Inoculations:

the Masques of John Hejduk

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Abstract

The following dissertation examines the series of works by John Hejduk which he came to refer to as 'masques'. Although some elements of the *Masques* were built, they primarily come to us in the form of books, through texts and images of various kinds, which often include but are not limited to architectural drawings. As stand-alone publications or parts of larger compilations of his work, for Hejduk these books constituted works of architecture in their own right. The present study seeks to shed light on this assertion through a comprehensive survey of these enigmatic projects. It explores the range and nature of their elements, the ways they are brought together and function, and how what is created as a result can begin to be understood as analogous to what is brought into being by built works of architecture. As such, the dissertation not only aims to foster a deeper appreciation of the *Masques* themselves, but also, in so doing, seeks to broaden and enrich our understanding of the languages we use to conceive, articulate and convey architectural ideas, the capacities of these languages, and the nature of their relation to one another.

Résumé

Cette thèse de doctorat examinera une série d'oeuvres faite par John Hejduk, quelle il arriva à appeler "Masques". Meme si quelques éléments des *Masques* fut construits, ils furent principalement émis en forme de livres, de textes, et d'images de plusieurs genres, qui inclut fréquemment, mais qui ne sont pas limités aux, dessins architecturaux. En tant que publication toute seule, ou en faisant partie d'une compilation, pour Hejduk ces livres constituèrent des oeuvres d'architecture à part entière. La présente étude veut mettre en lumière cette assertion avec une étude compréhensive sur ces projets énigmatiques. Il explore la gamme et la nature de leurs éléments, la façon qu'ils fonctionnent et qu'ils sont mis ensemble, et comment ce qui résulte peut être compris comme analogue à ce qui prend vie par des oeuvres bâtis d'architecture. Comme tel, la thèse vise, pas seulment à donner une appréciation plus forte des *Masques* en soi, mais aussi cherche à enrichir et élargir notre compréhension de la langage que l'on utilise pour concevoir, articuler et communiquer des idées architecturales, les capacités de ces langages, et la nature de leurs relations un à l'autre.

Acknowledgements

As has been said elsewhere, in the writing of a book, and particularly when the journey has stretched across many years, the author is not the same person at its conclusion as they were when it began. Between the pages moreover, like a kind of geologic record, are the vestiges of multiple lives, and bound up with each, the individuals and communities that made each painstaking step lighter, more sure, or possible at all. Some have been there throughout, steady and ever present companions, while the road was shared with others for but a short time. To all I wish to express my gratitude.

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prelude

Before you is a rectangular object. You pick it up. In you hands is a sheaf of paper, bound along an edge. You are holding a book. Presumably, as you read these words, such things persist. The book jacket is grey. In black letters on the front cover is written: Victims. *Below this:* A Work by John Hejduk.

Even before opening the front cover, one's experience of a book has already begun. Even before reading the title. Books begin to speak on approach: their binding establishes a direction; their thickness insinuates duration; dimensions suggest content; and text, images, graphics– or lack thereof– on their cover establish a tone.

Our experience also hinges on past experiences: our familiarity with books in general or certain kinds of books, genres, types. If it's a favourite book, we may appreciate nuances about its well-worn pages that would go unnoticed in the hands of another; or conversely, our intimacy might obscure for us what for others stand out as its most obvious properties. Conscious of them or not, we inevitably come to every book with certain expectations and assumptions, which each volume in its own way confirms, confounds or contradicts.

In most cases our expectations are met and our assumptions reaffirmed. As a result, most of the time we are only dimly aware– if at all– of the book itself, as a book, while making our way through its pages. Instead, our attention tends to centre on what the book contains rather than on the armature upon which it hangs, suspended. The book itself tends to dissolve, becoming a lens, a transparency. By and large, variations in form, typography, layout, and binding do not fundamentally alter the nature of the work they serve to articulate. A particular edition of *Moby Dick* may enhance or detract from our reading experience, but the work transcends the formal properties that characterize any given publication. Compared to the nature and coherence of the novel such formal variations are inconsequential, in the sense that they do not substantively alter its import as a work of literature.

In other cases, however, the formal properties of a book play a more integral role, most clearly evident in the case of poetry. In the poem, formal and linguistic aspects fuse, and the import

or meaning of the poem ushers in this union. Books of poetry will often bear the stamp of this alchemical operation. This fusion of content and form is usually a hallmark of the poem itself, its parts and their relation to one another. Not only can this be observed in each line, but also can, and often does, involve the page itself: in Apollinare's 'Il Pleut', for example, or e.e. cummings 'Impressions VI', the relation of words to the spaces around them cannot be disentangled from the total meaning of the poem. The publishers note to a collection of the latter poet's work encapsulates the issue:

> It is the aim of The Cummings Typescript Editions to present the texts of the poet's works exactly as he created them, in versions that are faithful to the letter as well as the spirit of his originals. This does not present any difficulties with reference to his plays, essays, letters, and narrative prose. However, as Cummings himself observed, it is impossible 'to retranslate [his] poems [and poetic prose] out of typewriter language into linotype-ese' without distorting the spatial values of the works themselves. The 'typewriter language' of the poems and poetic prose has therefore been retained.[1]

In the case of Mallarmé's *Un Coup de Dés Jamais N'Abolira Le Hasard* ("A Throw of the Dice will Never Abolish Chance"), the phrases spill across pages and over multiple spreads; here, the formal properties of the poem not only spring from the relation of the lines of text to one another and to the page, but also from the sequential relation of the spreads as well. The form of the poem is commensurate with that of a book. One cannot merely reproduce the 'text' of Mallarmé's poem without fundamentally– probably fatally– altering the poem itself: to reproduce the poem one must make another book.

The issue of form also takes on greater significance in books that contain images. Poetic texts notwithstanding, images are less malleable than text, and their significance more intimately tied to their formal properties. For one thing, the proportions of a given image are fixed: stretching, compressing or cropping an image changes what it conveys, alters what it 'means': it becomes a different image. Changes in scale can have similar consequences. Although the various elements of an image may remain discernible at differing scales, they will become more or less apparent as the size increases or diminishes; they will appear more or less significant, and so will command our attention differently, despite the fact we are ostensibly viewing the 'same' image. In Antonioni's film *Blow Up* (1966), this property of the image forms one of the central pivots around which the film unfolds, where a seemingly innocuous photograph is gradually revealed to

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[1]   cummings, e.e. *Tulips and Chimneys.* New York: Liverlight, 1976, p.2.

have captured something far more sinister. In addition, what constitutes the 'elements' of a given image in a book is not confined to the image itself, but includes the entire visual field within which it appears– the proportions of the page and whatever else it contains, even when this is merely 'empty' space.

In a similar way, when multiple images are brought together they begin to influence and inform what each conveys separately; brought into relation they begin to correspond, which alters their significance. They become elements of a larger complex, a composition, the overall impression of which is bound up with the formal relation of the parts to the whole.

Words and images are similarly promiscuous. Despite the fact they operate in different registers, convey their import through different modes of significance, in proximity they begin to influence and condition what each expresses in isolation. To borrow an expression from Octavio Paz, the distinction between words and images is probably 'more subtle than real'. The threshold where language crosses into image, where the polyvocal figure or symbol hardens into a univocal sign, remains a populous and mercurial domain. Consideration of Chinese characters, to take but one example, casts doubt on the categorical divisions between language and image, which the abstract nature of a phonetic alphabet suggests and reinforces. Indeed, images often possess properties we typically associate with language, where the meaning of certain figures or groups of figures is more fixed and the conventions governing how they are combined and ordered more codified. Architectural drawing resides within this intertidal zone, between the fluid correspondence of images and the more stable semantic relations established in language.

The book you were invited to visualize and pick up at the outset raises many of the issues touched upon above: it is marked by numerous poetic as well as prosaic texts, images as well as architectural drawings, and the formal properties of its various elements and their relation to one another contribute to the overall significance of the work as a whole in profound and complex ways. *Victims* belongs to a constellation of more than a dozen books by John Hejduk, characterized by a similar, though never completely identical, assemblage of heterogeneous elements. Collectively Hejduk referred to these works as the *Masques*, an unusual species of book, made all the more curious by what the author himself said about them, that his books were architecture.

For Hejduk, these were not books *about* architecture, not books *of* architecture. The book *is* architecture.

You open the front cover.
You enter.

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Introduction

READING IS DIFFERENT FROM LOOKING OR WATCHING. It is listening with the eyes, evaluating signs against a lexicon of memories. We were reading waves and rivers, winds and clouds, the tracks of moose and grouse and hare, long before we started reading words. We were also reading stories with our ears a hundred thousand years before there were any writers writing. The reading we do now—novels, poems, the daily paper—owes its life to that apprenticeship in paying ecological attention.

It was not so very long ago—five thousand years perhaps— that humans started capturing their languages with marks on stones and leaves. It was a new kind of reading—yet at first there was nothing new to read, because nothing could be written in human language that couldn't first be spoken. Then the messages started to come in from other times and other places—from the winter before last in someone else's village, and from yesterday, for instance, in the house next door. Then there were things to read that one could never have heard spoken, and literature was born. There was a new kind of listening called writing.

Before there was writing, reading was silent. Humans never spoke the languages of rabbit tracks and clouds. The best we could do was to read and translate them. But reading human writing meant sound out the symbols, reading them aloud.

It takes some time and practice for the lips to be severed from
the eyes—and there is still something wonderfully uncanny
about listening in silence, through symbols on a page, to
someone else's breathing. Like praying, it can frighten people
off. And so it should. Poetry is a psychoactive substance.
Reading deeply is a means of seeing visions.

   Even when reading re-entered the silence, it was tactile.
Before the seventeenth century, few people learned to read
who did not also learn to write—in both the calligraphic and
the literary senses of the word. As long as books and texts were
made by hand, readers felt their way through them. Readers
knew the moves that made the letters they were reading. The
eye that had been severed from the lips was still connected to
the hand.

     Reading now takes more imagination than it used to.
The treasure house of the book is now disguised as a cheap,
disposable object. The liminal animal of the book—a creature
with leaves growing out of its spine—has been reduced to a
machine-made brick of paper held together temporarily with
glue. The eye is all alone, so is the tongue, so is the hand. Real
reading draws them back together and makes the reader whole.[1]

Between 1974 and 1989 the architect, educator and poet John Hejduk (1929-2000) produced
a series of works he came to refer to as 'masques'. Drawing their name from the theatrical
Masque, a dramatic form popular in the royal courts of Europe during the 16th and 17th centuries,
Hejduk's *Masques* come to us as a collection of books, some of which were included within
larger compilations of his work and several that were published as autonomous volumes.
Broadly speaking, the works consist of images and texts of varying kinds. In many cases the
images contained are of a particular type, namely orthographic or 'architectural' drawings
depicting structures of one sort or another, which often appear in conjunction with texts relating
to their construction and inhabitation. In this respect the *Masques* can be seen to resemble
architectural proposals. Things are not always as they first appear, however, and despite certain
similarities closer inspection soon reveals them to be strange bedfellows among works of this
kind.

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[1]   Bringhurst, Robert. "Reading What Is." *Reading Writers Reading*, Edited by Danielle Schaub, Edmonton:
   University of Alberta Press, 2006, p.195.

Consisting of more than a dozen works, the *Masques* represent a decidedly heterogenous constellation. They range in scale from projects comprised of a few drawings depicting modest individual structures, with minimal if any accompanying annotations, to works that appear as separate publications containing a myriad of images and texts describing constructions that operate at the scale of a city. In many cases the works include orthographic drawings of various kinds– plans, sections, elevations, etc.– and texts that relate to the function and fabrication of the structures depicted: descriptions of how they are to be inhabited and by whom, material specifications, construction procedures, etc.

As one moves beyond the earlier projects, however, the nature and variety of what they contain expands significantly. In addition to architectural drawings, other types of images appear, including numerous free-hand sketches, photographs, collages, and watercolours. With respect to the texts the situation is even more pronounced, with works that begin to weave together narrative fragments, historical footnotes, poems, literary excerpts, biographical portraits, and numerous references to works and artists from across the domains of art. What is more, despite their mutual designation and certain recurring features and motifs, no two *Masques* employ precisely the same elements or possess an identical form. Indeed, the more deeply one delves into the *Masques* the more enigmatic these works become, which seem by their very nature to elude categorization and summary.

These works constitute the ostensible subject of the dissertation, which sets out to bring this diverse constellation more clearly into focus. It takes the form of a comprehensive survey of the *Masques* as a whole, in terms of the publications they appear within or that they comprise, examining the range and nature of their elements, how they function and are brought together in the various projects, and what is created as a result. Intended to be of benefit to the uninitiated as well as to those already familiar with *Masques*, the present study aims to develop a deeper understanding of and appreciation for these unusual works as a way of broadening and perhaps enriching the architectural imagination.

What is a Masque?

For both researcher and unselected reader alike the *Masques* are challenging works to approach and enter. In part this stems from the fact they are inherently difficult to classify. On the one hand, despite their clear architectural bearing, they are not readily accommodated within the existing categories of what constitute architectural works, whether considered in terms of architectural proposals, theoretical projects, or more radically as Hejduk asserted, full-fledged works of architecture in their own right. On the other hand, the *Masques* possess a number of

features that suggest it might be more appropriate to locate them within domains of art other than architecture, to treat them as a kind of dramatic performance or literary artifact. As a result, coming upon the *Masques* we find ourselves confronting works that do not appear to have an obvious precedent to which we can turn for guidance; or rather, they seem to draw upon a variety of sources, none of which alone can serve as a model for how to approach and navigate them.

Despite the difficulties created by this fact, however, the ambiguous status of the *Masques* as works is not without its benefits. For one thing, it prompts us to seek from the works themselves the terms by which we are to engage them, rather than relying on a pre-established set of ideas or expectations about what they are or how they function. In addition, by revealing the limitations of our familiar categories, the assumptions they rest upon are brought to the surface, assumptions which might otherwise go unacknowledged and unexamined. Finally, this resistance to classification helps bring into focus many of the issues the present inquiry must contend with. These not only pertain to architecture and how works are conceived and defined within this domain, but also involve questions that concern the work of art in general, the relation of the various arts to one another and to language, and the nature of these relations. In light of this, an overview of the problem of categorization as it pertains to the *Masques* offers a fruitful starting point for introducing the subject and approach of the present study.

Among the types of works to which the *Masques* seem most closely affiliated, the most apparent is the architectural proposal. As alluded to above, however, as one moves past certain outward similarities this interpretation grows increasingly problematic. Architectural proposals, in the usual sense of the term, are typically defined by the presence of orthographic drawings depicting physical structures of one sort or another, structures intended to accommodate specific functions or the activities of prospective real-world inhabitants– what is commonly referred to as the 'architectural program' or simply the 'program' of a given work.[2] Whatever aesthetic value the drawings may also possess, in and of themselves, in this formulation their primary purpose is as a means to an end, where the 'end' is the completed structure, usually a building. Framed in this way, they function as a form of communication: often they are the first articulation of the architectural idea– or more precisely, the geometric conception of the built work– thereafter serving as the principal medium within and by which it is developed, transmitted, and eventually incarnated as a built work.

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[2]   For example, the program for a 'school' carries with it a host of assumptions about the various functions the work is to accommodate and support– classrooms, offices, perhaps a library, gymnasium, a playground, etc.– as well as the types of associated activities: teaching lessons, writing assignments, reading books, play. Of course, the question of architectural program is often more nuanced and complex, particularly when less tangible or 'practical' factors become preeminent, such as the symbolic dimensions of a church or monument.

Leaving aside the poetic dimensions of the texts for the moment, one feature of the *Masques* that distinguishes them from architectural proposals, in the usual sense, are the casts of characters that appear at the outset of many of the works. Like their namesake, Hejduk's *Masques* present us with what seem to be a series of roles or a company of players, for whom the various structures appear more as sets rather than potentially accommodating the future actions of actual inhabitants. Moreover, many of the texts portray scenarios around which hangs an air of unreality. In the latter *Masques* each of the texts are associated with a particular character; and although the nature of these texts range considerably, when they refer to these characters they often read like scenes from a play rather than presenting circumstances one might encounter in everyday life, describing improbable activities and interactions more akin to ritual and performance.

This aspect of the *Masques* not only raises questions about whether they could be built, but also whether they were ever intended to be. More accurately, given how integral the improbable nature of the proposed inhabitants and the activities described are to the projects, the question would seem to be whether the projects could be *realized* rather than simply *built*, which the mere fabrication of the structures alone does not resolve. One way of reconciling this peculiar aspect of the *Masques* has been to group the works among a special subset of architectural proposal typically referred to as the 'theoretical' or 'visionary' project.

In the case of theoretical or visionary projects there is no expectation that what is depicted in the drawings will actually be constructed. As a result, despite the fact this type of work is generally considered to fall within the domain of architecture, there is some ambiguity as to its place and status. The source of this ambiguity hinges on the relation of the drawings to what they depict, and brings to light one of the basic assumptions about what constitutes a work of architecture, namely that it is a tangible object in the world.

Unlike other visual representations– paintings, sketches, photographs– architectural drawings aspire to a quantifiable and definitive correspondence with the physical reality they depict. In their most comprehensive and conclusive form, a construction set of orthographic drawings stands as a virtual double of that which it represents. Through various graphic and syntactic conventions, a complete set of construction drawings for or of a given structure attempts to correlate in a consistent, precise and measurable way with every part of the reality described, such that an identical structure could be produced or reproduced from them. In the theoretical project this connection– of drawings to the realm of physical objects– is broken, and consequently a gap is opened between them and the tangible, material world where the work of architecture is presumed to reside: the link that ostensibly makes them 'architectural'.

As intimated by the designation 'masque' however, there are also performative dimensions of the works to consider, in particular the fictive character of the proposed inhabitants and the dramatic quality of their actions. In addition, the texts also describe other kinds of spectacle: musical recitals or balletic displays, and in some cases, collective actions resembling elaborate works of performance art. Conceived in these ways, however, the question of how to regard the books themselves remains. From one perspective the 'work' so-called is the performance, the building of the structures and the enactment of the scenarios or activities described, for which the books are a kind of plan: the script or score that prefigures the piece. From another perspective, the books can be regarded as autonomous works in their own right within the realm of literature, like the play. Although the theatrical quality of the *Masques* aligns them most closely with this form, they also bear resemblances to other literary genres. Particularly in the later projects, as the number and variety of texts they contain expands, it seems equally plausible to approach each work as kind of non-linear narrative or an extended, intricate poem.

Finally, in addition to the potential formulations outlined above, there is Hejduk's conviction that the books constitute works of architecture in and of themselves. To say the least, the statement is provocative, for it establishes a radical identity between realities that are generally understood as distinct: that of the representation and that of the thing represented. As it is usually conceived, 'architecture' refers to a physical object in the world, typically of a scale commensurable with the human body, which common sense affirms is of a different order or class of thing than a drawing. It is worth restating, however, it is not merely the drawings that Hejduk identifies as architecture, but the conjunction of images and texts that make up the *Masques*. However one interprets his statement, at least this much can be said: whatever makes it possible for him to make this assertion, here the designation 'architecture' clearly hinges on something beyond the mere physical matter of which such works consist.

As the preceding discussion has sought to illuminate, the *Masques* appear to hover at the edges of several domains of art, and while resembling a number of different types of works, no single category seems to adequately encapsulate them. Even if they were more easily categorized, however, the usefulness of this operation remains of a limited sort.

The Poetic Image

Setting out to answer several questions concerning the nature of poetry, in the *Bow and the Lyre*[3] Octavio Paz describes a similar situation to that outlined above, in his case with respect to

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[3]   Paz, Octavio. *The Bow and the Lyre; the Poem, the Poetic Revelation, Poetry and History*. Translated by Ruth L. C. Simms, Austin: University of Texas Press, 1973.

the striking diversity of the works ostensibly encompassed by the uniform designation 'poem'. Among other things, the book provides a number of critical insights into many of the issues raised by the *Masques*, the first of which concerns the problem of approaching works of art, in this case the poem. Paz frames this question by addressing the limitations of classification.

As he reminds us at the outset of the book, "To classify is not to understand. And even less to comprehend. Like all classifications, nomenclatures are working tools. But they are tools that do not serve when one wants to use them for a task more subtle than mere external arrangement."[4] With respect to a number of other methods commonly employed by critics in the study and analysis of literary works, he expresses similar reservations. "Rhetoric, stylistics, sociology, psychology, and the other literary disciplines are indispensable if we wish to study a work," he acknowledges, "but they can tell us nothing about its ultimate nature."[5] A similar situation holds for history and biography: for all they have to offer,[6] which he does not discount, in the final estimation "they cannot tell us what a poem is."[7]

For Paz the most fecund approach rests upon direct engagement with individual works themselves. As he states, "Poetry is not the sum of all poems. Each poetic creation is a self-sufficient unit. The part is the whole."[8] Consequently, not only does this represent the surest path towards deepening and enriching our understanding of the particular case, but it is also the most reliable course for increasing our knowledge of and receptivity to the artistic domain as a whole: "The unity of poetry can only be grasped by means of the naked contact with the poem."[9]

As the substance of poetry, language is the essential starting point for Paz and his inquiry, and the conception of language which he develops serves as a cornerstone of the book. Of critical importance to the present study is the distinction he establishes between language as it functions discursively, as a means of communication, and the way it functions in the poem, where it creates what he calls the 'poetic image'. The key point of contact between the work of Paz and the way the present study approaches the *Masques* hinges on this conception.

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[4]   Ibid., p.5.

[5]   Ibid., p.5-6.

