Medieval Surrealism," p. 11.

I also learned during the 1947-50 period by doing tract houses for my uncle, who was an architect. I am always amused by those people who talk to me about built form, details, all those specifications, you know, builder-architect, because I did my time. I guess I did a hundred tract houses. What we did, we started on Friday night... We would knock out a set of working drawings by Sunday night and hand it to the contractor to build by the following Sunday. So there was a parallel, practical experience that I was getting while I was getting an education.¹⁸

After his time at Cincinnati, which marked by dissent with the head of the program, Hejduk began a traditional career, earning a graduate degree from Harvard and working in "two kinds of offices. I worked in the big corporate offices, but I also had the privilege of working for the last of what one would have to call *gentlemen* architects."¹⁹ Hejduk often credits his studying in Rome as a Fulbright scholar in 1954 as an awakening,²⁰ but it was his time learning to teach at University of Texas at Austin that sparked a change in his approach to architecture.

¹⁸ Hejduk, "Armadillos," p. 6.

¹⁹ Two of these gentlemen architects were Bancel LaFarge and Edgar Williams. Both men worked in preservation. Edgar Williams, the brother of William Carlos Williams, "became a noted architect: professor at M.I.T. and Columbia, president of the National Academy of Design, the Architectural League and the Municipal Art Society, another believer, as he once wrote, in "directness of style." Edgar Williams returned from serving overseas, he designed for his peaceful hometown a monument he hoped would be the last it ever needed. (New York Times, "The War To End All Wars? If Only..." by Kevin Coyne.)

²⁰ Greenspan, "Medieval Surrealism," p. 11.

It is the crucial years at Cooper Union, where he returned to teach in 1963, and the University of Texas at Austin that will be examined in order to understand Hejduk's development as a teacher and architect.

COOPER UNION:

According to Hejduk, his education at Cooper Union centered upon three teachers: a painter, sculptor, and a graphic designer. What they taught, in general, was a way of looking, a way of seeing, and a way of thinking in visual terms. What they taught him, in specific, was how to uncover the imagination and how to translate it into skill. In order to understand any artist, one must trace the artist's teachers, who, in turn, are formed by their teachers. This consciousness of the tradition of artists training artists is central to understanding Hejduk and his theories.

The first important teacher "... was a drawing teacher by the name of Robert Gwathmey...he was a great drawing teacher, extracting what he abstracted the essence of form through the figure."²¹

²¹ Hejduk, "Armadillos," p. 4.

Robert Gwathmey was a renowned painter of the early Modernist period who had argued that the modern tendency of the art world to focus on ‘texture and accident’ was:

The unique manifestation of the artistic intuition. ... We are asked to believe that art is for the future, that only an inner circle is capable of judging contemporary painting... we reaffirm the right of the artist to the control of his profession. We will work to restore to art its freedom and dignity as a living language.”²²

Gwathmey signed a joint statement in the first issue of the journal *Reality* that demanded that art be given back its definition as “depiction of man and his world.” Gwathmey, associated with the art movement identified as Social Realism.

Social Realism sought to use art to identify and protest injustices to members of the working class, exposing brutalities that the artist believed to be the result of capitalist exploitation or racism or the presumed privileges of higher social status. Social Realism was perceived by many critics to have been the dominant mode of artistic expression in the United States during the 1930s and 1940s.²³

22 "Statement," *Reality*, Vol 1, 1953.

23 Michael Kammen, *Robert Gwathmey: Life And Art Of A Passionate Observer*, (Chapel Hill: The University of North Carolina Press, 1999), p. 4.

More importantly, Gwathmey's work was informed by its interest in social issues:

...so you use these certain, what are now called pop symbols...but these things have an interrelation with, I'll say, a social comment...Now I would say this...you can integrate [advertising symbols] into the total scene and show the shallowness we'll say of this opulent society as opposed to the poor guy who's unemployed."²⁴

Like Hejduk, Gwathmey demurred from writing about his work, yet his few comments on his works and ideas are startling similar to Hejduk's own words. "I consider myself a 'social realist.' I'm interested in the human figure and the human condition."²⁵ This phrase also echoes in Hejduk's interviews and work. It is, as well, implicit in his concern as a teacher and an architect. While Gwathmey may never have spoken of his art or politics, his students must have been aware of his art- an art based in Social Realism.

²⁴ *Ibid* , p. 21.

²⁵ *Ibid* , p. 3.

By all accounts, Gwathmey was a teacher whose teaching meshed with his art; in his own words, he remarked, "I will tell you the truth. I would teach one day a week for nothing...No, I would *almost* teach one day for nothing. The stimulation of meeting students, their particular attraction and their own devious interests."²⁶

For Gwathmey, the role of a teacher was to open minds:

What came across so powerfully to the student was their instructor's passionate love of art. On one occasion, for example, Gwathmey enthusiastically brought to class a huge volume of reproductions of Botticelli's drawings of winged angels. The students also noticed Gwathmey constantly using the school library to take out books pertaining to art.²⁷

Like Hejduk, Gwathmey was influenced by his own teacher Franklin C. Watkins, who was known to say, "What students know...they already know, but don't know they know. It is a question of bringing what they know up to the level of their awareness."²⁸ Watkins' formal composition differs greatly from Gwathmey's work, although "the teacher's emphasis on

²⁶ *ibid.* , p. 170.

²⁷ *ibid.* , p 170.

²⁸ *ibid.* , p. 17.

the importance on doing floral still lives at all had a very clear impact."²⁹

Watkins was also a colorist.

It is worth examining Gwathmey's own work in which the composition of linear objects arranged in planes, a pattern of composition which turns up in Hejduk's later work. In terms of formal composition, Gwathmey's work referenced the landscape of his origins: "I was raised in Tidewater Virginia. There where the land is flat and the roads wide... There you see everything in silhouette. You see a tree from its roots up to the topmost leaf..."³⁰

Examining Gwathmey's "*Hoeing*" (figure 2) reveals the complex use of plane and figure which returns in Hejduk's later work,



Figure 2 [used with permission]
Robert Gwathmey "Hoeing" 1947

especially in *Enclosures*. This painting as much as any Diamond composition by Mondrian can be the foundation of Hedjuk's later preoccupation with color, line, and geometry. The subject matter, too, resonates throughout all Hejduk's work.

²⁹ *ibid.*, p. 17.

³⁰ *ibid.*, pp. 15-16.

The painting is a complex study of the plane. The arrangement of figures and field are distorted into a flat, cubist plane. We see a man in the foreground, leaning on a rake, while other people in the background, gather crops, rest, build a corncrib, and care for children. As Hejduk says about Wright's Guggenheim, the people are abstracted themselves. Their relationship to the land turns it into a field of color.

These figures with faces obscured and the flowing garments become architecture. The literal architecture such as the two-dimensional white house deep in the background appears cartoonish in comparison to the vibrancy contained in the people, however rigid and still. The main figure in the foreground, the man leaning on a rake, forms the main column. His arms swing left and right, twisting in a spiral, form a Doric column. His hat, flung out on the side, appears as if the capital of the column has given way. Furthermore, the folds of his clothing turn and wave like column's fluted edges. The fence post and the corn stalk create a further sense of a line of columns. The six smaller human figures in the background are composed in triangles, acting like a wall. There is a resemblance to the figures in a Hejduk piece, the structures are the individuals; the house cannot contain the individual.

The specific environment of the piece is dictated by the composition of the people, black and white, working a land that appears to be dead, or dry. The stunted trees in the background suggest a drought. In the midground to the left of the main figure, we can glimpse two planks of wood arranged as a crucifix, with a dejected looking woman resting on the water trough. Yet to the far right, we see another figure forming a corncrib with a plank and the flowering red flower winding its way up the fence post suggests that there is a harvest to come. The overcast sky, a mottled mixture of blue and grey, is neither optimistic nor oppressive. It is not the sky of an impending storm, nor is it the brilliance of an afternoon light. It floats in the background like a stage drop, not above, but behind the figures.

In the painting, one can clearly see the teacher that Hejduk described as one who:

...through drawing [Gwathmey] drew us inwardly inside ourselves so that we could expand externally outside ourselves. Through his teaching we began to understand what art meant. His commitments and his communications were basic...right to the heart.³¹

³¹ *ibid.*, p. 124.

KRATINA:

The second teacher was his sculpture teacher, George Kratina, "a passionate teacher who never saw anything bad in your work, he always pulled out whatever was good in it." ³² This phrase comes back later in Hejduk's discussion of his teaching: in an interview with David Shapiro, Hejduk claimed, "I never draw for the student or draw over their work and I never tell them what to do. I try to in fact *draw* them out." ³³ While Hejduk claimed himself to be a poor sculpture student, he was drawing from Kratina's sense of meaning of modern sculpture.

Kratina's existing work includes sculpture on the Red River railway car, a piece in the York Post Office, "Singing Thanksgiving," and a relief called "Welder." Each of these sculptures shows a strong reference to the work of Paul Manship, who was a key proponent of archaism. This style of sculpture developed in the modern period as a reaction to sculpture as an imitative illustrative form: it was meant to free the artist from the confines of pictorial representation. Another way to define it is:

³² Hejduk, "Armadillos," p. 4.

³³ Shapiro and Hejduk, "John Hejduk or the Architect Who Drew Angels," (in *Architecture and Urbanism* 1991, no 1), p. 59.

making is self-conscious, deliberate, and learned; finding, by contrast, is intuitive, spontaneous, and personal. The modern artist's paramount concern with his own identity, Shiff explains, impelled his search for a technique that did not appear to be one.³⁴

This Archaist manner of creating sculptures later comes out in Hejduk's work: "... the block disappears materially, it remains, nevertheless, as a unity in our perception because of the fact that prominent parts of the figure combine to form outer planes which still represent the simple block."³⁵

The archaist sculptors were influenced by the Greek sculpture, in which the sculpture is carved directly from a block; the stone was used as support and form.

... Each one had its origin in the hand of an individual sculptor, who carved directly in the marble, constrained in what he or she could achieve by the dimensions of the block and by the resistance and tremendous weight of the material.³⁶

34 Susan Rather, *Archaism, Modernism, and the Art of Paulanship*, (Austin: University of Texas Press, 1993), pp. 67-8.

35 *ibid.*, p. 64.

36 *ibid.*, p.

Implicit in Hejduk's masques, which he identifies as a form of medievalist art, is the same notion of an "absence of technical virtuosity with an expressive directness unmediated by training and convention... [That] seemed to express a purity and simplicity that had been lost in a corrupted modern world." ³⁷ Like the archaist sculptor, medieval craftsmen created a meaning, in a time before technique replaced meaning.

Like Gwathmey, Katrina's work influenced Hejduk's own teaching style. In a letter written in 1962, Katrina discussed the genesis of his design of a reredos. He writes in poetic terms of how he dealt with both the architectural problem of placing the crucifix and the meaning of his piece.

The idea of a polychromed ceramic sculptured reredos challenged a design problem to relate to the crucifix above, the space of the room and the color light problem of the stained glass walls on the east and west side of the room: an atmosphere [sic] of the Franciscan oneness... The glory of the crucifixion as related to St Bonaventure and his writings on the one hand, and the profound direction in St Francis' life was our inspiration. ³⁸

³⁷*Ibid.*, p. 3.

³⁸ web.sbu.edu/friedsam/archives/chapel/Reredos%20Sculptor.pdf

In 1942, Kratina's submission for a statue of Christ for the new headquarters of the National Catholic Welfare Conference was described in a *Time* article and described as "...Brooklyn's George Kratina went symbolic, depicted Him with out flung arms and spreading, streamlined garments, levitating overhead like a benevolent aurora borealis."³⁹ Like Manship, Kratina's work involved attention to material of sculpture- wood, metal, stone- as well as the influence of symbols from other cultures. Like Manship and Kratina, Hejduk's masques involve the use of the same material and a personal influence of the symbolism.

Kratina's teaching approach is also documented in an oral history with another student, Dimitri Hadzi: "And my first year with George Kratina, he was probably the most exciting teacher I've had because he, he made everyone feel that they were really doing great things (laughs)!"⁴⁰ Hadzi describes Kratina's work:

"But this was the astonishing thing because he never showed us what his work was. So a couple of years later when we kind of dropped in to see him...He'd invited us on a Saturday afternoon to visit him at his studio in Brooklyn. And his work

³⁹ *Time*, Monday, Aug. 10, 1942, "Art: The Bishop Orders a Statue."

⁴⁰ Oral history interview with Dimitri Hadzi, 1981 Jan. 2-1990 Mar. 9, Archives of American Art, Smithsonian Institution.

was really very stylized, academic. Sort of National Sculpture Society type of work....Manship-type.⁴¹ I remember he did some wonderful woodcarvings for railroad stations. Something like that. And then he did a hooded nun, but a very stylized hood. Very fantastic technique.

Hadzi also mentions Kratina's interest in architecture: "And that's where my interest in architectural sculpture started. Because one of the problems that he gave us was to do a façade for the U.N. building which was going up at that time," and as importantly, his value as a teacher:

But he was my inspiration. For now the one thing that seems so important is to encourage the students. Even if they're bad, to really encourage them and make them feel that they're doing something because it's contagious. After a while they really start thinking they are and it really works. It was really astonishing to see what these students turned out in that class.

Ironically, Hejduk admits, "I didn't know how to transform an idea into three dimensions. I would cut away at that block and it never worked. It

⁴¹ Paul Manship's work is often defined as archaic, which is also defined as "applicable to any youthful, vigorous art which is self-reliant and not too cultivated and which springs spontaneously and with the utmost sincerity from the aspiring inner life of a civilization still on the upward climb to the heights of a great ideal and a distinctive aesthetic style." (*Archaism, Modernism, and the Art of Paul Manship* by Susan Rather, p. 5.)

always looked static and upright. That's how it was. That was my experience of three dimensions. It just didn't work."⁴²

It is ironic that Hejduk denies his three-dimensional ability for here in the study of Kratina and other archaic sculptors is a hint of how he defines space in architecture. It also explains his own curious absence of sections or interior plans: like the archaists, he revealed 'an idea' cut from a block rather than shaped from line and space, or an armature. Hejduk's structure called *Security* has many of these aspects.

Hejduk discusses the third, Henrietta Schutz, in exquisite detail. In her two-dimensional design course, she gave him an exercise, which echoes later in his development of the nine-square grid exercise, and his use of plan as both section and elevation. "She taught me, I think, the very essence of my architecture." The exercise he discusses involved a dynamic, tactical exercise with paint and design, and space.

She would give you a jar of white paint, a jar of black paint, a piece of white paper, and ask you to make a shape on it, in black and white. She would say, the upper left corner, you

⁴² Hejduk, "Armadillos," pp 4-5.

have to do something there. Put the white paper on there and fix up that shape." What we learned was about black and white and about the craft of the brush, because we worked with the brush and learned how that tool could be manipulated. Fundamentally what we were learning was not only addition and subtraction; we were learning about relationships.⁴³

Viewing his later drawings, the same technique is found in the heavy opaque paint on paper of many of the masque drawings. This technique is almost sculptural; it calls attention to form, shape and texture as construction technique. It is more of an understanding of space and architectural tectonics than, perhaps, a three-dimensional model. This shaping of space with pigment, in layers, applied with a brush is a sensitive way to construct architecture. It involves the hand, the eye, the mind, and the heart. In all of Hejduk's work, there is the same deference to making relationships between objects: from the Wall Houses to the Architectural Masques, a careful attention is paid to the placement of negative space with positive space.

At Cooper, we learned how to make curves. I'm talking about positive and negative space. We learned how to use the brush for curves and their relations. ...All these projects are still

⁴³ *Ibid.*, p. 5.

pretty fresh... They have the kind of sensibility, of someone working with his hand and eye. "⁴⁴

Yet, although he details further influences from his landscape architecture professor who handed him Modrian's book and his practical work with his uncle, drawing "hundreds of tract houses," it is these Cooper Union teachers who laid the foundation: these exercises in the visual imagination through learning technique.

TEXAS:

The era he calls his second phase is his experience as a professor at the University of Texas, Austin from 1954-5, where three colleagues, Bob Hostel, Bob Slutzky, and Colin Rowe, formed Hejduk's next group of influences. This year at University of Texas at Austin is recalled frequently in much of his subsequent work, either directly in essays such as "Night in Llano" or indirectly in *Victims*.

The next relationship came for me in 1954 when I met Bob Slutzky... I then looked at Slutzky's paintings and began to see a

⁴⁴ *ibid.*, p. 5.

second phase of what I call a 'relational person.' Shutz was the first relational person and certainly Bob was the second. ⁴⁵

When Hejduk speaks of his time in Texas, he mentions that time as an adventure. "Hoesli said, "Hey, you really ought to come down here to teach. They're looking for some young blood.' I had no experience, teaching. But I knew pretty much what offices were about, right? I figured I ought to try teaching." ⁴⁶

Alexander Caragone's *The Texas Rangers*, a study of Hejduk's first teaching position at the University of Texas, Austin, provides insight into his development as metaphysical architect.

To understand why I haven't build so much... We really- have got to spend more time thinking about *alternative*. Not everybody has to build- and by the way, not everybody can *build*...Part of why I teach is to *protect* those students' creativity... whatever sparks there are. That's what we do at Cooper, and that's what I'M about. I think we've produced, from this school, a generation of survivors. Whatever happens to them out there, they *know*. They can leave here and go out and cope in that society. ⁴⁷

45 Hejduk, "Armadillos," pp. 5-6.

46 Greenspan, "Medieval Surrealism," p. 12.

47 *ibid.*, p. 12.

Hired by Bob Hoseli, with whom he had worked at Fellheimer and Wagner, Hejduk joined the group of four young professors that Hoseli and Harris hoped would spark a new approach to architecture. Three of four men were from Yale; Hejduk's training was more varied, ranging from Cooper Union to the University of Cincinnati and Harvard to finally to a Fulbright year in Italy.

Catholic, with an emotional and romantic disposition, he was at that time, a devotee, a true believer, in the heroic and dynamic work of Frank Lloyd Wright, He was also therefore by his own admission 'ripe for conversion' to the apostasy of Corbusier, Mies and Albers.⁴⁸

In true Hejduk fashion, he absorbed, but did not accept wholesale the lessons of Le Corbusier that were presented to him by Hoseli. The influence of Le Corbusier is just an addition to his knowledge of architecture. In later interviews, he repeats his appreciation of Wright far more than his love of Le Corbusier.

Wright, to me, was of the major cerebral intellectual architects. I mean intellectual. Mind-boggling. And he was not an

48 Caragone, *The Texas Rangers: Notes From An Architectural Underground*. (Cambridge: MIT Press, 1995), p. 10.

architect of great variety, but he had an architect of great variety, but he had idea and persistent with it. He was like Bach, in that way, with theme, and variations. ⁴⁹

Caragone's study details the studio practices of these "Rangers," and in the latter half of the book, he suggests how this experience influenced each man's subsequent career. Caragone barely touches upon the fact the Hejduk's first students happened to be interior design students. "He had been assigned to teach interior design students in the Department of Home Economics and the students were of course, in those days, exclusively young women."⁵⁰ However, this fact is noteworthy because Hejduk's frequent references in his interviews and essays to the importance of female or interior space. Hejduk's buildings in his Architectural Masques avoid traditional section, but they reveal their interior through the descriptions and elevations.

NINE SQUARE GRID

What is of interest to this dissertation on the

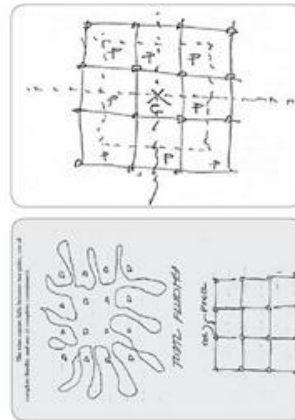


Figure 3 [fair use]

Hejduk Nine- Square Grid Problem

49 Greenspan, "Medieval Surrealism," p. 16.

50 Caragone, *The Texas Rangers*, p. 193.

architectural imagination is Hejduk's influence on the development of the Nine-Square Grid exercise. (figure 3) A project generally only associated with Hejduk's tenure at Cooper Union, the Nine Square Grid exercise was originally the invention of Robert Slutzky as a development of his Gestalt approach to painting. The exercise is composed of:

A grid work of nine equal cubes, three units wide by three units deep, into which a given number of panels of gray cardboard could be inserted on edges. These panels could then be arranged so as to enclose, define, and divide any number of elementary spatial configurations.⁵¹

Caragone points out that it was Hejduk who shifted the exercise to an architectural one...."had the facility to drive away from the extraneous and go right to the core of the idea. John reinterpreted the verticals and horizontals as post and dean."⁵² Hejduk himself makes the claim that his early work had "no structural frame. The frame was not used. The work was poured out, felt out."⁵³

It was the first moment teaching when he realized,

51 *ibid.*, p. 190.

52 *ibid.*, p. 190.

53 *ibid.*, p. 191.

“I was not competent enough in understanding architectural detail. To reinform myself about construction at a conceptual level, at a real level; detail, the methodological development of construction conditions: columns, piers, walls, beams, edges, and so forth.”⁵⁴

These same elements appear as the foundation of each building he designs for his masques.

But what is critical beyond the mechanics of the exercise was the method by which Hejduk and his colleagues would initiate an “intense discussion, experimentation, and discovery.” This intense conversation has developed over the years into a pedagogical tool that is now itself a classic tool. This “pedagogical tool” that “falls between two poles, one of complete fluidity and one of complete containment”⁵⁵ has become subject for other studies.

Featured in *Education of an Artist*, the book that profiles a decade of architecture studio projects and programs at Cooper Union, Hejduk's begins the book with description of the nine-square grid project as a series of dictionary definitions. In reality, it is described as:

⁵⁴ *Ibid.*, p. 192.

⁵⁵ John Hejduk, *Mask of Medusa: Works 1947-1983*, (Rizzoli International, 1989), p. 38.

... if the interstices of the grid extend vertically were to be considered posts or columns, then the horizontal connecting members between these posts could be seen as supporting beams and, for the first time, a frame structure would emerge. From this, the base would signify the plan, vertical panels and half-panels would be space defining partition, and the horizontal panels supported by ' the beams would of course represent the roof.⁵⁶

Indeed, Hejduk's later studio projects follow similar structure in which the primary focus is on "learning to draw and by learning to draw the elements, an idea of fabrication emerges." The open dynamics of the exercise as written and diagramed leave both student and the future teacher with both a certain progress of knowledge as well as a certain freedom of creativity. A studio exercise he develops with Hoseli is an indication:

The student was asked to convert a plan drawing of a section and from there back to a plan again. It was to be an exercise in spatial visualization.

Program: "Below is the drawing of a plan. You are to consider this drawing as section though a structure. You have to interpret this section; then you proceed to develop a plan or plans to go with it."⁵⁷

⁵⁶ *ibid.*, p. 192.

⁵⁷ Caragone, *The Texas Rangers*, pp. 202-3.

Caragone does not discuss in detail Hejduk's remarks in the class reviews, deferring to Rowe and Hoseli, but in his conclusion, Caragone draws parallels to Hejduk's later philosophy: "Hoseli's injunction to colleagues that they must put something *in* the student before demanding something *from* him."⁵⁸ In addition, Slutzky believed:

The beginning student was limited to an investigation of 'basic tectonic issues' and significantly, freehand drawing. He notes that 'much attention is placed upon training the eye-hand to *drawing (disegno)* is the epitome of 'education (educare: to draw out from).'⁵⁹

LOCKHART TEXAS

In practice, Hejduk, with Colin Rowe, began investigation of the question of architecture as "space found in poetry maybe translated architectonically and equally...architecture can be created poetically and allegorically."⁶⁰ During Hejduk's year at Texas, he and Colin Rowe wrote an article entitled "Lockhart, Texas." The ideas in this

58 *ibid.*, p. 362.

59 *ibid.*, p. 368.

60 *ibid.*, p.374.

article grew out of their exposure to the western landscape as well as to ideas presented by his colleagues, who acted as teachers.

Its subject, the typical Texas courthouse town, its classically derived plan and its unsophisticated yet powerful indigenous, eclectic building types, was a major urbanistic and architectural discovery of the young reformers...⁶¹

The material covered in this article involved an examination, not just of the town's plan but the meaning of its architecture. In this article, the meaning of the town's architecture recalls Rowe's assessment of modern architecture as "the outward and visible signs of a better world, a testament in the present as to what the future would disclose and there was always the proviso that his buildings were the agents of this future..."⁶²

In their article, Hejduk and Rowe reexamine the traditional architecture through the filter of modernism:

The architecture meant the traditional architecture was "only a partial temporary screening of grand facades. As a result, Palladian fan windows, Roman and Gothic arches, and massive renaissance cornices could often be seen looming

61 *Ibid.*, p. 249.

62 "Introduction," Colin Rowe, *Five Architects: Eisenman, Graves, Gwathmey, Hejduk, Meier*, p. 3.

incongruously above anonymous, flat curtain walls of aluminum or porcelain steel panels. These served as a painful reminder of the inadequacy of modern architecture's orthodox propositions.⁶³

This study of the transformation of building and plan through understanding history later becomes a hallmark of Hejduk's masques: for example, the plan developed in *Victims* (which will be discussed later) relies on the plan, but the development of each building is referenced to past history, that is then expressed through the built form. It mirrors Hejduk's early exposure to the transformation of the small rural town through layers of development.

In the article, Rowe and Hejduk reference Gertrude Stein's famous comment that America is the oldest country in the world, a reference to 'the west' where time has continued to erode so little of the past that exists, that there will be sometimes be experienced a feeling of "inextinguishable antiquity"⁶⁴

The relationship of the town to the layers of time, its breath in space, " the potent symbols of urbanity"- and by reason of the emptiness through which

63 *ibid.*, p. 250.