[6]   "History and biography can give us the tonality of a period or a life, sketch the limits of a work and describe, from without, the configuration of a style; they are also capable of explaining the general sense of a tendency and even of ascertaining the why and how of a poem." Ibid., p.6-7.

[7]   Ibid., p.7.

[8]   Ibid., p.6.

[9]   Ibid., p.4.

Among other things, this powerful idea sheds new light on the unusual nature of the texts that characterize the *Masques*, the relation of the texts and drawings, and the special albeit ambiguous status of architectural drawings among other kinds of visual representations– namely, that they have the features of a language, in the strict sense of the word. In addition, for Paz the poetic image represents the unifying element linking the all artistic disciplines, which comes to serve as the general term for what is created by every work of art within and through its own particular medium. Consequently, this concept also provides valuable insight into two additional aspects of the *Masques* raised above, namely their uncertain status as works and the significance of the numerous references they contain to the various domains of art.

As he states in the opening chapter of the book, Paz sets out to answer three questions: "Is there a poetic utterance– the poem– irreducible to any other form of expression? What do poems say? How is the poetic utterance communicated?"[10]. As a way to introduce and frame these questions, he begins with the problem of what distinguishes the work of poetry– and by extension works of art in general– from any other product of human endeavour, which for him hinges on the opposition of artistic creation and technique:

> Technique and creation, tool and poem are different realities. The technique is a method and its worth is in proportion to its effectiveness, that is to the extent that it is a method susceptible to repeated application: its value lasts until a new method is devised. The technique is repetition that improves or deteriorates; it is heritage and change: the gun replaces the bow. The Aeneid does not replace the Odyssey. Each poem is a unique object, created by a 'technique' that dies at the very moment of creation.[11]

As stated above, although the primary focus of *The Bow and the Lyre* is the subject of poetry, it's clear from the start that for Paz the ideas developed in the book are not restricted to this domain, but are more broadly applicable to works of art in general; and from the outset, the words 'poet', 'poem', and 'poetry' become synonymous with 'artist', 'work of art' and 'artistic creation'.

> The unrepeatable and unique nature of the poem is shared by other works: paintings, sculptures, sonatas, dances, monuments. To all of them can be applied the distinction between poem and utensil, style and creation… over and above the differences that separate a painting from a hymn, a symphony from a tragedy, they

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[10]   Ibid., p.15.

[11]   Ibid., p.7.

possess a creative element that causes them to revolve in the same universe. In their own way, a painting, a sculpture, a dance are poems. And this way does not differ much from that of the poem made of words. The diversity of the arts does not hinder but rather emphasizes their unity.[12]

For Paz, the source of this unity can best be understood and approached in terms of language. As he frames it, the unity of the arts is obscured by the fact that, unlike works of art which begin within the realm of language, several domains of art appear to begin from a world of non-meaning: sounds, colours, blind matter; simpler elements that, unlike words, 'mean nothing in themselves'. Paz argues this constitutes a misunderstanding and false distinction:

> It is not by accident that critics speak of plastic and musical languages… There are no colors or sounds in themselves, stripped of meaning: touched by the hand of man, their nature changes and they enter the world of works. And all works end as meaning; whatever man touches is tinged with intentionality: it is a going toward…. Man's world is the world of meaning. It tolerates ambiguity, contradiction, madness, or confusion, but not lack of meaning. The very silence is populated by signs. Thus, the arrangement of buildings and their proportions respond to a certain intention. There is no lack of meaning– in fact, the opposite is true– in the vertical thrust of the Gothic, the tense balance of the Greek temple, the roundness of the Buddhist stupa or the erotic vegetation that covers the walls of the sanctuaries of Orissa. All is language.[13]

While acknowledging the profound differences that separate the various 'languages' of the arts, in the final estimation, for Paz these are not "so profound that they make us forget that all are, essentially, language: expressive systems endowed with significative and communicative force."[14] What is more, the correspondence of these 'expressive systems' with one another far exceeds their affinity to spoken or written language: "it is easier to translate Aztec poems into their architectural and sculptural equivalents than into the Spanish tongue. The Tantric texts or the Kavya erotic poetry speak the same language as the sculptures of Konarak… Surrealist painting is closer to the poetry of that movement than to Cubist painting."[15] The reason for

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[12] Ibid., p.8.

[13] Ibid., p.9.

[14] Ibid., p.10.

[15] Ibid.

this filiation owes to the way works of art articulate and convey their significance and how this differs from that of language as it usually functions, which Paz illustrates through a comparison of poetry and prose:

> The highest form of prose is discourse, in the literal sense of the word. In discourse words aspire to be constituted as univocal meaning. This work implies reflection and analysis. At the same time, it involves an unattainable ideal, because the word refuses to be mere concept, bare meaning... In prose the word tends to be identified with one of its possible meanings, at the expense of the others: a spade is called a spade. This is an analytical operation and is not performed without violence, since the word possesses a number of latent meanings, it is a certain potentiality of senses and directions...[16]

In its discursive mode, language functions towards the articulation and presentation of concepts, which Paz correlates with technique and utility. The 'poetic operation', by contrast, "is the reverse of technical manipulation"; and while language does not lose its discursive capacity to function practically as a means of communication, in the poem it is transformed into 'something else':

> Words, sounds, colors, and other materials undergo a transmutation as soon as they enter the circle of poetry. Without ceasing to be tools of meaning and communication, they turn into 'something else'... the stone of the statue, the red of the painting, the word of the poem, are not purely and simply stone, color, word: they are the incarnation of something that transcends and surpasses them. Without losing their primary values, their original weight, they are also like bridges to another shore, doors that open on another world of meanings inexpressible by means of mere language. An ambivalent being, the poetic word is completely that which it is– rhythm, color, meaning– and it is also something else: image. And this second quality, that of being images, and the strange power they have to arouse in the listener or spectator constellations of images, turns all works of art into poems.[17]

For Paz this the ligature that both unites all works of art in terms of language and separates them from 'mere language':

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[16]   Ibid., p.11.

[17]   Ibid., p.12.

> Nothing precludes our regarding plastic and musical works as poems, if they are able to meet the two stated conditions: on the one hand, to return their materials to that which they are– sparkling or opaque matter– and thus to deny the world of utility; on the other hand, to be transformed into images and thus to become a peculiar form of communication. Without ceasing to be language– sense and transmission of sense– the poem is something that is beyond language. But that thing that is beyond language can only be reached through language…[18]

This 'something that is beyond language' is the poetic image, brought into being, as Paz acknowledges, by what seems to be the 'paradoxical and contradictory operation' at the heart of all artistic creation, which the book goes on to analyze in detail and clarify in terms of poetry. In the present discussion, the focus is on what the concept of the poetic image reveals when brought to bear on architectural drawings.

Architectural Language

As outlined earlier, no single classification seems to adequately account for all of the elements that make up the *Masques*. In each case the importance of certain aspects is emphasized at the expense of others, which are obscured or treated as more or less extraneous– if they are capable of being treated at all. Approached as architectural propositions, the drawings take priority, or rather, the projected reality of the structures they depict; and the function of the texts is reduced to providing supplemental information about this projected reality, since within this formulation there is no way to accommodate for their profound poetic dimensions. As theatrical performances, the drawings and structures come to be framed in terms of supporting the dramatic act, and it is the cast of characters and the actions described that are instead brought to the fore– despite the fact that many of the texts don't describe any actions whatsoever. As literary works, although the peculiar heterogeneity of the texts is more easily handled, the drawings end up as little more than illustrations.

By rendering some elements inessential, in each of these formulations the coherence of the *Masques* is placed in doubt from the outset, since they do not provide the terms for developing a synthetic understanding, where every part can be seen as contributing to and inextricable from the overall significance of the whole. If we are to engage these works in 'good faith', however, this cannot be the starting point. Clearly a different approach is called for.

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[18]   Ibid.

As touched upon in the preceding discussion, the critical insight provided by Paz into the various issues raised by the *Masques* hinges on the question of language. Specifically, it arises from the distinction he establishes between the way language functions discursively and what happens in the poem: the transformation of language into 'something else', the creation of the poetic image. The insight is this: in the language of architectural drawing we can discern a situation analogous to that described by Paz in relation to discourse and poetry; and just as in the poem, although architectural drawings retain their capacity to serve as a means of communication, the work of Paz reveals a new way of approaching them, namely, in terms of creating poetic images. Considered in this way, the various difficulties associated with architectural drawings outlined above emerge in a different light, leading to a new understanding of their significance as an element of the *Masques*, which in turn opens up a new way of approaching the *Masques* themselves.

To begin, just as the discursive function of written or spoken language tends to dominate our understanding of its purpose, often obscuring and impeding our ability to recognize its poetic vocation, architectural drawings are predominantly conceived and understood as a form communication: a means to an end.

In the case of architectural drawings, because this 'end' is tied to action– the construction of an physical object– and because there is a substantial reality against which the representation can eventually be measured, the utilitarian dimension of this language is arguably even more pronounced than it is in discourse, whose primary office is the presentation of concepts for contemplation. As a result, the overriding tendency is to approach and evaluate them in terms of utility: the meaning or significance of a set of drawings *is* the physical object they depict, and their value is contingent on how precisely and comprehensively the object is represented, how expediently they facilitate its construction and how closely the geometric reality of the built work corresponds with the original representation.

Functioning in this way, despite the differences that distinguish them from discourse, the logic that governs architectural language is eminently 'discursive', in the sense established by Paz. First, as in discourse, they aspire to univocal meaning, where each part of the drawing is intended to have specific import exclusive of all others, all of which combine to create a singular 'meaning'. In addition, the law of contradiction reigns: inconsistent or conflicting aspects of a drawing constitute errors, errors which not only *can* be corrected, but *must* be corrected if the overall sense of the of the representation is to be sustained. Finally, despite their connection to the world of things, as in discourse architectural drawings articulate and present concepts, and

the significance of each part of a drawing is that of a proposition within a logical framework governed by reason, which determines the sense of each proposition and provides the means for evaluating its logical consistency or validity.

The effectiveness of architectural drawing as a tool of communication is invaluable and undeniable, but as Paz shows, discursive language is also capable of creating something else: poetic images. Approached in terms of creating poetic images, a different way of understanding the function and significance of architectural drawings becomes possible, which among other things helps to resolve the their status as works and their relation to built works of architecture. In short, it provides the terms upon which to propose an alternative answer to the question: *What makes a drawing 'architectural'?*

As it is put forward here, what makes a drawing 'architectural' is its capacity to be the bearer of an architectural idea, in other words, to create that species of poetic image brought into being by works of architecture: the architectural image. Functioning in this way, an architectural drawing ceases to be a means to end: it is an end unto itself and the nature of its significance is analogous to what is created in a built work of architecture. Practically speaking, an architectural drawing is successful as a tool of communication when, through it, the geometric proposition it articulates is precisely manifested in a physical form. Approached as a poetic image, this kind of operation is no longer possible, and the terms 'success' or 'failure' become problematic. In contrast, if by virtue of an architectural drawing a built work of architecture is brought into being, the relation between the two is that of a faithful translation, of the kind that exists between a poem translated into another language and the original: rather than 'success' the question is one of fidelity, how closely and authentically the two poetic images, articulated in their respective languages, correspond with one another.

The substantial presence of the medium of architecture, along with the obvious utility this usually provides, tends to obscure the fact that what establishes a built work *as architecture* is not the physical objects themselves but rather what is achieved as a result of them: the capacity to articulate and convey architectural images. In built works the architectural image is created through the language of forms in space, the interplay of solid and void, opacity and transparency, light and shadow, etc. Despite the differences that separate them, the concept of the poetic image makes it possible to approach works created in the language of drawing and that of shaping physical space through a single set of terms: both are languages capable of creating architectural images, and functioning in this way, are equally distinguished from 'mere language'. What is more, it provides for a new understanding of the significance of the *Masques* themselves, and the function of the diverse range of elements of which they make use. And herein we come to the

basic proposition from which the dissertation proceeds: the *Masques* constitute complex poetic images, specifically they present *architectural images*, in the sense established above.

Through this idea of the poetic image, the various questions raised by the *Masques* appear in a new light and their resolution is brought closer at hand. To begin with, it helps to clarify the difficulties associated with the broad range of elements of which the works are composed, in particular how to reconcile the written language of the texts and the pictorial languages of the images (of which architectural drawings are but one) in terms of creating a unified work that could properly be located within the domain of architecture. In addition, the references to other artists and works from across the various domains of art take on a new significance: they are not merely referential in the discursive sense of indication, a conceptual 'pointing towards'; rather, they function as evocations, whereby the import of these works– the poetic images created by them in the domains of literature, painting, music, theatre, dance, etc.– are brought to bear and woven into the *Masques* as elements of an architectural image. Finally, it provides a means by which to untangle the problem of the status of the *Masques* as works and examine in good faith Hejduk's assertion that these books are works of architecture.

Given the relatively circumscribed focus of the inquiry and the seemingly esoteric nature of the *Masques*, it might seem the implications of such an examination might be rather limited in scope, a small niche within the expansive edifice that is the subject of architecture. As stated at the outset, however, the aims of this study are more far-reaching than they might first appear, and concern the possibilities offered by the *Masques* for expanding and enriching our understanding and imagination of architecture in general. Consequently, although it might be more usual for such a discussion to appear at the end the study rather than at its commencement– after the works have been examined, and the findings presented– before proceeding it is worthwhile to say a few words about where the work might reside in the context of contemporary architectural discourse.

Diminuendo

Given the emergence and expansion of new techniques for representing, developing and fabricating works of architecture, particularly in the digital realm, questions might be raised about the relevance of a study that focuses on anachronistic technologies such as books and drawings, which progress seems to have already condemned to obsolescence. Despite the fact such research might have value as an historical document, it would seem of little consequence to contemporary practice and the technological issues that tend to predominate the discourse surrounding these new means of producing architecture. It is certainly true that this inquiry endeavours to contribute to the existing scholarship surrounding Hejduk's work, and in this

respect its aims can be seen as historical. Despite the appearance of these new modes of 'architectural language', however, what makes them 'architectural', in the sense developed above, hasn't changed: it is still their capacity to create poetic images, to be the bearer of an architectural idea, the significance of which, as the preceding introduction has sought to show, is of a different order than simply that of a geometric concept capable of being fabricated into a physical object.

Understood in these terms, the essential problem faced by the architect, even before the advent of architectural drawing, remains unchanged: almost always separated from working directly in the language of forms in space, the architect must rely on other languages through which to develop and convey architectural ideas, to find ways of expanding their capacity to imagine the total life of a work, which by its nature surpasses them. In the case of architecture this not only includes the time and space of a work, but also the life of those for whom it is to be an armature as well as an image; and if the architectural idea is to be faithfully translated, the architect must create and work with poetic images somehow analogous to that which the built work will eventually bring into being, that unlike the languages at their immediate disposal, is apprehended bodily in concert with all the senses acting simultaneously.

In short, in each incarnation– or more usually, *incarnations*– of the architectural idea, which may or may not precede a built work, the architect engages in a seemingly paradoxical operation akin to the one described by Paz: creating works that must speak the native language of architecture by other means. In so doing, though they are at once the bearer of a nascent architectural idea, they are also an incarnation: works of architecture unto themselves.

If this is true, the creative, or more precisely the *poetic,* capacity of the languages through and by which we conceive architecture is of the utmost importance, since it has a direct bearing on the capaciousness of our imaginative powers. However impressive and pervasive the new means of architectural production may be, the nature of their power is of a particular and more limited sort than it might appear: they may extend our technical abilities in terms of what we can *make*, but this doesn't necessarily expand what we can *say*, in terms of the vitality, authenticity and fecundity of the architectural images created with and through them.

The consequences of failing to recognize the limitations of these languages are far reaching, one symptom of what has elsewhere been described as the 'illusion of technique'– to borrow the title of William Barrett's illuminating book on the philosophical roots of technological thinking.[19]

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[19]   Barrett, William. *The Illusion of Technique*. New York: Anchor Press/ Doubleday, 1978.

In attempting to deepen our understanding of the *Masques* in terms of language then, there is also an implicit critical dimension to this study with regard to the way architectural language is conceived– whatever language that may be– which concerns the fact that every language invariably conditions, if it does not determine, what is expressed and what is *possible* to express by virtue of it. As a result, if the development of the languages employed by the architect is dictated by a logic that defines their value and purpose in exclusively utilitarian or prosaic terms, not only does this impoverish what we are able to say as architects, but as the font of architectural ideation it diminishes and restricts what we are able to think, feel and imagine *in architecture*.

The issue is perhaps most poignantly and profoundly expressed by Owen Barfield in *Poetic Diction,* his study on the nature of meaning in language and poetry:

> ...Of all devices for dragooning the human spirit, the least clumsy is to procure its abortion in the womb of language; and we should recognize, I think, that those– and their number is increasing– who are driven by an impulse to reduce the specifically human to a mechanical or animal regularity, will continue to be increasingly irritated by the nature of the mother tongue and make it their point of attack. The strategy is well advised. Language is the storehouse of imagination; it cannot continue to be itself without performing its function. But its function is, to mediate transition from the unindividualized, dreaming spirit that carried the infancy of the world to the individualized human spirit, which has the future in its charge. If therefore they succeed in expunging from language all the substance of its past, in which it is naturally so rich, and finally converting it into the species of algebra that is best adapted to the uses of indoctrination and empirical science, a long and important step forward will have been taken in the selfless cause of the liquidation of the human spirit.[20]

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[20] Barfield, Owen. *Poetic Diction: A Study in Meaning.* London: Faber and Faber, 1952, p.23.

a season of the mind

> In either language one has to read with a kind of patient faith that Proust is not
> leading us down the garden path and that he will bring the sentence, the scene,
> and the book to a clear conclusion. And so he does. He tells us himself that he
> is forever tacking against the wind, and describes a mind 'following its habitual
> course, which moves forward by digressions, going off obliquely in one direction
> and then in the other'… In order to follow this course of advance by indirection, I
> believe it is best to approach the reading of Proust as if it were a kind of long-term
> cure, or an initiation to unfamiliar mental and physical movements evolved by
> another culture. A steady, leisurely pace, without the tension of fixed deadlines,
> serves best. Certain habits of thought can thus be laid aside as others are slowly
> acquired. It may take months, even years. The *Search* ["In Search of Lost Time"]
> creates a season of the mind outside temporal limits.[1]

As a kind of companion to the formal introduction, it seems worthwhile to say a few words of a
more personal nature about the genesis and development of the present study, for while the story
of how I came to Hejduk (or how I was brought to him, as the case may be) doesn't necessarily
explain or justify the form and approach of the dissertation, it does shed some valuable if indirect
light on the book you have before you.

Although my true engagement with Hejduk's work only began in earnest during the first year
of the doctorate, the initial encounter happened several years prior. My first contact came via
a good friend and colleague, during one of our many wide-ranging conversations, held daily

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[1]   Shattuck, Roger. *Proust's Way: A Field Guide to in Search of Lost Time*. New York; London: W.W. Norton,
       2000, p.24.

over 'four o'clock coffee'. Because of certain subjects I kept returning to, Steve asked if I knew Hejduk's work and suggested I might take a look at his books, which conveniently appeared on my desk the following day– he knew to place them directly in my path.

Not to put too fine a point on it, my first experience with Hejduk's work was underwhelming. It resisted me at every turn. I had nothing to compare it to, no point of entry. I was impatient and could find no purchase. It all felt so intentionally obscure, so private and hermetic to the point of being an affront, so much so– I'm ashamed to admit– that I was ready to dismiss it outright. I shudder to write these words, to make this confession. Painful as it is to disclose, and tempting as it is to gloss over, it seems important to acknowledge and share these first impressions, however inglorious. If nothing else, relating this fact offers a corrective to the perception that as academics we primarily rally around and elevate works or artists we esteem, to which we already have an affinity, rather than endeavouring to find merit in and empathy with those from which we recoil or find objectionable.

Suffice it to say, for all intents and purpose I did dismiss the work. And perhaps the whole thing would have ended there were it not for the feeling, which remained, that I had failed to grasp something important: whatever it was that Steve saw in the work that I didn't, or couldn't at the time, I knew his opinion wasn't one to be taken lightly. Years later, had it not been for this experience, perhaps I would not have been struck as forcefully– or perhaps at all– when Hejduk re-entered my life.

The second encounter came in a seminar given by Alberto Pérez-Gómez, the director of the History and Theory of Architecture program at Mcgill, an impressive survey of western architectural history conducted through primary source readings, from antiquity to the beginnings of modernism. One of the many remarkable features of the course was the setting, held in the rare books room of the Mclennan Library, and with it, the wealth of material this location afforded access to. Each week we would gather around the large table of the reading room, upon which would be spread a veritable treasure trove of original documents: books, folios, manuscripts and prints ranging from the sixteenth to nineteenth century. It was a rare gift. Spanning a full academic year, at the start of each semester we were asked to select several works from the syllabus to present over the coming months. And it was here, in a section of the course dealing with the late eighteenth and early nineteenth century, that an unexpected name appeared amidst the likes of Piranesi, Boullée, Ledoux and Viel de Saint-Maux: John Hejduk.

That Hejduk's name should be included in such company, a lone representative of the twentieth

century among a group born in the seventeenth,[2] was perplexing enough in it's own right. For me, however, beyond the fascinating associations brought about by this juxtaposition, there was the added significance of my earlier experience to contend with. Here again was someone for whom I had nothing but the deepest respect, someone whose capacious and subtle understanding of my chosen discipline I was only beginning to appreciate, setting Hejduk and his work apart– and in a particularly telling way. Clearly I had missed something.

Needless to say, I chose one of Hejduk's works to present that term, the *Berlin Masque*. At this point the idea of writing a dissertation on the *Masques* had yet to cross my mind; I already had a thesis topic and had no interest in changing course. Rather, the seminar simply seemed to offer the opportunity to revisit a work I had perhaps judged too hastily, and along with it, perhaps temper and adjust what I now suspected to be an indelicate appraisal. I owed it to my colleagues, I thought. I wish I had also thought: I owe it to Hejduk. I would in time, to be sure, but I still had my reservations, and although I was open to amending my earlier assessments, I was unwilling to simply discard those initial and visceral impressions without further probing. I was still learning one of Alberto's most powerful lessons, so deceptively simple and conveyed with such humility that it's true significance is easily missed: the need for courtesy, that archaic virtue, when a work invites us across its threshold.

In preparing my seminar presentation of the *Berlin Masque*, this time the work began to emerge in a different light, the result perhaps of a greater maturity on my part (one hopes), but also a consequence of several books I was fortuitously reading or re-reading at the time, which had given me new eyes and ears.[3] Encountering Hejduk's work again, though able to move past my first impressions, I cannot say the work suddenly opened for me. I still found myself kept at bay, though now, my initial reservations having dissipated, I was simply left intrigued and perplexed. I needed more time.

Given the situation, it seemed prudent to seek out others who had also taken it upon themselves to enter the *Masques*, to look to the modest but growing collection of secondary literature surrounding these projects. In preparing the seminar presentation, however, I found Hejduk's work was frequently overshadowed by the ideas and works of other thinkers intended to

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[2]   Also, one of but a handful of twentieth century architects to appear in the course at all, the others being Adolf Loos, Le Corbusier, Frederick Kiesler and Peter Zumthor, with the latter and Hejduk being the only two born after 1900.

[3]   In particular Octavio Paz' *Bow and the Lyre*, Owen Barfield's *Poetic Diction,* Susan Langer's *Feeling and Form*, and Roger Shattuck's *Proust's Way*– all of which would continue to be steady companions throughout this long journey.

illuminate it. No doubt also owing to my still limited familiarity with the *Masques*, and given the circumscribed nature of the seminar presentation, it seemed as though my time would be better spent simply focusing on the project in question. Even during this short time working on the *Berlin Masque*, however, it became increasingly evident how much I had failed to appreciate on my first encounter. Moreover, I realized that much of what I had found objectionable, the way the work resisted me, was by design and integral to the work, part of its very essence.

As a conclusion to the course, we were asked to write a more in-depth term paper on one of the works we had presented that year. For me the choice was obvious: now here, I thought, this was an appropriately scaled framework for getting my head around the *Masques*. Little did I know the nature of the territory into which I had wandered, or the vast continent that lay beyond. What was supposed to be a focused essay, however, wouldn't abide by the limits set. Weeks turned into months, deadlines came and went. Like an unruly plant, the dimensions and scope of the writing continued to grow until it had all but overwhelmed my original and still nascent dissertation– evident to everyone around me for some time before my own realization came.

During this period, I returned to the secondary literature. Venturing into this body of work, one discovery was that there were no book-length examinations devoted exclusively to the *Masques,*[4] no comprehensive study either of a single project or the constellation as a whole. Instead, the works of analysis and commentary consisted almost exclusively of shorter pieces: essays, journal articles, or single chapters within publications organized around more general topics and themes.[5] Despite the novel perspectives provided by these works and the often intriguing ideas contained within them, the inherent limitations of their circumscribed form precluded the kind of in-depth exposition I sought.

The was one volume, however, that seemed to present a special case, namely, the series of essays contained in *Hejduk's Chronotope*.[6] Though not strictly an exception, owing to the self-contained nature of the essays and the fact most treated other projects within Hejduk's oeuvre as well the *Masques*, in a majority of cases the latter figured as a prominent if not central point of focus. Taken together, the group appeared to promise a kind of overview of these enigmatic projects.

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[4]   There were two studies that approached this kind of extended inquiry: Malmquist, Einar Bjarki. *Architecture of the Ineffable: On the Work of John Hejduk.* MA Thesis, McGill University, 1995; and Gilley, Amy. *Drawing, Writing, Embodying: John Hejduk's Masques Of Architecture.* Dissertation, Virginia Polytechnic Institute and State University, 2010.

[5]   See Bibliography.

[6]   Hays, K. Michael, Editor. *Hejduk's Chronotope.* 1st ed. New York: Princeton Architectural Press for The Canadian Centre for Architecture, 1996.

Though by no means the only sources explored at this initial stage of the dissertation, the essays were and remain indicative of a more general pattern in the secondary literature. On the one hand, the essays endeavoured to contextualize Hejduk's work historically, to situate it in relation to other architects, artists and works, and in terms of various trends and developments in architectural thought and practice. On the other hand, in each case the essays approached their chosen subject by first establishing a particular theoretical framework, whatever it may be, bringing together concepts from multiple sources, primarily from philosophy, as a method of examining and framing the significance of Hejduk's work.

At this point, a minor digression is necessary, since my experience with these essays is not only relevant to the genesis of the present study, but also touches upon the subject of and role played by secondary sources in the format of the 'dissertation' more generally, references to which are conspicuously less frequent than might be expected in a work of this kind.

In short, at issue was the fact that, despite the often intricate and fascinating concepts developed in these essays, they didn't ultimately get me closer to Hejduk's work. Indeed, as my familiarity with the *Masques* increased, I tended to find just the opposite: the *Masques* seemed to fade into the background, and instead it was the ideas of Bahktin, Barthes, Deleuze, Lacan, to name but a few, that came to the fore. This statement is by no means intended to be categorical. Among other things, this preface endeavours to draw attention to the pitfalls of snap judgements and need to operate in good faith when approaching works for the first time. Perhaps for some, these essays did and do get them closer, do help to illuminate and open up Hejduk's work. This was just not the case for me.

What is more, in attempting to engage in the discourse established by these and other commentaries, I found myself perpetually led away from the *Masques* and invariably drawn into polemics, into making arguments for or against the concepts put forward by these authors, or justifying my own impressions on their terms, rather than immersing myself in Hejduk's work and discovering what its terms might be. To even make a statement like this seems to spring a kind of trap: *How to state one's desire forgo polemics without being drawn into polemics? How to 'decline the fight', like Rilke's Angel, without being found guilty of 'begging the question' in absentia?* The short answer: there isn't. The longer answer is this book.

The situation seemed to mark a fork in the road: to enter into and make a contribution in keeping with the kind of theoretical discourse described above, or attempt to write something more in the vein of what I wished to see: to undertake an in-depth and comprehensive study of the *Masques* in terms of the publications in which they appear; to create a work that might help to

make these enigmatic works more accessible, particularly for those, who like me, found their first encounter with them difficult. Beginning as a response to certain aspects of the secondary sources, this impulse gradually developed into a kind of general approach, informing the shape and progression of the research, the product of which bears its stamp.

Having come to terms with the new subject of my dissertation I returned to the works. Greater in number than I had initially thought, the further I ventured the more they seemed to multiply. In part owing to my uncertainty as to what actually constituted a 'masque'– beyond the shared nomenclature– each new project I encountered seemed to implicate another. Whether specific characters and structures, or broader motifs and forms, recurring elements extended like tendrils weaving through and between the works: a tangled profusion that increasingly began to resemble a unitary organism. The proportions of the enterprise were growing overwhelming and untenable. Decisions needed to be made, pruning had to be done. But where to cut? Though I am cautious of the phrase 'what does not count', I was far from the first to find myself at such a juncture: "It is difficult to tell what does not count in the work of John Hejduk, to distinguish the central focus from the peripheral, the totality from the vignette."[7]

During these formative stages of my research it was impossible to not be aware of what could be described, if somewhat crudely, as another kind of 'primary source', what had been the gravitational centre of Hejduk's life: the Cooper Union, the institution and community upon which he had left such an indelible mark. There was the building itself, the school it housed, and the diverse assembly of individuals brought together by this place over the years, so many of whom were still integral to the very fabric of the school or continued to revolve within and make up its wider sphere. For the architectural historian the existence of such a resource is not exactly an everyday occurrence. Nevertheless, I was hesitant to heed the call, particularly as the depth and breadth of Hejduk influence at and through Cooper became more clear.

To say he was esteemed, particularly by those with whom his interactions had been direct and ongoing, is to test the limits of understatement. Especially evident in those writings of a more anecdotal nature, the reach of his powerful persona was not limited to them, the impress of which can be felt in much of the critical or analytical commentary as well. At the outset of an essay by Peggy Deamer (in which, not incidentally, various concepts related to 'autobiography' are brought to bear upon Hejduk's work), she describes her own experience of approaching the task of writing, in light of her time as a former student at Cooper:

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[7]   Ibid., p.100.

…two things became readily apparent. The first was the phenomenon of a critical
displacement. The initiation factor with Hejduk was too strong, not just for
me, but, as I began to realize, for critics and writers in general. One's initiation
was accomplished by have the good sense to supplement the poetics with more
of the same; exclusion came when one became gauche enough to analyze the
poetry. It is interesting and not surprising to see how few critics have opted for
the second route. This second phenomenon, though related to the first, marked
an impossibility– not merely for me, although I am clearly including myself– of
disengaging the work from the man.[8]

Though I cannot fully assent to the conceits of 'initiation' and 'exclusion' put forth above,
nor to the 'impossibility' of disengaging a work from its author, the sentiment underlying her
observations rang true to my own experience. Tempting as it was, to make contact with those
who had been so close to the person whose work I was struggling to comprehend, I was also
aware of the risks.

Less to do with a fear of finding myself suddenly in thrall to Hejduk's mystique,[9] my reservations
stemmed from a desire to give space for my own ideas about the *Masques* to germinate and
develop before engaging with those whose opinions and insights had the weight of direct
personal experience behind them– some of whom had been in frequent if not daily contact with
this man during the genesis of these works. I was a newcomer, and I wanted to have some
confidence that my impressions were my own before engaging this community. And it was
for this reason I maintained my distance those first few years. To say I was trying to remain
'objective' would be slightly misleading, for if nothing else the present account discloses the
decidedly personal dimensions of this project. As Owen Barfield reminds us, however, in
the first chapter of his luminous *Poetic Diction* (and in part, as rebuke to what he saw as 'the
predominantly personal direction taken by literary criticism' at the time):

…it may be well to point out here that to start from personal experience does
not necessarily mean to finish with it. One might *start* from direct, personal,

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[8]   Ibid., p.65.

[9]   When describing my research in casual conversation it was not uncommon to hear the word 'cult'
offered as a witty rejoinder, parleyed as a light-hearted poke, invariably made by those without much if
any substantial contact with Hejduk. However intended, it is worth drawing attention to the pernicious
nature of this type of comment, which not only casts aspersion on Hejduk's work, but also on those
who hold it in high regard, implying that such opinions were or are merely the product of their being
'devotees'.

aesthetic experience without prejudice to the possibility of arriving in the end at
some objective standards of criticism– standards which a young critic might set
before himself as an aid to the eliminations of just those personal affections and
associations– the accidents rather than the substance of poetry– which are always
at hand to distort his judgement.

Towards this end, I was fortunate to have the opportunity to conduct a residency at the Canadian
Centre for Architecture (CCA), the home of Hejduk's official archive. This not only afforded
access to a broad range of original and supporting documents relating to the *Masques*– drawings
and sketches, paintings and models, notebooks and correspondence– but also to a wealth of
material spanning the length of Hejduk's prodigious career and the peerless collection of his
publications available in the CCA library. It was an invaluable immersion. Among other things,
it provided what I felt to be a sufficient grounding to proceed with the next step: New York.

The following winter I met David Gersten. A professor at the Cooper Union, David had been
a student under Hejduk, going on to teach with him and serve as Associate Dean of the School
of Architecture and, after Hejduk's death in 2000, Acting Dean. That spring I traveled to New
York and would spend several months at the school and I could not have asked for a better guide
and host. Apart from the research conducted in the school archive, the majority of my time was
spent in conversation with former students and colleagues, friends and family– meetings that
would have been far more difficult to initiate, or simply would not have happened at all, were it
not for David's many enthusiastic introductions and unerring support. As to David, I owe a debt
of gratitude to all of those who made the time to meet with me, and for their trust and candour in
speaking with a stranger about something so intimate.

As I suspected it might, something in the work changed during my time in New York, although
now as then I remain hard-pressed to articulate in words the specific nature of the change. In
part, it had to do with Hejduk, who became less remote and abstract: no longer a persona, I was
offered a window into parts of his personality which one only catches glimpses in the work–
particularly his wit, that most elusive of qualities. More generally, the various exchanges helped
to clarify and deepen my sense of what my project was, or would be– and also what it wasn't.
It makes no pretension towards biography, much less to attempting a pedagogical 'history' of
the architectural school under Hejduk's direction. In the end, although the content of these
converstations does not explicitly figure in the present volume, they formed the essential if
unseen atmosphere within which the book was written.

Returning to Montreal, the painstaking process of analysis and writing began in earnest. Years passed. By fits and starts, the present study progressed and took shape. As is so often the case over the course of a long journey, certain observations and thoughts expressed at the outset appear in a new aspect at its conclusion. Indeed, sometimes certain naïve first impressions can come to seem oddly prescient with the benefit of hindsight, and what we thought we were saying at the time, while still true, gains a depth and significance with distance which could not have been appreciated before. And so it is with just such an experience that this account closes, one of my earliest attempts to convey what it was like to enter the *Masques*, which I likened to the experience of working in a dark room, developing black-and-white photographs:

Before one can even begin, one's eyes must get accustomed to the new surroundings, to what at first seems to be a total darkness, which only gradually recedes, until one realizes it is merely a different kind of light. Our organs of perception require time to acclimate, as do we, to the full extent of their powers, rarely employed to their full capacity. It's only after a period of adjustment that one can commence the work of developing. And this process too takes time. Even before the print, the negative, where the hand must gain its independence from the eye– the first fumbling transference of exposed film to canister, requiring utter blackness. And then, from transparency to opacity, negative to positive, and after the initial exposure more work to be done. And at each stage, an obligation to pause, to submerge and wait. This kind of chemistry cannot be rushed. Only incrementally does the image resolve: elementary shapes and outlines at first, areas of light and dark, silhouettes that only later grow flesh. Here, in a kind of twilight, we begin absorbing the still-inchoate image, before we see it fully disclosed by the light of day.

To complete the analogy, of course, one must remember that this darkroom exists in the age of the digital camera, where the interval between the capture and disclosure of the image has all but vanished, and the process described above has long since become a quaint anachronism. For some, that there are people who still persist in such inefficient and impractical activities begs belief. For others, the more pressing question concerns what might have been lost by the change, and what might be gained in considering its consequences.

* * *

Preface

As stated in the Introduction, the dissertation takes the form of a comprehensive survey of the *Masques*, which attempts to illuminate their origins, development and diversity through a detailed exposition of their structure and elements in the context of the publications they appear within or constitute. It sets out to acquaint the reader with the complexity of these works, bringing to light their various parts and how these condition the ways we move through and experience the *Masques*, as well as drawing attention the connections between them. Towards this end, the first step is to determine which works to include in the present investigation, which despite the seemingly straightforward nature of the task– apparently given in advance, simply by virtue of the label 'masque'– is not without its challenges.

One difficulty stems from the fact that, apart from their common designation, there is no characteristic form, element or combination of elements that is present in every work, and consequently, no obvious criterion by which one might identify a given 'masque' as such. Rather, whatever the diagnostic trait or property of the *Masques* may be, it is something more subtle than a common organizational structure or shared inventory of parts. In order to proceed, however, some initial framework must be established, at least provisionally, for selecting which works would fall within the field of study and which lie properly outside it. And for this, we turn to Hejduk.

Examining the instances where Hejduk speaks explicitly about these works, however, one finds that he seems to have deliberately avoided defining them in a systematic way, at least in terms of what their essential components might be. Rather than relying on a literal definition, one is left to populate the category 'masque' by seeking out those instances where Hejduk identified a particular work as such, by virtue of its title or in his comments about it, and it is from here that the following exposition begins.

Even in this, however, there are a few complicating factors worth noting. Primarily these concern certain discrepancies, either in Hejduk's statements about the projects or in how they have been identified in different publications, both of which will be addressed as they arise in connection to the specific works involved. Finally, there is the fact that Hejduk produced several works which resemble the *Masques* in certain ways, but to which this designation was apparently not applied. This is not to suggest that Hejduk produced 'masques' without realizing he was doing so, but simply to draw attention to the affinities between many of these works and to the difficulties involved in distinguishing between them.

Reviewing Hejduk's comments about the *Masques*, his most comprehensive statement comes in the introduction to *Vladivostok*,[1] where he suggests the core group of *Masques* are nine in number, consisting of three sets or 'trilogies':

> **The journey I have been on for the past ten years followed an eastern route starting at Venice, then moving north to Berlin through Prague, then northeast to Riga, from Riga eastward to Lake Baikal and then on to Vladivostok. This has been, and is, a long journey…**
>
> **The works from this journey are named and form trilogies.**[2]

The passage goes on to list the various projects by name: first, the Venice Trilogy, consisting of *The Cemetery for the Ashes of Thought* (1975), *The Silent Witnesses* (1974-80) and *The Thirteen Watchtowers of Cannaregio* (1974-79); next, the Berlin Trilogy, comprised of the *Berlin Masque* (1981), *Victims* (1984) and *Berlin Night* (1989); and finally the Russian Trilogy, which includes *Riga* (1985), *Lake Baikal* (1985) and *Vladivostok* (1983-89).

Along with these works, however, there are several other projects which bear the designation 'masque'. First there are the 'New England' projects. Appearing in *Mask of Medusa*,[3] and though significantly smaller in scale than those mentioned above, these include the *0° 30° 45° 90° House/Geometric Masque* (1979-83), *Theater Masque* (1979-83), *Retreat Masque* (1979-83), and *New England Masque* (1983). Also included in *Mask of Medusa*, as well as being published as a separate volume in 1992,[4] there is *The Lancaster/Hanover Masque* (1979-83), a larger work more comparable to those of the Berlin and Russian Trilogies.

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[1] Hejduk, John. *Riga, Vladivostok, Lake Baikal: A Work by John Hejduk.* Edited by Kim Shkapich, New York: Rizzoli, 1989.

[2] Ibid., p.15.

[3] Hejduk, John. *Mask of Medusa: Works 1947-1983*. Edited by Kim Shkapich, New York: Rizzoli, 1985.

[4] Hejduk, John. *The Lancaster/Hanover Masque.* London: Architectural Association; Montréal: Centre Canadien d'Architecture, 1992.

In addition, although they are not explicitly identified as 'masques', there are several projects that bear mentioning in this context. Foremost among these are *Bovisa* (1987),[5] alluded to in the passage quoted above ("A detour was taken in Italy to Bovisa in Milan"),[6] and *Victims II* (1993) in *Soundings*,[7] the title of which establishes a link with the second work of the Berlin Trilogy. Finally, there are three publications which, given the ambiguous nature of what qualifies a particular work as a 'masque', could plausibly be considered alongside those already listed: *Adjusting Foundations*,[8] *Architectures in Love: Sketchbook Notes*,[9] and *Pewter Wings, Golden Horns, Stone Veils: Wedding in a Dark Plum Room*.[10]

Given the fact the works listed in the preceding passage were not explicitly identified as *Masques,* either in title or subsequent commentary, they will not be treated in what follows. In sketching the limits of the present study, however, it is important to at least mention these works, since despite the fact they do not form part of the dissertation, a number of illuminating correspondences do exist between them and the *Masques*. The exploration of these connections, however, is another book.

Here, then, we have in outline the basic shape of the exposition, the organization of which follows a largely chronological order,[11] with a chapter for each of the Trilogies and with separate sections for the individual works that comprise them (the exception being that for *The Lancaster/ Hanover Masque*). Each chapter is preceded by a short summary of the specific issues that concern each grouping as a whole.

<p style="text-align:center">* * *</p>

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[5]   Hejduk, John. *Bovisa*. Cambridge, MA: Harvard University; New York: Rizzoli, 1987.

[6]   Hejduk, John. *Riga, Vladivostok, Lake Baikal: A Work by John Hejduk.* Edited by Kim Shkapich, New York: Rizzoli, 1989, p.15.

[7]   Hejduk, John. *Soundings*. Edited by Kim Shkapich, New York: Rizzoli, 1993.

[8]   Hejduk, John. *Adjusting Foundations*. Edited by Kim Shkapich, New York: Monacelli Press, 1995.

[9]   Hejduk, John. *Architectures in Love: Sketchbook Notes*. Edited by Kim Shkapich, New York: Rizzoli, 1995.

[10]   Hejduk, John. *Pewter Wings, Golden Horns, Stone Veils: Wedding in a Dark Plum Room*. New York: Monacelli Press in cooperation with the Centre Canadien d'Architecture, Montréal, 1997.

[11]   Apart from cases where projects seemed to have been worked upon simultaneously, the major exception is *Berlin Night*, which is located in the chapter for the Berlin Trilogy, although it was completed after some of the works of the Russian Trilogy.

New England

The New England Houses are mysterious. I think I'm going to call them Homage to Mourning Becomes Electra. *They've widow's walks, and also hedges which are like those form the Stanley Kubrick picture,* The Shining. *And in plan, this hedgemaze makes wings. It's like a bird of prey swooping down…*

The Masques have to do with a search for new, authentic programs; I'm looking for programs that are "Authentic." The Masque is new. It's metallic. It's like the poetry; it has a metallic ring to it. Like Edgard Varèse's Ionization. *It's ionization, or stellarization . . . it's a metallizing of the universe. What I mean is, if I look out at the stars, they look like light, but if I touched them, they'd be metal. So somehow, metal has crept into the work, especially the poems, and the Masques. The work, as it is conceived, is very primitive in its construction. So are the New England Houses. So what's moving in is a Medieval . . . Surrealism.*[1]

2.0   Summary

Owing in part to the fact Hejduk seemed to have worked on several projects at the same time, there is some ambiguity as to which properly constitute the 'first' *Masques*, compounded by the fact years often passed before their publication. As a result, although the works of the Venice Trilogy are chronologically the earliest, they were not explicitly identified as 'masques', at least in print,[2] until several years later. The first works where 'masque' appears in the title are those

[1]   Hejduk, John. *Mask of Medusa: Works 1947-1983*. Edited by Kim Shkapich, New York: Rizzoli, 1985, p.122.