64 Rowe and Hejduk, " Lockhart, Texas," (*Architectural Record*, March 1957), p. 201.

they are approached." ⁶⁵ The apparent layers of history like the 'encrusted false façade" recall Hejduk's later use of European cities to explore American history and architecture. Essentially the understanding of the court square as a profound "illustration of a political principle return in Hejduk's examination of The Third Rome in *Silent Witnesses*.

In both spaces, there is a presence of a "secular image of the law" (the courthouse and the civic buildings of *The Third Rome*). It recalls, too, Hejduk's zoo enclosure for the Great Apes. In all three circumstances, "With these enclosures the observer can never disentangle his aesthetics response from his reaction as asocial animal. They are foyers of a republican ceremonial." ⁶⁶

Rowe and Hejduk's article is remarkable for both its study of a common town and its adherence to the concept of democratic republican values. The article traces the design of the courtyard revealing a space as exquisite, as ready for examination as any classic Italian piazza. "The buildings by which one is surrounded will appear to be ageless; while the insistently

⁶⁵ *Ibid.*, p. 202.

⁶⁶ *Ibid.*, p. 203.

repeated courthouse and square will unavoidably suggest some Renaissance exercise to demonstrate the ideal significance of perspective." ⁶⁷ The curious mixture of classical and medieval credos echoes in their examination of St. Mary's.

St. Mary's... its modeling confident and distinguished its Gothic both lyrical and strangely firm, with something of the economy of a child's drawing of a church. It is with shock that one discovers St. Mary's to have been erected in 1918. ⁶⁸

Rowe and Hejduk speak of the originator of Lockhart as the Master of Lockhart. The Master, of course, represents the citizens, who created the town over time, through need.

A spontaneous and comprehensible architecture flourishes in a complementary relationship with a principle of authority, and then we are in the presence of ...an exemplary urbanite success. "⁶⁹

This article and relationship with Rowe is perhaps the more transformational moment, rather than his re-discovery of Cubism, or

⁶⁷ *ibid.*, p. 203.

⁶⁸ *ibid.*, p. 204.

⁶⁹ *ibid.*, p. 206.

his experiments with the Diamond houses. Rowe and Hejduk write about the town plan in the same manner that could describe a larger city, perhaps Rome. "The landscape...a magnificently exhausting display without natural punctuation...or relief..." while supporting cast of buildings that constitute the fabric of town, "the architectural promenade," are endowed with a "majestic seriousness."⁷⁰

Hejduk further defined this thinking in the series of studio projects he developed with colleagues, Hoeseli and Rowe. Hejduk moved students through a series of explorations, not of heroic buildings, but of relationships between plan and architecture. Although initially predicated on the traditional plan of the Beaux Arts, Hejduk, along with Hoeseli, developed a series of studio projects that suggested new ways to approach architecture: that architecture can be defined through an understanding of human history and inhabitations. Their projects focused on human history and culture. The plan focused on the natural way architecture and plan is influenced by human use.

CONCLUSION:

⁷⁰ Caragone, *Texas Rangers*, p, 254.

This is key for this teaching experience was Hejduk's first teaching position, and where he developed not just the Nine Square Grid project but worked on his independent Texas houses, developed a close relationship with art critic Colin Rowe, whose theory of the 'presence of the past' has strong implications for Hejduk's work. This laid the pattern for his later work at Cooper and his own development as an artist- for Hejduk was an artist, foremost. Architecture, like poetry and painting, was his means of describing his visions and ideas. In fact, the blurred edges he created through these disciplines forces a definition of architecture as an art form.

CHAPTER TWO:

SOURCES OF INSPIRATION

Hejduk's early biography leads to a brief examination of the critical reception of the later work. The overall reaction is of puzzlement. The attempt to pigeonhole Hejduk denies the meaning of his theory. He asks not for a definitive definition, but like the nine-square grid, he requires a fluid enclosure. Hejduk would never create a new form, but true to his theory, he develops an architecture a tradition. The two main sources of inspiration for Hejduk are the historical sources of the Emblem book and the masque. While critical reception of Hejduk's later work often recognizes the performative basis of his work, critical analysis fails to fully explore the original Masque, and its source, the emblem book.

This dissertation considers Hejduk's Architectural Masques in relationship to the Court Masque, a dramatic form. An examination of the masque proper, its performers and structure, reveals the masque's deeply allegorical nature, which is what perhaps intrigued Hejduk. Jonson's masques played the game of glorifying the monarch while critiquing the monarch; Hejduk more directly questions the architect as a sort of Monarch. His architectural masques, like the court masque, are a strange weaving of text and images. A

survey of Ben Jonson's masques and commentary demonstrates the unique role of text to image to performer, which is difficult to render in text or images. His masques each contain subtle references and structure designed to both flatter the monarch, and for the keen observer, to question those values. These clever scripts, like many film scripts, rely heavily upon image, leaving many opportunities for visual interpretation. Like the court masque, the poetry and diaries of Hejduk's masques serve to ground the images. In neither masque do the performers as such speak but the text, performed speaks.

THE COURT MASQUE AND THE EMBLEM BOOK

The site for a theatrical performance such as a Masque is actually the abstraction of text and movement contained in a building or a limited site (for even street theater is contained to the site established between spectator and performer.) This understanding of site is critical when considering Hejduk's adoption of the Stuart Court Masque into architecture. The Court Masque, which bridged the reign of two monarchs, Elizabeth and James I, was a unique form that married architecture, Neo-platonic ideals, and theatrical devices; the examination of *Silent Witnesses*, Hejduk's emblem

book, and *Victims*, his first masque, will demonstrate this influence. Both are manuals for inspiring the architectural imagination just as Jonson's masques were vehicles meant to spark the monarch's imagination.

The masque has a curious relationship not only to theatre history, but also to architecture history. The Elizabethan and Stuart Masques were renowned for the intense collaboration and quarrels between the poet Ben Jonson, and the architect Inigo Jones. D.J. Gordon's "Poet and Architect: The Intellectual Setting of the Quarrel between Ben Jonson and Inigo Jones" traces the deep roots of their quarrel, revealing a new definition of the Masque, a mediation between poetry and architecture. Jonson created his own emblem system, refining the standard emblems created by the mainstream philosophers such as Cesare Ripa.

Within each of Hejduk's Masques are distinct allusions to American history and culture, despite the European sites. Their true geographical site is, however, the English Renaissance, where the Court Masque was invented and produced. A dramatic form forgotten shortly after the Restoration, the Court Masque employed allusions to classical mythology and contemporary politics to frame its meaning. Briefly, one can describe the purpose of the

masque as one in which the audience, the court, discovers “a group of noble personages dressed in elaborate disguise to celebrate a particular occasion and to honor the monarch.”⁷¹ The ‘formal pattern of the masque’ became an image of harmony and order, and an idealization of the court by whom and for whom it was performed.”⁷² The world thus becomes both open to the imagination and closed within a tight frame of reference.

The Court Masque began in the reign of Queen Elizabeth I, and reached its pinnacle during the Stuart monarchy. The site for the Court Masque was the temporary reconfiguration of the Queen’s Banqueting Hall, a space that echoed with meaning of its original use even when it was transformed to the mythical realm of the masque through elaborate settings, stage machinery, and actors. Orazio Busino, in 1618, described the performance of Jonson’s *Pleasure reconciled to Virtue*:

Fitted up like a theatre, with sell-secured boxes all round. The stage is at one end, and his Majesty’s chair under an ample canopy. Near him are stools for the foreign ambassadors... Whilst awaiting for the King we amused ourselves admiring the decorations and beauty of the house, with its two orders of columns, one above

71 David Lindley, *The Court Masque*, (Manchester: Manchester University Press, 1984), p. 2.

72 *Ibid.*, p. 2.

the other, their distance from the wall equaling the breadth of the passage, that of the second row being upheld by Doric Pillars, while above these rise Ionic columns supporting the roof. The whole is of wood, including even the shafts, which are carved and gilt with much skill. From the roof of these hang festoons and angels in relief with two rows of lights.⁷³

Not only was the hall richly decorated in recognition of royal nature but also the scenery was designed from the perspective of the King, “from the approved position, explains Sabbatini, all the scenery will appear better than from any other place in the hall.”⁷⁴ Although, the stage was initially concealed by a drape, which either rose or fell, the theater space was also marked by the incorporation of a large dancing space between the seating and the stage. The masque was more than a passive entertainment; at the end the performers leave the stage, approach the audience, and invite them to dance. This masque then is technically a curious mixture of Elizabethan mummerly pageants and the Italianate staging with a heavy influence of emblems and symbols from Ben Jonson’s texts. But this abstraction of text and movement contained in a building or a limited site (for even the

⁷³ Allardyce Nicoll, *Stuart Masques and the Renaissance Stage*. (New York: Harcourt, Brace, and Company, 1983) p. 33.

⁷⁴ *Ibid.*, p. 34.

mummery was contained to the site established between spectator and performer) is critical when considering the Masque as architecture.

Theatrical performance, of course, is never fixed but is subject to interpretation from production to production; as such, dramatic iterations can be subtle or quite extreme. A sophisticated theatrical designer retrieves the design from the implied action rather than from the author's description. To know the particular world of the script requires understanding the people who inhabit it. The first step is usually the development of the ground plan, the site of performance. The costume design is another moving architectural element; and lighting design adds the elements of movement and time. But despite this creation of a three-dimensional world, the theatrical world is but an extremely artificial, awkward and rough slice of reality. Even the living human body, the actor, dancing through the design is an artifice, of contrived voice and movements. Theatrical performance exists within a specific time frame, which never moves forward nor backward but has its own sense of time and space.

More critically, the Masque developed at a moment in theatre history where theater became a contest between poet and architect. The court theater, too,

was in opposition to the outdoor entertainments of the Rose, the Globe, and their players, who were also strolling players during times of plague. This place of schism between audiences and between the dramaturgy makes the Masque an apt geography for Hejduk to choose. The Elizabethan and Stuart Masques affirmed the monarch's position as ruler, divinely appointed; Hejduk's masques reveal the illusion of the modern architect as monarch. By purposely placing his Masques in foreign sites, in distant sites, and yet with heavily American cultural overtones, Hejduk reveals the poverty of a modern architecture which has forgotten the complexity of culture in its pursuit of the individual consciousness. Jones celebrated the vigor of the monarch through expensive and elaborate stage machinery, forgoing the wit and irony of Jonson's texts; Hejduk's anthropomorphic buildings composed in the moment between word and drawing critique the architecture who builds the ideal device devoid of content within the social world.

THE EMBLEM BOOK

The Court Masque is directly tied to the Emblem book: Jonson based the Court Masque upon the philosophy of Ceasar Ripa's Emblem books.

Mottos were translated into characters; likewise, Hejduk's buildings in his architectural masque are emblematic expressions. Hejduk's *Silent Witnesses* acts as a modern emblem book. The original emblem book, produced in a wide range of styles, was a text developed by a desire to demonstrate neo-Platonist ideas. It pairs an emblematic drawing with explanatory words, or a motto. It is not a manual or a dictionary, but a means to demonstrate ideas. The motto understood through the relationship to the image. "He (the emblem writer) chooses his image and imposes some sign upon it. In practice they begin with picture and then make an interpretation for it." ⁷⁵ The allegory makes concrete an abstraction, but only through an abstraction.

In the emblem book the treatment of the abstract symbol, the stiffness of the personified figures, the imposition of moral significance upon straightforward on allegorical stories [is] the introduction of purely figurative detail.⁷⁶

The purpose of the emblem book was to disseminate neo-platonic ideas in a mass medium far more easily than could be depicted through single

⁷⁵ *ibid.*, p 28.

⁷⁶ Rosemary Freeman, *English Emblem Books*, (New York: Octagon Books, inc., 1966) p. 31.

paintings. Its province was Italy but it soon spread through Europe to England, where the understanding of allegory was widely accepted.

In the reign of Elizabeth emblems were so well established as a part of social life that they slid everywhere into literature. At a time when it was natural and intelligible for a man to scratch an emblematic poem on his friend's windowpane, taking the brittleness of the glass for a 'picture' and his theme, it was impossible to ignore them.⁷⁷

In England, it became a distinct literary form: "This consisted of a collection of pictures, of the kind already illustrated from the writer, each accompanied by a motto and a moral exposition usually in verse."⁷⁸ By the 17th Century, the picture alone was called "the emblem and the motto was called the "word." There were different styles of emblem books, including some that featured only the emblem, which was called the dumb emblem. In *English Emblem Book*, Rosemary Freeman traces the development of the emblem book, tracing its influence by Andrea Alciati in 1531 through France and the Netherlands, where "the success of the emblem fashion...was to a considerable extent an engraver's success."⁷⁹

⁷⁷ *ibid.*, p. 5.

⁷⁸ *ibid.*, p. 37.

⁷⁹ *ibid.*, p. 45.

EMBLEM BOOK AS ART MANUAL

The emblem book was more than picture book. An emblem itself is derived from the word meaning, "From Fr. *embleme* "symbol," from L. *emblema* "inlaid ornamental work," from Gk. *emblema* (gen. *emblematos*) "embossed ornament."⁸⁰ No matter the form, the use of the emblem book remains the same:

Ideas are held together by tension and no longer by the interlocking of a system. For the mediaeval man the whole world had been symbolic, and all the details of experience had formed part of one unified conception of life.⁸¹

The emblem book was both a means to preserve this medieval form of understanding the world and a means to explore new ideas. Each creator of the emblem book devises his own emblems and mottos; in return these emblems and mottos become the spark for creating new allegories. One example is Cesare Ripa's emblem for design.

⁸⁰ <http://www.etymonline.com/index.php?term=emblem>

⁸¹ Freeman, *English Emblem Books*, p. 20.

A stripling of a noble aspect, with a garment of rich Cloth
compasses in one Hand, and a Mirror in the other.

The aspect shews that all things made by Art... The compasses,
that Designing consists in Measuring; the class, a good
Imagination requires.⁸²

Design, in these terms, is an expression that can be defined as an art,
intellectual in origin; the craft and skill necessary for its expression are only
part of its meaning. Vasari also comments on design as arising from the
study of copying natural objects and great masters; the invention ‘demands
an innate propriety springing out of harmony and obedience.’⁸³ Design may
often be seen as the lines that express the mental conception; but like words
of the poem, the *disegno* arrives from the formation of the Invention.

Ben Jonson, who developed his own emblems, wrote in *Timber, or the
Discoveries*, that the poet as one who is a maker, one who finds and forms a
fable.

82 Cesare Ripa, *Iconologia or moral emblems*, <http://emblem.libraries.psu.edu/Ripa/Images/ripatoc.htm> Penn State
University Libraries' Electronic Text Center, (accessed Nov 7, 2011)

83 Giorgio Vasari, *On Technique*, translated by Lousia S. MacLehose (New York: Dover Publications, 1960), p. 210.

Arts of a like nature and both are busie about imitation...For they both invent, faine, and devise many things, and accommodate all they invent to the use and service of nature.⁸⁴

The important thing for Jonson was that learning was present in the Masque, and its statements.⁸⁵

The masque is simply a poem. What comes first is the invention. The fable or the soul of the work. Then comes the body, the expression that can be compared to works that express sense and only live in so far as they do.

The preparation depends on the application of the poet's characteristics gift.⁸⁶

Thus, the emblem book as a poetic source, as creative, as individual expression is the source for both Hejduk's adaptation of the masque in architecture and his own interpretation of the emblem book. Indeed, Hejduk's work in the latter half of his career focuses on production of his architectural masques as books, rather than built forms. (A few individual structures, such as *Security*, have been built.) This document, as in the

84 Ben Jonson, *Timber, or the Discoveries*, in *Ben Jonson*, edited by C.H. Hertford, Percy and Evelyn Simpson. (Vol. VIII (Oxford: Clarendon Press, 1954), pp. 609-10.

85 Graham Parry, *The Golden Age restor'd: The Culture of the Stuart Court, 1603-42*, (New York: St Martin's Press, 1981.) p, 44.

86 D.J. Gordon, "Poet and Architect: The Intellectual Setting of the Quarrel between Ben Jonson and Inigo Jones," (*Journal of the Warburg and Courtauld Institutes*, Vol. 12 (1949), p. 159.

emblem book proper, could be called 'naked' emblems, or 'dumb' emblems, for frequently there are no mottos. *Victims* is more an emblem book than a masque. As in the tradition, *Victims* pairs an image with words. The structure is paired with a motto, which range from purely objective description such as to the moral allegorical commentary. The actual dramatic action is absent unlike in a Court Masque where the dramatic movements clearly described.

Hejduk's masques are truly emblem books. The reader, or the future architect, is in Jonsonian fashion left to create from these emblems. *Silent Witnesses* is an extreme example. In this emblem book, Hejduk deliberately chooses emblems; he does not create them- except to crop them. But in his organization of the essay, he creates a text. It is from history; it is from sources that are to inspire the imagination. Only through a demonstration or acknowledgement of history can architecture of merit be created.

For the Court Masque, Jonson was teaching the monarch how to be a good leader; for Hejduk, his monarch is the modern architect. Rather than be the heroic architect, seduced by engineering and technology, the architect should be instead be basing his work upon the humanist traditions, upon

serving humanity. It is, for Hejduk, the democratic ideal. This architect, who is absent in Hejduk's masques, should serve, the people, as did Jonson's monarch. The clearest example of this is in the section in *Silent Witnesses* on Third Rome as the failure of the fascist architect, Hejduk brackets this with a reference to Aldo Rossi's work, an architect whose work derives from types, rather like the medieval focus on allegory as architecture. The failure of the Third Rome project can be traced to an understanding of architecture that has forgotten its mission: the function of housing the private individual, of expressing the individual, and not as an expression of power, either for the ruler or the architect.

SILENT WITNESSES: AN EMBLEM BOOK

No poet, no artist of any art, has his complete meaning alone. His significance, his appreciation is the appreciation of his relation to the dead poets and artists. You cannot value him alone; you must set him, for contrast and comparison, among the dead. I mean this as a principle of æsthetic, not merely historical, criticism.⁸⁷

John Hejduk, architect and educator, poet and theorist, constructed a body of work that is both an expression and generator of the architectural imagination. Hejduk's work, like his own teachers, works "osmotically by osmosis...[I] draw what is inside them out and just hit a certain key point and then they can develop their ideas."⁸⁸ The key is to find the path to the center of his theory. His intention is to draw out ideas from a collision of images. This theory is essentially a labyrinth, a form of architecture designed by that early architect Daedelus. The key is to find the path to the center of Hejduk's theory, a labyrinth of sorts. One such path can be found in *Silent Witnesses*, a pictorial essay requires its reader to delve into a detailed study of each image. The 1982 essay *Silent Witnesses* is composed of 65 cropped and manipulated photographs and drawings of paintings and

⁸⁷ T.S. Eliot. "Tradition and the Individual Talent," in *The Sacred Wood; Essays On Poetry And Criticism* (London: Methune, 1920). Bartleby.com, 1996

⁸⁸ Shaprio, "John Hejduk, or the Man who Drew Angels," p. .59

architecture. The images, which range from Botticelli's *Allegory of Spring* to Da Vinci's *St Anne* to Bernard Rudofsky's "The Third Rome" to Jean de Brunhoff's *Babar the King*, bear no immediate connection. This essay unfolds as a modern emblem book, but without textual explanations. Each image is placed to lead the reader through an intricate path, showing a map of art, history, philosophy and science. The reader must study not only the original image to understand its placement in the essay, but also to make sense of how Hejduk has cropped and even reoriented these images. To begin this journey, a brief story of the labyrinth is required.

THE LABYRINTH

"The labyrinth...an edifice with numberless winding passages" is an architecture that has two meanings to an artist/architect: myth and structure.

The labyrinth, as described by Pliny, is an architecture that has numerous "passages that wind, advance and retreat in a bewildering maze." Pliny describes an architecture that is "crammed full of columns, galleries, porches, and statues of gods, kings, and monsters...when the doors open

there is a terrifying rumble of thunder within..."⁸⁹ But as Virgil points out, the labyrinth's structure is its meaning. Its complexity may simply be the expression of "architecture skill," or "monuments to their commissioner," but the meaning lies in the religious and commemorative uses such: "as protection, to impede access to its sacred spaces or to deny escape."⁹⁰ Above all, the labyrinth is often seen as 'a stupendous work of art and an image of confusion.'⁹¹

And this is the pattern that Hejduk employs. "Once you learn the maze or see the labyrinth as a whole, then elaborate chaos is transformed into pattern."⁹² The qualities expressed by the Cretean myth are themes suggested, stressed, and examined by Hejduk. Rather than the labyrinth as a prison, the Hejduk labyrinth includes the concepts of *dolos* (artifice), *error* (wandering), *arcerps* (double, danger). In this unicursal maze, there may be no danger of becoming lost, but "such mazes" hold the danger of immobility and despair. Because this labyrinth has one path, the traveler through the

89 Penelope Doob, *The Idea of the Labyrinth from Classical Antiquity through the Middle Ages*. (Ithaca: Cornell University Press, 1990), p. 21.

90 *Ibid.*, p. 23.

91 *Ibid.*, p. 24.

92 *Ibid.*, p. 24.

maze “abrogates all future decision except the decision to retrace one's steps.”⁹³

A labyrinth, "an edifice with numberless winding passages," Ovid describes as mirror of nature's work:

Where rooms within themselves encircled lye,
With various windings, to deceive the eye
As soft Maedner's wanton current plays,
When tho' the Phrygian fields it loosely strays;
Backward and forward rouls the dimpl'd tide,
Seeming, at once, two different ways to glide;
While circling streams their fortune banks survey.
And waters past succeeding waters see:
Now floating to the sea with downward course
Now pointing upward to its ancient source,
Such was the work, so intricate the place...⁹⁴

It is to this Daedalus that Hejduk refers: a complex individual driven to create. The labyrinth's original architect, Daedalus, is a complicated figure: a mythical artificer, he “could not bear rival- and so he slays his brother's nephew, the inventor of the saw and the compass- the twin tools of the architect.”⁹⁵ Daedalus, who builds the prison for the Minotaur fashions

93 *Ibid.*, p. 50.

94 Ovid, *Metamorphoses*.

95 Thomas Bullfinch, *The Age of Fable*, (New York: Harper & Row, Publishers), p. 159.

wings, which lead him godlike to cleave the air on his own escape from Minos. The same Daedalus loses his son, whom Dionysianlike, takes such joy in flight that he flies too close to the sun, and in the ecstasy of flight, his wings fail. Daedalus "bitterly lamenting his own arts, [he] buried the body, arrived safely in Sicily, where he built a temple to Apollo, and hung up her wings, an offering to the god." By hanging up his wings and building a temple to Apollo, god of the rational, this architect has perhaps, upon landing, lost the dream space. The architect as angel has become mortal.

Only after his escape does Daedalus apprehend the true meaning of his work: he has constructed a prison. He sculpts on the doors of the Temple to Apollo the story:

There that house of toil [or: the workmanship of the house], a maze [a wandering, a going astray] inextricable; but lo! Daedalus, pitying the princess' great love, himself unwound the deceptive tangle of the palace, guiding blind feet with the thread.⁹⁶

⁹⁶ Doob, *The Idea of the Labyrinth from Classical Antiquity through the Middle Ages*, p. 31.

The labyrinth then is a prison and a cemetery: it is a place to conceal and bewilder. “The labyrinth, like the Minotaur, is a monument to impious lust- indeed to insane bestiality- and is implicated in Theseus' later betrayal of the loving Ariadne.”⁹⁷

HEJDUK'S LABYRINTH

Daedalus' labyrinth, or maze, was a large building with intricate passages, hiding a secret, a prison of sorts. Hejduk's labyrinth carries the reader through a similar variation of paths, without leading the reader back to the central idea. This labyrinth's materiality relies on the human being's inhabitation of that space. Like Virgil's labyrinth, “seeming to have neither beginning, nor end, like the river Meander, which returns on itself, “this labyrinth can be only understood through the journey. It is an internal architecture. The edifice is one thing; the journey through it is another. It is a journey through the inner space, the dream space. Throughout *Silent Witnesses*' labyrinth, two figures, Daedalus and Minos' daughter Ariadne, constantly appear. Creating a dance between the two, the architect and the female is the center of Hejduk's masques.

⁹⁷ *Ibid.*, p. 31

The labyrinth also appears through many guises in Hejduk's *Victims*, including the site itself, and the figures known as "the Inhabitants," and the structure, "Soloists." The diary features numerous references but to Ariadne, not Daedalus.

Maze- labyrinth: the corner rooms have no possibility of entry.

The modern Minotaur would use the thread to disguise the horns.

“Ariadne eventually did disappear.'
'In the myth or the reality?'
'It makes no difference.' ”

Ariadne's ball of string originating at the centre of the labyrinth-maze in order that she can return to the labyrinth. Before entering she knew that the Minotaur had already died.

When first Ariadne' and the Minotaur's eyes met they recognized one in each other.

Impossible to travel over another's lines, the thought is missing.⁹⁸

Throughout the development of Hejduk's theory and masques, only the line of Ariadne's thread can be understood.

98 Hejduk, *Victims*.

Ariadne's ball of string originating at the centre of the labyrinth-maze in order that she can return to the labyrinth. Before entering she knew that the Minotaur had already died.

When first Ariadne' and the Minotaur's eyes met they recognized one in each other.

Ariadne, variously the daughter of Minos, the wife of Dionysius, the lover of Theseus, and the goddess of weaving, helped Theseus escape the Minotaur, and then was left on the island of Naxos, abandoned (or possibly slain by Artemis).

Deserted by Theseus, who is linked with the rational world of Apollo, she has to endure an extremity of solitude before finding her redemption in the savage beauty symbolized by Dionysus. And so in de Chirico's paintings we see the sun setting on the Apollonian city of harmony and order, and we feel fear at what the darkness might hold. And so, too, we see Ariadne, whom the dictates of reason have turned to stone, waiting for the night in which all statues wake.⁹⁹

The Hejduk labyrinth is not architecture, but more of an erasure, if "erasures imply former existences." Like the original Cretean maze, a unicursal maze, the Hejduk maze has a single path. This "one-way" maze

99 Ned Denny, " Bare Beauty, " (*The New Statesmen*), Feb 3, 2003,

was confusing, perhaps, frightening but it did not involve a choice of direction, only perseverance. It is the path of the maze.