[2]   Hejduk, John. *Riga, Vladivostok, Lake Baikal: A Work by John Hejduk.* Edited by Kim Shkapich, New York: Rizzoli, 1989, p.15.

which emerge from Hejduk's connection and fascination with New England, and as such it with these that we begin.

As many of the early projects, the '*New England Masques*'[3] appear in the publication *Mask of Medusa*, a compendium of Hejduk's oeuvre from 1947 to 1983, but which could also be viewed as a work unto itself rather than a mere compilation or catalogue. Considered as a work, *Mask of Medusa* ultimately lies outside the main focus of the dissertation due to the wide range of works it contains. Given the number of *Masques* that do appear within it, however, including those of the *New England* and *Venice Trilogies*, as well as the *Berlin Masque* and the *Lancaster-Hanover Masque*,[4] any discussion of these works necessarily entails an analysis and consideration of the book itself. In particular, the unconventional way it is laid out is important to address at the outset, the nature of it's underlying 'structure' and how this conditions the way one navigates the works it contains.

In broad strokes, *Mask of Medusa* is divided into two primary parts. The first consists predominantly of texts, the second, of images. In the first case, this includes interviews and essays, project statements and descriptions, literary excerpts and poems, among other things. In the second, we find sketches, paintings, architectural drawings and photographs. These two parts are separated by a table of contents/index, which appears roughly midway through the book rather than at the outset. Like the contents of the book, it is similarly bifurcated: the list of works makes up the central column and is subdivided into seven time periods or 'frames', either side of which appear the page numbers associated with each entry– the numbers on the left refer to the texts from the first part of the book, while those on the right indicate the graphic material from the second (Figure 2.0.1).

For any given project the reader can locate the pages containing any associated images, as well as any related entries among the texts. Rather than moving sequentially from beginning to end, this structure fosters a non-linear trajectory, since the reader will often be directed to numerous pages located in diverse parts of the book.[5]

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[3]   When speaking about the projects of the New England Trilogy Hejduk seems to use 'House' and 'Masque' interchangeably.

[4]   Elements of *Victims* also appear within it, though the title of this *Masque* is not used in connection with them.

[5]   It is perhaps worth noting only the page numbers of the associated references are given, with no indication of their length, nature or potential significance.

Figure 2.0.1

Table of Contents (*Mask of Medusa*)

It is important to note that a reader, encountering the book for the first time, would be unaware of this unconventional structure if he or she proceeded in the usual way, starting at the beginning of the book and making their way sequentially through its pages. The only insight provided by Hejduk as to the unusual organization of the book appears in a short text following the introductory essay by Daniel Libeskind that opens the book.[6]

ASPECTS OF SEGMENTS

ONLY IN CONSCIOUS RETROSPECT DOES IT BECOME CLEAR that a body of work is *in fact* a product of the time it was fabricated in. Our time has been deeply influenced by schizoid/frenetic forces let loose after World War II. It is an illusion (perhaps even a necessity) that work is progressive, nearly following a straight path. The path for some segments *is* straight; yet suddenly, its datum elevation is radically interrupted . . . faint lines appear . . . a fault is observed . . . the direction is adjusted.

The work in this book ranges over 36 years, falling into distinct dates (time) produced in particular cities (places). The production is framed *in time*, each frame providing a field for working within. The first frame fixes the years 1947 – 1954, school years in New York, Cincinnati, Boston and Rome. The second frame 1954 – 1963, covers Texas, New York, Ithaca and New Haven. The third frame 1963 – 1967, Cooper Union and New York. The fourth frame 1968 – 1974, the Bronx. The fifth frame 1974 – 1979, Venice. The sixth frame, Poems. The seventh frame, 1979 – 1983, Masques: New York-Berlin.[7]

Although the text provides a basic orientation with regard to how the material in the book is laid out, it makes no mention of the twofold aspect of each 'frame' or the existence of the table of contents/index, which is the key to navigating the work. Instead, the reader only becomes aware of these facts after they have entered the book.

Easily overlooked due to the subtlety of the gesture, identifying the linear or 'progressive' development of his work as 'illusory' is not only a cue as to the book's structure: Hejduk is also describing eventual movement of the reader, which is by turns similarly circuitous or elliptical, an analogue and re-enactment of his own journey. Rather than a prosaic explanation of this

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[6]   As much as possible, the present study has attempted to approximate the original formatting when citing longer excerpts of text from the *Masques*.

[7]   Hejduk, John. *Mask of Medusa: Works 1947-1983*. Edited by Kim Shkapich, New York: Rizzoli, 1985, p.23.
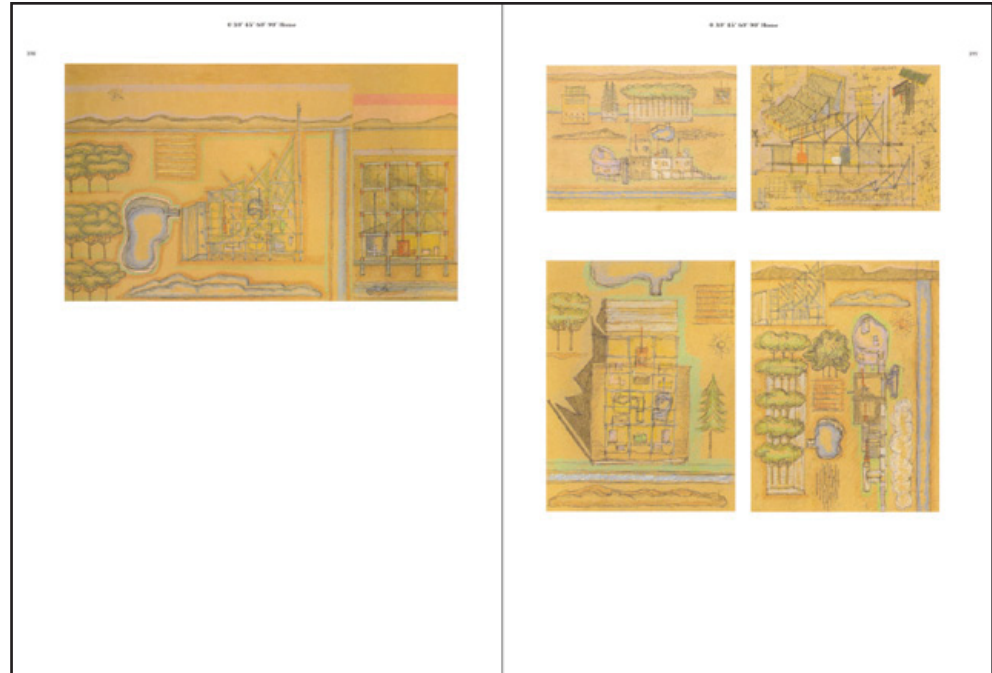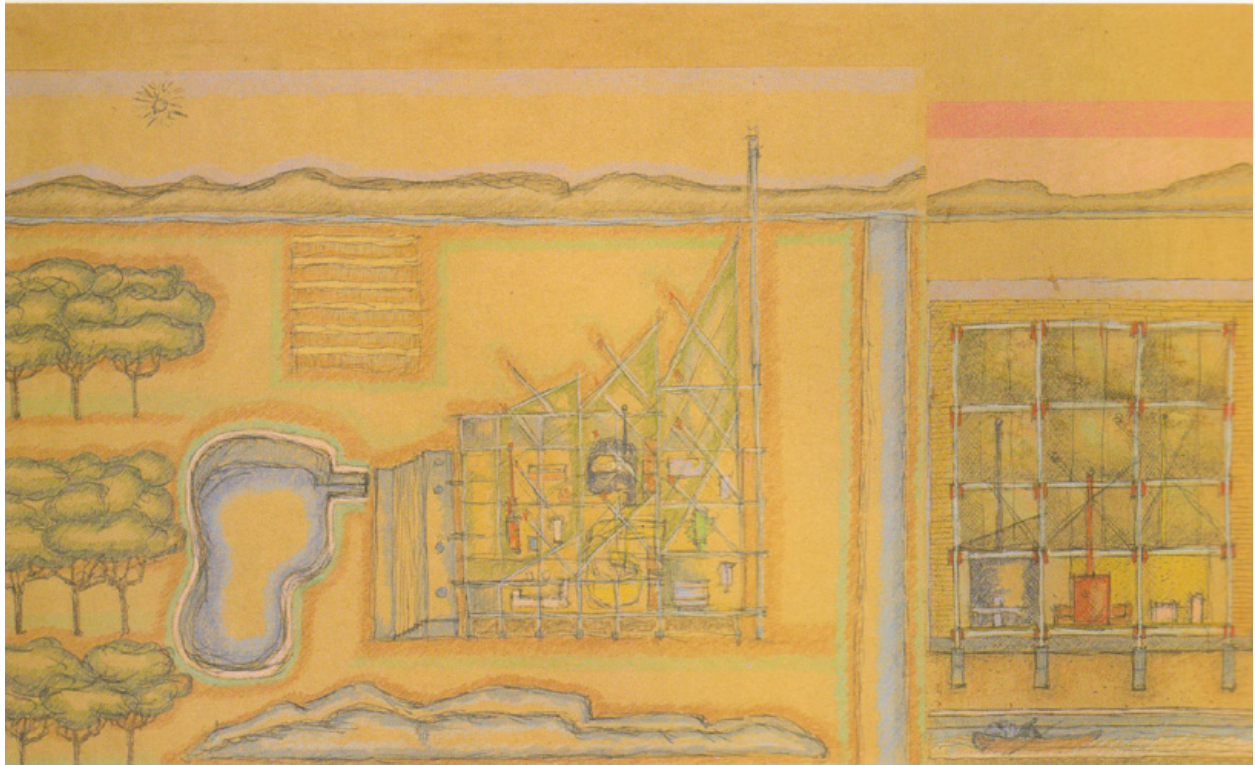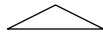
Figure 2.1.1

Projection and Elevation,
Geometric Masque
(*Mask of Medusa*)

fact, however, we are presented with layered poetic rendering, where these interruptions can be discerned in the breakdown of the sentence structure itself: "yet suddenly, its datum elevation is radically interrupted . . . faint lines appear . . . a fault is observed . . . the direction is adjusted."[8] What is more, the deeper sense of the passage is only apprehended by the reader in 'retrospect', after they have been implicated by their own experience as participants.

Among other things, the structure of the book denies the passivity of the reader, who is instead summoned to take on a more active role by virtue of the fact there is no single or proscribed path. The significance of this participatory dimension, its implications, and the way this is cultivated in the various *Masques,* will be taken up more fully in subsequent chapters, particularly in the later works, where this becomes internal to the works themselves rather than an overarching property of the publication. In the present discussion, the aim is merely to shed light on the integral role that structure plays in the *Masques*, the fact their overall significance cannot be divorced from the organization of their elements and the way this influences our experience of the works, the first examples of which occur in *Mask of Medusa*.

* * *

2.1   *0° 30° 45° 90° House/Geometric Masque*

In the seventh 'frame' of the book, the first entry is the *"0° 30° 45° 90° House"* or "*Geometric Masque."* The project consists of a single structure, depicted in a series of free-hand sketches in coloured pencil, a mix of perspective and orthographic drawings. These are presented without any accompanying labels or annotations (Figure 2.1.1), nor are there any references to the project in the 'text' section of the book or mention of any inhabitants. Notwithstanding the free-hand nature of the sketches (a number of *Masques* contain highly refined and detailed drawings of this kind), in the absence of any texts it is difficult to develop a clear image of the structure from these alone, particularly because some elements appear to shift position from one drawing to the next. As a result, the *Geometric Masque* appears less developed in contrast to the other *Masques*, even among the other smaller-scaled projects contained in *Mask of Medusa*, and particularly in relation to the more elaborate works that follow.

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8   Ibid.

2.2   *Theater Masque*

Like the previous work, the *Theater Masque* consists of a single structure presented by drawings without annotations or an introductory text. In this case, however, in addition to free hand sketches, the project is also depicted in hard-line orthographic drawings in plan, section and elevation (Figure 2.2.1). A stepped roof provides seating for what appears to be a performance space, beneath which are the 'living' quarters (suggested by various pieces of furniture) for an unnamed 'inhabitant' that open out to an adjacent triangular pool. There is also a hatch to a subterranean space in the shape of a submarine with a viewport that peers into the underwater space of the pool (Figure 2.2.2).

Although the project itself contains no specific texts, several pages are listed in the table of contents/index with references to the project, in particular an interview where, among other things, Hejduk describes the project as being "the transition to the masques."[9] In the interview, conducted by Don Wall, the conversation shifts frequently between topics, and the references to the *Theater Masque* emerge in the context of a larger discussion that seems to be following numerous concurrent trains of thought. The previous quotation, for instance, appears amidst an extended discussion of the *New England Masque*:

> Wall: How do you pull all these diverse sources to-
> gether? What are its mechanisms? Its time rate?

> Hejduk: It's gestation, basically. Let's go to
> some other works for this. Have you ever read the article on
> the Malaparte House? That has something to do with your
> question. [*shows drawings of stepped seating house*] This is the
> beginning of it all. It's a wall. From the horizontal to the ver-
> tical. Abstract. And of course, he goes swimming in the pool.

> Wall: Are these the windows? In the saw tooth, so that
> the last one faces the blank wall. So the house is look-
> ing at itself.

> Hejduk: Yes, this house is the transition to the
> masques. This is the Theater House. There is a screen. Like
> Stravinsky. It's a very mysterious house.

> Wall: When you say Stravinsky, what do you mean?
> Barbaric?

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9   Ibid., p.134.

> Hejduk: This is just like out of 1910. In the
> beat. *The Rite of Spring, Petroushka*. It's organic. It's a man,
> his penis is here, and his sperm is in the pool. It's organic.
> Have you ever seen a pool like that? The pool is the deepest
> at the base, and there's nothing at the other end so he dives to a
> point he can never reach.

> > Wall: It's very much like Sartre. No Exit. He cannot
> > get out.

> Hejduk: Yes. This is the heart.[10]

Besides providing the reader an initial sense of Hejduk's manner of speaking about his work, a few items in the above quotation are worth noting. As previously mentioned, Hejduk states that the project serves a kind of hinge between his earlier works and the *Masques*. This fact can also be discerned by the presence of several elements that will become common if not characteristic features later on. For one, although the texts are not integral with the project itself, the way they are linked through the larger structure of *Mask of Medusa*, i.e. through the table of context/index, is analogous to what occurs in the Berlin and Russian Trilogies. In addition, although he remains anonymous, an inhabitant is specified (also visible in the drawings) and there is an intimation of how the structure is to be occupied: the first indication of an architectural program. Finally, the text brings other artists and works into dialogue with the project: Adalberto Libera's Casa Malaparte, Stravinsky's balletic and operatic works *The Rite of Spring* and *Petroushka*, and the philosophy of Sartre. Though at times paired with suggestive statements, however, the nature or significance of these correspondences is not elaborated upon or clarified.

* * *

2.3   *Retreat Masque*

With the *Retreat Masque* we come to the first project with an explicit accompanying introductory or orienting text. Not only does it inform the reader about the project itself, but also makes reference to those discussed above, linking them together as a 'Trilogy of Masques'. It also appears to be the 'first'[11] instance where Hejduk speaks directly about the term 'masque' and of

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[10]   Ibid.

[11]   It is perhaps worth noting that the sequence of the projects within each 'frame' is not necessarily chronological– i.e. *Berlin Masque* is listed before the entry for the *Retreat Masque*– nor does the location of the materials associated with each project in the book reflect this ordering: the entry for *The Lancaster-Hanover Masque* appears midway through 'Frame 7' despite the fact it occupies the final pages of the volume.
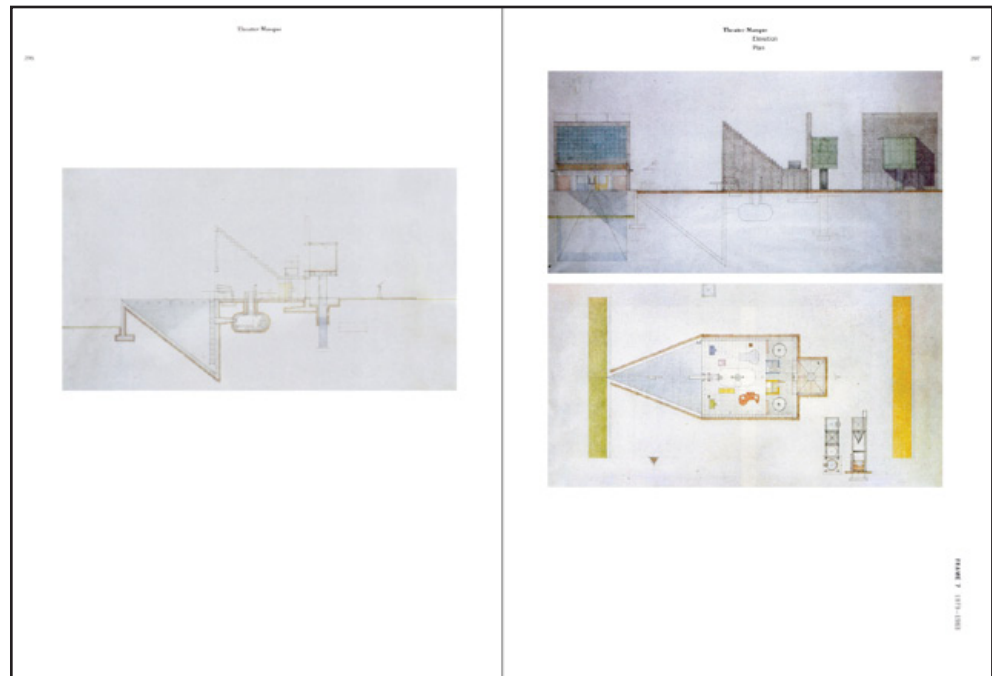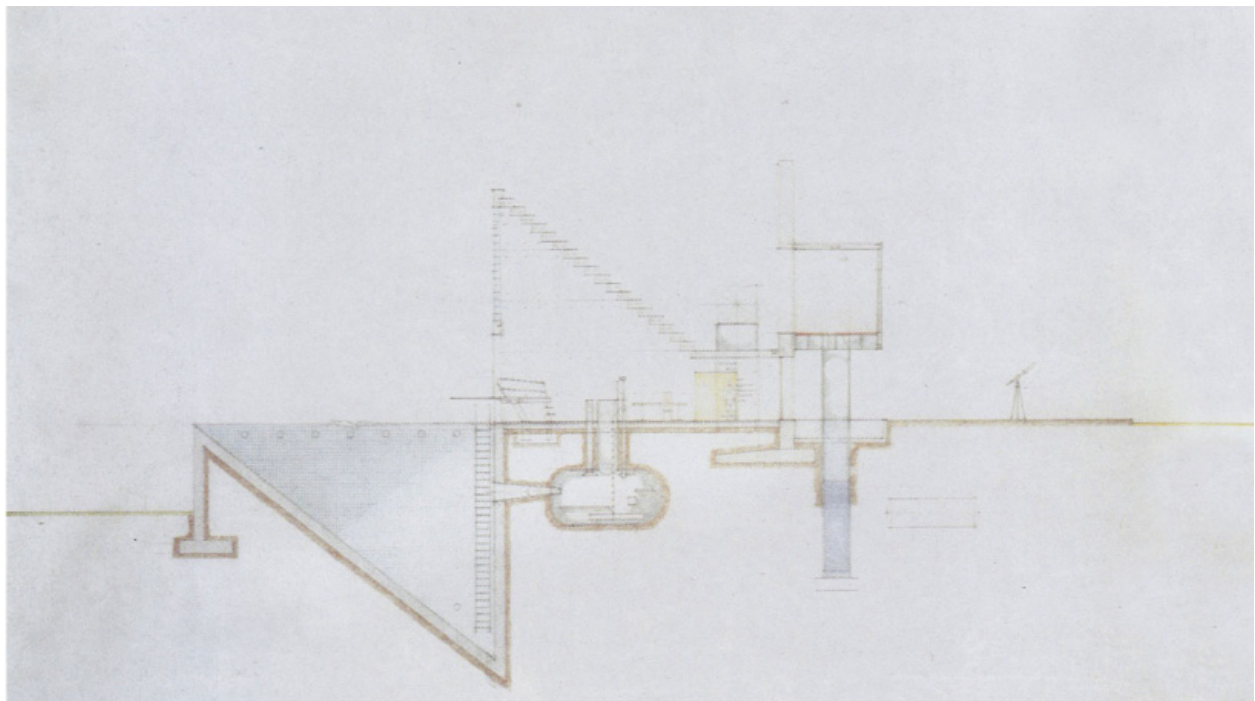
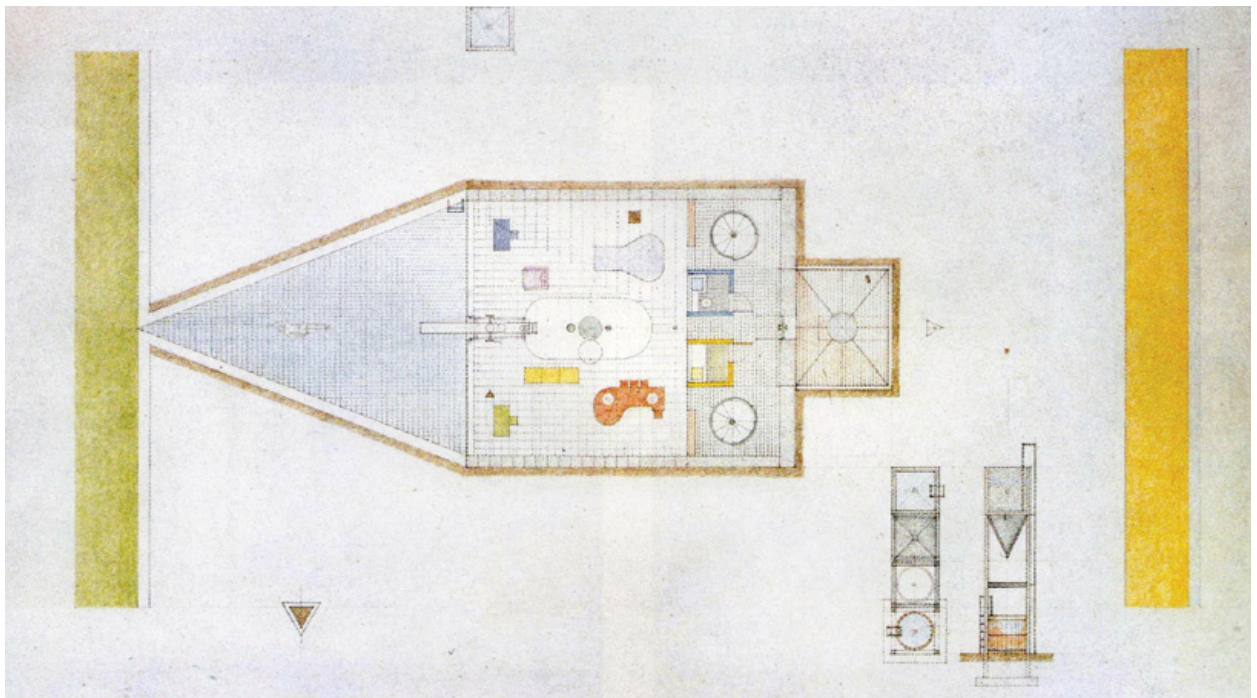Figure 2.2.1
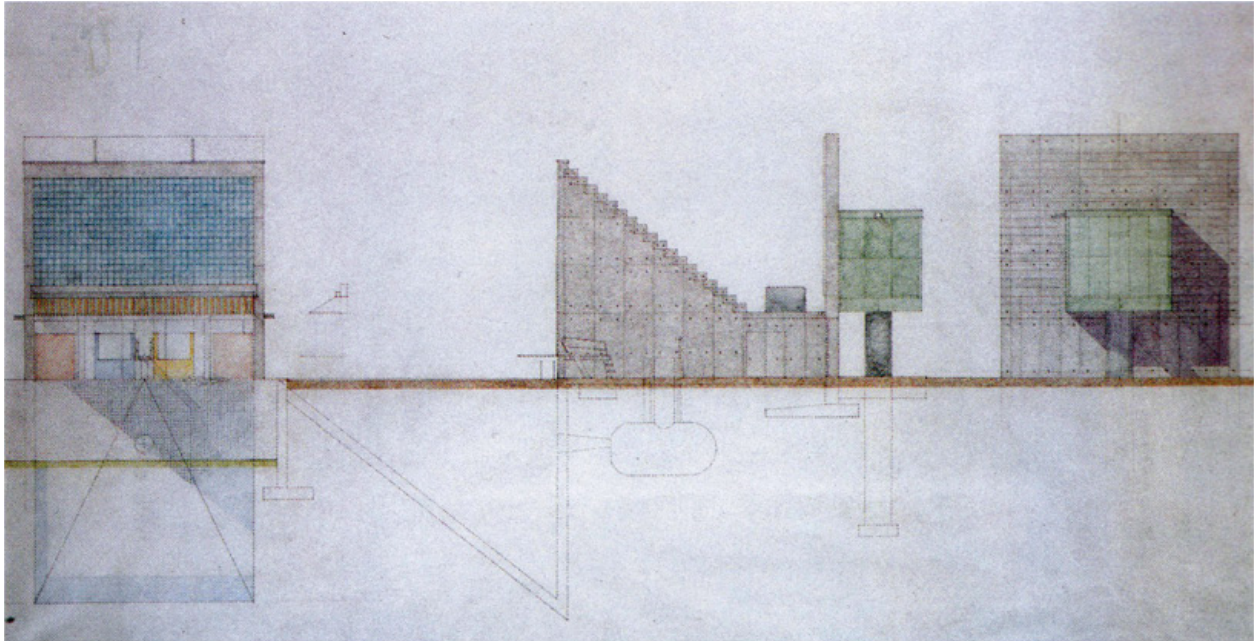
Section, *Theater Masque*
(*Mask of Medusa*)

Figure 2.2.2

Elevations & Plan, *Theater Masque*
(*Mask of Medusa*)

its connection to 'mummery'.[12] Beyond the qualification that '…masques generally lacked story action, crisis or ending', however, Hejduk doesn't expand on his formulation of 'masque' or on how the designation applies to the work. It reads:

MASQUE 3

Originating in England where they were first called "Mummery," masques generally lacked story action, crisis or ending.

Program:

A Retreat Masque (the third house in a Trilogy of Masques) is for one inhabitant; it is located on a plain overlooking the sea (south) and the hills (north). A wheat field separates the house (rural) from the northern hills and a pool of water separates the house from the southern sea.   (The first two houses in the Trilogy are Geometric Masque and Theater Masque.)

This rural masque is for a single Inhabitant in retreat. It has to do with the isolation of anticipated function. This is so throughout the Masque: for example, when sitting in the black chair the inhabitant is looking at the diving board, that is, at an anticipated function.

Construction:

The building is constructed of wood columns, wood beams, wood flooring, wood siding, metal conductors and metal elements.

The Plan and Other Necessities:

The floor plan is approximately 24' by 24' ; the prime wood structural elements 8' on center. A 6' by 12' by 8' metal enclosure capable of moving up and down on a hydraulic shaft is located in front of the north elevation. A vertical periscope, a horizontal viewer, a metal ladder and a metal cube are incorpo-

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[12]   'Mumming' was a rural tradition in various parts of northern Europe, with references in the United Kingdom beginning to appear in the 15th century. Townspeople would don masks and costumes during certain times of the year and converge on the manor house of the local lord or member of the landed gentry, who were in turn expected to host the 'mummers' and provide food and drink. Often it also involved other activities, which varied by region, including impromptu skits and dances, clowning, telling jokes, and gambling. The nature of the relation of 'mummery' to the more formal courtly 'masque' remains a matter of ongoing scholarly debate.

rated in and on the metal container. Entry into the container is through the roof.

A 6' by 6' by 32' wood tower (with a metal circular stair inside the tower) penetrates the Masque. The plan supports a chair (black), a diving board (terra cotta), a day desk and chair (orange), a night desk and chair (mauve), a sleeping element (purple), an eating element (olive green), a sink/cooking element (yellow), a fire element (red), and an ablutions element (blue).

A wood platform suspended between the vertical wood tower and the vertical wall is the place of retreat.[13]

On one hand, the text provides a level of detail about the construction, composition and siting of the structure not seen in the previous examples. But it also raises at least as many questions as it answers, beginning with the opening sentence, which could be interpreted in a variety of ways: *Is the construction a 'set' for a kind of performance or is the structure itself a work 'lacking story action, crisis or ending'?* Similarly, rather than specifying the purpose or function of a given structure, as an architectural 'program' typically does, here the program reads more like a riddle to be untangled: *Who is this inhabitant? Why does 'anticipated function' result in 'isolation' and how does this relate to 'retreat'? What is he or she retreating from?*

In the graphic depictions of the work this double aspect is also retained, and in revealing the project they also conceal it. These consist of a set of hard-line orthographic drawings, in plan, section, two elevations, and an unusual three-dimensional projection (Figure 2.3.1).[14] Despite showing the structure from a variety of positions, however, a number of the spaces remain hidden by virtue of the chosen vantages. As a result, it's only possible to speculate how the inhabitant might access and occupy them, in particular the metal enclosure, the 'ablutions element', and the 'place of retreat' (Figure 2.3.2).

* * *

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[13] Hejduk, John. *Mask of Medusa: Works 1947-1983*. Edited by Kim Shkapich, New York: Rizzoli, 1985, p.137.

[14] The projection is unusual because the plan remains in a 90º orientation to the XY-axis (unlike standard Axonometric or Isometric projections, where is placed at an angle). Because of this, less of the structure is visible than in a more conventional drawing of this kind.
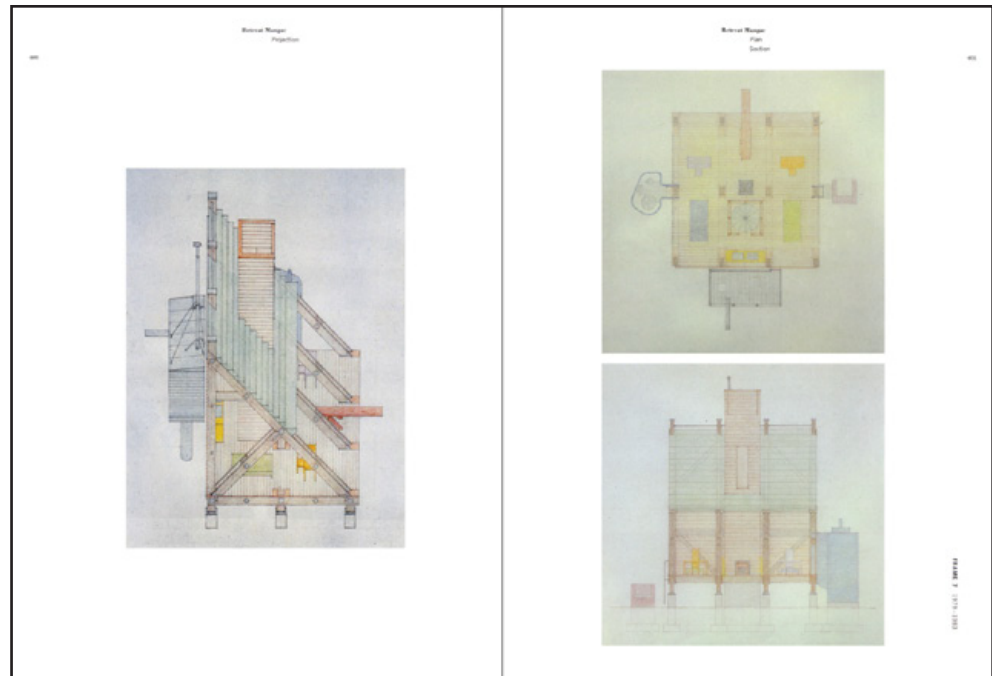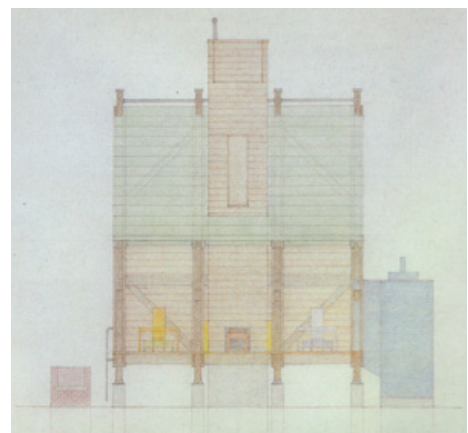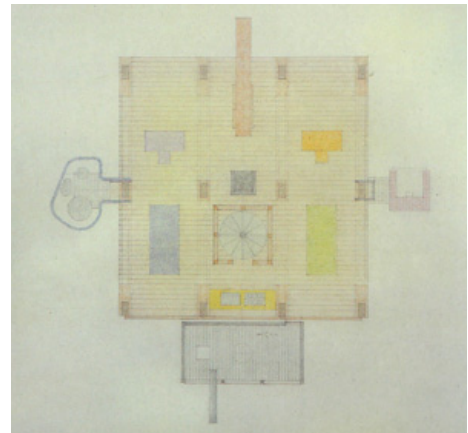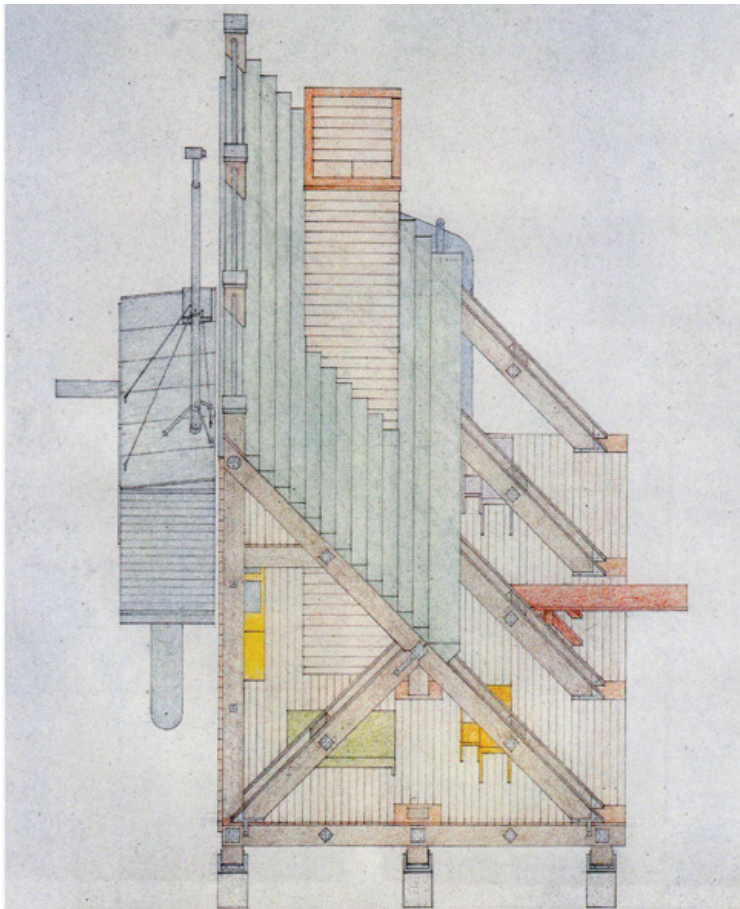
Figure 2.3.1

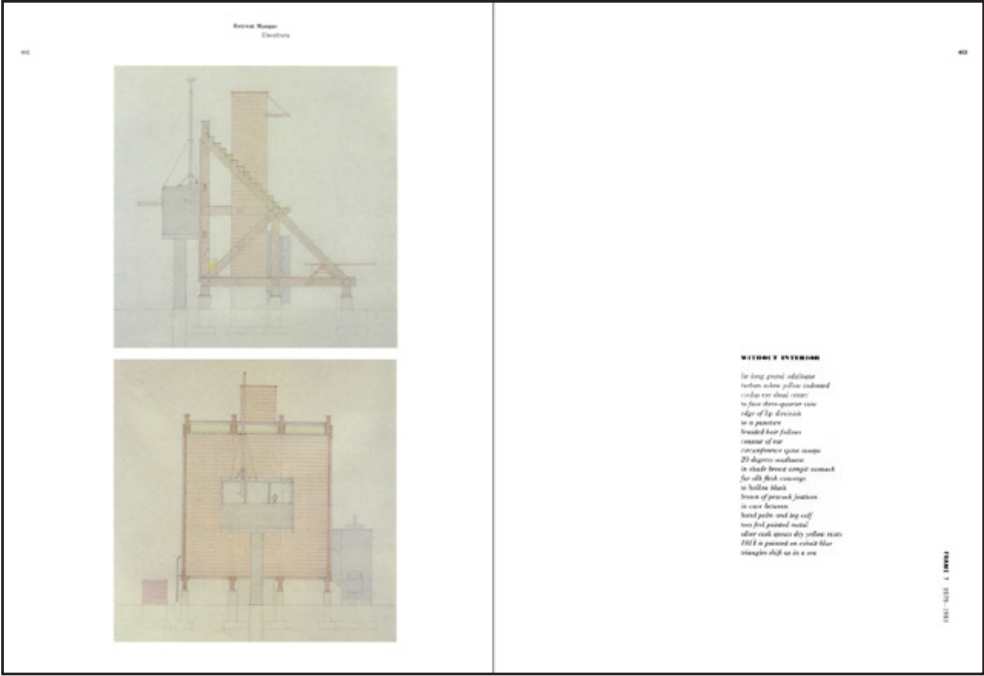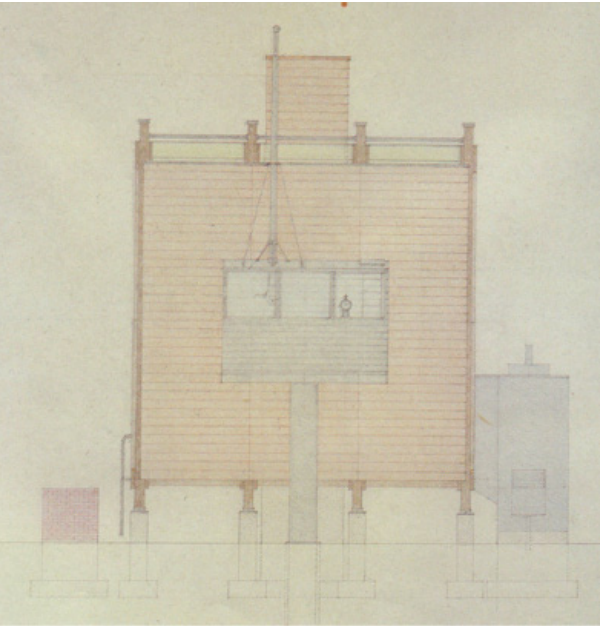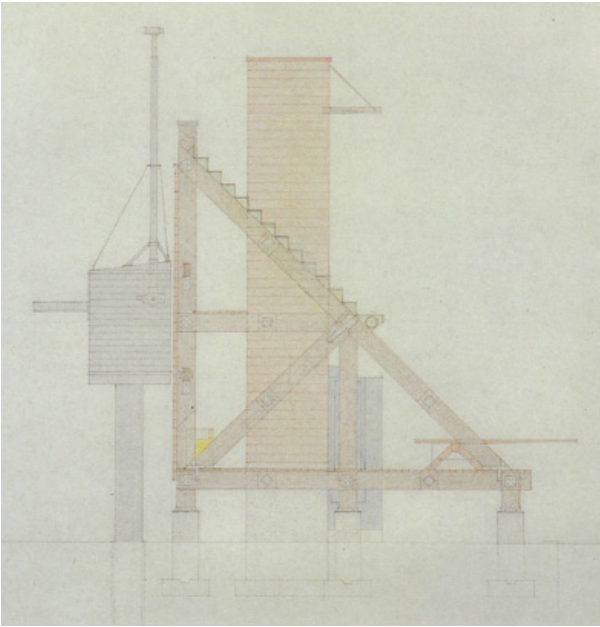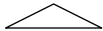Projection, Plan & Elevation, *Retreat Masque* (*Mask of Medusa*)

2.4   *New England Masque*

Like the *Retreat Masque*, the *New England Masque* contains an accompanying introductory
passage, entitled 'New England House' (another text, 'Croton', appears below this on the same
page, an excerpt from a separate piece).[15] As in the previous case, this text serves to frame the
project. Rather than providing details about the physical construction, however, it instead reads
like a series of recollections or meditations, presented in a clipped prose, identifying certain
'obsessions' and intentions:

NEW ENGLAND HOUSE

> Obsession since December with Electra, the New England
> one . . . one of mourning . . . O'Neill's time in black and
> white . . . Paul Strand photo of house with widow's walk . . .
> green-black ivy framing. Window made up of small northern
> lites; only in America north-east. . . .
>
> Perhaps La Roche in Square Dr. White (Docteur
> Blanche) analogous.
>
> To create a house which captures the unre-
> vealed tone, the hidden spirit of the austere, stark, forebod-
> ing, forbidden depth of a presence at once so very simple,
> even banal yet imploding leaving a void; to make a house
> with a voided center. To provoke a past in contemporary
> terms, to appear as a recall, as an echo released from the
> past, yet an uneasy new emerges. Without an extraneous
> detail reduced to a quiet.[16]

Apart from the distinctive tone and idiosyncratic grammatical structure– the lack of pronouns
and the fragmentary nature of the sentences, which will become hallmarks of later texts– the
passage is also the first to internally weave other works and artists into the fabric of the project,
rather than bringing them to bear through external commentary or reference (although this occurs
also). To even greater extent than in the previous project, the text has the character of a riddle:

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[15]   The passage is part of a critique written for Ricardo Scofidio and Elizabeth Diller on the Kinney House.

[16]   Hejduk, John. *Mask of Medusa: Works 1947-1983*. Edited by Kim Shkapich, New York: Rizzoli, 1985, p.123.

it carries a feeling that something essential has been omitted or hidden. The final paragraph in particular reads like the partial record of a dialogue Hejduk is having about the driving intention of the work– suggested by the imperatives 'to create', 'to make', 'to provoke', 'to appear'– perhaps with himself or in response to an unidentified interlocutor questioning its meaning or purpose.