CONCLUSION

All Hejduk's structures in his masques are labyrinths. None of the buildings have a section and floor plan, which requires an immediate insertion into architecture. There is no clear entrance or exit. In *Victims*, for example, the structure of the Musicians is described as: "They can see the musicians playing but they cannot hear the music which is inside the structure." For Hejduk, this defines architecture. You can see the creation, but the heart of the architecture, its true meaning, resides within the experience of the structure.

The architect can give to our society that others cannot give in the architectural terminology is to create a spirit. When I say spirit I mean something aura....architecture also has to do with sound. But not sound in the pragmatic way, but an unearthly sound.¹⁰⁰

100 Shaprio, " John Hejduk or The Man who drew Angels," p. 61

In the next section, a discussion of Hejduk's essay /emblem book, *Silent Witnesses* provides an examination of the sources of his labyrinth like buildings. The concepts of his architecture rise, like the myth of the origins of the labyrinth, from a series of stories and myths, each leading to a new path, a new labyrinth. In order to understand the nature of architecture, Hejduk's emblem book, *Silent Witnesses* demands that the architect construct a personal narrative, a mythology build from an awareness of humanity and philosophy.

CHAPTER THREE:

SILENT WITNESSES: AN EMBLEM BOOK

Silent witnesses, demonstrate that no act of creation is benign.

No creator or his creation is without a moral obligation.

HEJDUK'S WITNESSES

A Witness is one who testifies to a fact or event from personal knowledge.

This testimony serves as evidence of the existence of a truth or reality. It is memory. But it becomes distorted through the lens of memory. And yet for the witness, it remains the truth. The memory is true; the facts are related back. Not unreal but apparently real. Not the real event but an interpretation of the event.

The witness offers testimony; the interpretation is the responsibility of the judge.

In 1982, John Hejduk published *Silent Witnesses*, an essay composed of photographs and drawings of paintings and architecture; none of the images are Hejduk's original work. The title *Silent Witnesses* has been used twice before by Hejduk as a book of poems and a 1976 exhibition piece composed of eighteen drawings, a model, and a text. But the silent witnesses in this essay offer no words; instead, this essay unfolds as an allegorical narrative, a modern emblem book, but without textual explanations. Distilling the development of modernism, these witnesses play upon the tensions between representation and the object depicted.

The essay consists of sixty-five images, each two inches by three inches, landscape and portrait formats. Presented without captions or even attributions, each frame is preceded by a number, not unlike a storyboard. The numbers imply a linear narrative, but the numbers are red herrings. The real reading starts in the middle of the narrative, and works backward and forward in time, radiating a complex web of stories and histories. The images ranging from Botticelli's *Allegory of Spring* to Da Vinci's *St Anne* to images from Bernard Rudofsky's "The Third Rome" to Jean de Brunhoff's "Babar the King, " bear no immediate connection. Yet, the images together

are a means to redeem the architect from strangulation by technology, a fate Hejduk repeatedly deplors in interviews and essays.

This 1982 essay provides a theoretical model by examining four aspects of architectural imagination traceable throughout John Hejduk's late work, the *Architectural Masques*. These four, the mechanical production/technology, the female or interior space, silence/dreams/angels, and dissection/pathology, are all related to the agency of the architect acts on the behalf of another, humanity. The *Silent Witnesses* are the imagination that draws forth the architecture. The following discussion will look at a selected number of key emblems depicted in this essay. A complete examination of all the emblems is beyond the scope of this dissertation.

MECHANICAL PRODUCTION:

The basic thing, whether in art or in life, is "presence of mind".
"Presence of mind" is unpredictable. Our so-called will does not control it. We are controlled by "presence of mind", which reveals reality as an absolute mystery.¹⁰¹

¹⁰¹ Magritte quoted in Extracts from a rough draft of a response to a questionnaire, June 20, 1957, from <http://www.thebowlerhat.co.nz/theartist.html>

Hejduk's first witness involves the dissection of Magritte's *Presence of Mind*. (figure 4) This 1960 painting captures in photorealistic detail three figures: a man, a bird and a fish. In the original work, which Hejduk reproduces as the first image, the man, dressed in a bowler hat and suit, stands in the middle. His gaze is directed at the spectator. The giant fish to his right rests on its rear fins; its eye looks at us, although the pose suggests a trophy. The man-size bird sits on a stump, and stares at us with its huge eye. And yet, it appears that the man is the being witnessed by his apparent trophies.

In the first three images of the essay, Hejduk isolates each figure. By using a photograph or reproduction of the original painting to reconfigure an image of photorealistic, Hejduk plays with the expected. He reminds us of how we initially read images. We look first for the recognizable. We look at each recognizable image separately, rather than apprehending the whole composition as a unique icon or symbol. And as we focus on the object, its relationship to reality becomes less clear. The human being becomes equal to this

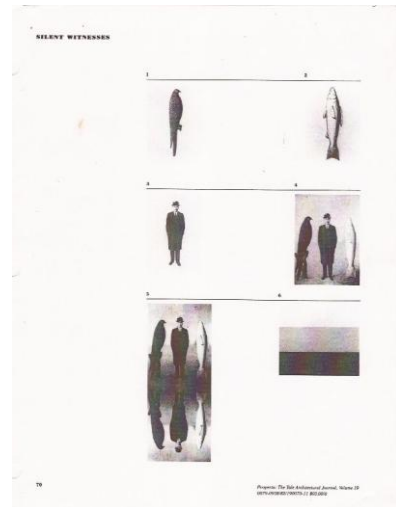


Figure 4 [fair use]
Magritte *Presence of Mind*

impossibly large bird. And yet, as Magritte points out, this reality we construct is a mystery.

The obvious mechanical reproduction necessary in this construction / reconstruction of the painting also confronts us, both leading to a less mystery and adding to it. “The Photograph is flat, platitudinous in the true sense of the word, that is what I must acknowledge,” says Hejduk.

In the fourth image, Hejduk reassembles the painting to its original state. Now we understand the previous images. We can see how the artist assembles the painting from objects, recognizable objects but it is the composition of the objects in the two-dimensional plane that creates the narrative. The three icons reassembled thus must represent something.

But this is not the end. (figure 5) The painting is then mirrored, as if the three figures were

standing at the edge of a lake; the figures in the reflection are perfect copies. The lake does not move. The images do not waver.

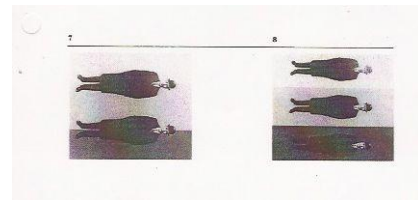


Figure 5 [fair use]
Magritte *Presence of Mind*

Suddenly the surrealist image is replaced by a pure abstraction of tones. The three objects are replaced by three horizontal bands of tones, recalling modern art's interest in the plane as an object. Tone, not even color, replacing recognizable object as icon. We read instead the tools of painting, recomposing ourselves the purpose and meaning. We interpret the testimony of the artist, who represents what he sees.

The seventh and eighth plates show the man placed horizontally upon these bands twice, then three times. One thinks of Andy Warhol's factory, and the mechanical reproduction of images. One also thinks of the history of art, how the true artist reflects upon his history and tradition, asking questions, making a commentary on the choices of the artist who came before, and demanding new interpretation of the artist who follows.

The *Presence of Mind* is not as well known as others of Magritte's painting, but the man in the bowler hat is. And yet, one can think of Le Corbusier,

whose nom plume, *corbu*, means raven, the giant bird that appears throughout Magritte's work. 102

PRODUCTION

Silent Witnesses uses a majority of photographic reproduction of paintings and architecture. Unlike Le Corbusier's use of photography as a means to express the purity of technology, Hejduk's use recalls film theorist Andre Bazin's observation that the origins of photography can be traced to the ontological nature of representation.

If the plastic arts were put under psychoanalysis, the practice of embalming the dead might turn out to be a fundamental factor in their creation...to preserve, artificially, his bodily appearance is to snatch it from the flow of time, to stow it away neatly, so to speak, in the hold of life.¹⁰³

Architecture, a plastic art, is reliant upon mechanical systems of reproduction, construction drawings, site plans, photographs, and perspective sketches. So to re/represent architecture through photographs

102 Perhaps as an inside joke, the pipe which appears in Magritte's *The Pipe* is not a pipe also appears at the conclusion of Le Corbusier's *Towards a New Architecture*, whose text not only examines the beauty of modern machinery but that machinery as the pure form of geometry or form. that the same drive of the surrealist to place man back into the center of creation has often been forgotten in this text."

103 Andre Bazin, "The Ontology of the Photographic Image," *What is Cinema?* (Berkeley: University of California Press, 2005), pp. 9-10.

suggests that the finished piece is but imagination- a piece of the construction, or a material to be used.

You employ stone, wood, and concrete, and with these materials you build houses and palaces. That is construction. Ingenuity is at work.

But suddenly you touch my heart, you do me good, I am happy and I say: "This is beautiful. " That is Architecture. Art enters in....

You fix me to the place and my eyes regard it. They behold something which expresses a thought. A thought which reveals itself without word or sound, but solely...¹⁰⁴

Photography is neither inherently objective, nor sterile: The mechanics of the reproduction require a reliance on imitation of the human eyeball. So, Bazin may claim that "for the first time an image of the world is formed automatically, without the creative intervention of man...all the arts are based on the presence of man, only photography devises an advantage from his absence."¹⁰⁵ But the photograph is still the careful formation of an image to last beyond death. The negative, carefully preserved can reproduce the image for generations past the original subject's life; even a painting will

104 Le Corbusier, *Towards A New Architecture*. New York: Dover Publications, 1986, p. 153.

105 Bazin, "The Ontology of the Photographic Image," *What is Cinema?* (Berkeley: University of California Press, 2005)p. 13.

deteriorate over time, its restoration inevitable. And costly. But also, a photograph developed by hand in the darkroom is never truly duplicated. Shades of the photographer's hand are always present.

Presence of mind is inherent. "A very faithful drawing may actually tell us more about the model but despite the promptings of our critical intelligence it will never have the irrational power of the photograph to bear away our faith."¹⁰⁶

Le Corbusier's *Towards a New Architecture* uses photos to demonstrate the beauty of technology in its purity of geometry; Hejduk's photographs demonstrate art of mechanical reproduction as a tool for architectural imagination. *Silent Witnesses* is, in fact, composed in large proportion of photographs of paintings by the Surrealists; Bazin points out that it is the very objective lens of the camera, the camera that sees all objects equally that so entranced the surrealists.

The surrealist does not consider his aesthetic purpose and the mechanical effect of the image on our imaginations as things apart. For him, the logical distinction between what is

¹⁰⁶ *Ibid.*, p.14.

imaginary and what is real tends to disappear. Every image is to be seen as an object and every object as an image.... a hallucination that is fact.¹⁰⁷

Thus Hejduk forgoes including poetry or other writing in order to focus on the image, considering how architecture can adopt the objectivity of the camera but also retaining the medieval art 's ability to “ be simultaneously vividly realistic and highly spiritual.”

Each path down the labyrinth of *Silent Witnesses* leads new insights but the insights are one labyrinth.

INTERIOR SPACE:

William Firebrace in his article discusses how in Hejduk's Hanover/Lancaster masque (as in *Victims*) there are " few women " and they are usually engaged in romantic activities." Firebrace suggests that this betrays a more democratic vision suggested by the masque by perpetuating

¹⁰⁷ *ibid.*, pp. 15-16.

" a male-dominating, hierarchal world governed by work and order, in which women are idealized, leaves us with a sense of emptiness."¹⁰⁸

The role of the female is more complex; in Hejduk's *Diary Constructions*, he defines the role of woman in architecture:

It is to her (Hawthorne's Zenobia) that I owe my understanding of the space of woman... (the embryonic space of after-image and before-image)...henceforth female as subject, as architectural (object) subject matter...it takes out pliable time...the plasticity of a woman has been removed...and so it is with architecture...as subject...the object of architecture must reconstitute woman-female...or so it seems to me.¹⁰⁹

The "woman" here is (an) Ariadne. "It is an elliptical method and it is incremental. In the end it is biological/androgynous, and is in search of the female. It is unrelenting."¹¹⁰

This Ariadne is the silent clue that unravels the meaning of the architecture.

But this silent clue is a mis/nomer. For silence is sound. It is the aura. It is

108 William Firebrace, "Thirty-Nine Articles," (*AA Files*, 21), p. 87.

109 From Hawthorne's *Blithedale Romance*, "We seldom meet with women, now-a-days, and in this country, who impress us as being women at all; their sex fades away and goes nothing, in ordinary intercourse. Not so with Zenobia. One felt an influence breathing out of her, such as we might suppose come from Eve, when she was just made, and her Creator brought her to Adam, saying- 'Behold, here is woman!' (17)

110 John Hejduk, "Evening in Llano," (*Architecture and Urbanism* 1991, no 1). p. 127.

the sound opening up from the earth where once a building stood, where a building may stand. “Art, built painting, literature, or architecture, is the remaining shell of thought. Actual thought is of no substance. We cannot see actually see thought, we can only see its remains.”¹¹¹

FEMALE IN ARCHITECTURE

The next group of *Silent Witnesses* examines this concept of breathing or the female in architecture. The feminine figures represented here, like Ariadne, are largely allegories. In all can be glimpsed two aspects of the feminine principle: creation and destruction. Indeed, Hejduk's allegiance to these two in his examination of paintings and images becomes second to meaning of figure and composition. Hejduk refers to his own work as ‘very primitive in its construction. A medieval surrealism.’ The medieval construction was one of approximation, of translating the allegory or symbol into a type.

I will look at four of these images: *Allegory of Spring*, *Arrival of Venus*, *Madame D' Haussonume*, and *New York Movie*, all paintings which inspired Hejduk's poems published in *Such Places as Memory*.

¹¹¹ *ibid.*, p.127.

BOTTICELLI'S ALLEGORY OF SPRING

Botticelli's *Allegory of Spring*, the companion piece to *Arrival of Venus*, was commissioned by Lorenzo De' Medici as



a celebration of a marriage.¹¹² In this huge painting, nine figures fill a triangular composition dominated by Venus, and her son Cupid. (figure 6) On the far left is Mercury, who holds back the clouds. Three male figures frame six female figures including Venus and the three Graces, Chastity, Beauty and Love. Above is Cupid, the mischievous spirit whose arrow is directed at a Muse.

The Venus depicted here is the mature Venus, who wears the traditional headdress of the Florentine (married woman). Her gaze is directed downwards, as if caught in reflection, apart from the other figures. Centered in the painting and framed by a bower of orange trees, which represent fertility, Venus is flanked on the right by a transformation scene: Zephyr, the god of the west wind, dressed in pale teal, purses a reluctant Chloris,

¹¹² Edmund Swinglehurst, *The Life and Works of Botticelli*, (Paragon Book service, 1994), p. 24.

whose hands reach out grasping for an invisible support. Flowers spill from her mouth instead of screams. Not a benign scene, for Zephyr raped Chloris, transforming her into Flora, the goddess of Spring. (Flora, symbol for Florence, “deity of flowers”, is also the symbol of motherhood.)

The feminine force, Woman as spiritual and sensual, is so complicated that it must be depicted in several ways, before it is dissected and pinned to a canvas. Hejduk, who wrote poems for many of the paintings discussed in *Silent Witnesses*, writes in "Silk of Springs:"

No ground flowers are crushed
By gentle Botticelli women
An arrow head of flame
Is pulled by the blindfolded
Child angel and projected
At finger-entwined graces
They dance the sleepwalkers' circle¹¹³

ARRIVAL OF SPRING

Botticelli succeeds in imparting this flowing line to his large masses, and where he orders his picture in unified composition around one centre something specifically new is created, the consequences of which are of great importance.¹¹⁴

113 Hejduk, "Silk of Springs," *Such Places as Memory: Poems 1953-1996*, (Boston: Massachusetts, 1998) p. 47.

114 Susan Lequix, *Botticelli*, (London: Chaucer Press), 2004, p. 12

The inclusion of two of Botticelli's mythological paintings of Venus affirms Hejduk's an almost medieval allegiance to the value of icon.

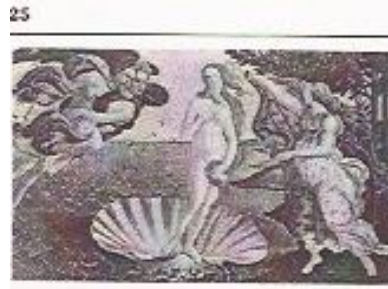


Figure 7 [fair use]
Botticelli *Arrival of Spring*

The *Arrival of Spring*, commissioned by Lorenzo d' Medici as a companion piece to *Primavera*, is another mythological painting addressing Venus, not as erotic but the ideal of beauty, *Humanitas*.¹¹⁵ What is striking here is the rather bold composition. (figure 7)

The waves from which Venus has risen, as Yashiro, the most of Botticelli's biographers observed, "as unreal as they can be," (Nothing is real or realistic in *Silent Witnesses*) They appear as a pattern of white 'v' shape on a flat ground of light greenish-blue which makes little attempt to suggest the transparency and wetness of water. The tree trunks, too, on the right, are stiff brown columns which are more akin to architecture than nature, and their unreality is heightened.¹¹⁶

115 Swinglehurst, *The Life and Works of Botticelli*, p. 44.

116 Lequix, *Botticelli*, pp. 21-3.

The figures themselves float on the picture plane, placed on top of the background. None of these four figures are grounded. Indeed, Zephyr and Chloris appear to float in the air. The roses falling around the bodies further distort the notion of actual representation. Venus barely rests on the ground, while Flora, flying to greet Venus, has flowers blown around her, literally banding her body into a girdle. Her feet barely balanced on the edge of the clamshell, itself an abstraction, boldly drawn with a gold pattern.

The painting again treats the ideal of the feminine, but an angelic feminine. We have first the goddess, who created from a violent act is blown to shore by the Zephyr, who raped his own sister.

Even these Silent Witnesses are not benign.

MADAME D'HAUSSONUME

Botticelli's painting is followed by *Madame D' Haussonume*, which Hejduk refers to as a pivotal piece for understanding architecture. Ingres' painting was a portrait of the Louise-Albertine, Comtesse D'Haussonume (1818-82), "a woman who possessed a pedigree of the most impressive

variety... Louise herself would become a writer of more modest renown, penning a series of romantic novels as well as historical biographies, many of them prominent women....¹¹⁷ In one piece, she wrote:

Usually, where women have been put is where they stay, she noted in a study of the English poet Lord Byron, "with that vague idea, instilled since infancy, that women are made for suffering- even while they now and then amuse themselves as a distraction from the sad fate society has in store for them.

There are several views of the portrait of Madame D' Haussonume, but all focus on the deviations that Ingres plays with perspective, form and conventional

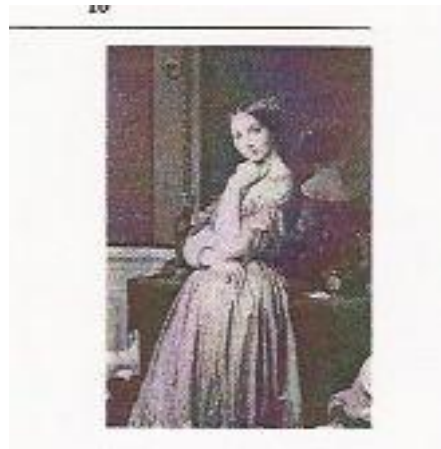


Figure 8 [fair use]
Ingres Madame d'Haussonume

composition. In this painting, the pose itself requires study, for it is the meaning of the painting. (figure 8) One possibility is that:

the source of the sitter's elegant pose has been sought in an array of art historical prototypes- up to and including the posture of the heroine in Ingres' own *La Stratonice*. But by the middle of the 1840s, this rather studied crossed-arm, head –on-

¹¹⁷ Shelton, *Ingres*, p. 174.

hand posture-as well as the reflection of the figure's head and shoulders in the mirror over the mantle- had become a cliché of the fashion magazine...It is as an exquisite member of the sparkling *beau mode*- that Louise is presented here, not as a modern-day Polyhymnia or Stratonice.¹¹⁸

The painting can be seen as an allegory, the real woman transposed into mythical figures as Botticelli's Venus was a mythical figure meant to represent a real woman. Another view is that the focus on detail is a new approach to figure: a departure from " a neoclassical emphasis on the body as an armature for drapery or clothing and reconceived the body in terms of clothing." ¹¹⁹ Other portraits of this era also focus on detail, on creating a design based on the interplay between clothing, body, and objects. "In almost all portraits of the time, clothing embellishes the body, but here it assumes primacy, standing in for and in effect becoming the body." ¹²⁰ The painting, despite or because of its distortions, is careful study of detail: arms, the reflection, the portrait of the face turned to the audience. *Madame D' Haussonume* is a striking piece in its manipulation of perspective; turning a seemingly straightforward portrait into a modernist study of

118 Shelton, p. 174. There are other views of the painting, which suggest that the pose is a conscious imitation of Ingres' early painting of Queen Stratonice.

119 Susan L. Siegfried, *Ingres: Painting Reimagined*, New Haven: Yale University Press, 2009. p. 84.

120 *Ibid.*, p. 86.

perspective, perception, and the elements of composition. Many of late Ingres' portraits " are a new way of picture making that flatten the portrait figure and tended to empty it of emotional charge." ¹²¹

There are no reflections
Within Madame d' Haussonume
Only opacities which sink
Into the cloth and folds
Of a Fuseli monster¹²²

However, from Hejduk's interviews, he understands this painting as architecture. One example is its relationship to architecture comes clearer in Hejduk's reference to his own work and Le Corbusier's La Roche (which appears also in this essay.)

There's no depth, right? No perspective. This painting is in my work-in the Wall houses. The separation of the elements, the opacity of the wall, and the lack of depth....it's a very important work, for me. And it's very French. Everything in that painting, by the way, is in Le Corbusier's La Roche house, only he does it in a modern idiom. That lamp, the way the light comes in, the color-the tonality. If you take *her* out of the picture, you've got La Roche.¹²³

121 *Ibid.*, p. 88.

122 Hejduk, "To Madame D'Haussonville," *Such Places as Memory: Poems 1953-1996*, p. 12.

123 Greenspan, "Medieval Surrealism" p. 11.

La Roche was Le Corbusier's 1923 commission for the banker Raoul La Roche, a building intended "primarily as a showcase for La Roche's collection and a place for the banker to give parties."¹²⁴ Technical flaws and cost overruns also plagued a villa that demonstrated innovations. Le Corbusier referred to it in *The Complete Work* as "an architectural promenade."¹²⁵

The villa has often been discussed as a painting as well as a pure form of cubist abstraction. "The large glazing is detailed so that surfaces flow inside and out, not unlike the elusive transparencies of Le Corbusier's paintings of around 1920-3."¹²⁶ Intended as a showcase for painting, it became, in a Wrightian way, a painting itself. Although Le Corbusier is often given as the reference for Hejduk's work, there is perhaps more connection to Wright, who Hejduk often refers to as a key influence. Wright, like Hejduk, was interested in the definition of architecture as a pure form, one of a medieval representation: a church is religious text and the art exhibition villa is a painting itself. Architecture is more than a shelter and more of a mimetic representation of social order. Phrasing the issue in

¹²⁴ Nicholas Fox Weber, *Le Corbusier: A Life*, (New York: Knopf, 2008.) p, 197.

¹²⁵ Weber, p. 203.

¹²⁶ William Curtis, *Le Corbusier, ideas and forms*, (London: Phaidon Press Limited, 1986), p. 72.

the language of his day, Wright called architecture ' the most complete of conventionalizations: " In fact, " the highest, most subjective, conventionalization of nature known to man." ¹²⁷

Long before he found Le Corbusier, Hejduk was " a rabid Wright fan, [who] visited all his work while a student at Cooper Union." ¹²⁸ In later interviews, Hejduk refers to Wright far more than Le Corbusier."

Wright...he had an idea, and he was persistent with it. He was like Bach, in that way, with a theme, and variations." Hejduk also makes the startling connection between Wright and cubism, a connection made more frequently between Le Corbusier and Hejduk. "The one thing you *never* think of Wright as is an European Cubist. But he's a European cubist. The density of *Ulysses* is also there in Wright. And he's very close to Mies, in terms of that abstraction, and also in his persistence with a singular idea..."¹²⁹

Like La Roche, Hejduk connects Wright's Guggenheim Museum to an understanding of cubism. " to me, that is a really unique, abstract,

127 Neil Levin, *The Architecture of Frank Lloyd Wright*, Princeton: Princeton University Press, 1996, p. 11.

128 Hejduk, "Armadillos," p. 7.

129 Greenspan, " Medieval Suurealism," P. 16.

flattened space...purely 20th century in its flatness. It's a Cubist flatness; there's no perspective in that space...no vanishing point."¹³⁰

The Froebel kindergarten method, emphasizing the underlying geometric order of nature, functioned as a kind of surrogate academic training for him. It provided a similar basis for understanding the theory of mimesis as a process of *abstraction from* the specific to the general, which is to say from the natural to the conventional. ...Abstraction would generally retain for Wright an epiphenomenal status. Being the consequence of simplifying, clarifying, and epitomizing process of representation rather than the independent agent of a purely geometric construct, as it later would become in the theories.¹³¹

Perhaps for Hejduk, it is not the concept but the idea of abstraction as a material itself, a point of as he says, "connection." This material is one he also connects to other architects such as Wiseman. "One of the reasons that I love Peter Eisenman's work so much is that commitment to abstraction...his insistence on that idea of no gravity, that things keep on turning in there, in that house [House VI]..."¹³² This particular painting then begins the line that connects architecture to painting to history through the concept of female space.