Nor does the second text that appears below shed any direct light on the project itself either. Although there are rich correspondences between the two, 'Croton' seems to represent a self-contained rumination or meditation in a separate though not unrelated vein, juxtaposed to foster associations rather than serving as an extension or clarification of the preceding passage. Like the first text, it speaks to the deep psychological and ontological dimensions underlying the apparent purpose of the drawings, i.e. to merely represent and facilitate the construction of a physical structure. Rather than a discursive or philosophical inquiry, the text probes these issues through poetic images:

> The mystery of houses is the mystery of our mind. We move from room to room and only inhabit the present. Abandoned rooms are like abandoned thoughts, we can remember them and so we can return to them. As the shell of a house encompasses external rooms for our body, the shell of our body encompasses the interior rooms of our thought. We rummage through the attics of our souls as we rummage through the attics of our houses. The idea of house is the idea of forever.[17]

With respect to the graphic material, in addition to the photograph mentioned in the introductory passage the *New England Masque* is depicted in various sketches and hard-line orthographic drawings. These are more numerous and have a higher level of detail than those of the preceding works. The 'house' appears symmetrical, consisting of two identical halves mirrored along a central axis (Figure 2.4.1), a pattern that is maintained throughout, with the exception of the ground floor, where the only point of physical connection between the two otherwise autonomous structures is located (Figure 2.4.2). This is the point where the two intended inhabitants, otherwise isolated from one another, come into contact. We discover this last detail in the wealth of references listed in the table of contents/index, in particular the extended discussion of the project that appears in the interview mentioned above.
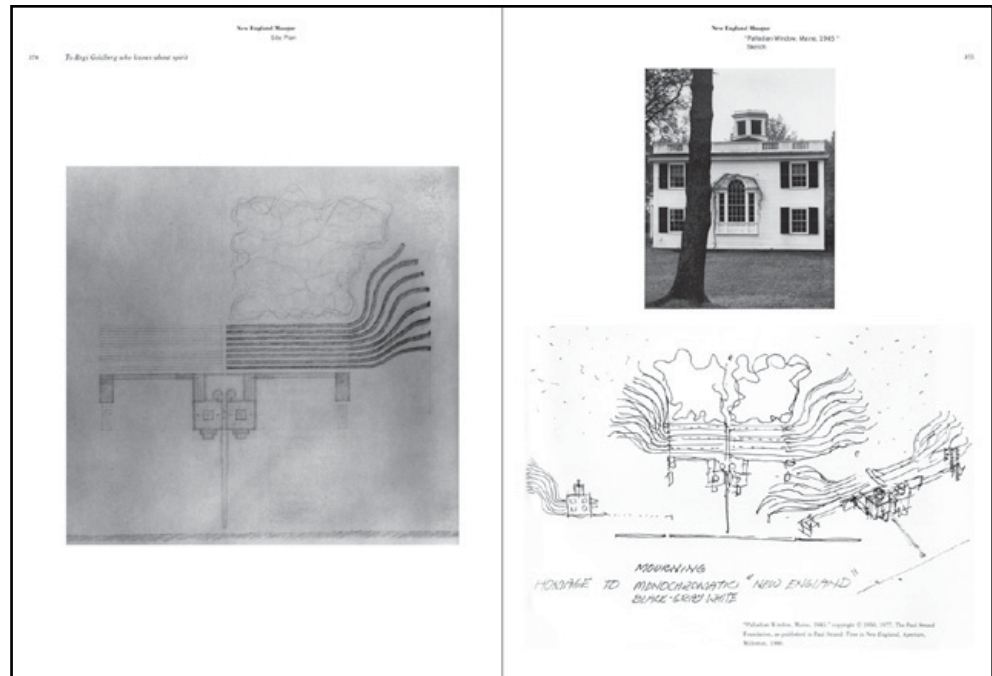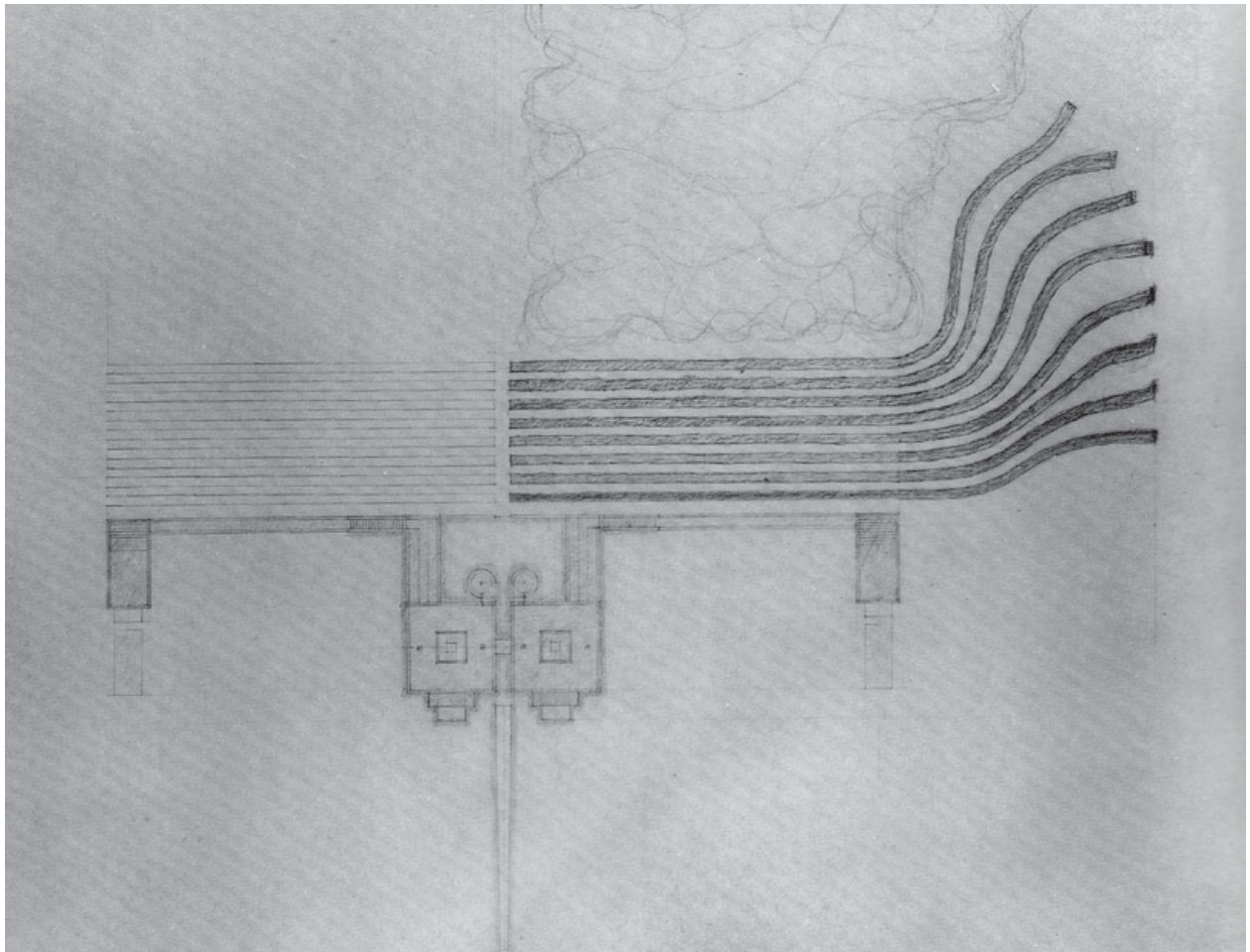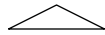
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[17]   Ibid.

Figure 2.4.1
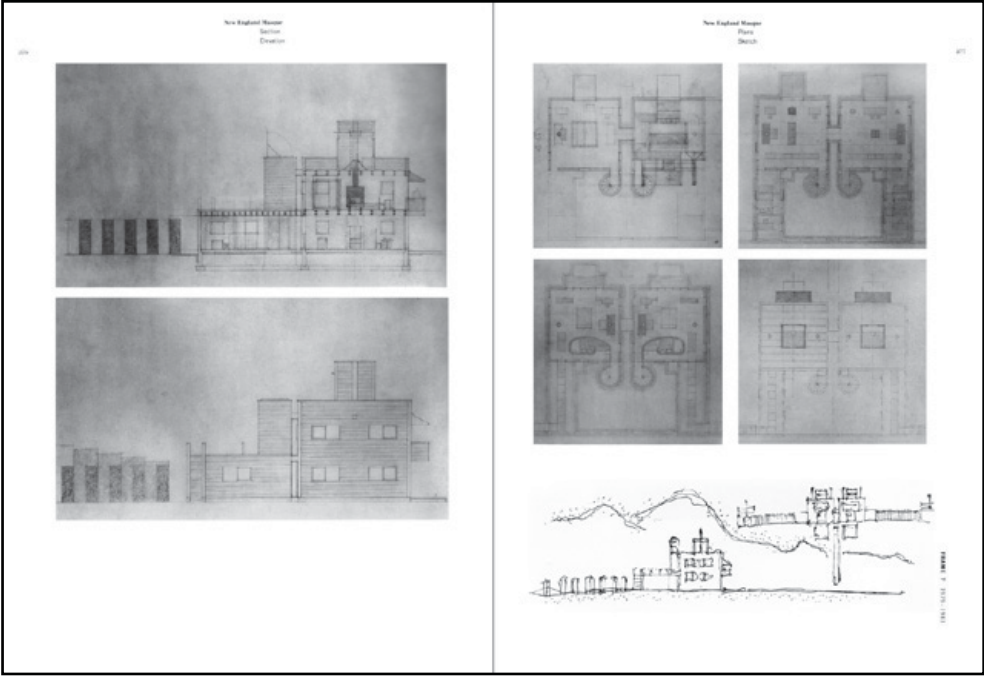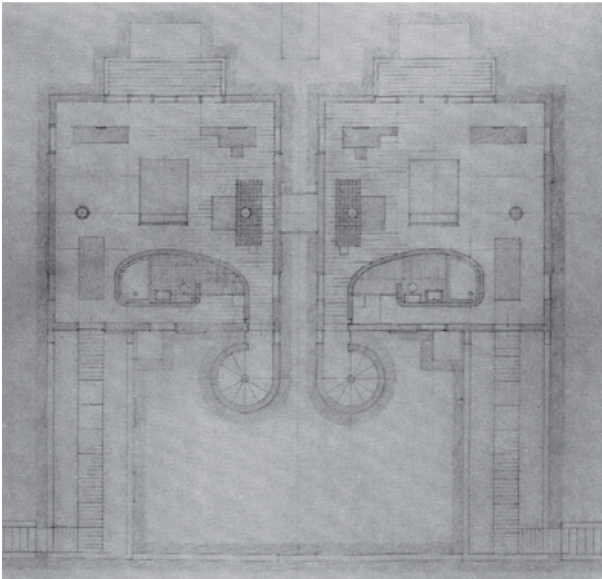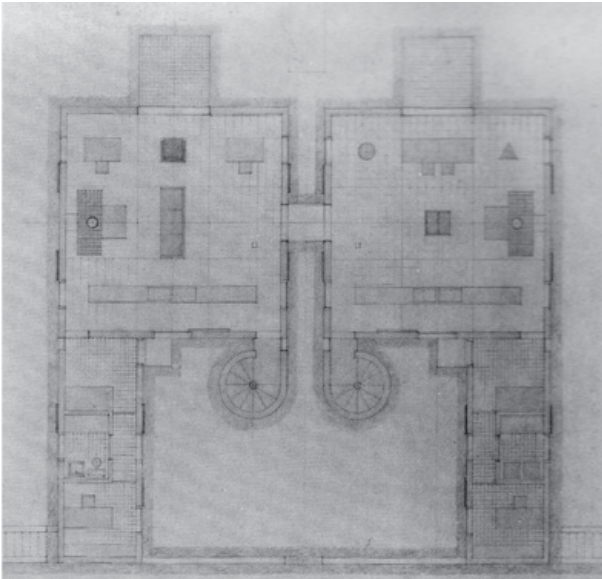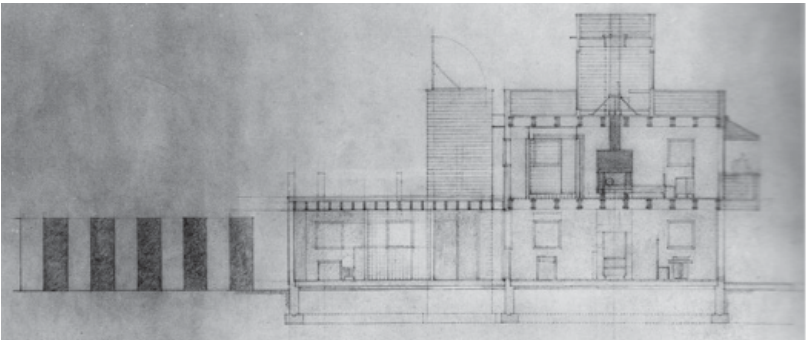
Site Plan,
New England Masque
(*Mask of Medusa*)

Figure 2.4.2

Section & Plans,
New England Masque
(*Mask of Medusa*)

The interview is also noteworthy for the number and variety of works and artists Hejduk identifies in connection to the *New England Masque*. In addition to those mentioned in the introductory passage– Eugene O'Neill's play *Mourning Becomes Electra*, Paul Strand's photograph, and Le Corbusier's La Roche House– another half dozen artists and works are brought into conversation with the work: from the realm of painting, Ingres' 'Comtesse d'Haussonville', from film, Stanley Kubrick's *The Shining*, and from literature, Gustave Flaubert's *Madame Bovary*, Thomas Hardy's *Far from the Madding Crowd*, and the writers Herman Melville, Edgar Allen Poe and Nathaniel Hawthorne.

As in previous cases, what Hejduk is attempting to draw out of these connections is never explicitly stated or defined. For example, while discussing the work of Ingres and Le Corbusier, he speaks about "the whole ambience, the whole mood, the whole sensibility that was captured by Madame d'Haussonville and by Villa La Roche. There was something in that I thought was authentic; there was a mood, a tone. . . ."[18] In part, the ambiguity stems from the shifting nature of the interview, which tends to move from one subject to the next without elaborating or clarifying such statements. But it is also a function of the open-ended character of Hejduk's language and the use of words like 'ambience', 'mood', 'sensibility', 'tone', etc. Besides distinguishing the *New England Masque* from the others of the Trilogy, this wealth of references also foreshadows what occurs in subsequent *Masques*, where they become more numerous and varied, extending across wider domains of art, and are brought to bear directly within the works themselves rather than through external commentary.

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[18]   Ibid., p.129.

Venice

Since 1974 Venice has preoccupied the nature
of my work

It is a forum of my inner arguments. The
thoughts have to do with Europe and America; abstraction and
historicism; the individual and the collective; freedom and to-
talitarianism; the colors black, white, grey; silence and speech;
the literal and the ambiguous; narrative and poetry; the ob-
server and the observed. I am in debt to Italy and to the City of
Venice for provoking the impetus for my investigations.[1]

3.0   Summary

As the discussion shifts to the Venice projects, the first issue to be addressed pertains to certain
discrepancies in Hejduk's comments about which projects actually make up the Venice Trilogy.
As previously mentioned, in the introduction to *Vladivostok* he describes the group as consisting
of *Cemetery for the Ashes of Thought*, *Silent Witnesses* and *Thirteen Watchtowers of Cannaregio*.
In *Mask of Medusa*, however, the publication in which these *Masques* appear, he describes
the 'trilogy' as containing a different work, *New Town for the New Orthodox*, in place of the
Cannaregio project.[2] What is more, besides including elements from other works, many of
the Venice projects have incorporated what are presented elsewhere as separate projects– both
recurring features of the later *Masques*. As a result, the boundaries of these works begin to blur

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[1]   Hejduk, John. *Mask of Medusa: Works 1947-1983*. Edited by Kim Shkapich, New York: Rizzoli, 1985, p.83.

[2]   Ibid., p.84.

and blend together. Furthermore, this ambiguity is amplified by the way the Venice projects are presented in *Mask of Medusa*, in particular how they are identified in the table of contents/index and the ways the various texts and images that comprise them are arranged and interspersed with one another throughout the book.

Like the New England projects, the reader's experience of the Venice Trilogy is conditioned by the fact they appear within *Mask of Medusa*. The projects are listed in the table of contents/index (Figure 3.0.1), from which the reader can identify the materials associated with each project, located in various parts of the book. This internal structure gives rise to, or at least plays a part in, many of the issues outlined above, in particular the incorporation of other works within the Venice projects– the first of the *Masques* to exhibit this feature. As such, it is important to describe how the Venice Trilogy appears in the broader context of the book before moving on to specific descriptions of each individual work.

The Venice projects appear in 'Frame 5', containing works dating from 1974 to 1979, beginning with *Cemetery for the Ashes of Thought*. This is also the first of the *Masques* to integrate another project, *Wall House 3*, which is listed as a separate entry in the previous 'frame'. Between the two there is only one overlapping reference, a text indicated in the left-hand column of the table of contents/index for both projects. In the text Hejduk mentions the 'incorporation' of the structure in *Cemetery for the Ashes of Thought*.[3]

The next Venice project, *Thirteen Watchtowers of Cannaregio*, similarly includes a work listed separately in the book, *House for the Inhabitant Who Refused to Participate*, which also appears in Frame 5. In this case, the two projects do not contain overlapping references to any texts, however, the introductory passages for each work appear on consecutive pages, opposite one another on a single spread in the first part of the book.[4] Although the texts do not explicitly refer to one another, the opening line of the latter project reads as an extension of the former: "Somewhere in another part of the city overlooking some other campo there is a house…"[5]

This correspondence is also evident in the images: the pages listed for *Thirteen Watchtowers of Cannaregio* are inclusive of those given for *House for the Inhabitant Who Refused to Participate*. It is curious to note that even though a number of these pages contain images

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[3] Ibid., p.60.

[4] They also appear again in the second or 'image' part of the book, where they are presented separately.

[5] Hejduk, John. *Mask of Medusa: Works 1947-1983*. Edited by Kim Shkapich, New York: Rizzoli, 1985, p. p.83.

Figure 3.0.1

Table of Contents
(*Mask of Medusa*)

of the latter project– drawings and models– they are not listed among its references. Indeed, some of the pages identified as depicting the *Thirteen Watchtowers of Cannaregio* project only contain drawings for the other, *House for the Inhabitant Who Refused to Participate*, and in several instances both projects appear in a single drawing. Despite being listed separately, the presentation of the projects seems to suggest that they in fact constitute a single work.

In the case of *Silent Witnesses* the issue of presentation becomes even more complex. Like the previous examples, the project also contains at least one work listed as a separate entry.[6] More profoundly, however, the project is presented in such a way that makes it exceedingly difficult to settle which elements actually make up the work. In part, this is due to the fact that there are two entries that contain the words 'Silent Witnesses' in the title. The first, 'Silent Witnesses', appears in Frame 5 among the other Venice projects and resembles them in several respects: an orienting text introduces the work, which consists of several structures depicted through models, photographs and various drawings. The second work, "Silent Witnesses and Other Poems,"[7] essentially comprises the entirety of Frame 6 (besides a brief introductory passage by Peter Eisenman and closing excerpt from Thomas Hardy), which consists entirely of poems with no associated images. Enigmatically, there is no indication as to which are the 'other poems' (if any) and which might constitute the 'Silent Witnesses'. What is more, the entry in Frame 5 for *Silent Witnesses* does not reference any of the pages containing these poems, or vice versa, perhaps suggesting these entries are not part of the same work at all.

To further complicate matters, however, in one of the texts associated with *Silent Witnesses* Hejduk states that the project "has a double aspect *and* [italics mine] the fifty slides connected with the project."[8] On the one hand, this statement seems to imply the poems indeed form part of the work after all. On the other, the slides, which he indicates form another element of the work, for whatever reason do not appear in *Mask of Medusa* and the reader must seek them out elsewhere, in another publication.[9]

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[6]   The *Space Shuttle House.*

[7]   The poems were also published in a separate volume: *The Silent Witnesses and Other Poems* New York: Institute for Architecture and Urban Studies, 1980.

[8]   Hejduk, John. *Mask of Medusa: Works 1947-1983*. Edited by Kim Shkapich, New York: Rizzoli, 1985, p.85.

[9]   Hejduk, John. "Silent Witnesses." *Perspecta*, Vol.19, 1982, p.70-80.

3.1   *Cemetery for the Ashes of Thought*

… if we can bury people, we can bury thought.[10]

The first of the Venice projects, *Cemetery for the Ashes of Thought*, was Hejduk's entry for an international design competition for the Molino Stucky[11] building and surrounding area on the island of Giudecca, initiated as part of the Venice Biennale of 1975.[12]   Soliciting proposals from thirty architects and artists, the competition sought to generate ideas and dialogue towards re-imagining the function of the building– derelict since 1955– with the aim of revitalizing the surrounding neighbourhood.[13] Apart from a single-line entry in the final 'Biography/ Bibliography' section of *Mask of Medusa*,[14] however, there is no explicit mention of the project's origins elsewhere in the book, which first appeared in the 1975 Biennale exhibition and was included in the catalogue "La Biennale *Il Preposte per il Mulino Stucky* 1975,"[15] prior to being reprinted in *Mask of Medusa*.

In addition to proposing some alterations to the existing building, the project consists of two primary structures: a series of walls extending out from the building and a small house (*Wall House 3*), located in the lagoon overlooking them (Figure 3.1.1). The various elements are described in a brief introductory text:

> The Molino Stucky Building's exteriors are painted black. The
> Molino Stucky Building's interiors are painted white. The long,
> extended walls of the Cemetery of the Ashes of Thought are
> black on one side and white on the other side. The top and end
> surfaces of the long extended walls are grey. Within the walls
> are one foot square holes at eye level. Within each one foot
> square hole is placed a transparent cube containing ashes. Under
> each hole upon the wall there is a small bronze plaque indicating

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[10]   Hejduk, John. *Mask of Medusa: Works 1947-1983*. Edited by Kim Shkapich, New York: Rizzoli, 1985, p.85.