¹³⁰ *Ibid.*, p. 16.

¹³¹ Neil Levin, *The Architecture of Frank Lloyd Wright*, p. 11.

¹³² *Ibid.*, p. 16.

NEW YORK MOVIE

“ ...Nietzsche would say she is an Apollonian figure in a Dionysian setting.”¹³³

The next image is Edward Hopper's *New York Movie*, a subject matter that Hopper was drawn to for its 'formal challenges.'¹³⁴ Even more than the

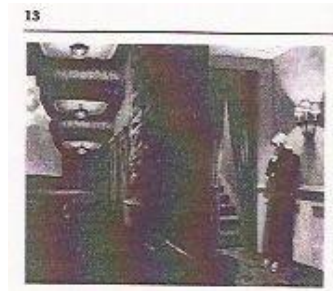


Figure 9 [fair use]

Ingres portrait, this painting intertwines

architecture and the female figure. (figure 9) In

Edward Hopper *New York Movie*

this painting, the eye irresistibly moves from figure to the architecture, neither one greater than the other. The painting depicts the interior of a movie theater auditorium. To the left is the auditorium, with a fragment of a film (seen in black and white) visible above the heads of spectators. To the left, is the usherette, leaning against the wall and unconcerned with the film.

The detail of the architecture is matched by the careful concern with

composition and light. The dark stairs leading out the theater merge into the

¹³³ Leonard Michaels, "The Nothing That Is Not There," *Edward Hopper and the American Imagination*, (Whitney Museum of American Art, 1995), p.6.

¹³⁴ Carol Troyen, "Hopper's Women," *Edward Hopper*, Boston: Museum of Fine Arts, 2007, 187.

soft light surrounding the usherette. The light recedes into the auditorium and then is found again glowing in the fragment of the film.

Leonard Michaels calls *New York Movie* the retelling of Eurydice and Orpheus, but it might more accurately reflect the story of Ariadne and Dionysus. (Dionysus was, of course, the god of fertility and of theater of dream and of revelry. In the myth, Dionysus alternately saves Ariadne and turns her into a constellation.) Here Ariadne rests against the wall of the modern movie theatre, is now an usherette. In the paintings of Ariadne by De Chirac, she reclines, half asleep, dozing in the sun. There is perhaps the glimpse of shadow or a glimpse of a running figure, but the attitude of Ariadne is not lost or sad. This is merely a pause, a moment of revival. In the hot sun, she pauses, reflects. There are no tears. She is unaware of nearby Dionysus. Here the light from the wall scones catches the highlights of her blonde hair in order to pull our eye to her, and to the light on the doorway- the entrance remains obscured.

Hopper's usherette is adrift in her private thoughts, in the medium of real time, unlike the manufactured public time of movie darkness. There used to be real time and solitude and

stillness. There used to be individual people, Apollonian, as well as the Dionysian public.¹³⁵

To the left is the dream world, the Dionysian world of ecstasy and performance. "The theater architecture obscured by the heavy column, shadows of the audience, and the heavy pink lights- nothing finely rendered as the usherette. In its luxurious excess, it seems hollow and wasted."¹³⁶

We see only the edges of a black and white film, startlingly real next to the vibrant rich, and, in the audience, we glimpse the head and shoulders of a single man: Dionysius waiting. "She heard no voices. She was thinking,...heard nothing. People used to think. There used to be silence, solitude, and thinking..."¹³⁷

Rather than a sorrowful depiction of a woman abandoned, Ariadne becomes the thinking self, the interior self. We watch the woman "immersed in her thinking self." Michaels suggests that the painting is to remind us that:

Thinking violates our obsession with surfaces. We hang totally black and totally white paintings in museums while outside,

135 *Ibid.*, p. 6.

136 *Ibid.*, p. 5.

137 *Ibid.*, p. 6.

everywhere you look, and graffiti attack surfaces. Names shout for recognition. They long for they know-not-what. There used to be selves before there were surfaces. ...she's in a uniform, immersed in her thinking self.”¹³⁸

In conclusion, these three representations of women echo Hejduk's notion of woman as a mythological force, one whose dynamics could influence architecture.

THE ANGELIC

The third aspect in architecture is the angelic.

“It is the time for drawing angels.”

This sentence printed on vivid red background opens John Hejduk's posthumous work, *Sanctuaries*, the collection of his final work, *Enclosures*, and related architectural drawings. These are the only words that Hejduk writes in the book; this phrase, however, echoes throughout as it does through all of Hejduk's drawings and writings.

This is the time for drawing angels. Angels have to do with crucifixion in a strange way. You know from “Sal ambo” the

¹³⁸ *Ibid.*, p. 6.

Flaubert book¹³⁹ there is a battle going on in Carthage. And one of the armies... They hear terrifying screams of an animal. They come over the hill and when they come over the hill, they see a lion that has recently been crucified.... The invading army speaks 'what kind of people are these that crucify lions?' So you had animal-the crucifixion of men, of lions, and animals, you had the crucifixion of men, and then you had the crucifixion of gods. We're in a time that we have the ability to crucify angels.¹⁴⁰

This is the angel apparent in John Hejduk's architecture, a collusion of text and images that offer a revelation of what architecture could become.

In Hejduk's work, the angel, lost upon the earth, moves ceaselessly and with longing and wrestles with human beings, whose ignorance could destroy these angels. "And yet the history of men coincides with the history of murder and of hatred toward God and the innocent."¹⁴¹ This self-destructive impulse in the community of human beings is a theme that resonates deeply within all of Hejduk's works, all masques of communities,

139 This image also occurs within his text for *Victims*. There the toll taker carries an "old newspaper printed in Chicago in recording the following events...9. Flaubert's crucifixion of roaring lions." *Victims* is an architectural masque designed in 1986 for a competition for a memorial on the former site for Gestapo headquarters in Berlin, which is now a museum called the "Topography of Terror."

140 David Shapiro, "John Hejduk who drew angels," p. 59.

141 Jean-Luc Marion, *The Crossing of the Visible*, p. 73.

of cities.¹⁴² For Hejduk, the architect becomes the angelic messenger, one whose images and words brings the terrifying revelation of truth: the truth that we as individuals are as lost as the angel.

In Hejduk's work, the figure of the angel, lost upon the earth, which moves ceaselessly and with longing between realms and who wrestles with human beings, whose ignorance could destroy these angels, becomes the embodiment of word and image; the angel becomes the architect.

As Hejduk points out in his analysis of Flaubert's *Salammbô*, "the world that would destroy an angel is the world we inhabit."

This self-destructive impulse in the community of human beings is a theme that resonates deeply within all of Hejduk's works, all masques of American culture set in European cities which have experienced some form of modern fascism-Nazism, Stalinism, or both. Hejduk's most powerful work, *Victims I*, consciously grapples with the Holocaust, but without specially naming the Victims as this or that nationality. Instead, the *Victims*,

142 It is worth noting that the majority of Hejduk's masques are sited in European cities, which have experienced one form of modern fascism: Nazism, Stalinism or both. These are recreations of cities, many with striking elements of American culture and history.

Hejduk implies are those who are not forgotten but those who forget history, and those who are trapped by and damaged by the forgotten histories. We are each Victims¹⁴³ and we are also Witnesses.

Reconfiguring the community is the role of the architect, one whose images and words brings the terrifying revelation of truth. It is Daedelus as he reaches earth. It is Daedelus before he removes his wings.

The angel is the terrible thing that haunts the human being: the angel brings revelation, often horrible; the angel brings prophecy, often terrifying. "We humans have a dimness of intellectual light in our souls. But this light is at its full strength in an angel who, as Dionysius says, is a pure and brilliant mirror."¹⁴⁴ That brilliant light blinds us; burns us; scars us.

But how do we know the angel? So often the angel in paintings appears clothed in robes, suggesting a body beneath, and hiding the radiant light. So often the angel appears with wings, suggesting movement. The angel has no gender and sex, (although sometimes appearing as a cherub, the child).

Sometimes the angel appears with a sword; sometimes the angel appears in

143 Victims, a word perhaps distantly connected to Ger. weihen "consecrate," as well as the person killed as sacrifice.

144 Matthew Fox and Rupert Sheldrake, *The Physics of Angels*, (San Francisco: Harper Collins Publishers, 1996), p. 82

anguish. These are all gestures that imply the human being; and our eyes and mind glide over the lack of corporality. We have been well instructed through repetition of form to recognize the angel. But we might not always recognize the revelation.

Angels must have language for surely that is how we know of them. But we rarely see angels depicted in prose, perhaps because angels ‘are announcers of divine silence.’¹⁴⁵ But the geography of silence is difficult to write, and nearly impossible to draw.

So, understanding angelic language becomes the architectural connection between mind and body, and between image and text. It is what Aquinas might call the soul. It is the collision of the immediate, the mimetic, and the delayed. The angel’s revelation apprehended is felt in bodily terror while the mind defines and identifies this terror. “For we, when we feel, evaporate”;¹⁴⁶ Aquinas remarks that “...And since understanding cannot be an act of the body or of bodily energies-body being limited to the here and now....”¹⁴⁷ Thus, the angel appears most successfully in poetry and drawing

145 *Ibid.*, p. 94.

146 Rilke, *The Duino Elegies*, “The Second Elegy,” line 18.

147 *Ibid.*, p. 85.

and architecture; the light illuminated is so intense that prose cannot sustain it.

For an architect such as Hejduk, the angel becomes both the medium and the message. For Hejduk, the architect who draws a texts and who writes images possesses the means to reveal, to terrify and to help humanity.

TWO ANGELIC EMBLEMS

First, there is da Vinci's *Annunciation*, or rather part of it. (figure 10) At first glance, one sees a road, but then we discover the road is actually part of Gabriel's wing. The trees are not the same- the landscape has slid down the road. The image is a description of that moment of terrifying horror experienced upon meeting the angel.

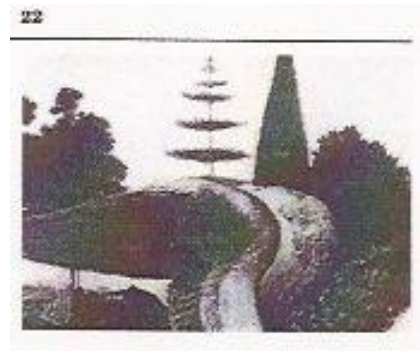


Figure 10 [fair use]
Da Vinci Annunciation

The Annunciation, as a narrative, depicts the dialogue between Mary and Gabriel. Here, Mary has been excised from the narrative. We see only the wing, and then Gabriel. There is mediation between the true and the divine.

The presence of the uncanny disrupts nature. In the larger section, the background becomes an unreal frame. Perspective is a construction. In the first closely cropped frame, Gabriel fills the canvas, his wings and arm breaking the frame, generating a movement leading our eye out to nothing and back again.



Figure 11 [fair use]
Da Vinci *Annunciation*

The richness of Gabriel's dress, too, and his recognizable human form most truly show us how unreal the angel is, and how unreal the painting is.

And this is, of course, an angelic announcement.

HOW DO YOU DRAW A DREAM?

The second angel is again one of eternal ideal: the angelic architect.



Figure 12 [fair use]
De Brunoff *Babar the King*

Hejduk chooses a double page from de Brunoff's *Babar the King*.

Ostensibly a children's book *Babar the King* deals with the establishment of a utopia, albeit a non-democratic one. In the book, Babar, the elephant

who has seen the death of his mother shot by hunters, establishes a city for his people where each inhabitant is given his own residence. Babar, the King echoes many aspects of Hejduk's masques. Babar the king has established a utopia, albeit a non-democratic one, named for his wife, Celeste¹⁴⁸ and in this town are the "Institution of Amusement," "The Bureau of Industry," and the Amusement Hall."¹⁴⁹ As in Hejduk's masques where each construction is named for its value to the community, each inhabitant is given his own residence.

Each citizen is also provided with a trade, and the sharing of duties is remarkably utopian in feel.

Tapitor is a cobbler, Pilophage an officer, Capoulosse is a doctor...If Capouloose has holes in his shoes, he brings them to Tapitor, and if Tapitor is sick, Capoulousse takes care of him.

Money never exchanges hands. All are provided by Babar's largesse. And yet, tragedy falls. When Babar falls asleep, he thinks "we had forgotten that

148 referring to "Of or pertaining to heaven, as the abode of God (or of the heathen gods), of angels, and of glorified spirits
149 De Brunoff, Jean. *Babar the King*, (New York : Random House, 1963.), p. 119.

misfortune existed. “ His dream is what Hejduk chooses for his next witness.

In the double page spread, we see a sky full of a flock of ‘flabby ugly beasts’ lead misfortune. Her companions are stupidity, sickness, discouragement, laziness, cowardice, ignorance, Indolence, and a small batlike creature, “fear” the last two are chased away by a group of angelic elephants before they reach Earth. Misfortune is represented by inhumane creatures, fantastic creatures, half human, and half fantasy- a type of Fuseli monsters. The one identified as Work is at the center surrounded by courage and learning. Love, the smallest creature, hovers on the edges of the group with his companions, joy and happiness. Babar's dream, of course, implies that it is the combined virtues of intelligence, work, patience, perseverance, and courage that drives away misfortune the other virtues less important. Love, joy and happiness are after effects.

It echoes Botticelli's *Arrival of Venus*. The composition of the page itself underscores the strength of the mythology. Rather than the zephyr blowing Venus to shore or zepthers turning Chloris to Flora, we see the virtues pursuing the vices.

Given that Babar has been an architect of sorts in his building of a town and housing, it implies that the architect must engage the virtues, must not lose sight of the virtues of work and intelligence. Hejduk treats the question of democracy and values in the real case of Third Rome.

THE LESSON OF ROME:

In an essay entitled *Architecture and the Pathognomic*, Hejduk details the nine pathognomonic conditions of diseased architecture. Derived from the Greek *pathognomonikos*, or skilled in diagnosis, a pathognomonic condition is a particular sign that a disease is present; the presence of this sign allows immediate diagnosis. Although it may be absent in the disease, its presence means the disease can be neatly identified. The condition is not the disease.

Each symptom connects to another, forging a web, a quilt of a scar tissue together. For Hejduk, the presence of the dis/ease is not a mortal condition, but an opportunity to heal. The condition is not the disease.

Disciplines can die, a discipline can collapse. The pathological symptoms at first can be hidden under the appearance of a still-functioning organism... The workers within the discipline are forced to define their operational stand... gently help the discipline through its death and wait for a *rebirth*, the form, structure, and content of which is yet to be known.

The architect can be magician and surgeon, priest and actor if he were only to “Eliminate the word ‘systems’ and retain the illumination of collapse-healing-death-rebirth.”

THE FIRST SYMPTOM:

The first symptom is that of “an insistent looking back at the past with all the attendant necrophilia apparatus. The putting of an ear to the earth of a gravesite and the attempted suction up of muffled cries through the orifice into the brain. ” Hejduk's own masques drawn deeply upon the past, drawn through the present, and press forward to an uncertain future, which could be next year, or the next century, or live in the dreams of the future. The misuse lies in when past becomes both the present, and the future. Le Corbusier himself called described the development of Italian fascist architecture in similar terms.

Bury the past and life resumes; the past cannot be continued. As for urbanism, it is a chimera to wish to reconnect oneself with the past; ...every archaeological imitation is profanation of ancient objects."¹⁵⁰

To illustrate, Hejduk places images from Mussolini's Third Rome between De Chico's Ariadne paintings. Mussolini's Third Rome was a defiant attempt to recreate an Augustan Rome using ancient Rome as a parallel to

150 Scobie, Alexander. *Hitler's State Architecture : The Impact Of Classical Antiquity* (University Park : Published for College Art Association by the Pennsylvania State University Press, 1990.), p. 11.

his fascist regime. His misuse of Roman architecture and history will be juxtaposed to the De Chirico's Ariadne paintings, which celebrate the mythological echoes of Roman architecture.

THIRD ROME

Architecture is not necessarily less perishable than poetry or codified laws, yet the man who indulges in lordly building projects is out to buy his share in immortality. Rulers are often remembered by their architectural legacy only.¹⁵¹

On December 31 December 1925, Mussolini delivered a brief speech, "La Nuova Roma, "as part of the installation ceremony of Rome's first Fascist governor, Filippo Cremonesi.

...Within five years Rome must strike all the nations of the world as a source of wonder... You will create spaces around the Theater of Marcellus, the capitol, the Pantheon. Everything that has grown up around these buildings during centuries of decadence must be removed. Within five years the mass of the Pantheon must be visible from the Piazza Colonna through a large space. You will also free parasitic and profane architectural accretions the majestic temples of Christian

151 Rudoksky, Bernard. "The Third Rome," (*Architectural Review*, July 1951)

Rome. The millenary monuments of our history must loom larger in requisite isolation.¹⁵²

Among Mussolini's visionary work was L'Esposizione Universale di Roma (EUR), a new town, outside Rome, which was to be the new Rome, the Third Rome. It was an architecture meant to establish him in history.

Absolute power was now revealed unambiguously in absolute architecture, which provided the emperor and his successors with a stage set for intimidating rituals of encounter between mortal subjects and their divine ruler.¹⁵³

This architectural ideal draws heavily from Vitruvius, who states in his preface addressed to Augustus:

I observed you cared not only about the common life of all men...but also about the provision of suitable public buildings, so that the state was not only made greater throughout...but the majesty of the empire (*maiestas imperii*) was also expressed through the eminent dignity of its public buildings."¹⁵⁴

152 Scobie, *Hitler's State Architecture: the Impact of Classical Antiquity*, p. 9.

153 *Ibid.*, p. 2.

154 *Ibid.*, p. 39

The colossal dimensions of Roman architecture also served to emphasize the insignificance of the individual engulfed in the architectural vastness of a state building.

Likewise, the new community buildings in EUR were not to be randomly sited, but were to have prominent (usually central) positions within the town plan. The clarity, order, and objectivity that Hitler aimed at in the layout of his towns and buildings were to be achieved in conquered territories in the East by founding new colonies, and in Germany.¹⁵⁵ The design Mussolini envisioned demanded "covering 1000 acres with architectural monuments as an initial outlay for his new capital." The original plan for *The Third Rome* invokes a traditional Classical urban design. The avenues here are neither for citizens nor for commerce, but for monuments.

This fascistic ideal of architectural planning was extended to Berlin, when Hitler's architect, Albert Speer, charged with redesigning Berlin, focused on:

¹⁵⁵ *ibid.*, p. 41.

Berlin, destined under Hitler to become the capital of a world empire, was to be embellished with state buildings that in their dimensions and significance would surpass the monuments of the capital of the Roman Empire, “for Rome’s monuments suggested a “order, discipline, and a clearly defined social and political hierarchy spearheaded by an autocrat endowed with an almost divine authority.”¹⁵⁶

Likewise, architects and town planners in Fascist Italy deliberately and directly revived typical features of Roman imperial architecture and town planning to emphasize a continuity of tradition between the ancient Roman and modern fascist empires such as Mussolini's regime. Accordingly, new towns in Italy, such as Littoria (Latina: 1932) or L'Esposizione Universale di Roma (EUR)

recalled the orthogonal plan of a typical ancient Roman town with a forum placed at the meeting point of its north-south (cardo) and east-west (decumanus) axial roads. The point where these two axes intersected was sometimes marked by a mundus, or stone sphere, reminiscent of the 'navel' of the city of Rome.¹⁵⁷

In Mussolini's *Third Rome*, each building is placed in a pattern, a narrative clearly intended to reinforce the idea of Mussolini as the heir of Augustus.

¹⁵⁶ *Ibid.*, pp. 2-3.

¹⁵⁷ *Ibid.*, p. 3.

Twin banks of office buildings, no doubt intended for the administration of Mussolini's government, flank the exedra, now an entrance to the city. The entrance to the city is formed by the exedra, a place for conversation: a recess. One would expect it to be inside the city but its placement exterior to the city and opposite from the Palace of Fascist Federations and embraced by the office buildings invalidates its democratic character.

Behind the offices are the Museum of Ethnography and the Museum of Ancient Art, the present administration anchored in the past. Just beyond a small open square are the Museum of Science and the Museum of Modern Art. The rectangle formed by these four museums open to a large square anchored on the left by the Administration building. Flanking the perimeter to the right are the museums of fortification: the navy, army, and air force museums. On the left, standing alone is the cathedral.

A colonnade on one side opens to the largest museum, the palace of Roman Civilizations. The Palace of Festivals and the Palace of Italian Civilizations form an axis between the offices and the museums, the heart of the Third Rome. The palace itself is a misnomer: the completed Palace of Italian civilizations was also called the square coliseum. The Palace meant for displays of performance and athletics, is a vertical structure, rising next to

the river. Below the Palace is an underground station. Between the palace of the Fascist Federations and the Palace of Italian civilizations is a restaurant. Above these, the city of Rome rises, mimicking the position of the Acropolis.

Each building is placed in a careful narrative clearly intended to reinforce the relationship of Mussolini as the heir of Caesar. Twin banks of office buildings, no doubt intended for the administration of Mussolini's government, flank the exedra, which acts as an entrance to the city. Behind the offices are the Museum of Ethnography and the Museum of Ancient Art, the present administration anchored in the past. Just beyond a small open square are the Museum of Science and the Museum of Modern Art. The rectangle formed by these four museums open to a large square anchored on the left by the Administration building. Flanking the perimeter to the right are the museums of fortification: the navy, army, and air force museums. On the left is the cathedral.

The entrance to the city is formed by the exedra, a place for conversation. One would expect it to be inside the city, but its placement is exterior to the

city and opposite the Palace of Fascist Federations: this placement invalidates its democratic character.

ARIANDE

However, before we see these images from *The Third Rome*, Hejduk shows a series of De Chirico paintings, images he does not hesitate to crop. (figure 13)

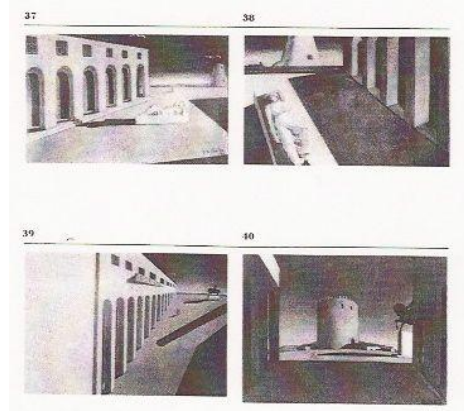


Figure 13
De Chirico

[fair use]

Hejduk and de Chirico are both fabricators of images, and symbols.

The first is *Melanconia*, a 1912 painting, which features the statue of Adriane in a square bound by colonnades with small fragments of people in the background. The strong light cast deep sharp shadows forcing the viewer to see both the two- dimensionality of the painting and the fourth dimension (time). When Hejduk follows this with an image of leftover statues from EUR, he deliberate evokes De Chirico's lost metaphysical classicism, dream of a classical ideal lost in the haze of a more martial order. The image of the lost statue in EUR looks, at first glance, like

another De Chirico painting. The arcades, those symbols of a lost Rome, the arcades allow for a deep play between light and shadow, which is repeated in the photograph. The arcades are now in the top half of the frame, the statue risen from her bed; the statue overwhelmed by the architecture.

De Chirico & Rome the sense of prophecy is somewhat larger; a feeling of infinite and distant grandeur inhabit sit, the same feeling with which the Roman builder imbued his arcades, a reflection of the spasm of the infinite which the heavenly arch sometimes produces in man...

The arcade here is forever. Shadow from right to left, fresh breeze, which causes forgetfulness, it falls like an enormous projected leaf. But its beauty is in its line: enigma of fatality, symbol of the intransigent will...

There is nothing like the enigma of the *Arcade*-invented by the Romans, from all that is Roman. A street, an arch: the sun looks different when it bathes a Roman wall in light. In all this there is something more plaintive than in French architecture.

And less ferocious too. The Roman arcade is a fatality. Its voice speaks with enigmas filled with a strangely Roman poetry; shadows on old walls and a curious music, profoundly blue, having something of an afternoon at the seaside, like

158
...

Here we have a play about perspective, which like history, is constructed.

The spectator must take it all in with suspicion.

158 Paolo Baldacci, *De Chirico : The Metaphysical Period 1888-1919*, (Little Brown and Co: Boston 1977), p. 75.

The four paintings that follow the photograph of abandoned statues represent De Chirico's metaphysical period. First is *Piazza d'Italian comm. Arianna* (1913), which features Ariadne on a smooth plinth perpendicular to the arcade which stretches past the frame and which stops short. There are two ambiguous figures in the background. The rough lines of the statue eliminated the facial features. The broad strokes of the figure appear as roughhewn as the rock which was the foundation of her plinth. In the background is the round tower, flying flags. The ground is soaked mustard brown. So, we see the figure of Ariadne gleaming in the ground, with the dark shadow of Dionysius darting past her toward the arcade. The shadows of the arcades to the right, thus, form a strange box that traps Ariadne.

The most critical painting Hejduk includes is *Ariadne*, in which the sculpture of Ariadne has been placed parallel to the columns; the heavy somber columns lean backward in one point perspective. The two paintings side by side look like camera moving in perspective, a game within de Chirico's game of perspective.

Here, Ariadne laid on the stone like a corpse, abandoned by Theseus on the island of Naxos, sleeps. The city square, too, sleeps. But this Ariadne sleeps fitfully, with one leg bent upward as if she were about to leap off the base. The folds in her garment bind her like thread. With one arm resting over her head, and another at her side, she looks painfully alive, or twisted in a pose that suggest a fitful unrest. The plinth floats on a yellow field, the openings of the colonnade to the right look uninviting, a sort of darkness a dream that the harsh white light flooding the sculpture draws the viewer to. In the background are the signs of inhabitation: a train. To the right of the tower is a ship, recalling Theseus' betrayal. Here on the Island of Naxos, or in Rome, the objects are less real than the disjointed fragments of a dream.

The train steams toward the tower. The ship's sails are barely visible. The rich mustard ground of the first painting has been softened here. The shadows are not dark, but muted. The face articulated, turned in sleep, with an arm stretched overhead, is of Ariadne dreaming.

We are in the land of modernity. We are in the mythical Naxos. We are looking at the collision of myth and modernity. This is the use of history mixed with modern philosophy. The myth of Ariadne holds the symbols

that so often can be traced in Hejduk's masques: a collusion of individual morality and history cast as myth. Or myth cast as history.

"Deserted by Theseus, who is linked with the rational world of Apollo, she has to endure an extremity of solitude before finding her redemption in the savage beauty symbolized by Dionysus. And so in de Chirico's paintings we see the sun setting on the Apollonian city of harmony and order, and we feel fear at what the darkness might hold. And so, too, we see Ariadne, whom the dictates of reason have turned to stone, waiting for the night in which all statues wake."¹⁵⁹

So she rests in a sleep that is not quite a death, but a coma.

The movement from one painting to the next moves the eye from piece to piece presenting what seems, at first glance, to be the same space. It is not.

Finally, in *The Red Tower*, another painting of the metaphysical period, one glimpses a vast landscape bound by a circular tower, an almost medieval fortress. To the right is a statue of a horse; the perspective is exaggerated so the horse (often identified as Carlo Marochetti's 1861 statue of King Carlo Alberto in Turin,) appears to be the same size as the tower, the tower that

¹⁵⁹ Ned Denny, "Bare Beauty," *The New Statesman*, Feb 3, 2003.

appears to rise from low-slung buildings. The balance or proportion between the tower, the statue, and the sky is striking. The objects are pushed to the edges. The open space is scattered with fragments of modernity and culture. The colonnade on the edges cast a dark shadow; the tension again between light and shade divides the composition into a strange perspective tension. The movement stalls. It becomes a painting of the tension between dreams and the geometry. The animate objects- train and horse- are halted. The light is frozen. In the empty square, the forbidding shadows in the foreground opens into the light but the light is far in the distance & signs of habitation are so far into the picture frame that they are unapproachable. The sky that dominates is like a painting of a medieval world. There is an unreal blue that layers into a deep rich cracked blue, a haunting fog and smoke above the crenellated tower. The tower that shelters nothing that lies without its fortress walls. This tower is a factory chimney. The ideals of a martial world have been left standing like fragments of a dream, hovering larger than life. The real life, the train and house are small bits of humanity crumbled below.

One, too, might think of the tension between the Apollonian life and the Dionysian life. The moment painted is the moment before either takes hold.

It is the moment before the dream takes hold. Could this also be true of architecture if you can find the dream in architecture?

THE PALACE OF ITALIAN CIVILIZATIONS

The images that follow the de Chirico paintings are a series of photographs of Third Rome, which are taken long after the decline of the fascist regime. (figure 14) These photographs are memories and erasures, redrawn through production.

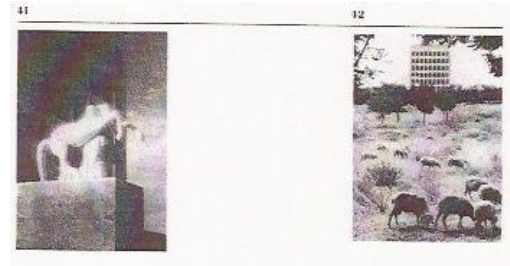


Figure 14
Bernard Rudofsky

[fair use]
3rd Rome

The first photograph of the Palace of Italian Civilizations, or the "square coliseum," shows an abandoned building, which is attended only by a flock of sheep.

The dead city.

The gleaming ruins.

The photograph itself demonstrates the technical limitations and the possibilities of photography. The photo's three-dimensionality is really flattened. The subject matter, the building, sheep, field, becomes abstracted like the Magritte painting into three bands. One thinks of Hejduk's words on photography that the initial idea of the architect is like 'single still –frame.' The question is not of using photography or painting to re/present architecture, but to see it as an origin of creative thought. Each medium remains pure. Each medium can show one aspect of the idea.

CONCLUSION/ TRANSITION

In all these four parts, there is a sense of the individual talent. Each creates consciously and unconsciously referencing the past and influencing the future. Perhaps the emblem that best illustrates the four elements is Hejduk's inclusion of Aldo Rossi's Modena Cemetery project. This cemetery is a labyrinth, a public building, and an emblem. This project then expresses the four cornerstones of Hejduk's emblem book: mechanical production, pathology, the angelic and the feminine.

ROSSI: MODENA CEMETERY

" In 1971, the municipality of Modena announced a competition for a new cemetery, and designated a large plot lying north and west of the old burial grounds as the proposed site."¹⁶⁰ Rossi's cemetery design explores how architecture requires knowledge of type as well as history to create architecture. What is the type of the cemetery? A cemetery is to be differentiated from a burial ground, a tomb or such; the term cemetery derives from the Greek, koimeterion "sleeping place, dormitory," from koimao "to put to sleep," and is indirectly connected to the Old English for dwelling. " The other competitors used the plot, not paying attention to the idea of cemetery. Rossi "repeated the walled rectangle of the Costa and Jewish cemeteries...By adopting the old cemetery type, Rossi set his own design emphatically within its traditions: this project for a cemetery compiles with the image of a cemetery everyone has."¹⁶¹

Rossi' design was intended to remind the citizens of the cemetery's origins. (figure 15)

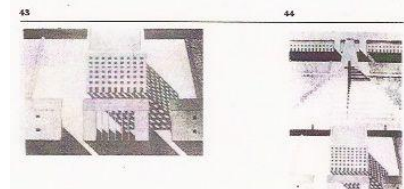


Figure 15 [fair use]
Aldo Rossi Modena Cemetery

160 Eugene J. Johnson, "What Remains of Man- Aldo Rossi's Modena Cemetery," *The Historians*, Vol. 41, No. 1 (march 1982), p. 38.

161 *Ibid.*, p. 40.

This original plan has as its heart a reminder of social class, in which burial placement was related to class. Even in death, the concept of democracy is questioned. Rossi' allegiance to the original type is meant to point out these contradictions.

The cemetery, when considered in terms of a building, is the house of the dead. Initially, no distinction was made between the typology of the house and that of the tomb. The typology of the tomb and of the sepulchral structures overlaps the typology of the house: rectilinear corridors, a central space, earth and stone materials.¹⁶²

First, the concept of mechanical production is examined in both the use of typology and representation. First, the typology of the form can be found in the construction: the common grave. There is also in this city of the dead three primary structures: the sanctuary, the communal grave and the ossuaries. Each of these structures involves the use of primary geometry as composition elements: the cube, the cone and the triangle.

The cube, or the sanctuary, " this is the house of the dead, and in terms of architecture, it is unfinished and abandoned and therefore analogous to

¹⁶² Aldo Rossi, " The Blue of the Sky," *Aldo Rossi: Selected Writing And Projects*, Architectural Design: London, 1983, p. 41.

death... The sanctuary is a collective monument where funeral, civic, or religious ceremonies take place... It is an urban monument which represents the relationship between the institution of the city and death."¹⁶³ This piece is related to the funerary urn, and later, there is a correspondence to classic Hejduk structures such as *Security*. As noted in Williams article, the cube created by Rossi resembles an earlier Rossi project called Monument to the Resistance: In this cube, there is a narrow slit in the back of this space, [though which] the nearby hills for which the partisans fought were to be visible." *Security* also features many of these components: an unfinished interior and stairs, which lead to an interior that features a wall with a slit. *Security* and Rossi's *Sanctuary* are meant for individual experience.

The second major structure is the Cone, " which covers the communal grave like a smoke-stack is connected to the central path running down the spine of the ossuary."¹⁶⁴ The cone " will serve two functions. An upper level is filled with an amphitheatre containing seats to accommodate groups for services. Below will lie the common grave, the final resting place of the bones of the indigent"¹⁶⁵

¹⁶³ Rossi, p. 42.

¹⁶⁴ *Ibid.*, p. 42.

¹⁶⁵ Johnson, p. 47.

This space also refers to other spaces used as both places of worship and burial such as the Pantheon but in this essay, it more directly connected to De Chirico's paintings, which features a smokestack in the background, a memory of urban environment. Rossi himself calls it "smoke-stack" like. The reference to the smokestack is also a possible reference to the crematoriums:

"The suggestion of a smokestack in the context of a cemetery obviously raises the issue of cremation... Since World War ii, smokestacks in the context of death raise the spectre of Nazi concentration camps. To Rossi, European Jews... Indeed, 18 kilometers north of the Modena cemetery on the Moden-Verona rail line lies the concentration camp of Fossili di Carpi, established by the Germans in 1944 as a point for the deportation of Italian Jews to Auschwitz." ¹⁶⁶

Rossi himself calls this space one that is 'signifies the problem of describing the meaning of death and memory.' He further describes the bodies within the cone to be those "dead whose links with the temporal world have dissipated generally person coming out of madhouses, hospitals, and jails-

¹⁶⁶ *Ibid.*, p. 49.

desperate or forgotten lives. To these oppressed ones, the city builds a monument higher than any other." ¹⁶⁷

The final piece is the Ossuaries, which are designed in the shape of a triangle. Its real meaning is how it connects to the other spaces " The central path of the funerary niches is connected to the cone of the communal gable, penetrating it at the ground level and at the balcony level."¹⁶⁸ Together with the cube and cone, there is a true sense of the bones of a city.

The configuration of the cemetery as an empty house is the space of living people's memories. ..In the modern world, the relationship has become increasingly private; the cult of the dead consists above all in keeping alive all the remorse. Closed to remorse, death becomes a sentiment which has no history. ¹⁶⁹

Rossi describes the building technique and material: " all of the structure is in reinforced concrete with filled borings. Concrete and grey stone. "The stone surfaces are always hammered or hatched." The sternness of the material, the hardness of stone and concrete is here realized in the renderings in watercolor. Now, it is memory, not photography, not a

167 Rossi, p. 42.

168 *ibid.*, p. 43.

169 *ibid.*, p. 44.

drawing or even an oil painting, but watercolor. Water is, of course, a material that refuses construction can be contained or shaped by ultimately uncontrolled.

The feminine appears in Rossi's references to the space/light of De Chirico's Ariadne's paintings. In the Ariadne series of paintings, there is a multiplication of the image which becomes a whole image. She has disappeared into the smoke and ash of the air. The labyrinth has absorbed her and us.

The third, the angelic, is perhaps the the concept of death. Here death is not the " the cemetery, as an architectural place, just like other public places, is capable of creating collective memory and will of the city." The undecorated surfaces act in opposition to the memory of lush angelic representations. Their absence ... always present in the evocation of shadows: "Shadows walk in Rossi's shadowy cemetery, a city of the dead that approaches the surreal."

The fourth was pathology, of here the history of the labyrinth. Here Rossi appears as a sort of Daedalus. Unlike the heroic monuments of Third Rome,

which were meant to represent an individual creative conscious. Rossi's cemetery relies on a skillful knowledge of type: architecture, for Rossi, is built from understanding and employing traditional architectural forms. However, Rossi's architecture reinvents type (myth) through personal appropriation. Rossi describes this project as:

The cemetery, when considered in terms of a building, is the house of the dead...the typology of the tom and of the sepulchral structures overlaps the typology of the house. Rectilinear corridors, a central space, earth and stone materials...

Not only is the cemetery faithful to the existing cemetery but this project for a cemetery complies with the image of a cemetery everyone has...¹⁷⁰

This space is, therefore, a specific type: a labyrinth. The Cretan labyrinth was not just a prison but also a place of sacrifice, of death, of being unable to surface.

In the Modena Cemetery, it is difficult to see where the entrance is, or where the exit lies. The central building is traversed by a series of walls,

170 Aldo Rossi, *Selected Writings and Projects*, (London: Architectural Design, 1983), p. 41.

with small openings leading to another wall. The path leads outward, but ultimately leads to nothing. Within the large plaza stands square in the middle of the cemetery, spaces which recall de Chirico's plazas. The seemingly simple symmetry of the plan turns into misleading confusion once you enter the space.

The labyrinth that Rossi creates celebrates not the burial vaults of the individual, but the communal grave.

The cone which covers the communal grave like a smoke stack is connected to the central path running down the spine of the ossuary. The junction occurs at the two levels, at the upper level, access is possible by means of an interior balcony, cantilevered around the central space. The balcony is connected to the path of the ossuaries and forms an ending.¹⁷¹

Rossi's description of the cemetery later can be echoed in Hejduk's program for *Victims*; in specific, the relationship between the civic and the individual becomes central:

¹⁷¹ *ibid.*, p. 42.

“Together all of the buildings read as a city in which the private relationship with death happens. The cube is an abandoned or unfinished house; the cone is the chimney of a deserted factory.

The analogy with death is possible.

Beside the municipal pact. The face of the orphan, the remorse of the private relationship.¹⁷²

Rossi's watercolor representation of the Modena Cemetery most clearly and simply defines the meaning of this architectural type: This image made of beautiful running colors spreads across the paper. Each of the carefully delineated shapes of the plan now float on the paper fiber, running from shape to shape. It is the memory of a cemetery. It is the memory of loss, contained in the solid geometry but rendered in watercolor, a dream barely contained. The memory then becomes a form of labyrinth. And like the original labyrinth, Modena is a prison and a cemetery: pure architecture.

¹⁷² *ibid.*, p. 46-7.

CHAPTER FOUR:

VICTIMS: A MASQUE

How do you read a Hejduk masque based on an understanding of how emblems are created and how the use of emblems is to be implemented. The emblem book is, of course, a manual, and an architectural masque is meant to be performed. As in a court masque, there is a play between characters and text. The larger visual pattern of movement is linked to a pattern of movement created by the juxtaposition of details of character and structure.

In the section that follows is a study of Hejduk's early masque, *Victims*. Within this plan are structures (buildings, gardens and vehicles) that are connected to the emblems of *Silent Witnesses*. We will see how Hejduk engages and employs concepts of the feminine, pathology and the mechanical production in his development of a garden into a city plan. At heart is an application of history as a conscious creator of art. The project called *Victims* has four sections: an introduction with program, site plan and a diary (which will be discussed in the conclusion) drawings (of structures), and sketches (of structures in various relationships).

THE INTRODUCTION

Victims, a project developed in 1986 as an entry in the IBA competition.

The root of Hejduk's *Victims* is the former garden of Prinz Albrecht Palasi, which is also the site of the SS Gestapo building. The urban plan Hejduk that develops contains buildings gardens, sculptures and transportation that is built upon emblems may be indirectly connected to concepts in *Silent Witnesses*; it is an urban area that has no architect. It is an architect that shelters and also tells stories of its citizens.

Writing about architecture must begin with the Site for Architecture cannot exist without the anchor of this plane.

But what is site? Is it a blank piece of real estate, a vacant void ready to be reorganized and ordered? A flat plane whose edges are defined by the organized occupied space on its edges?

Site, from the Middle French, is the place or position occupied by something, derived from the Latin, *situatus*. When you go to the root of si-

you reach the root of sinere, where you are to "let, leave alone, and permit."

What happens when you reach the root of Hejduk's *Victims*, the former gardens of the Prinz Albrecht Palais, the former site of the S.S. Gestapo building, in 1984 a bombed weed strewn vacant lot? Here you uncover layers that deny. You reach layers that permit. You can discover layers that ask you to leave alone. And finally, you reach the layers that permit the unthinkable.

Site is place occupied by something; that something is architecture. The architecture is the layers of an ecological and historical consciousness. Intertwined ghosts of memory haunt each layer of the site. Architecture rises from these layers, considering present, past and future. Architecture is the site's mobility and layered, like twisted folds of time, images, and memory.

No site is ever empty. Site is defined by the mark of the human being: a building or the boundary defined by the eye. If sight is the old English for seen, and if what is to see is to "follow with the eyes," then this site can be one in real time or that which is "beheld in the imagination or in a dream."

And site is defined by what is permitted there, and by what is permitted to be seen.

Or by what is let alone there. Or by what the sight is allowed to leave behind.

What Carol Burns suggests is usually seen as “the demands of relating a building to a physical location,”¹⁷³ becomes what we see as site, the physical relationship of the (final) building in relation to its physical location.

THE QUESTION OF URBAN SITE

The site disappears often when we focus on the construction we deem architecture. Yet after the building tumbles into the wastes, bombed or deteriorated, what remains are the echoes, the memories: the site. The building’s edges still hover within the space. So, in a sense the architecture remains the placeholder for the site. But the anxiety of a vast wasteland of space in a city means that we cannot look at such a space and not feel the

173 Carol Burns, “On Site: Architectural Preoccupations,” In *Drawing/building/Text Essays in Architectural Theory*, edited by Andrea Kahn, (New York: Princeton Architectural Press, 1991), p. 147.

need to fill it. The nature of the urban fabric is that one rent means the entire fabric is about to be torn.

The urban site is often subject to the strict guidelines of zoning, an objective neutral imposition of frames and meanings. The site must match its neighbors, or match some ideal current popular fashionable urban plan. Often the site is a negative until replaced by a building or park.

OVERLOOKING SITE

The urban site is thus a specific form of site but it is what Andrea Kahn calls, “a transitory and multivalent space, an aggregation of ever shifting scales (regional, metropolitan, and local), and programs (political, ideological, physical, functional), and actors all set within a temporal framework accepting prior conditions and future modifications.”¹⁷⁴

Urban defined as "characteristic of city life," takes for granted a universal model of city life. But city is the composition of the population. It is the citizen; the city being adopted from the Latin, *civis*, the resident. The

174 Andre Kahn, "From the Ground Up: Programming the Urban Site," *Harvard Architecture Review* 1998, v. 10, p. 54.

physical city was *urbs*, or urban. This transformation over time from the differentiation between the physical site and the mobile animation of its human residents to merging of two muddles the potential of the urban site.

Urban is also the city dweller; the urbane, the ‘citified, elegant’ becomes intimately connected with an expression of manners and style. The urban site then is one of a bookmark of the highest cultural definition of the *civis*. Through the urban site can be discovered the cultural attitude the language, the manners the morale of the *civis*.

THE SITE OF LANGUAGE

Place as meant by site refers to an "open space in a city, market place, square. “ But what is the shape of the place? The edges that bound it are open space, broad. Flat out spread out like pancake batter like blood on the ground, elated to the Greek *pelanos*, a sacrificial cake, place is a spot in the city where many can gather.

But broad too is “woman.” Here woman captured only through an anatomical definition, the woman’s broad hips define her difference from

man. And a broad is also a woman without a man, a husband to protect her.

A broad is a woman without her head attached. A broad is a flattened out partial torso.

As the former Gestapo headquarters, this place certainly vibrates with victims, a word perhaps distantly connected to Ger. *weihen* "consecrate," as well as the person killed as sacrifice.

But the site can be settled only through a permit, the Latin for "give up, allow, allow to pass through."

But the permit is also a noun: a piece of paper, or a building permit.

Is the essence of this Site and its design? The overlapping historical layers echo throughout the site plan. The citizens in Hejduk's *Victims* determine the planting of trees, which are permitted to live and which are to be removed. This site contains the burden of history.

And finally, what is a site, but a mark. And who marks the land but the human being who settles the land; the Victim is the marked man "one who is watched with hostile intent." He is contained, as is the land itself.

THE SITE IN BERLIN

Berlin: an old type of four-wheeled covered carriage, 1694, so called because it was introduced in Brandenburg, c.1670.

Hejduk's site plan suggests a prior knowledge of the site. The layers of its history are cleverly concealed and revealed in the site plan. The historic Berlin itself became an island after the Postdamer Agreement, splitting the city into sectors and then finally splitting it with the wall. It is a river of concrete splitting the city. The remains of the Prince Albrecht Palais, the old SS Gestapo building, were finally leveled. Isolated near the wall, the area became a forgotten wisp of memory of the war. It became an inadvertent urban memorial.

Hejduk's design was originally created as an entry in the 1989 IBA plan for the garden, a public space.

The areas of plant growth covering the former Prinz Albrecht Garden and what used to be the Anhalter railway terminus are of particular significance here. Both are intended to be made into parks for this district, since it is insufficiently provided with such areas, and the wild plants provide a valuable starting-point for such project.¹⁷⁵

The idea was to transform the space in park/garden. This idea if erasure was found in other entries. The recent proposal by the foundation incorporates the historical markers but only as monuments.

The remnants of the earlier structures, rediscovered during excavations in 1986 and 1996-7, have been preserved. The remaining section of the Berlin Wall standing between the Martin Gropius Building and Wilhelmstrasse will be incorporated into the ensemble: the open space, the grove of locust trees and the mounds of rubble will be arranged in such a way that the essential conditions of 1987 will again emerge.

Paths across the grounds will facilitate access, accompanied by informational signs indicating the historical significance and function of each building during the Nazi Period. In addition, an audio program is being developed that will enable visitors to explore the grounds and its history on their own.¹⁷⁶

175 Internationale Bauausstellung Berlin 1984: Erste Projekte, (Berlin: Internationale Bausausstellung, 1984) p. 255.

176 <http://www.topographie.de/en/dokument.htm>

THE SITE IN 1993

In 1993, Peter Zumthor won the competition to build the new museum memorial. Although the proposal was withdrawn, it is useful to consider the proposal's call for becoming both an exhibition and document center. The current open-air exhibit, which can be accessed online, is an integral part of the proposal.

An envelope was conceived, in the 1993 competition, as an elemental structural shell wrapped around an inner group of exhibition spaces. From within, the shell is experienced as a porous membrane, 50% glazed, with a vertical slatted wood frame. The building is very long, perhaps 240 meters (15 meters wide), and is intended to have no architectural language whatsoever other than a topographic (locational) syntax “drawing into focus a particular and unique void in the urban texture”.¹⁷⁷

Marking the past by leading a spectator through a documented history of chosen photographs and written text posted on kiosks is a passive exercise. The pattern encodes it in a purely linear history. It is as if you say, the past happened, and we are in the present, but we have no thought of the future. What do you do when you leave the exhibit?

177 Peter Zumthor Works: Buildings and Projects 1979-1997, <http://www.geocities.com/ateliermp/zumthor.html>

While it is important to document the past, the passive nature of the exhibit focuses narrowly on one view of the history, one narrow moment in the site, isolating it from the more complex human history that Hejduk weaves through his design. It becomes a dead monument, not life, not architecture/ Indeed, the absence of consideration of the multiple layers of the sites and its close proximity to the Berlin wall is a carefully selected fiction. You may carry the memory of what you read and saw but it remains a “static hill on the stage.” The fact you are literally treading on this “Topography of Terror” has a certain a psychological impact, but architecture is about people who rehearse daily their understanding of their history, past, present, and future. Consequently, architecture is in many ways a continual rehearsal of a developing script.

THE SITE PLAN OF *VICTIMS*

Hejduk's plan is neither a garden, nor a park but rather a city expressed through three interrelated pieces: the traditional plan view, a written description, and a poem. (figure 16) John Hejduk's plan for *The Victims* is an abstraction, a line drawing without labels. There is no indication of

topography. No street names are marked. Instead, you read a series of odd little squiggles and lines juxtaposed to the building parti. The whole resembles a Paul Klee drawing, where the field floats behind and beyond the figures. The motion of this two-dimensional drawing seems to move in three dimensions, to lift off the page.

You then look at the label on the reverse:

“New site plan. Site had formerly contained torture chamber during WWII.”

What is to be meant by that simply coldly stated fact? It is as if the site’s past can be

drawn over, marked out and a new

experience easily scratched on top. It is as if the site were a void that you fall into (a sort of gasping of memory).

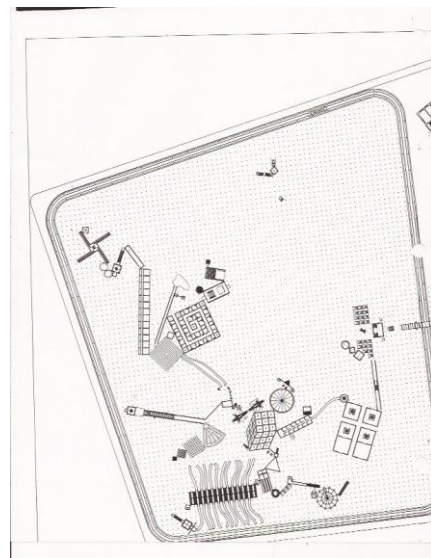


Figure 16
John Hejduk

[fair use]
Victims plan

The actual design at first glance appears to support this casual erasure of the past. The buildings are crammed into the upper right side, leaving a good half of the site ‘empty.’ There are no labels. No words. No text. There are

no referents; just bits of architecture and the careful detailed the first floor parti of the neighboring buildings.

It is here that the first clue to Hejduk's demythologizing the myth of the Holocaust as an isolated moment. And demythologizing the city as a mythical site becomes apparent.

The inclusion of the parti of the Groupis Bau and the Eurpoa House as part of the site plan suggests both the notion of the miniature city within a building and the critical relationship of a building to the rest of the city.

These parti rest uncomfortably next to the ambiguous organic architectural forms that twist within Hejduk's design (labyrinth). Yet within the larger site context, the mixture of design and forms makes sense in the chaotic jumble of the urban site, which generates itself organically.

Here at Niederkirchnerstr, 8, the former Prinz Albrecht Palais and garden, the former Reich Security Main office, the northern edge of the site rests next to the Berlin wall¹⁷⁸; “The terrain of the former Reich Security Main

¹⁷⁸ The competition was held in 1983-87 before the demolition of the Berlin wall. However, a fragment remains at the edge of the current site/memorial/documentation center, The Topography of Terror.

Office was now situated exactly at the point where East and West met.”¹⁷⁹

According to the competition proposal, “the contestants were expected to fulfill two contradictory demands; they were to come up with a creative solution reconciling the historic depth of a location with practical applications such as the establishment of parks, playgrounds, space for exercise, etc.” Are these contradictory decisions or do these contradictory purposes always exist within a city?