[11]   The original structure, dating from 1883, received a significant addition in 1895, making it the largest building in Venice at the time. Initially a flour mill, it was later repurposed into a pasta factory, and was eventually vacated in 1955. Accessed on 2013.09.20 <http://de.wikipedia.org/wiki/Molino_Stucky>.

[12]   Accessed on 2013.09.25 <http://www.labiennale.org/en/architecture/archive/exhibition/saturdays/gregotti.html>.

[13]   Accessed on 13.09.28 <http://venicetakeawaystewards.tumblr.com/post/36353746756/a-proposito-del-mulino-stucky-1975>.

[14]   Listed as "*Cemetery for the Ashes of Thought* Biennale, Venice, Italy" in *Mask of Medusa.*
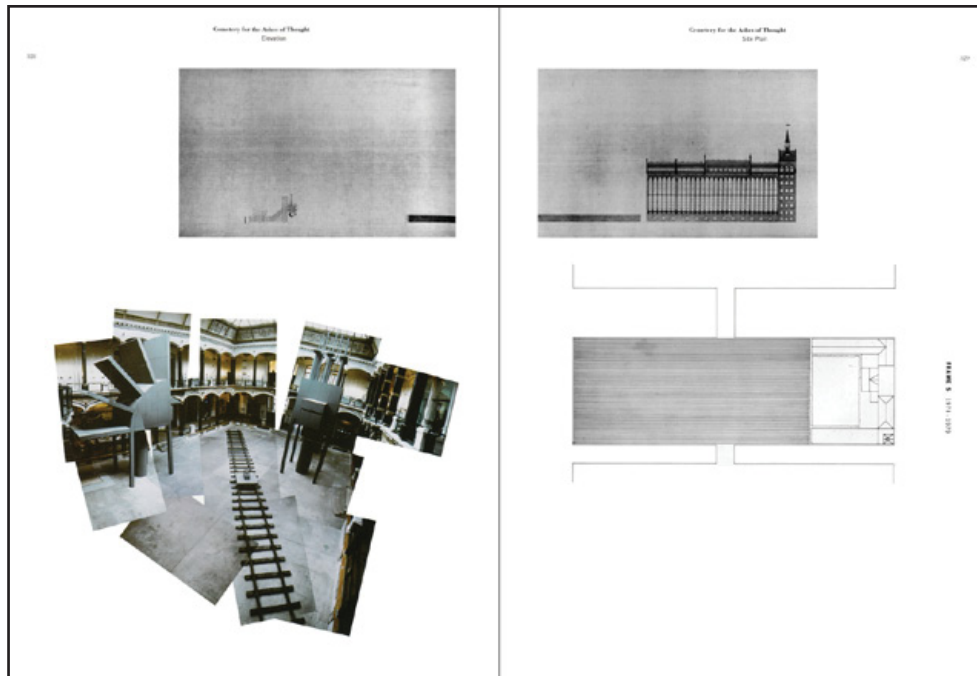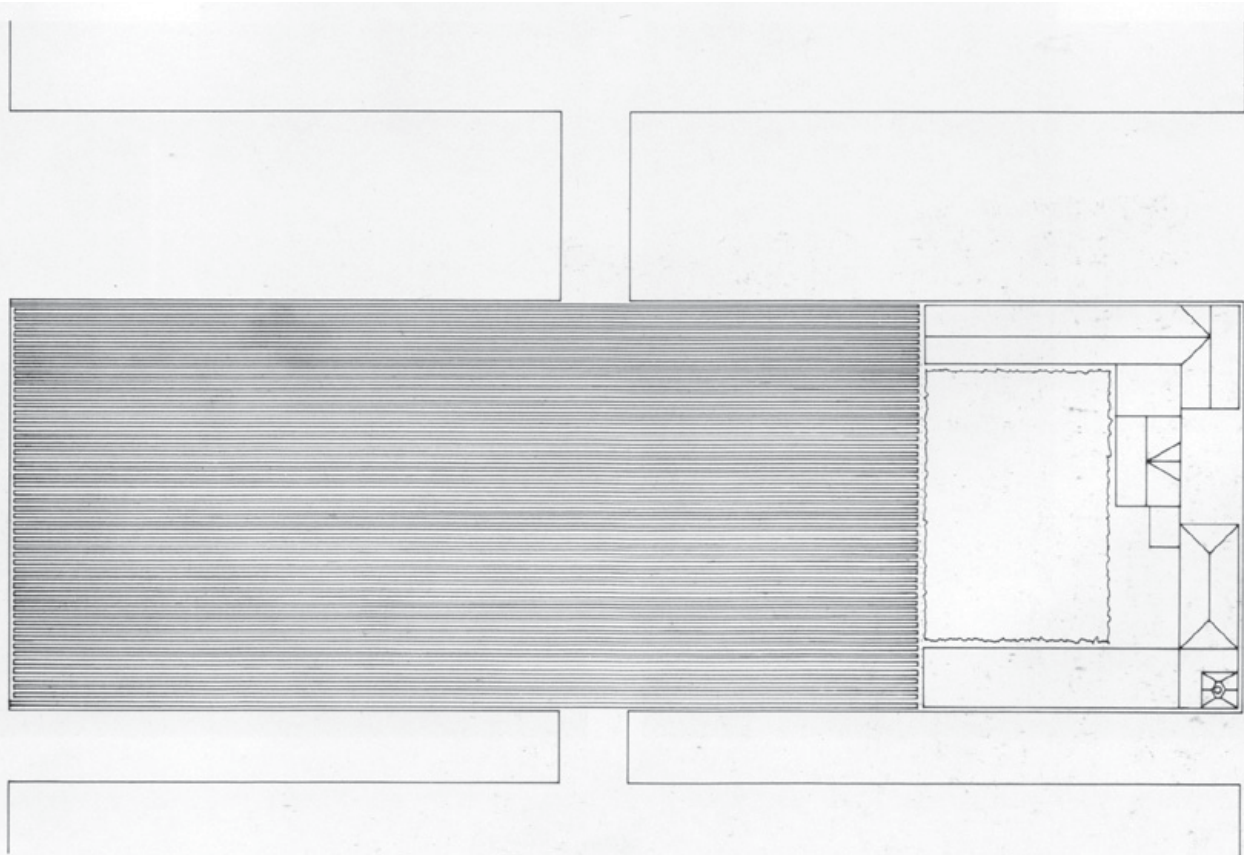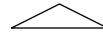
[15]   Publication details unknown.

Figure 3.1.1

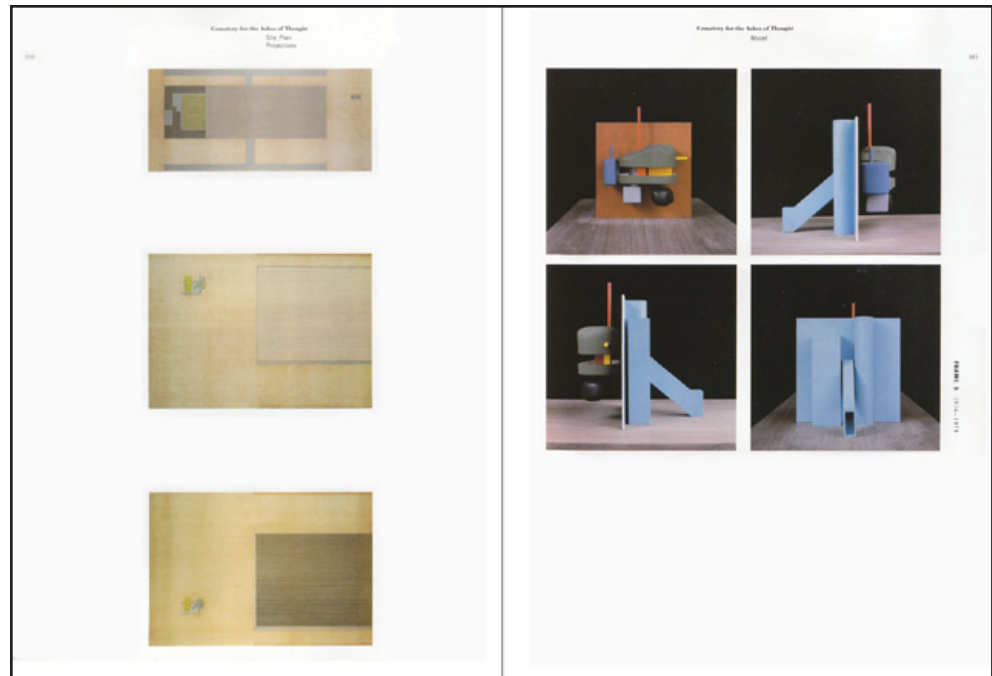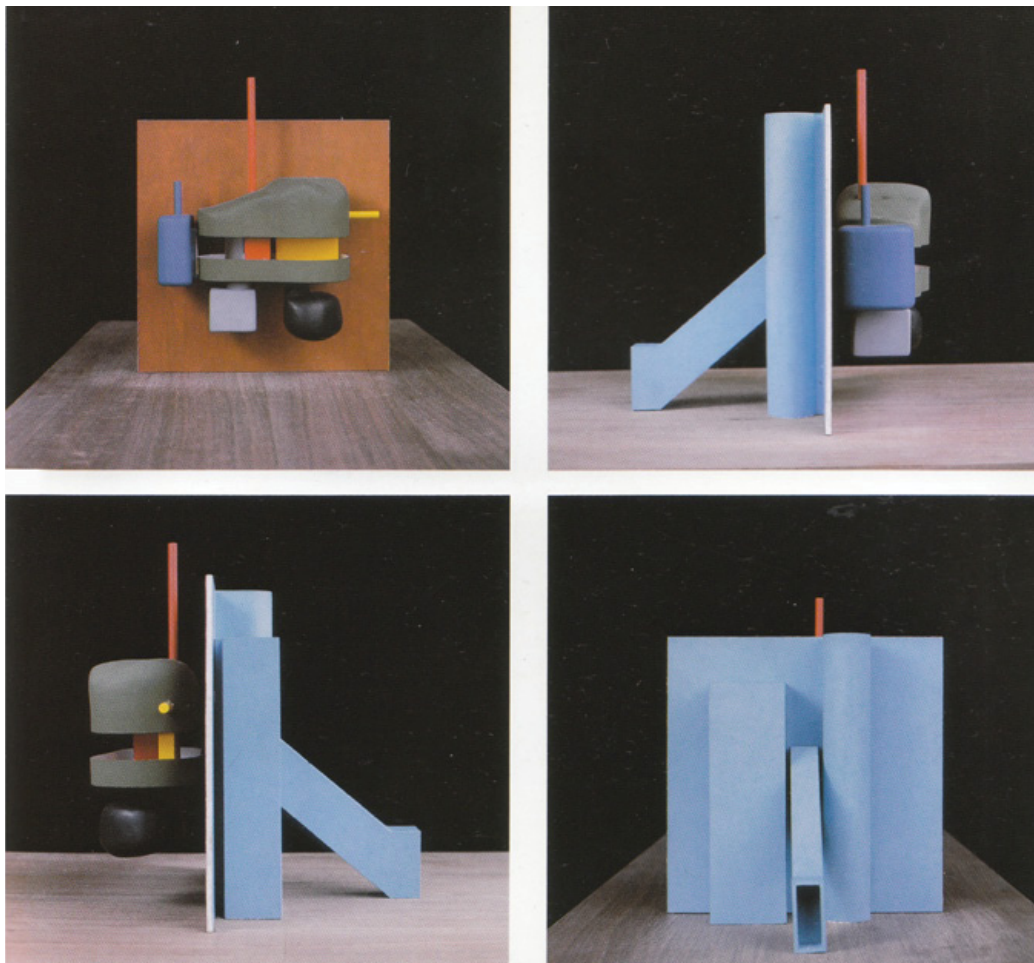Plan, *Cemetery for the Ashes of Thought* (*Mask of Medusa*)

Figure 3.1.2

Photographs of model,
Wall House 3
(*Mask of Medusa*)

the title, and only the title of a work, such as *Remembrance of Things Past, The Counterfeiters, The Inferno, Paradise Lost, Moby Dick,* etc. Upon the interior of the walls of the Molino Stucky Building are small plaques with the names of the authors of the works: Proust, Gide, Dante, Milton, Melville, etc. In the lagoon on a man-made island is a small house for the sole habitation of one individual for a limited period of time. Only one individual for a set period of time may inhabit the house, no others will be permitted to stay on the island during its occupation. The lone individual looks across the lagoon to the Cemetery for the Ashes of Thought.[16]

The project is graphically depicted through a series of hard-line orthographic plans and elevations, along with the a series of photographs of the model for *Wall House 3* (Figure 3.1.2). The scale of the project is not indicated, but rather, is conveyed through the juxtaposition of the proposed structures and the existing building, which dwarfs the 'small house' and highlights the length of the walls and the forbidding spaces created between them. Beyond this, however, the drawings tell us very little about the physical structures, perhaps in part due to the austerity of the walls, which also echo the minimal detail provided in the drawings of *Wall House 3* (which are not referenced explicitly in the project). Instead, here it is the texts that become central for our understanding of the work.

With *Cemetery for the Ashes of Thought*, and increasingly in the *Masques* that follow, the written elements begin to play a more significant role. To begin with, the project brings literature to bear in a more explicit way than in the projects discussed thus far, establishing it as an integral part of the work from the outset. There are also roughly a dozen pages of associated texts listed in the table of contents/index, which, if they do not ultimately serve to 'explain' the work, certainly provide a deeper sense of its scope and ambitions. Among them, a majority refer the reader to the extended interview conducted by Don Wall with Hejduk that wends its way through the first half of *Mask of Medusa* (already quoted in the previous section).

At a certain point in this conversation, Hejduk remarks that *Cemetery for the Ashes of Thought* signals a turning point, a moving away from relatively self-contained 'singular objects' (referring to Hejduk's earlier 'house' projects, i.e. the *Texas Houses*, *Diamond Houses*, *Wall Houses*, etc.) to works that operate at the scale of the city and relate to specific sites that can be located in the

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[16]   Hejduk, John. *Mask of Medusa: Works 1947-1983*. Edited by Kim Shkapich, New York: Rizzoli, 1985, p.80.

world. According to Hejduk, this was "the first real shift in the work," a shift he describes as "political."[17]

In the interview several exchanges touch upon this 'political' dimension, though as previously noted, the imbricated nature of the interview makes them difficult to isolate and summarize, with the conversation moving freely and frequently along several trajectories at once. As a result, these exchanges tend to appear as extensions of multiple interweaving strands rather than as comments specific to *Cemetery for the Ashes of Thought*.

During one such discussion, concerning the use of several details in the *New England House* and their possible implications, Hejduk begins to speak about the issue of 'historical revival' and his desire to move past mere 'physical allusions' characteristic of post-modern architecture. Instead, his aim is to capture in a more authentic 'phenomenal' way the 'spirit' of a previous epoch. Specifically, he makes reference to Aldo Rossi's attempt to get at the "thirteenth century Italian spirit of Sasseta[18] without any physical allusion…"[19] (in his San Cataldo Cemetery in Modena from 1971), which his own work, in this case *Cemetery for the Ashes of Thought*, can presumably be understood in relation to:

> Hejduk: …What I am doing is I am the questionnaire upon the question. I am the interrogation upon the interrogator. So when Rossi and all those things in Europe are going on, the totalitarian stuff which has to do with deep political and social meanings, then I answer it with The Cemetery for the Ashes of Thought. People did see that, but baby, nobody talks about that project. The Cemetery for the Ashes of Thought was one man's confrontation with that whole European condition…[20]

In the sentence that follows, however, he returns the discussion to the 'New England House'. Hejduk does not elaborate (nor does Wall ask) about what 'all those things' going on in Europe might be, nor does he specify which 'deep political and social meanings' he is referring to or clarify what he means by 'that whole European condition'. The conversation simply moves on. The project is mentioned on several more occasions over the course of the interview, many of

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[17] Ibid., p.36.

[18] The Sienese Renaissance painter, Stefano di Giovanni di Consolo (1392-1450).

[19] Hejduk, John. *Mask of Medusa: Works 1947-1983*. Edited by Kim Shkapich, New York: Rizzoli, 1985, p.130.

[20] Ibid.

which allude to the social and political nature of the work (as well as the lack of reception it received, particularly in Italy), but as in the previous example, these tend to raise at least as many questions about the work as they answer.

> Wall: Let's go back to the Cemetery for the Ashes of Thought and see if we can reconstruct the sequence of your creative development in part. If I am correct in my understanding, the Cemetery initiated the recent work and was a response to European socialism as triggered by the appearance of Aldo Rossi's design for the Cemetery in Modena.
>
> Hejduk: That's right. The little house was colored overlooking the monochromatic, systemic, European world. Which horrified them. They didn't want to respond, to recognize that. They hated it. Because we Americans were supposed to be a computerized society, but they were in fact, with their class society, class structures and so forth, which have never disappeared anyway.[21]

In the final excerpt treated here, Hejduk invokes *Cemetery for the Ashes of Thought* in response to a question about the critical dimension of his work in general, namely, whether his work addresses issues raised by critics or how it does so, specifically with respect to the Italian critic and theorist Manfredo Tarfuri and his book *Architecture and Utopia*:

> Hejduk:… Not in words. Since 1976 I have been responding – realize that, first with – The Cemetery for the Ashes of Thought, which is an absolute argument which everybody makes believe doesn't exist. Interesting, they make out as if the Silent Witnesses didn't exist in Italy either. You have to understand that even though the Italians exhibited these projects, they made no comment on them.[22]

In addition to providing the reader with a greater sense of the way Hejduk spoke of his work, the preceding discussion has also sought to elucidate the nature of the shift marked by *Cemetery for the Ashes of Thought*. Besides distinguishing it from those which came before, the social,

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[21] Ibid., p.136.

[22] Ibid., p.135.

Figure 3.2.1

Site Section & Elevation,
*Thirteen Watchtowers of
Cannaregio*
(*Mask of Medusa*)
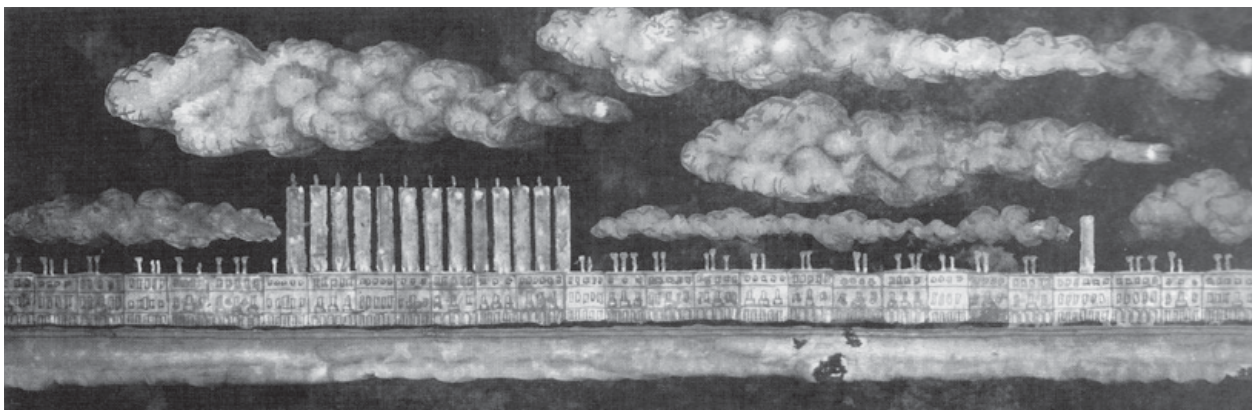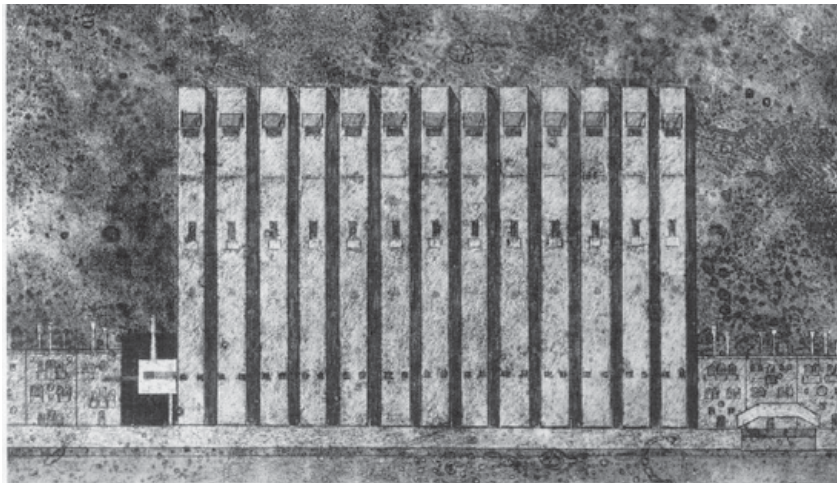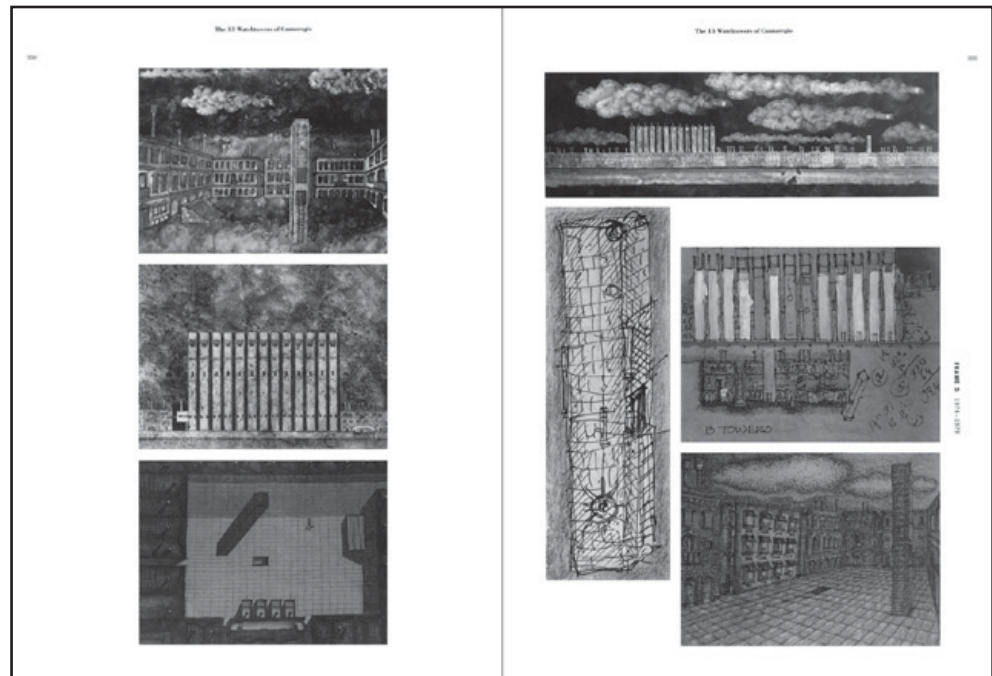
political and critical concerns described above become more pronounced in the proceeding works, particularly in relation to the question of 'architectural program'.