It recalls Hejduk's study of town plans in Texas. It recalls his estimation of Lockhart, Texas- and its master. The layering of buildings, the vital importance of a central square that lies at the heart of any American city plan. One can see in the entrance- by the bridge- a composition of structures. It recalls the extra of Mussolini's Third Rome.

Without labels, these oddly anthropomorphic structures appear to grow organically from the gate house, spilling out in a connected spirally circle. Tiny in comparison to the parti of the Gropius building, these structures invite a comparison to a garden plan. Unlike the right angles of the traditional civic buildings, these structures mimic a plant material with

¹⁷⁹ From documentation center at the current Topography of Terror, <http://www.topographie.de/openair/e/>.

trendily and circles. It is as if Hejduk is drawing the root structures of the city.

Without title or labels, the reader must match icon with listed text. In the effort, the icon/emblem becomes more than a drawing.

Nothing is marked in the plan, looking at the entry. The entrance is the drawbridge faced by the trolley man. The drawbridge is an ambiguous for it moves from day to day. Facing the entrance is the gatehouse 'situated' between two clock towers. Facing the gatehouse are the mobile units called "musicians." Each musician is but part of a full orchestra. What is achieved is mobility.

Rather than individual house resident units or the complex of monumental units common to the grand plans of Wright, Le Corbusier, or Mussolini, the human inhabitation is marked by structures that mobile inhabited and singular. Their meaning is within their purpose. They mean something only when they are used. For example, the acts of play, music, and art are the heart of *Victims*. Children are symbolized by the common children's play structures: jungle gym, slide, sand box and so on.

Near the musicians are the book towers, a composition of geometric form in plan- square, diamond and circle- that rise up in the elevator to appear like a tower, or a man with wild hair. Compare to the institutions of Third Rome that line and define Rome's urban center. The mask man's structure neighbors the workshops of the paper restorer, shoe shops, wood shop and shop of clothes. The plan then becomes a description the basic, almost medieval requirements of a civilization: art, music, craft and knowledge. The craftsmen in *Victims* are not all traditional craftsmen but rather suggest healers of civilization. The paper restorer, whose job is to ' heal the damaged paper," also " she wants to see only the art, not the damage." To heal the paper is something that also heals her. : The damage is healed. The mind of the paper restorer is released from the damage. " The shoe repairman repairs the children's shoes, while the clothman is " in charge of the distribution of the stored cloth." The carpenter, whose woodshop primarily is to make trellis for the rose woman and repair of the picnic tables belongs to the Order of the Carpenters. Like a good craftsman, he studies his craft " He studies the 'A' frame tables in fifteenth and sixteenth-century tables."

Throughout the site there are hundreds of possible paths through and between the structures. Each building leads to another. Each building touches tangentially as if one were to create the other. Near the center, directly opposite the gatehouse is a cluster of key structures: the labyrinth called soloist, the maze called inhabitants, and the playhouse for the Child. These buildings would, in other more typical urban plans, be civic buildings. Here, are the few buildings " they can see the Musicians playing but they cannot hear the music while inside the structure." The Musicians of Berlin pledge that all through the day and night there will be someone playing music, in at least one of the rooms." The echoes of music can be heard throughout the park " one can imagine the park being filled (through the loudspeakers) with a cacophony of different compositions."

As mentioned in the opening, the playhouse for the child is the one recognizable 'house' structure. (figure 17) Hejduk's textual

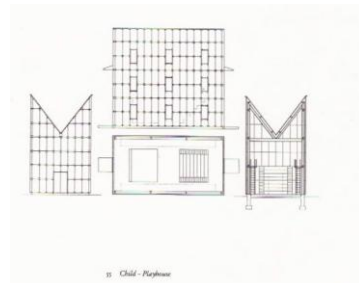


Figure 17 [fair use]
John Hejduk *Victims*

description of the child is one of a most evocative description of creativity: "the wonder of receiving a clear empty jelly jar." The child presented with the tools of paint and color "watching the yellow paint drip down in streaks

over the recently painted blue. " The house of the Child is both, $\frac{3}{4}$ size. It is the center of this composition, a pivot around which all the other structures revolve.

THE INTRODUCTORY TEXT:

The introduction is the textual description: a script of sorts in a court masque, the poetry is in the description of action, movement (dance) and song. As in any theatrical script, the text is meant to be interpreted.

Likewise an urban plan, such as implied in *Victims* is never fixed, but subject to iterations. A theatrical, and by extension, an urban performance, exists within a specific time frame, one which never moves forward or backward but has its own sense of time and space.

Hejduk's first step is to encircle the site with a hedge. The hedge, with the single entry point, clearly mimics the Berlin Wall. In effect, Hejduk recreates Berlin; he does not attempt to reestablish the grandeur of the Palace gardens nor does he create a somber passive memorial to the victims of the Reich. This is an active living space, a space that lives in the plane of memory, past, present and future: a city. Through his introduction, Hejduk reveals a suggestive document about urban planning.

Victims is “a place to be created over two 30 year periods, created in a growing, incremental place-incremental time.”¹⁸⁰ Hejduk creates a place, not a building, not a park, but truly “an open space in a city, market place, and square” is the second step to establishing the notion of what a city is. Why 30 years? Enough time for trees to reach maturity and for a generation to grow and establish itself. “A child of Berlin might be 5 years of age when construction on the site is commenced and could conceivably be 65 years of age when construction is complete.” The process of memory and time would then be contained in an individual, passed on to the next generation, kept alive in the third generation, which might then overturn those decisions. (This is also an allusion to the 30 Years War, which raged in Europe from 1618-1648. A war, with a complex religious and political agenda, was considered hugely destructive. The major battles occurred in what is now Germany.)

Symbolized by the clock tower with a cantilevered hour-glass,” the hour-glass spins perpetually-moving time,” time becomes the driving design principle. The evergreen trees “are all planted at once in the girded site. The

¹⁸⁰ This and subsequent quotes are taken from Hejduk's book, *Victims*, (London; Architectural Association 1986).

trees reach full maturity during a 30 year cycle.” And Hejduk asks that the “The citizens of the Berlin would decide the time sequence” of the plan’s implementation.” This design, a “catalogue of 67 structures” is to be presented to the City and its citizens but they are to decide what might or might not be built. Perhaps nothing will be built.

Still, Hejduk makes one significant gesture by deciding that “each structure has been named.”

The architect might wish to remain neutral but this is impossible. Not only does Hejduk provide structural plans, but also more critically, the grid of evergreen trees is not included in this catalogue of sixty-seven structures. In order to build any structure, trees will need to be removed. This alone forces the citizens to activate the democratic process. “The problem and decision of removing the trees to make way for the construction-creation of a structure is of particular importance. A dialogue on this matter will by necessity have to take place.” As in a Jonsonian masque, Hejduk writes a scenario that assumes probable behaviors will occur, for following the site plan and introduction. Hejduk presents a 10-step plan of action, which at first glance appears counter-intuitive. A city generally develops its

infrastructure after residential and business districts are established; often these two are at odds. When Hejduk reverses the process, what he creates is a typical American city, especially one found in the far western states. When Hejduk begins his short list with the instructions to “proceed as follows,” he relies on the actors/citizens to investigate the proper movements and rhythms. Here he relies on the citizens to engage in a democratic dialogue whose action is far more important than what is constructed.

AN EXAMINATION OF THE 10 STEPS

1. Lay the trolley track: In the American west, the tracks of the railroad line are laid first, and the town springs up around the station. Yet, the railroad moves in a linear direction, as does ‘time.’ This trolley, like a child’s train track, runs in circles, looping back, going nowhere, and isolating the site. It is the moveable wall, and recalls the trolley line running through the Warsaw Ghetto. The trolley line was bridged so that the ordinary citizens had freedom of movement; the Jews confined to the ghetto, forced to walk across a wooden bridge, looking over at a trolley they could not use.

2. *Install telephone poles.* This gesture shows an absolute optimism than someone will wish to live there and communicate to one another. But yet Hejduk is not specific enough to include the need to install the lines.

3. *Construct drawbridge:* Hejduk creates an entry to the site but one that can be closed. The drawbridge can be drawn. Withdrawn. The hedge indicated on the site has not been included in this set of directions; but in his introduction, Hejduk says “The first phase would be to mark the site indicating the location of the enclosing hedge.” The drawbridge without the hedge to bridge would look foolish. The drawbridge again recalls the Warsaw ghetto and its bridge over the trolley line.

4. *Build gate-house:* Like the train station in an American frontier town, the gate-house serves as the first critical building for the site. Investigating further into the catalogue of structures, the gate-house is situated between the two clock towers. The traditional high peak in a town, the church spire, has been replaced by the constant reminder of Time. Both the artificiality of time and its place in the construction of memory occur here.

5. *Plant evergreen saplings:* Halfway through the process, one plants the grid. The planting of trees, especially evergreens, reaffirms the importance of time. The grid, a manmade construction and evocative of the grid of the typical Western American city, is also a field. Nothing further can be built for at least ten years as if one wants the saplings to be established.

6. *Fabricate clock tower:* Now we can symbolically begin the process of memory. This particular clock tower has “the numbers 0-13 running from the top of the tower to bottom. The other tower has the numbers 0-13 running from bottom to top. A blank square rides over the surfaces of each tower covering the represent time.” Like all Hejduk’s descriptions, this has a double meaning. The clock that tells us of the present time here masks the time. And yet, a cock also reminds of the past, and the engagements of the future. Yet this linear clock demonstrates the linearity of time. And the absolute arbitrary nature of counting time. 0-13 is not our normal measure of time but a sort of fictional time.

7. *Determine the manufacture of bus and trolley vehicles:* Now the site establishes its connection between the site and the larger city.

8. *Select steel fabricating process:* Here is the indication of craft. Steel requires an intensive industry of skilled workers.

9. *Select the granite:* Granite has the character of strength. Its visible crystals reflect light and yet this is a very hard rock.

10. *Select the wood:* Hejduk has stripped down building construction to its primary materials; metal, stone, and wood.

What are the set of instructions but a paring down of the site to its layers of memory? Here these choices presented as non-choices. Thus, the plan examines through its own structure the complexity of site. How do we construct our urban places, without trying vainly to hide our horrors, our victims, to absolve ourselves of the responsibility of examining in the architect's plans the traces of the human condition?

Yet one cannot forget the multiple layers of meaning in this site entitle *Victims*. In his 10-step choreography, Hejduk offers many choices but the final outcome is that one must make a choice. The notion of a

democratically constructed choice is false. This, of course, is what happens when you are a Victim.

Time and memory, the perspective of audience and appearance is always critical in *Victims*. So, here site is understood through the moving layers of time, implied and constructed through Hejduk's moving between drawing and text. There is an absence of details; the reliance is upon words rather than visual images. The absence of a rendered plan stands in opposition to the other entries, which have erased the pasts of the site. The blood of the site remains in all its various forms.

THE THIRD PART: DRY QUARTET

Each of these texts acts as a new layer in an archaeological dig; each layer reveals a new sight/ site. The third piece of text is a free verse poem called "Thoughts of an Architect," which rewrites the program into poetic language. "Thoughts" discusses how creation- architectural creation is not additive, but a metamorphosis. In this poem, Hejduk, in five steps, pulls apart the architectural design process so that the architectural tracing is not a diagram but a ghost.

Each line in the poem is a statement, or perhaps a Buddhist koan. Each line muses on how design has a meaning beyond its creator. For example, " the lead of an architect's pencil disappears (drawn away) metamorphosis. " Yet this line also refers to the history of the *Victims'* site such lines " to flood the place site...with missing letters and disappeared signatures, " which is an obvious reference to the disappeared, of the Holocaust and the victims of the torture chamber.

The form of the poem, with its breaks and arrangement on the page also suggests the meaning. Each line floats one slightly off the center of the following line. With wide spaces between each though one has the sense of a thought captured and left to float out in the world, out in time, out in history.

THE LIST OF CHARACTERS: A DRY QUARTET

Hejduk's *The Victims* is not a masque per se but contains the frequently noted elements of a Hejduk masque: lists of persona and a poetic script. Hejduk himself calls it a "dry quartet," referring to T.S. Eliot's the Four

Quartets”, a modernist lyric poem.¹⁸¹ The presence of people in the proposed architecture is unique but even more so is how Hejduk creates his city and inhabitants through text and images. These are not perfect images of people strolling through a clean crisp urban street as depicted in many contemporary architectural renderings; these inhabitants are constructed through text and through their inhabitations. These citizens reconfigure the space through their habitation, which act like Masque costumes in disguising, altering and defining the persona within into an emblem.

THE PERSONAE as EMBLEM BOOK

Following the site plan, Hejduk shows two columns listing character and structure much as would be seen in a traditional emblem book. On the left, he lists the character and on the right, is the name of the structure. As in an emblem book, the personae have a motto: the structure. The result is the definition of architecture as the expression of an allegory. Information such as age, gender, and race is mostly erased. Even the actual number of inhabitants is unclear. For example, Hejduk lists as ‘Children’ those who would inhabit the sandbox but does not indicate if they live there or are

¹⁸¹ David Shapiro, “Conversation: John Hejduk who drew Angels,” p. 65.

merely passing through. Animals are present but so are non-human representations such as “Room for Thought.”

Likewise, it would be tempting to look at the numeric order to find some sense of order, but that would be a mistake. The first persona presented is the Horticulturist, perhaps suggesting the planting of the Garden of Eden or the reflecting Hejduk’s instruction to first plant the grid of evergreen trees, but the final persona is not a person but “the application” to be found in the passport building. In the middle, one finds what seems the necessary professions for a vital city from the homely watch repairman to the carpenter to the judge, but also many ambiguous characters such as the taker of the keys appear. Is this site a city, a fair, a morality play, or an ideal place such as found in Babar the King establishes?

The most clearly numerous of the inhabitants, The Children, suggest the cliché that children represent the future. But given the history of the site, one thinks too of the Hitler youth, of these youth masquerading as adults. And here the children are alone, orphans in the site. They are visible only on the playground, the merry-go-round, and the seesaw. One singular child appears in the playhouse but no identifiable parents are seen.

With this emphasis on the shared space between persona and building, I believe one needs to look at the connection to the Elizabethan masque, whose personages were given elaborate costume, masked in the metaphor, but no speech. The costume both covered and revealed the performer's relationship to the court. In many ways, the performer's court role was merely another performance. Looking at one specific character affords the opportunity to test the circular nature of the design, and to investigate how deep the layers of the site are that Hejduk investigates.

SECTION TWO: DRAWINGS:

The second section of *Victims* are the drawings for each structure. These drawings do not appear in exact numerical order, but all are drawn in plan to elevation. There are no sections. The internal structure is to be understood through the description of each character, and the history it relates.

THE DRAWBRIDGE MAN

The Drawbridge Man (figure 18) is a central figure in this Masque, for it is via the drawbridge that one can access the site. It is the third piece to be built, and the first within the site. What do we know of the Bridgeman?

After seeing Carpaccio's Venetian Bridge, he was inspired to reproduce the bridge shown in the painting (with modifications) for this drawbridge. He and the Carpenter made measured drawings for the construction of the drawbridge. He left unanswered the sense of it all.

Who is the carpenter then?

His position is to do construction for the Rose Woman, to keep the drawbridge in repairs and to make a new picnic table every year. He studies the "A" frame tables in fifteenth and sixteenth century paintings. He belongs to the order of the carpenters.

So, who is the Rose Woman? "In her youth she cultivated white roses along the southern wall of Perugia. Her life was changed when she visited her Uncle in Benevento..." She then becomes associated with the Metal man who "captures the rose in metal."

The whole populace of the site becomes intricately woven, peopled by characters who have arrived from Italy, Finland, and Osaka, people who are

both German and foreigners. These people bring with them fragments of other histories, incomplete and resonant with deeper pain.

But it is the Drawbridge Man who acts as messenger, as one who floats between heaven and earth is also one, who Rilke calls, “the creature in

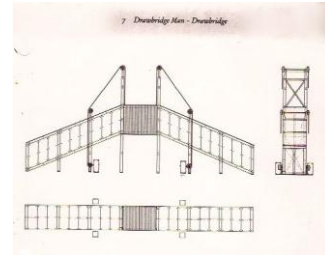


Figure 18 [fair use]
John Hejduk *Victims*

whom the transformation of the visible into the invisible we are performing already appears

complete.”¹⁸² These are entities that “are often unable to tell/whether they move among living or dead. The eternal/torrent whirls all the ages through either realm/for ever, and sounds above their voices in both.”¹⁸³ Likewise, many of Hejduk’s people seem to move in a realm neither in the present or the future. They, like the Bridgeman, seem to move somewhere between.

The measured drawing of the bridge cannot capture the entire painting. To understand how the bridge here leads to the meaning of the site is to understand the revelation of the drawbridge man as angel-architect. This man who is known by the architecture he designs. His space within the site

182 Rainer Marie Rilke, “Extract from letter to Witold von Hulewicz, in p. 128.

183 Rainer Marie Rilke, *The Duino Elegies*, The first Elegy, lines 81-84.

begins and ends with the bridge. Where does he live? Not in the bridge, as so many characters here live in the architecture matching their title. He lives on his building. He is both the creator and the created. Absence and yet always present.

THE HEALING OF THE POSSESSED MAN ON THE RIALTO BRIDGE

The Bridgeman's misnaming of Carpaccio's painting is purposely misleading. The painting, which is actually entitled "The Healing Of The Possessed Man On The Rialto Bridge" (figure 19) examines Venetian urban life, history, religion, and architecture, under the guise of promoting iconography of the Catholic Church. Carpaccio was commissioned by the Scola Grande di San Giovanni Evangelista to create this narrative painting in honor of the Scola's possession of the relic of the True Cross, which had been given by the patriarch of Constantinople.¹⁸⁴ Carpaccio entitled the painting after the supposedly miracle in 1494 by the Patriarch of Grado of 'making whole of a possessed man.'¹⁸⁵

184 Stefania Mason, *Carpaccio: The Major Pictorial Cycles*, translated by Andrew Ellis (Milan: Skira, 2000), p.100.

185 *Ibid.*, p. 100.

However, Carpaccio places the scene of the healing on the prelate's loggia at the top left of the painting creating a visible tension with the larger scene of the busy trade area near the Rialto Bridge.

He focuses on the daily working of the urban city, the scene populated with people, their red clad bodies

providing some illusion of continuity in the chaotic scene. The red, of course, is Carpaccio's signature, and so, the artist himself is discovered, too, in this scene.¹⁸⁶

The relic itself is absent from the scene. This relic, the object of a holy person, the remains of a martyr is remains and ruins. The relic remains the power of the one who possesses it.



Figure 19 [Credits:Photo Scala, Florence - courtesy of the Ministero Beni e Att. Culturali]

Carpaccio, Vittore *Healing of a man possessed by a demon*

¹⁸⁶ Carpaccio was invented in 1961 at Harry's Bar in Venice, Italy. It was named for the Renaissance painter Vittore Carpaccio who was noted for his use of red in his paintings. Thin sliced raw beef served with cold vinaigrette made with olive oil, or just olive oil and lemon juice (and sometimes Parmesan cheese). Generally served on a bed of greens such as watercress, endive, arugula and/or radicchio. Originally, the beef was seared quickly, and the seared portion then trimmed off before slicing.

Our habit of reading left to right means this is the point, where Carpaccio places the scene of healing, that one first acknowledges. Then the eye sweeps down and into the rest of the painting: Venice. Then the eye is caught by the white figures standing on the middle of the bridge. By positioning the Rialto Bridge parallel to the healing scene, but deep in the background and peopling it with white figures, Carpaccio creates a sense of distance and movement, moving the eye backward deep into the city. The numerous citizens, who are generally wearing some costume piece in Carpaccio's trademark red, anchor the painting.

The two scenes seem almost at odds. The eye does not track any specific person. Indeed, the 'madman' is almost out of the picture frame, and almost hidden by the column. Kneeling before him are monks clothed in white robes, who appear at first quick glance to be angels in their attitude. Below and apparently ignorant of this most important moment, the population of Venice conducts business, crossing the bridge to the marketplace, crossing the canal in gondolas. The ethnic population, the diversity of people and purpose is the dynamic quality here.

And in the background, the buildings move the eye deep into the picture, and like the bridge, suggests the larger city beyond. No one and nothing rests in this painting. The dynamic quality of the painting is mirrored in the tension between the verticals of the building and the slender thin people almost like sticks that populate the lower half of the painting. Even the bridge, that horizontal breaks up in his thrust to a vertical over the canal. This horizontal feature, too, is made dynamic through the people who cover it. The sky, too, initiates change. The cool rays of a golden sun mix into the blue leaving a certain uncertainty of the weather. Almost a moment before it rains. And yet, no one looks upward.

THE BRIDGE

Deep in the picture plane, the bridge arcs upward, caught at the drawbridge, breaking again downward. The figures on the drawbridge add to the sense of movement, standing perched high above the canal right at the delicate joint. It is here that The Bridgeman takes Carpaccio's rendering of the wooden bridge and reinvents it. By rebuilding it within a new site, he brings with it all the layers of its past, brings the ghosts of the other site, Venice, and makes even more poignant the need for a bridge in a city, which has no canal but a wall dividing it.

Rialto was originally the name given to all the islands on which the city was built. It established itself from the centre of trade for the inhabitants of the lagoon. Originally, a bridge of boats, spanned this part of the canal then by the 13th century a wooden bridge, and when that was on the point of collapsing, the Republic held a competition for the designing of a new stone structure. Antonio da Ponte, proposed a single arch spanning 48m. Built in 1592 it has since defied the predictions of the day and still stands, even with the extra weight of the two rows of shops.¹⁸⁷

One must too consider the meaning of bridge. From the old English, it is traditionally seen as “the causeway over a ravine or river” but it too has buried its roots in the term pontifex, where (from the Latin), pont derives from *pons* or bridge, and fex from *facere*, to make. Weekley points out that, "bridge-building has always been regarded as a pious work of divine inspiration."¹⁸⁸

In some ways, this can be seen as the floating of the angel between realms.

Where are you on a bridge, moving between realms, spanning the

187 (<http://www.rialtohotel.com/uk/location.htm>)

188 <http://dictionary.reference.com/search?q=pontifex>

unspannable? To be able to see the connection between realms, to see the possibility and to construct that possibility is truly the angelic.

But the madman is not on the bridge.

What other bridge come to mind? The bridge at the Warsaw ghetto spans a trolley line, divides the ghetto literally in half, just as it does in *The Victims*. And a Wall literally built around it. This symbolic act repeats endlessly in humanity (great wall, the iron curtain); Hejduk uses a hedge.

The travellers; they are brought to the park by bus and must cross over the drawbridge to enter. A trolley runs peripherally around the whole site but there is no way to enter the park from the trolley.

Venice was the first site for a Jewish Ghetto, where the roads out were closed at night with locked gates (which recalls modern City Parks and their closed at dusk policy).

The Jewish Ghetto, established by decree in 1526, was the first in Europe. By 1600 it was one of the most notable seats of Jewish culture, with 5000 inhabitants. Initially confined to a single islet, isolated at night, it spread over two adjacent islands as numbers grew. Housing densities became the highest

in the city, with houses of up to eight storeys (sic). Five synagogues represented Jews of diverse origins.¹⁸⁹

THE POSSESSED MAN

As in Hejduk's *The Victims*, the co-mingling of citizen and city in

Carpaccio's painting is the essence of the work. Who are the Victims?

Victims, a word perhaps distantly connected to Ger. *weihen* "consecrate," as

well as the person killed as sacrifice. The victims are both German and

foreign, they are the inhabitants of the site, and the citizens of Berlin, East

and West. They are the people buried in the layers of the site. They are

those without choice forced to choose. They are no longer human but have

become other through the displacement into their sacrifice.

Who is the possessed man? What happened to him? What possessed him?

What is it like to be possessed? Is he also a Victim?

Possession is to hold or to reside; to be possessed is thus to be held. When

the soul is held, then we understand the implied sense here of demonic. So,

the possessed man occupies or resides in his possession. He has become his

¹⁸⁹ <http://www.columbia.edu/itc/arthist/rosand/Geography-History/Venice.doc>.

demonic possession. The corporal body has been displaced by the demonic. His body has become other to him.

The scene Carpaccio depicts is rather gentle. The man's calm beatific gaze upward suggests a disturbance; he is unable to meet the eyes of his audience. His head is crooked at an odd angle. He is out of sync with his body. He appears mechanical. The sense of eyes looking into nothing is apparent in the tension with the forward gaze of the prelate and his followers. The possessed man, in his possession, has become a possession: "property" of the church and its iconography. He has become more than himself. He has become eternally possessed.

The bridge is the center of commercial life; the possessed man is being healed on the Prelate's loggia. The unique union of a religious subject with the quotidian setting suggests that the healing does not take place within the setting but in opposition to it. It perhaps suggests questions of what possession, madness, and the value of the religious life have in the commercially driven prosperous cit. Given the historical connection the Scola to the guild and the religious community, their persistence in

demonstrating the anti-iconoclasm, the painting suggests the unavoidable tension, and perhaps impossible connection, between the two realms.

What happens though when one is healed? Healed of the possession does not mean that he returns to the prior state but he still has possession of the original wound. The memory of the possession carried in his body is as the relic, just as the memory of the torment is carried in the body of the painting. Likewise, the wounds and the site are healed of their possession by the intercession of Hejduk's design. But the possession becomes that one of occupier.

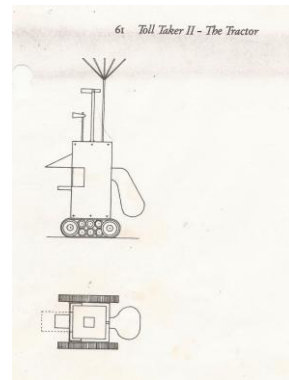
Thus within the site, peeling back the obvious layers of the SS headquarters, one finds the Palais Albrecht, Berlin before the Wall, Venice, the Rialto Bridge. *Victims* is a design like Carpaccio's painting: "his penetration of the visual space with one-point perspective while superimposing frontal planes minutely parsed by the light, having all the precision of a relief map." The seemingly simple drawing is one plane; the text describing the Bridgman is another; and below rumbles all the conflicting planes of the site's history, and of the bridge's history. The parallels between Venice, a city of canals

and the site of the first Jewish ghetto in Europe, and Berlin, a city, which had been carved by a meandering wall into two islands, appear to be clear.

There is nothing remarkable about the bridge itself, a copy of the previously existing wooden bridge. “Carpaccio “who at first appears deceptively straight forward, but is effectively one of the most complex and enigmatic painters of the Renaissance ever produced.”¹⁹⁰ Likewise, Hejduk has through his Bridgeman’s architecture has given us the chance to cross the deceptively simple bridge into many spaces, into the past, the present, the future.

THE TOLL TAKER

There is a second implied site in *Victims*: Chicago, who is characterized by the Toll Taker. (figure 20) This character perhaps most clearly references the question of pathology in architecture.



The toll taker, who travels on his bus to take tolls on the bridge, carries “in his coat pocket an old newspaper printed in

Figure 20 [fair use]
John Hejduk *Victims*

¹⁹⁰ Mason, *Carpaccio: The Major Pictorial Cycles*, p. 9.

Chicago recording the following events in 1908.” The description that follows is that of the Columbia Exposition of 1893 but Hejduk expands upon the idea of this “ World’s Columbian Exposition [that made] America by actualizing a progressive vision for the coming twentieth century.”¹⁹¹

Into a creation of *Vicitms* itself. It begins with the " the prefabrication of Mythical Animals" to Flaubert's crucifixion of roaring lions to the building of the Ferris Wheel, as it is discussed in the Time Keeper's section, who operate the dual Ferris Wheels.

We know what happened in 1893, but what really happened in 1908, some fifteen years after the Exposition that inspired the *Wizard of Oz*, and that promised a technological world? Events of note in Chicago of 1908 include the fact that the Chicago police department bought its first motor vehicle, Frank Lloyd Wright built his house at Oak Park, and Chicago had the second largest number of immigrants registered. But also, in 1909, the Chicago planning commission unveiled its master plan for the city, a plan based on the design of the Columbian Exposition. With his theatrical sleight

191 Judith A. Adams, " The American Dream Actualized: The Glistening "White City" and the Lurking Shadows of the World's Columbian Exposition," In *The World's Columbian Exposition: A Centennial Bibliographic Guide*, Donald J. Bertuca, Senior Compiler, (Westport: Greenwood Press, 1996), p. xiv.

of hand, Hejduk distances the site of Victims to bring it more sharply into relief.

CHICAGO IN 1893

In the midst of an economic depression, the Exposition “celebrated the 400th anniversary of Columbus’ journey to the New World, Chicago’s “White City,”¹⁹² as it was quickly dubbed, “achieved a plaster actualization of the American quest to create a New Jerusalem, a utopian “city on a hill.”¹⁹³

(Although termed an international fair, this World exposition really was an American exposition) This fair’s emphasis on technology was perhaps most notably seen in the unveiling of the Ferris Wheel, “as the Eiffel Tower was to Paris in 1889, the Ferris Wheel was to the Columbian Exposition”¹⁹⁴ and the invention of the pull zipper.

Below the wonders of the Exposition, which inspired Disney World, was a city deep in economic depression, much like the Germany that spawned

192 “Considered the first example of a comprehensive planning document in the nation, the fairground was complete with grand boulevards, classical building facades, and lush gardens. Often called the “White City,” it popularized neoclassical architecture in a monumental and rational Beaux-Arts plan. The remaining population of architects in the U.S. was soon asked by clients to incorporate similar elements into their designs.” From [http:// www. answers.com/topic/daniel-burnham](http://www.answers.com/topic/daniel-burnham)

193 Adams, “ The American Dream Actualized: The Glistening “White City” and the Lurking Shadows of the World’s Columbian Exposition,” p. xiv.

194 *Ibid.*, 217.

Nazism. The fair inspired the City Green movement. By generating public housing and access to public parks, it sought a moral answer through design to the decay of urban cities crowded with immigrants, and tenements. “The White city showed how space could be ordered and activities organized to enhance urban life.”¹⁹⁵ It, however, did not deal with the deeper economic issues, which drove immigrants and rural residents to the cities.

The result of the plan for the exposition “demonstrated the efficacy and potential of unified and comprehensive planning to establish communities where all needs are met, from dwellings, transportation, sanitation, utilities, government, to education culture and beauty.”¹⁹⁶ Its designer, Daniel Burnham, later used these ideas for the ideal plan for Chicago itself, “Paris on the prairie,” devised in 1909.

In 1909, Burnham and assistant Edward H. Bennett prepared The Plan of Chicago, which laid out plans for the future of the city. It was the first comprehensive plan for the controlled growth of an American city; an outgrowth of the City Beautiful movement. The plan included ambitious proposals for the lakefront and river and declared that every citizen should be within walking distance of a park.¹⁹⁷

195 *Ibid.*, p. xxiii.

196 *Ibid.*, p. xxii.

197 <http://www.answers.com/topic/daniel-burnham>

CHICAGO

Founded by Jean Baptiste Point du Sable, an African American from Haiti, its name is derived from the Algonquian word meaning "place of the onion," or "place of the bad smell." Or it might also mean strong. The origins of name and its founding are buried under layers of trading. It is from Chicago that we learn the word "hep" which was first recorded 1908 in "*Saturday Evening Post*," said to have been acquired from a saloonkeeper in Chicago who "never quite understood what was going on ... (but) thought he did."¹⁹⁸

THE EXPOSITION SITE

Like the site for *Victims*, the original site for the Exposition was a wasteland:

JACKSON PARK, in its southern portion, was a flat, dreary piece of unimproved ground stretching along the lake shore, seven miles from the City Hall, consisting mostly of a series of low sand dunes thrown up successively by the lake and of

¹⁹⁸ <http://www.etymonline.com>

the swampy flat swales between them. There were no trees of any size, and no background excepting the sky and the lake.¹⁹⁹

Not only was the site in need of quick landscaping, but also the temporary nature of the exhibit required using cheap material that provided the illusion of permanence.

...very useful building material called "staff" a heavy debt. Without this combination of plaster-of-Paris, cement and water, with manila, jute, cocoanut or other fibres, or bagging, the Chicago Exposition would have been a very different thing indeed....When left to itself, or merely coated with oil, it has a beautiful mellow whiteness, softer in tone than marble, and as valuable for sculptural as for building effects... A few months' exposure to the weather imparts to this material a most deceptive and stone-like appearance of age and stability...²⁰⁰

Hejduk's list of materials include the basic materials of construction: steel, granite and wood. For Hejduk, the lasting but simple materiality is of utmost importance; the artifice of the world's fair's constructions are far more like a masque. "But, alas, staff was insubstantial and impermanent, barely lasting through the Exposition's five-month run."²⁰¹

199 <http://columbus.gl.iit.edu/>

200 from: The Book Of The Fair , <http://Columbus.Gl.Iit.Edu/>

201 Adams, p. xxiii.

THE EXPOSITION AS EMBLEM

In Hejduk's version of the story of the Exposition, the fair starts with the prefabrication of Mythical Animals, which lead to the construction of puppets, marionettes and mannequins. The building of a hall comes next, and then a fireworks display of all the mythical animals. So, we have the Columbia Exposition's Zoopraxioscopic Hall come to life, but rather than still images, Hejduk recreates the animals in motion themselves. The mechanical production of photography has been replaced by a mechanical production of animals.

Zoopraxiscopic hall is the building of formidable name in which are given illustrated lectures on animal locomotion as applied to art. The discourses and the pictures are both entertaining and instructive, and through them, one may learn surprising facts as to animals in motion and the positions which they assume. ... With photographic apparatus so perfected that an exposure of one ten-thousandth part of a second is sufficient for a truthful impression, the labors of such men have been prolific as results.²⁰²

202 *The Book Of The Fair*: Chapter The Twenty-Fourth: The Midway Plaisance, <http://Columbus.GI.lit.Edu/>

Here in *Victims* is a marvelous world where “Children manufacture Puppet marionettes...new plays for theater written by area residents.” It is a magical mythical heady wild world, a world of scientific and creative engagement: “study for the mechanism for the suspension of bodies: Active/Inert.” There is a blurring of edges in the inclusion of the Japanese Marionette Theater and the Italian woman cellist.

And yet within all that is the recognition of the horrible: “Flaubert’s crucifixion of the roaring lions” which Hejduk refers to in an interview with David Shapiro.

...You know from “Salambo” the Flaubert book there is a battle going on in Carthage. And one of the armies...they hear terrifying screams of an animal. They come over the hill and when they come over the hill, they see a lion that has recently been crucified.... The invading army speaks ‘what kind of people are these that crucify lions?’” So you had animal-the crucifixion of men, of lions, and animals, you had the crucifixion of men, and then you had the crucifixion of gods. We’re in a time that we have the ability to crucify angels.²⁰³

203 David Shapiro and John Hejduk, “John Hejduk who drew Angels,” p. 59.

The common thread here is the construction of halls and buildings. There are factories for the construction for these Mythical Animals, for the study of inventions. There is also the construction of the Chicago Hall, where all the puppets are suspended. There are the cages for the *internment* (my italics) of recaptured Mythical Animals.

But the construction precedes horror: “After completion of fabrication/ reproduction all Animals are impaled on a vertical Merry-go-Round shaft. They are then installed, and begin their circular journey...”²⁰⁴ And then the Operating theater where:

Two-dimensional flat mannequins move into more and more three-dimensionality until the completed figure faces the barrel of the gun, point-blank. After the explosion, this body is removed to the Operating Theater for an autopsy, which is monitored throughout the Fair.

The references to the Holocaust and to the origins of the *Victims* site are unmistakable. There is also the connection to the Exposition itself, whose modernity also masks a culture that manufactures goods at the expense of human beings. It also recalls the ethnological exhibitions where other

²⁰⁴ The merry-go-round is really the carousel, originally from the French for carrousel, tilting match.

cultures were carefully chosen as spectacles for viewing but where the aboriginal cultures of the Americas were not seen, nor was the African-American experience discussed.

Civil rights leader Frederick Douglass complained that the only examples of African culture on display were the villagers from Dahomey... Similarly, the Native American exhibits, organized by the curator of Peabody Museum of Harvard University, were criticized by one of the staff members because they were "used to work up sentiment against the Indian by showing that he is either savage or can be educated only by Government agencies.... Every means was used to keep the self-civilized Indians out of the Fair." The staff member, Emma Sickles, was fired.²⁰⁵

FERRIS WHEEL

The Ferris Wheel in the World's Columbian Exposition was 250 feet tall and meant to rival the Eiffel Tower. Hejduk adapts this Ferris wheel into a timepiece:

- 10. Building of a Ferris Wheel (2-dual) (dual time)
- Ferris Wheel 1 Single car containing a man
- Ferris Wheel 2 Single car containing a beast

205 "People & Events: World's Columbian Exposition of 1893: The Midway" PBS American experience, http://www.pbs.org/wgbh/amex/chicago/peopleevents/e_midway.html

The circumference of the Ferris Wheel almost touches tangentially for a moment the circumference of its opposite- (man/beast eyes are on direct horizontal line for that moment)...

one wheel moves clockwise, the other counter-clockwise

Indeed, here is where the act of reading begins. This uncovering of the connections between building, persona, and its place within the diary involves a very complex act of reading. This is not a linear text. One thing leads to another and back to another in an endless circle that by the end has provided a near infinite choice of possibilities for the reader to construct this city.

This analysis of the Ferris Wheel, for example, begins from a look at the bridge, whose persona, the toll taker, carries the script that leads me to the Ferris Wheel. It is the Ferris Wheel clock that is inhabited by the Time Keeper.

THE TIME KEEPER:

The Time Keeper represents the concept of mechanical production, the development and maintenance of a mechanism that acts as a time-keeper and memory. (figure 21)

“At the moment of horizontal tangentially the eyes of the man and the eyes of the beast are in direct horizontal alignment. At that moment of the time, the Keeper stops the Ferris Wheel to note the recognition and to recapture past acts. The Time Keeper then accelerates the Ferris Wheel to makeup for lost time, upon removal the beast roars and the man remains silent.²⁰⁶

The fact the persona is the building, and the building involves action offers a suggestive definition of what architecture can mean.

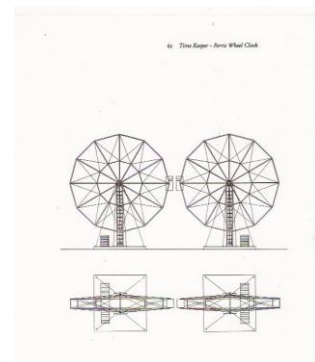


Figure 21 [fair use]
John Hejduk *Victims*

The script thus leads the reader on another loop in history with all its emanations of the past. There is Chicago fire. Mobsters. The Windy City. Carl Sandburg’s *Chicago*, or the ‘city of Big shoulders.

²⁰⁶ A similar action play occurs in Hejduk’s *The Collapse of Time*, where the man confronts the clock. See appendix for the drawing.

There is also Berlin, a city with its own history of Nazism and Soviet occupation that is now being swiftly rebuilt with malls and theme restaurants. Berlin is slowly becoming a midway. One also is reminded of the Venice of Capriccio's painting upon which the bridge, with which the Toll-Taker is associated, is based. So, in the Toll-taker's newspaper is the myriad working of a city. The city is transformed into a masque. The mythical becomes real as the "park attendant dresses the back wounds of the merry-go-round horses due to the cylindrical rods speared through their bellies."

Although clearly a park, the *Victims* also reside there. They work there. They contemplate. They conduct official business. The layers of action delve deep into the bloody layers of the site. Each persona holds both as aspect of the terror, and holds a fragment. The Bridgeman is not the center but a catalyst. Without the bridge, would people access the site? It takes a visionary to see how the site can be protected, or sheltered, or hidden or made a prison. It is a park, a fair, a stage, and a home. It is defined variously.

Therefore, within the site, peeling back the obvious layers of the SS headquarters is the Palais Albrecht. One finds Berlin, Venice, and Chicago. Beneath the shining city was the city on the periphery. Chicago: the city in depression. Chicago: a city of immigrants whose own contributions to the fair were neglected.

In epic fashion, Hejduk displaces the story into another time and place in order to distance the observer. Watching events unfold in this estranged way, we can better see the true meaning of these events. What is the conclusion to the masque within a masque but destruction, or perhaps, a day of revelations.

The fair ends in a display. All Mythical Animals, all Puppets, all Marionettes and all Mannequins are impaled on vertical rods that have been placed in the Lake water, A Time Keeper equipped with a flamethrower sets them on fire. When ash on water disappears, the Audience retires into their own.

Clearly, this conclusion, an allusion to the fires of 894 that destroyed the all but two of the principal buildings, is also an allusion to the gas chambers.

The image of destruction is eerily similar.

The act of carrying around this historical text by the Toll Taker of the bridge that connects the citizens of Berlin to the site of the *Victims* is an allegory of the architect's work. The real site plan, the real program is not the current need but the explication of the many layers of histories that lie beneath the surface of the site. His text is indeed the angelic text.

THE EMBLEM OF FEMALE SPACE

In a 1986 edition of *Perspectiva*, Hejduk extrapolated two objects, the Rose Woman and the Crochet Lady²⁰⁷ from *Victims*, into an article “The Space Between.” This concept can be traced to the idea presented in Hejduk's “Evening in Llano” that “architecture is filtered through the parallel disciplines of painting, literature, and medicine. It is an elliptical method and it is incremental in its creation, biological/androgynous and is in search of the female.”²⁰⁸ As discussed earlier, The Rose Woman and her structure are connected to the Carpenter and the Metal Man. To pick out these two

207 There are five specifically female objects in *Victims*, as opposed to twenty-two specifically male objects: the remainder are collective, or neutral objects like “poem.” The presence of handful of female objects suggests these have perhaps heavily symbolic meaning. *Victims* is after all a piece tied to a specific history “ You then look at the label on the reverse: “New site plan. Site had formerly contained torture chamber during WWII.”

208 *Ibid.*, p. 22.

and to use an unlabelled plan suggests that these two characters from the central meaning- the interior meaning.

In "Evening in Llano," Hejduk presents his own elliptical approach to demonstrate the question of the inner space: "The observer can take in a painting with his eyes; he does not breathe it in." This comment comes up frequently in Hejduk's discussion of two-dimensional images, photos or drawings, which is a traditional way to study the history of architecture. Yet for Hejduk, the experience of the space in-between is linked to a tactile sense. "The book is held- more tactile than the painting that is rarely held and ever more rarely felt with the fingers." Film is even more remote: "We view a film in a darkened theatre in which our own body becomes muted." Even our body is unexplored for the internal breath, thought, the dream become the thing we forget in our waking state, "while awake we are unaware of the inside of our body."²⁰⁹

But, for Hejduk, it is upon this internal space, the *chora*, and the female time that architecture is founded. The objects Rose Woman and Crochet Woman respond to the two archetypes of femininity, Ariadne and Venus

²⁰⁹ *Ibid.*, p. 23.

(Eve). Each refers individually to the image of the feminine addressed in the essay *Silent Witnesses*.

ROSE WOMAN:

The Rose Woman's structure has been left unnamed: in the drawing, there is only a long rectangular structure, which is assumed to be a rose arbor, not a vertical one but a horizontal arbor. (figure 22) It is empty of roses. The text, which accompanies her character, clearly references an Eve figure.

The Rose Woman, who once cultivated white roses, a symbol of purity, and now cultivates the black rose, a mythical rose, was transformed by a simple episode.

...Her life was changed when she visited her uncle in Benevento. One afternoon as they were descending a slope through the olive trees a large snake (approximately 6 feet) crossed their path. In her fear she whispered to her Uncle:

"Did you see that snake?"

"see what?"

"That large snake that just disappeared in front of us."

"No."

"No what?"

"No I did not see the snake."

"But how could you not see him, his tail touched the point of your boot!"

"I did not see the snake because I do not believe in them."

The snake is clearly not an animal but a symbol, an animal of deceit, of guardianship, of wisdom. The snake's close relationship to the earth has lent his properties of immortality. And yet, one cannot fail to connect it to the biblical reference. *"Now the serpent was more cunning than any beast of*

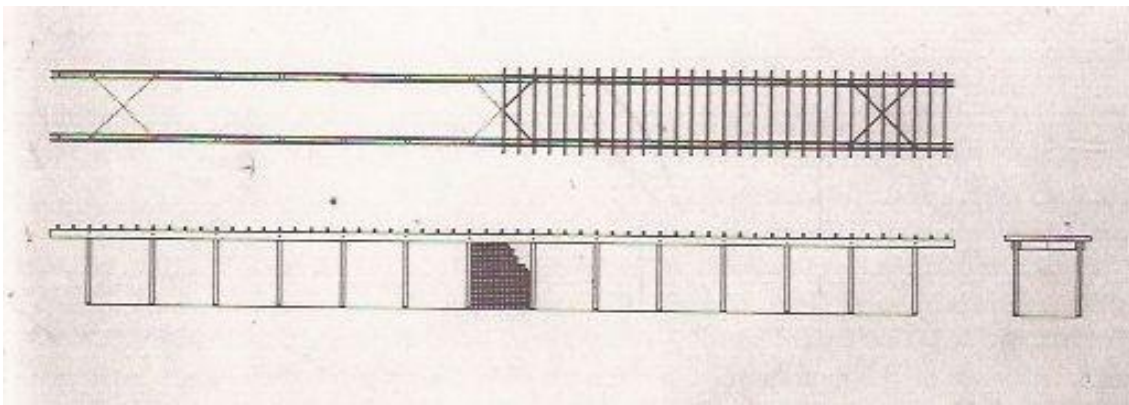


Figure 22
John Hejduk

Victims

[fair use]

the field which the Lord God had made," Genesis 3:1 reminded its readers. Yet every emblem has two aspects. Her uncle's proclamation can also read as an affirmation of faith in willful blindness. Still, he cannot refuse to see the snake, a symbol of deviousness that is also the symbol of wisdom; he can just not believe him.

"She will attend to the Berlin Rose Arbor. The carpenter has selected the wood for the arbor's structure. The rose to be cultivated will be the black rose."

In the language of flowers, the black rose, one that is so deeply red that it appears black, is used as a symbol of farewell, or to celebrate the end of a long journey. But, the Rose Woman cultivates the roses to use as a mask.

"She anticipates wrapping the rose stems continuously around her naked body until only her eyes are exposed. They are the colour of apricots."

The Rose Woman's structure is found along the path to the garden. She cultivates the roses, the petals placed in pewter bowls- the scent of the roses along the path. The roses themselves meant to transform her into a rose-like Flora. The colors produced by the scene: black, pewter, apricot are startling like the Botticelli's *Primavera*. These colors contain echoes of other colors: pewter has glimmers of silver, blue and grey while the apricot is a mottled orange- the color of the golden hazel seen in the eyes of a cat. The black roses are also glimmers of purple and red. Rose stems are covered by thorns; if the Rose Woman is covered by the stems, her eyes peering through the maze of stems. The image created by the Rose Woman is symbolic of Christ by evoking the image of his head wrapped in a crown of thorns.

Here is an emblem, a Jonsonian emblem, one rich in its creativity and yet, obvious in its origins and meaning. As with a masque or any text, one character cannot be understood with a relationship to the others.

As each rose blooms in the rose Arbor, the Metalman draws it from many points of view. When the rose finishes its growing cycle, the Metalman begins the task of capturing the rose in metal... He is a master craftsman of steel and of metals. He is also making a dress or the Rosewoman, a dress made of metal roses. He is duplicating the rose stems. He thinks of the scent of roses intertwined with the smell of cooling steel and the aroma of the Rose woman's body.

The Metalman is, in many ways, the Hejduk ideal architect. He observes and draws, and from the drawing, he constructs. The drawing described is a replication of the feminine space; the mythological flower. It is reminiscent of Inigo Jones' costume designs, created from the emblem books accessed by Jones and Jonson. It also recalls the Venus of Primavera, who is surrounded by the Graces and framed by Flora, and transformed by Chloris into a flower clad figure. Here they are transformed into modernist structures, seen in elevation. There are no sections. There is no clear way

into the structure. You can enter the structure only through reading the text. The fabrication can be understood only through the inner space, the thought, which happens when reading the text.

THE CROCHET LADY

The Crochet Lady is the second female object to appear. (figure 23) "She arrives at dawn and departs at sunset. She climbs the stair to her enclosed suspended chair and crochets through the day." Her structure allows the woman to climb into the space, and there, to create. This object, like the structure Security, appears in other of Hejduk's projects- specifically *the Diary Constructions*, which will be discussed in the conclusion.

The Crochet Lady's chair, suspended on a hook, is incredibly anthropomorphic in design. What Hejduk describes as enclosed is in fact an open structure. Unclear in the drawing is how the

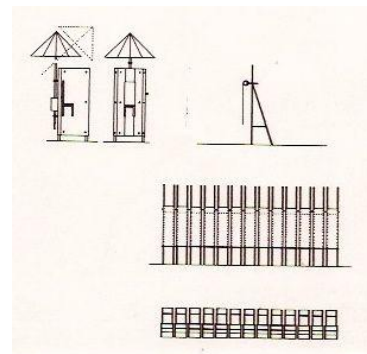


Figure 23
John Hejduk

[fair use]
Victims

is

crochet lady enters the chair- the roof is a mobile umbrella. That tilts like an awning, or a hat.

As in many structures, this chair fits the inhabitant like a piece of clothing, but it also renders the woman immobile. (There is a play in this masque between the mobility encouraged by a structure- and those that confine. Some like a maze, and labyrinth both. In plan and the elevation the structure is a simple composition of circles, rectangles and triangles. It is as pure a piece of geometry as in a Modrian painting. The titled umbrella serves as diagonal and diamond. The similar lines of the chair, like the dividing lines in a Mondrian diamond painting.

The juxtaposition between the simple chair and the text, which is a description of the passage of time, is what transforms this piece into architecture. It is the moment that the reader reads the structure that it is created, alone or separate, there is no meaning.

Crochet has been seen traditionally as a cheap substitute for lace. To crochet requires only a hook: crochet derives from the Middle French word *croc* or *croche*, meaning *hook*. Its history is unclear, but it is a craft that

requires handwork, not a machine. Knitting can be done by machine but in crochet, many stitches can only be done by hand. The unique aspect of its construction is that each stitch is supported by and supports the stitches next to it. In knitting, each stitch relies upon stitches above and below. This craft then allows for dynamic three-dimensional patterns. It is a structural form; a form that has a frame as its base.

This use of thread recalls Ariadne, whose ball of yarn or thread wound a path in and out of the labyrinth for Theseus: Hejduk, in fact, comments on Ariadne in his diary for Victims:

The modern Minotaur would use the thread to disguise the horns.

“Ariadne eventually did disappear.'
‘In the myth or the reality?’
‘It makes no difference.’ ”

Ariadne's ball of string originating at the centre of the labyrinth-maze in order that she can return to the labyrinth. Before entering she knew that the Minotaur had already died.

When first Ariadne' and the Minotaur's eyes met they recognized one in each other.

Thread is, of course, an unusual architectural material choice, but it can be seen here as a memory of the master craftsman. Hejduk frequently keeps his palette to the basic materials: wood, metal, and earth. One can imagine this crochet as a reference back to tapestry, to the notion that walls were once such cloth hangings.

Like the Rose Woman, the Crochet Lady is also preparing a covering. "She usually finishes a piece before the snow falls. Each year she selects a tree, which she covers with her shroud of crochet. She carefully drapes the branches of the tree and leaves her work to the elements." Ariadne, left on the island of Naxos by Theseus, slept on the beach, awakened only by Dionysus. Upon her death, Dionysus turned her into a constellation. This sense of time passing, of the changes of nature is echoed in the Crochet Lady's shroud; "Her sadness makes the peacocks screech."

These two structures, one a simple arbor and the other is a chair are both elegant simple pieces. In the simplicity of the design it is easy to forget the material, wood, which decays over time. The structure's material and the inhabitants' task are both subject to the nature's cycle of birth and death. The two women are the presence of the eternal feminine- without which

there is no city. These women represent the essential Mother Nature, who creates and destroys, who shelters and who gives back in a rebirth.

CONCLUSION TO *VICTIMS*

What can be derived from this examination of key figures in *Victims*? Each structure, and thus, each citizen, is dependent upon the presence of these key figures. Unlike Babar the King, Hejduk does not fear including negative, or dark presences. What remains are echoes of the site's specific history and its geographical placement.

One part of *Victims* that provides the key or clues to implementation is the section entitled 'Notes for a Construction of a Diary.' The term *diary* comes from the Latin *diarium* or "daily allowance." This record of daily events is a book, a sort of record of memory, a replaying of memory. "A diary was a recollection of dates, a record. A diary is by nature a memory. Memory that becomes an object, fixed can be through this architect, a memory that becomes a subject, 'a plasticity.' In *Diary Constructions*, which was published in *Perspecta* in 1987, Hejduk writes of receiving Italian booklets which become a site. "The contents inside seemed to be

making a request, but I was not quite sure. Surely they were the private places of an architect's soul. They were the ruminations of a fellow architects." Hejduk does not only examine how their presence invokes in him a memory, but how the booklets, their presence, become a site. It is an indication of how architect's thought or imagination is the source, the true site. "The actual place was the very documents themselves. The subtly colored covers."

In *Diary Constructions*, Hejduk calls his structures, *Elements*, not buildings: "The clock tower (on wheels), Security structure (on wheels) and Booth (on wheels) ... woman contained." The structures require human intervention to become useable. In short, *Diary Constructions* is a masque, one which is employed by the female. The entire short masque is a procession of time- a true enactment of the Diary. In the text, Hejduk mentions Hawthorne's *Zenobia*, who drowns herself as a (misguided) gesture of independence. "Henceforth female as subject as architecture (object) subject matter. The horror of the death of Zenobia is that it fixes subject into object...into fixed time...a rigid time."

"The townspeople of one place will move the elements to the next designated place into the hands of the receiving townspeople." Crucially, all throughout the twenty-four hour period, the Security structure has been put into relation to the clock, the booth, and the pole. As in the end of *Victims* diary, the masque is inconclusive.

What is this crucial structure *Security*, " motorized which (electric) which can move throughout the site. It is up to the City of Berlin to decide if security is put into motion or whether it remains fixed- still, or possible if it is there at all."

In the plan of *Victims*, Security rests in a far corner of Hejduk's site plan. (figure 24) This structure was actually built in

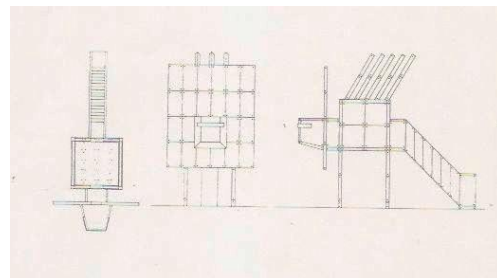


Figure 24 [fair use]
John Hejduk *Victims*

Oslo in 1989, a project " that entailed freeing the work from the context of Hejduk's books, and finding a suitable site for it."²¹⁰ Astri Th n's essay best explains how architecture can become subject. Th n reminds us that *Victims* was a "ruthless and living reminder of the site' s atrocities for generation to come as he created sixty –seven

²¹⁰Th n, " Architecture of the Mind," *Security: a Work by John Hejduk* (Oslo: Aventure Forlag, 1995,17.

masques, or " a macabre, ambiguous synthesis of torture chambers, amusement park, and graveyard emerged." ²¹¹ Than notes that Security acts here as a witness, " the virtual drama culminates in the vertical time axis collapse into the plane of the horizon."²¹²

In the diary section of *Victims*, the diary becomes a process of architecture. It is the recording of time, of the architect's thoughts and influences. It is the human element. In this five month diary, Hejduk notes passing thoughts, written sketches of the *Victim's* structures and historical events, both past and present. Direct references to the site, to the events of 1931- 1946, set include the notes that "I had included children's playground equipment *before* I found out about programme requirements. I think my thoughts are of another kind. "

Like T.S. Eliot, Hejduk composes within a tradition, reflecting backward and forward. What seems to be an apparent random list of thoughts recollections, notes of reading and historical events, past and present, can be distilled into the true program. The diary begins with a reference to the

211 *Ibid.*, p. 16.

212 *Ibid.*, p. 16.

atomic bombing in Japan and the institution of the death penalty in Utah to the lethal injection- the evocation of the gas chamber, of Mengele, of the role the physician plays- the role of healer turned executioner.

On June 13, Hejduk sets out the history of modernism in three simple sentences.

Berlin Steel: exposed

New York Steel: Hidden

Chicago Steel: Hidden (its after-image exposed)

Throughout the diary are also frequent mentions specific structures, but their interior meaning not the dimensions of materials. " **June 14 Maze-labyrinth: The corner rooms have no possibility of entry.**" Sometimes, the two notions are intertwined: August 28: *Started drawing of Record Hall, the heat in New York has reached 98 degrees Fahrenheit. Tons of air conditioning pouring into hair, engulfing the city.*

In between are snapshots of thoughts, which influence the structures. "July 8: Flying from Frankfurt to Berlin in the early morning: the rivers of

Germany are mercury placed on the surface of milk glass recently heated, moulded, and left to cool."

The October 4 entry offers a metaphorical view of the meaning of *Victims*: this description of flocks of crows caught in an overnight ice on the river. "Their legs were being stretched to the limit trying to release themselves from the frozen water which encased their claws. The...birds moving up and down there was no sound emitting into the morning air." It is a memory of the victims of the original site.

And the last words are an evocation of the future. "*Your documents please.*" This recalls the entry of June 23: The relationship of official terror and the cut of a uniform." The final structure is the Application: the Passport Building. No words more. In this Berlin of 1939 or 1986, *Victims* is not a utopia, but an examination of human condition.

PART FOUR: THE SKETCHES

The fourth section of *Victims* is composed of the structures sketched in various configurations. These drawings, on plain paper and lined paper, define the meaning of the structure far more accurately than the technical

drawings or the plan: one masque or one structure cannot stand alone. The edges and the shape of the structures must meet, define, and talk to the other structures.

Hejduk comments in the September 26 diary entry that: " As one proceeds the drawings become starker and the writings more convoluted." The first page depicts this process, showing each structure in an ariel view that looks like a street or a town square. Edges of structures bleed into structure.

Structures are drawn into plan and elevation. By the end of the section, each structure is a solid black silhouette, without fine lines, almost a splotch of ink on the page. Other pages show individual structures in varying degree of detail. For example, the Library is sketched in both elevation and plan. The plan itself is broken down into thumbnails of basic geometric shapes, which are then developed into a study of the entrance.

The formal drawings in the prior section are orthographic projections with the meaning communicated through the symbolic meaning of line weight and shapes. An educated knowledge of drafting symbols allows the viewer to read meaning without need of textual explanations. This allows the

reader to experience the architecture as if inside the structure, using the imagination to enter the architecture.

The page showing the Record Keeper's structure is shown in axonometric view, a sketch placed above a sketch in forced perspective. (figure 25) The building is accompanied by two Ferris Wheels, which are

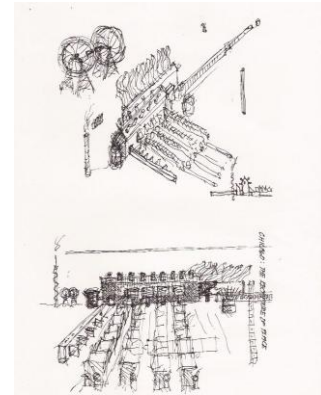


Figure 25 [fair use]
John Hejduk *Victims*

structures associated with the Time Keeper. A traditional Ferris Wheel is the amusement ride with seats that stay horizontal as the wheel revolves. Designed for the Columbian World's Exposition, the wheel was meant to rival the Eiffel Tower. Hedjuk's Ferris Wheel evolves into two clocks. " In the clockwise man is placed, in the counter-clockwise car is placed a beast. As it revolves, it recapture memory. " To make up lost time, upon removement the beast roars and the man remains silent. "

Another striking drawing is "Room for Thought. "

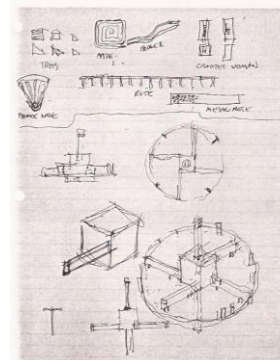


Figure 26 [fair use]
John Hejduk *Victims*

(figure 26) These sketches, in particular, reveal his distinct thinking about

construction. Hovering above are thumbnails of the structures: Trees, Maze, Hedge, Crochet Woman, Metal Rose and Peacock Walk. Structure # 57, "Room for Thought, " is understood by Hejduk's text, a series of contradictory dictionary definitions- the ambiguity of the definition leads to the fifth and final definition:" 5. Intention or idea of doing something; plan; all thought of returning was abandoned."

In his August 11 entry, Hejduk discusses Room for Thought:

Room for Thought: inconceivable specifications

All structures must touch at a point.

All structures exact distance to a point.

Watchrepairmanstructurebasedonthewhip.

By touching, they breathe together.

In the final pages, the thumbnails organized in different patterns. After a page that carefully lays out each structure in liner fashion- these dark scribbles are silhouettes of the basic shape. An overall impression is simple geometry repeated and playfully engaged. Squares became rectangles,

rectangles are stretched out into noodles, rectangles pulled into triangles. In profile, the structures have an undeniable anthropomorphic shape – one thinks of how clouds move shift into animals though the imagination.

The final two pages are an urban plan with the title *Berlin* written at the bottom. (figure 27) The small thumbnail silhouettes of the earlier pages here are spread across the pane.

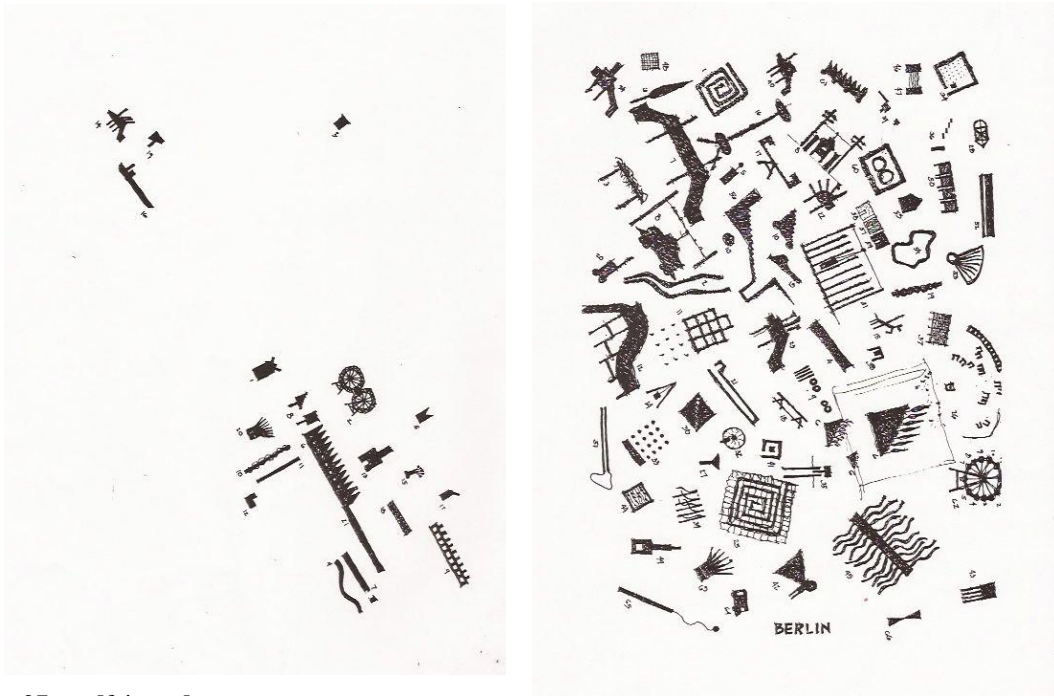


Figure 27 [fair use]

John Hejduk *Victims*

The plan here flows out onto the neighboring page- a sense of what the people actually build. The plan rather than in the planned grid of western

America. The white plane background is reminiscent of the frontier- a place without boundaries and edges.

CHAPTER FIVE :

CONCLUSION: "PALLADIAN WINDOW"

One way to understand the whole of Hejduk's late work is to return to *Silent Witnesses*. The final image in *Silent Witnesses* is Paul Strand's *Palladian Window* from *A Time in New England*, a photo essay he created with Nancy Newhall.

The two collaborators paired text and images carefully, adapting Strand's 'conratrapuntal vision" to their new photo-text format. They often managed an enriched product in this, for the text acquired poetic dimensions by its relationship to the photograph, and the individual photograph was elevated beyond its subject's quotidian qualities.²¹³

The very definition of an emblem book, *A Time in New England* is a study of democracy, one that also reinforces Strand's faith in realism in art, whose purpose was,

...-simply by being alive one was implicated in the conditions of life-but when those conditions involved good and evil there was a moral imperative to do one's part for good.²¹⁴

²¹³ David P. Peeler, *The Illuminating Mind in American Photography: Stieglitz, Strand, Weston, Adams*, p. 154-5.

²¹⁴ *Ibid.*, p. 158.

Placed in the fourth section of the book, entitled *Ebb*, the photo is partnered by the diary entry by Colonel Higginson²¹⁵ on the occasion of Emily Dickson's funeral:

The country exquisite, day perfect, and an atmosphere of its own, fine and strange, about the whole house and grounds- a more saintly and elevated 'House of Usher.'" The grass of the lawn full of buttercups, violets and wild geranium; in house a handful of pansies and another of lilies of the valley on the piano.

E.D.'s face a wondrous restoration of youth- she is fifty-four and looked thirty, not a gray hair or wrinkle, a perfect peace on the beautiful brow. There was a little bunch of violets at the neck and one pink *Cypripedium*; the sister Vinnie put in two heliotropes by her hand "to take to Judge lord.' I read a poem by Emily Brontë.

How large a portion of the people who have most interested me have passed away.

²¹⁵ Colonel Thomas Higginson was a poet, but also the colonel of the first colored regiment of the Federal army and served in the South Carolina and Florida campaign.

Here the image of Emily Dickenson's corpse recalls the sleeping Adriane. So, again we have the twinning of woman and architecture: the theme that dominates *Silent Witnesses*.

The other theme, that of the social responsibility of the artist, the democracy of architecture also appears in the subject matter. Strand “was preoccupied with matters such as civil liberties, and that preoccupation helps to explain his choice of New England as his photographic subject in the late 1940s. ...He described New England as “a battleground where intolerance and tolerance faced each other...”²¹⁶ The book then was a “concept of New England that, like a scenario, gave the clues to the photographs in this book, and brought them in relationship with the text.”²¹⁷ Hejduk, too, was taken with the icons of New England as a reflection of the important aspects of American culture: a purity of tone and values.

America is such a big, diverse land where the individual can still operate, and I'm glad we have those people in our society who are operating independently. Venturi is one of them. Those houses he did on Nantucket are great pieces. They were a new way of looking at landscape, at the horizon line...they have that grey tonality. They're stoic...

²¹⁶ Peeler, *The Illuminating Mind in American Photography: Stieglitz, Strand, Weston, Adams*, p. 160

²¹⁷ *Ibid.*, p. 160.

I'm doing a pair of houses that speak to those two...from the traditional, austere, monochromatic New England house. The early American houses, with widow walks...with the women climbing up to them, in their black robes, looking for their men to return from sea.²¹⁸

Ebb, this fourth section, alludes to the tide going out to sea; here, Strand reflects a time in history of the United States when its original ideals are flowing away, a natural event to be followed by the flow inward of new fresh ideas.²¹⁹ This theme of change reflects back to Hejduk's concept of the pathognomic, or "the collapse of systems "in modern architecture, where the collapse is more properly a rebirth, or a resistance. "Eliminate the word systems, and retain the illumination of collapse- healing-birth-death." Strand's vision in this book is one of a pure democracy and the force of art that both exhibit democracy's contradictions and to enable its strength underlies both Hejduk's masques and his emblem book, *Silent Witnesses*.

218 Interview with David Shapiro, pp. 20-1

219 Time in New England was published in 1950; Strand was personally affected by events of the HUAC committee. His own club, The Photo League, was listed on the American blacklist of 1947 as one of " a member of " Totalitarian, Fascist, Communist, or Subversive " groups.

In line with Strand's views on the "absolute unqualified objectivity" of photography, Robert Gwathmey, Hejduk's drawing professor, like Strand, argued that the tendency of the art world to focus on 'texture and accident' was:

The unique manifestation of the artistic intuition. ... We are asked to believe that art is for the future, that only an inner circle is capable of judging contemporary painting... we reaffirm the right of the artist to the control of his profession. We will work to restore to art its freedom and dignity as a living language."²²⁰

Gwathmey signed a joint statement in the first issue of the journal *Reality* that demanded that art be given back its definition as "depiction of man and his world." Strand's similar stance, which demands the artist acknowledge his civic responsibility, is echoed in the John Winthrop text that opens *A Time in New England*:

For this end we must be knit together as one man. We must entertain each other in brotherly affection. We must be willing to abridge ourselves of our superfluities for the supply of others' necessities. We must delight in each other; make others' conditions our own; rejoice together, mourn together,

220 "Statement," *Reality*, Vol 1, 1953.

labor and suffer together, as members of the same body. So shall we keep the unity of the spirit in the bond of peace?

For we must consider that we shall be as a city upon a hill. The eyes of all people are upon us.

Winthrop's writings laid the foundation for much of American culture, but what is forgotten is the Puritan concept of 'Christian socialism,' which called for citizens to act from democratic impulses. Again, this idea underscores Hejduk's masques, where communities are constructed through the choices of the citizens, not by architects, politicians, or city planners.

This complex portrait of New England recreated through emblems was possible only because Strand changed his technique for this book. He moved the camera to a low angle, "giving his subjects a heroic or magisterial posture in the final image."²²¹ His portraits of people became larger with the images barely filling the frame. The outcome is a subject which cannot be contained, which vibrates beyond the frame, and whose exquisite detail must be carefully studied. The technique is indeed realism,

²²¹ Peeler, *The Illuminating Mind in American Photography: Stieglitz, Strand, Weston, Adams*, p. 155.

but with an objectivity whose basis in studying the inner life that creates and radiates the meaning of each subject. "These photographs are close and involved renderings."²²² The technique befits the subject; the variety of dissent and radical thinking at the core of early American thought. It is a move from his experiments in abstraction much like Hejduk's own move from his abstraction in his early work to a more medieval, work based on a careful examination of detail.

Strand wished for, as Hejduk remarks at times, that 'art should be penetrating as well as particularized. He wanted an art that got below the surface of things, and repeatedly used the term 'penetration..."²²³ Such a thought recalls Hejduk's own contemplation of the notion of purity in architecture and education- the reference back to his nine square grid project. Indeed, Hejduk's theory could be summed up in Strand's own comment:

It is not the subject matter alone, which is important, but the significance the artist sees in it and heightens. This is the essence of a work of art. However, it seems to me that in the

222 *ibid.*, p. 156.

223 *ibid.*, p. 114.

long tradition of the arts subject matter has played a major role.²²⁴

THE PHOTOGRAPH

This photograph, a Palladian window split by the silhouette of a tree, recalls Strand's earlier experiments in abstraction. (figure 28) And yet, the angle is low enough so the house hovers larger than it is nearly filling the frame. The frame is split in three planes, vertically and horizontally. The horizontal planes are the ground, house and sky, while the house is split in three parts: the left windows split by the silhouette of the tree, almost ripping the house, the façade of the house in half.

Figure 4

The creeping ivy mars the perfection of the Palladian window. The ivy hanging over the window reminds one of a veil. This Palladian window recalls the modernist reuse of Classical motifs, the traditions of architecture, and the idea

that the architect does not stand alone but in

relationship to his past. The architect is not the engineer, but a Daedelus

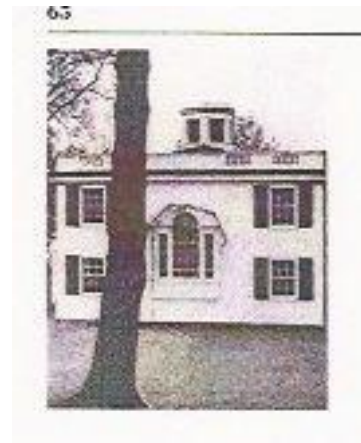


Figure 28 [fair use]
John Hejduk *Victims*

224 Ben Maddow, "A View from Below: Paul Strand's Monumental Presence," (*American Art*, Vol. 5, No. 3 (Summer, 1991), p. 52.

who, with Ariadne, explores the unconsciousness of the labyrinth. For in all Hejduk's masques, there is no architect but artists, musicians, fabricators, inhabitants of a Dionysian existence constructed by the absent Apollonian architect.

As with Hejduk, Strand's relationship to cubism changed his work, and changed as his work developed.

"In late 1914 or early 1915 (strand) he had shown his work to Stieglitz whose own vision had by then been decisively reshaped by the European Modernists he was exhibiting at 291²²⁵ ...he was also stimulated by the intense discussion the work of Picasso and the other artists initiated in and beyond the Stieglitz circle. By 1914 shows of Modern art were cropping up all over New York. Everyone was debating the "Abstraction" question. So strong was the momentum generated by this new movement that realism itself came to be seen, modishly, as a kind of negative or reverse abstraction.²²⁶

Strand's subsequent study of abstraction in photography lead him to know "how you build a picture, what a picture consists of, how shapes are related to each other, how spaces are filled, how the whole thing must have a kind

225 291 was the gallery founded by Stieglitz as a place to exhibit photography, hoping to turn photography into an art form.

226 Geoff Dyer, *The Ongoing Moment*. New York: Pantheon Books, 2005, pp. 139-40.

of unity." ²²⁷ This revelation is quite similar to Hejduk's own reawakening in Texas, when he began seriously studying cubism and Le Corbusier and developed his nine square grid project. Like Hejduk, Strand arrived at his artistic theory, the "absolute unqualified objectivity' of photography, through a study of painting, especially Cezanne, who had achieved what Rilke terms a limitless objectivity',²²⁸

This theme of the influence of teachers is also paralleled in Strand's biography. Educated at New York's Ethical School, which was known for its adherence to Felix Adler's ethical Culture movement; among his teachers were Lewis Hine, the reformer turned photographer. Not only was he exposed to the idea that photography had a larger purpose, he saw the work of Alfred, Steiglitz, and Steichen at *291*. If Hejduk's association with Colin Rowe at Texas influenced his appreciation of cubism, then Strand was equally educated by the exposure at *291* to the cubists. But at the end of his experiments, as at the end of Hejduk's, Strand returned to the notion of the "complete uniqueness of photography. Photography's strength was its ability to represent, not to engage in metaphor or other more painterly

227 *ibid.*, p, 140.

228 *ibid.*, p, 136.

techniques. It was an art of its own, although derived and indebted to other art forms.

The point of photography for Strand was to use and to control objectivity through photography. "One of the obvious facts of our time was the almost complete dilution and vitiation of language...indiscriminate use and perversion, words, concepts, and ideals had lost their ability to image or communicate objective realities."²²⁹ How similar this sounds to Hejduk's own theory. How similar the return of the origins of each form: for Strand it was in almost formal quality of photography; for Hejduk, it is a return to the medieval spirit of architecture, which is as concerned with meaning as with technique.

Thus this photograph as the last image of *Silent Witnesses*, and its association with the death of Emily Dickenson connect with architecture in three ways; the technical, the frame, and the plane.

Like architecture, the photograph is based on the collision of technology and human hand. *Photo* means light, and *graph* is an instrument for

229 Peeler, *The Illuminating Mind*, p. 111.

recording. The result is an image created through recording light; a mechanical eye of sorts, the camera replicates the mechanics of the eye while the human brain constructing within the frame the image.

Then there is the question of the frame. The photograph is a physical object, which has an image carefully framed in usually a standard format: "in the nineteenth century, a variety of shapes of prints were used, ... photography did not deviate from the principles of Renaissance perspective and centering embedded in the history of painting."²³⁰ This sense of frame reflects, Graham Clarke says, photography's essence as a reductive medium. The frame cuts the scene from reality but the edges, the scene left out is

Finally, the photograph is defined by its flatness, the illusion of three-dimensionality.

The photograph is based on the uninterrupted expansion of a flat surface, which, unlike a painting, does not draw attention to itself. Indeed, the photograph 'buries' its surface appearance, in favor of the illusion of depth and the promise of the actual. We assume that we can look into a photographic space, but we can only look over and across it.²³¹

²³⁰ Graham Clark, *The Photograph*. Oxford: Oxford University Press, 1997, p. 22.

²³¹ *Ibid.*, p. 23.

The photograph as a graven image; words are photograph in images. This could be the underlying theme in Hejduk's work. Masques and emblems, theory and practice all focus on the human being at the core of the architecture. Without the human body there is no architecture. The architect creates what is outside himself. Hejduk's *Silent Witnesses* and *Victims* are emblem books that return the architect back to his role as a servant of democracy; Strand's emblem book was a return to photography as a democratic art form. For both, these art forms are ways to a new future.

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