* * *

3.2 *Thirteen Watchtowers of Cannaregio*

> Hejduk:… I suspect in these past
> four years my architecture has moved from the "Architecture
> of Optimism" to what I call the "Architecture of Pessimism."[23]

The next work in the Venice Trilogy is *Thirteen Watchtowers of Cannaregio,* initially shown as part of an exhibition in 1979 and published the following year in the exhibition catalog.[24] As mentioned in the opening of the present section, the project consists of two parts, each of which appears as a separate entry in the table of contents/index of *Mask of Medusa* (the second being *House for the Inhabitant Who Refused to Participate*). In each case a page-length orienting text introduces the work. In contrast to the other Venice projects, the texts offer a more detailed description of the proposed structures, specifying materials, colours and dimensions, as well as providing more programmatic information– how the projects are to be inhabited and by whom. In addition, several associated texts are also indicated alongside the entry for each project, and both are presented though a variety of images: photographs of models, watercolours, sketches in black-and-white and colour, and numerous hard-line architectural drawings in plan, section, elevation and perspective (Figure 3.2.1). Each depicts several structures, described as occupying two 'campos' in the Cannaregio district of Venice.

As the title suggests, the first work consists of thirteen, six-story towers, each floor of which represents an 'area' containing elements for a particular function: entry, bathing, sleeping, eating, living, and a terrace. We are told that apart from the interior treatment of two special towers– one is painted black, the other white– the structures are identical (Figure 3.2.2). The towers are located on a 'rectangular slab' surrounded by canals of varying widths; they overlook the campo, accessed by two bridges (one of stone and a drawbridge of wood), which contains two further

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[23]   Ibid., p.83.

[24]   Dal Co, Francesco, Editor. "10 IMMAGINI PER VENEZIA." Istituto Universitario di Architettura di Venezia, Venice: Officina Edizioni, 1980.
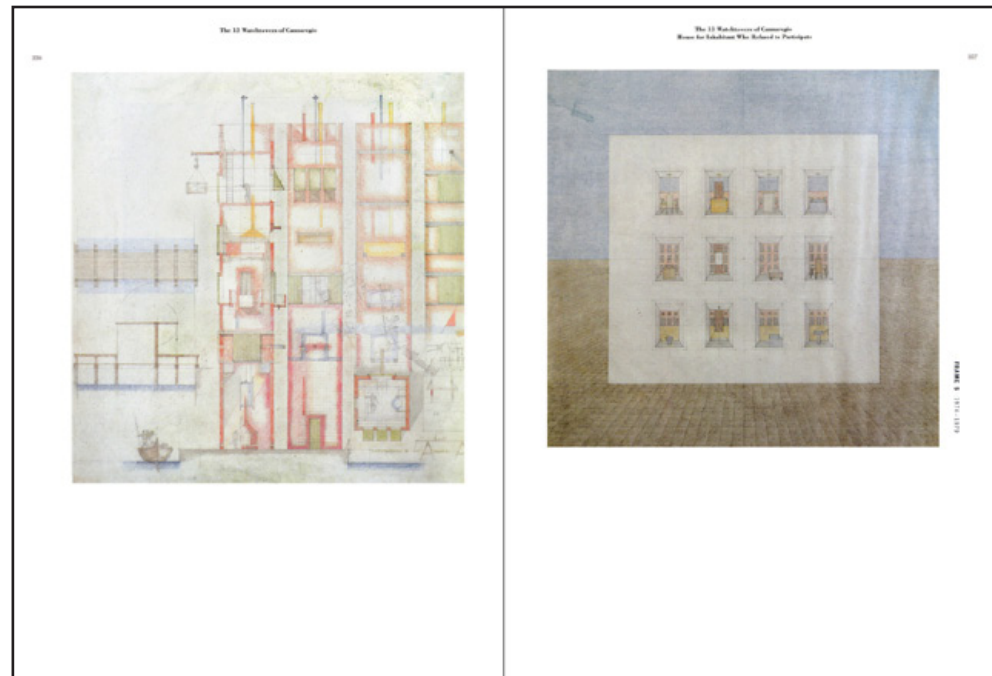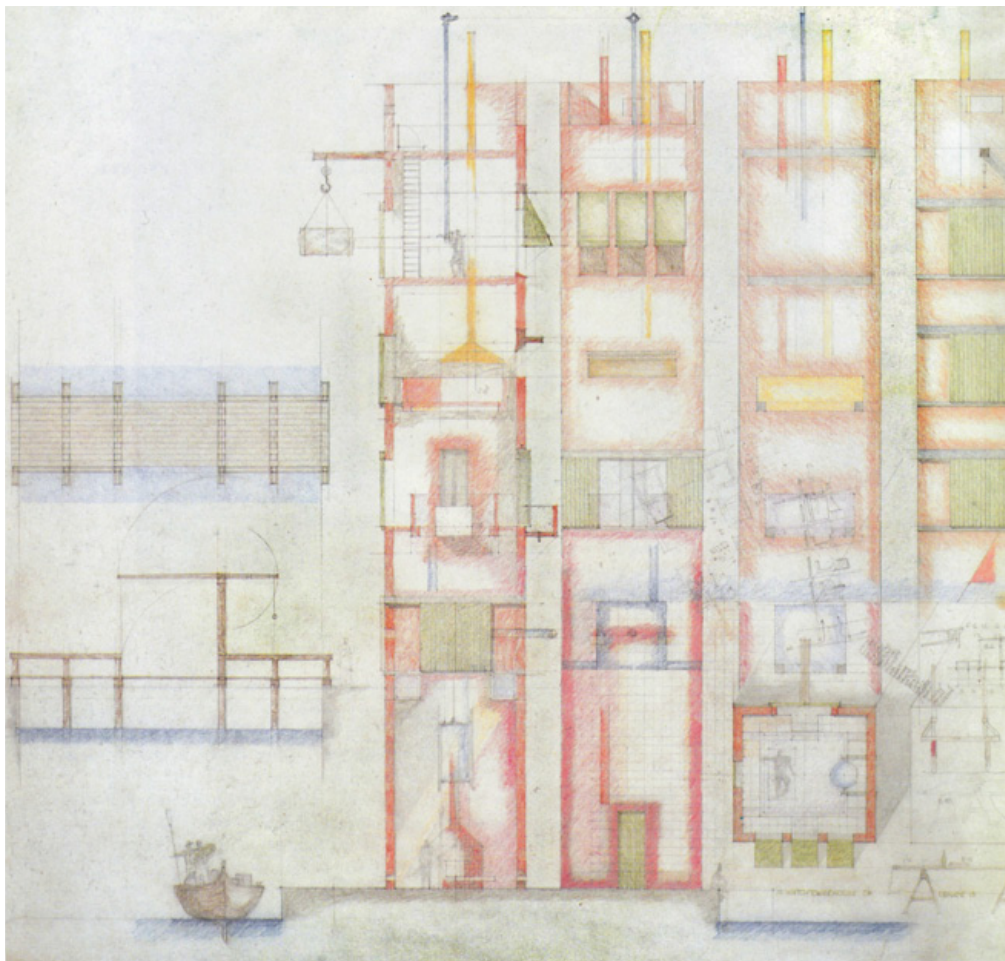
Figure 3.2.2

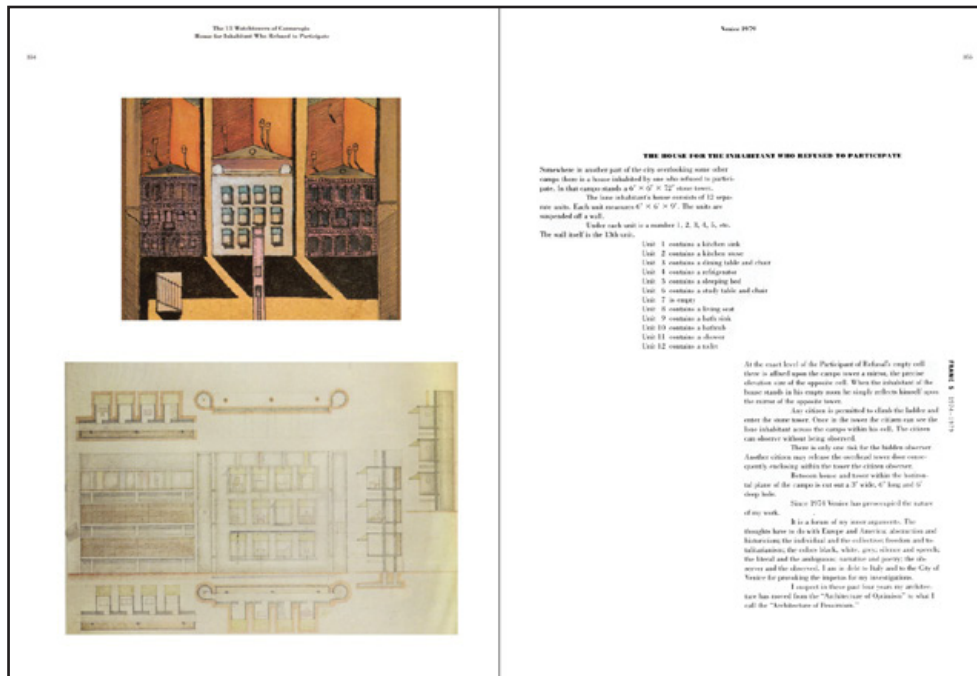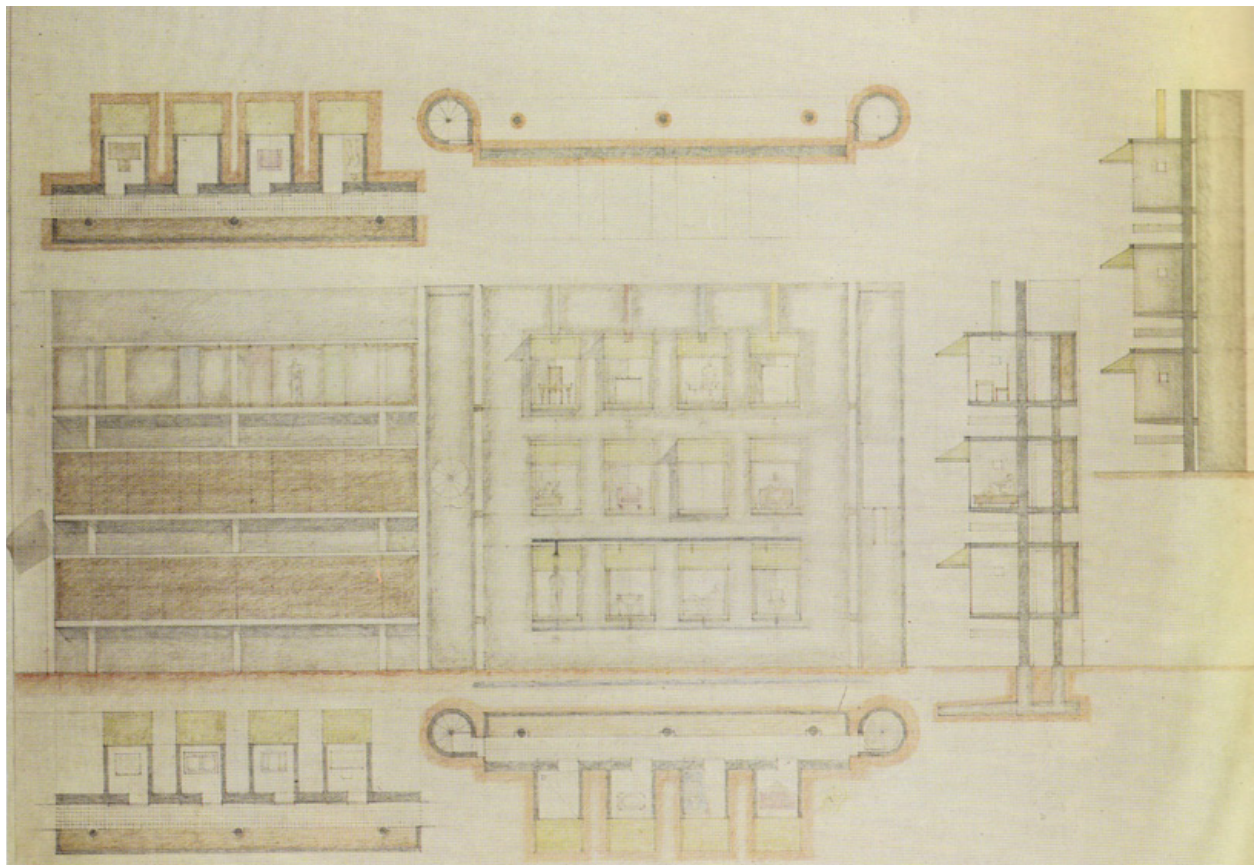Section, *Thirteen Watchtowers of Cannaregio* (*Mask of Medusa*)

Plans, Sections, &
Elevations, *House for the
Inhabitant Who Refused
to Participate*
(*Mask of Medusa*)

elements: the 'campo house'[25] and a wooden table. The remainder of the text describes how the work is to be inhabited:

> The city of Venice selects thirteen men, one for each tower for life-long residency. One man lives in one tower, and only he is permitted to inhabit and enter this tower. A fourteenth man is selected to inhabit the small house located in the campo.
>
> Each of the thirteen tower men is pledged not to reveal his interior coloration.
>
> The 16' X 3' table is placed in front of the campo house and then each day is moved and placed in front of a following tower; when a cycle is completed another cycle is put into motion.
>
> Upon the death of one of the tower inhabitants, the man in the campo house takes his place and another is selected to inhabit the campo house.[26]

The text for the *House for the Inhabitant Who Refused to Participate* proceeds in a similar fashion, beginning with a description of the various elements of the structure and their layout. Again, the various functions of the house have been isolated, separated into thirteen 'units'. In this case, however, the units are suspended from a wall rather than stacked vertically upon one another (Figure 3.2.3). They are organized in three rows of four units (with the wall representing the thirteenth unit), where the function of each unit has been reduced to an even greater degree: in the first unit, a kitchen sink; in the second, a stove; in the third, a dining table and chair; in the fourth, a refrigerator, etc. The units are accessed by passing through the wall, behind which, on each of the three levels, is a corridor with spiral staircases at either end providing access to the other levels. Finally, in addition to the house, the texts describe two further elements: a stone tower situated across from the house and between the tower and house, a hole "3' wide, 6' long and 6' deep."[27] The text then goes on to describe a particular action or event which this architectural condition makes possible:

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[25] Hejduk refers to this as the 'De Stijl' house in one of the associated texts, and in the entry for the project the full title reads 'The Thirteen Watchtowers of Cannaregio (Wall House 4)'. It also appears in *Berlin Masque* as the 14th structure, 'Waiting House'.

[26] Hejduk, John. *Mask of Medusa: Works 1947-1983*. Edited by Kim Shkapich, New York: Rizzoli, 1985, p.82.

[27] Ibid., p.83.

At the exact level of the Participant of Refusal's empty cell there is affixed upon the campo tower a mirror, the precise elevation size of the opposite cell. When the inhabitant of the house stands in his empty room he simply reflects himself upon the mirror of the opposite tower.

        Any citizen is permitted to climb the ladder and enter the stone tower. Once in the tower the citizen can see the lone inhabitant across the campo within his cell. The citizen can observe without being observed.

        There is only one risk for the hidden observer. Another citizen may release the overhead tower door consequently enclosing within the tower the citizen observer.[28]

More explicitly than any of the *Masques* considered thus far, the texts for *Thirteen Watchtowers of Cannaregio* are the first to articulate something approaching an architectural 'program' in the more usual sense of the word. However implausible it might seem, we begin to catch a glimpse of civic life. Although they hover on the edge of fiction, where the activities of the anonymous 'inhabitants' seem more akin to a ritual or theatrical performance, the texts nevertheless begin to animate the works, transforming them from mere architectural objects into a locus of human action. Previous to this, the works were occupied by one or two inhabitants– if any– and their activities were scarcely mentioned. In the *Masques* that follow from the Venice Trilogy not only does the quantity and scale of the structures and texts increase, but also the number and nature of the characters that populate them.

Here, the 'programmatic' shift identified in the earlier projects is continued and extended. As Hejduk states at a certain point in the interview with Don Wall: "…now I understand the deep philosophic basis of the material. The earlier works didn't have this because they were of other issues, other realities… the philosophic weight has now turned to the sociological-political situation."[29] Later in the discussion, during an exchange about the use of certain architectural details and the question of authenticity, Hejduk again underscores this fact: "The two Cannaregio towers and the De Stijl house, that's a very important drawing because the whole issue of the conflict between abstraction and historicism is in that drawing. That's the meaning of the drawing."

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[28]   Ibid.

[29]   Ibid., p.125.

With respect to the *House for the Inhabitant Who Refused to Participate* there is only one reference to an associated text, which also appears in the aforementioned interview. As in previous examples, the project is mentioned amidst the discussion of another work.[30] Questioned about the significance of this project, Hejduk takes the opportunity to speak about what he calls an 'architecture of pessimism':

> Hejduk: I would say the house is becoming more and more pivotal for me. We are no longer in an age of optimism. We went through a period where there were only programs of optimism. Schools. Hospitals. Sunlight every-where. Boundaries open up. Privacy was at a minimum. No bedrooms. No kitchens. Open space. No need to have privacy, because this was a very utopian, light-filled, optimistic view of the future. There wasn't a counterforce culturally in the same way as we had in the Middle Ages where the programs of pes-simism existed to off-balance programs of optimism. Now we are entering into an architecture of pessimism. I don't take this as a negative condition at all. It's simply a necessary psychic state. There has to be an equilibrium, a balancing in order for both lines to be running in a parallel and productive way again, like the Middle Ages, where a simultaneity of conditions will provoke certain arguments not presently possible.[31]

Much has been made of Hejduk's compelling phrase 'architecture of pessimism', and though it appears at several points in *Mask of Medusa*, this remains one of Hejduk's most explicit statements about what he intends by the term. It is significant that following this statement he goes on to discuss the Venice project: "The *House for the Inhabitant Who Refused to Participate* is a programmatic statement of an architecture of pessimism. Each function has its separate room. Human needs have been reduced to the minimal."[32] After describing the composition of the project and the potential interaction of the inhabitant with the citizens of the city (described above), he goes on to state: "This breaking down into independent units, this achievement of ambiguity through the complete isolation of elements is, I might say, the American phenomenon, whereas Europeans achieve ambiguity through interlocking elements."[33]

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[30]   The *Element House.*

[31]   Hejduk, John. *Mask of Medusa: Works 1947-1983*. Edited by Kim Shkapich, New York: Rizzoli, 1985, p.63.

[32]   Ibid.

[33]   Ibid.

Both projects accentuate isolation, in both their form and suggested inhabitation. Structurally, the physical elements of the first work are isolated vertically; in the second this happens in both vertical and horizontal dimensions, and to an even greater degree. With respect to inhabitation, all of the structures are for a single occupant to the exclusion of all others, and the only interaction specified for the 'Inhabitant of Refusal' is visual, detached and disembodied. What is more, this interaction is beyond his or her control, and possible only when the inhabitant occupies the empty room. There is something unnerving and bleak about this scene, which denies language and proximity, the possibility of both communication, physical contact and intimacy. Given the patently antisocial, or at least asocial character of *Thirteen Watchtowers of Cannaregio* project, it is worth noting that Hejduk came to refer to the *Masques* as the 'social contract' projects. Though it raises a number of questions, this fact also sheds indirect light on the critical dimensions of the work, which rather than making an argument about such issues, instead presents an image of what might be the 'simultaneity of conditions' he identified as essential for *provoking* 'certain arguments not presently possible'– whatever they may be.

* * *

3.3   *New Town for the New Orthodox*

Among the projects discussed in the present chapter, the *New Town for the New Orthodox* seems most out of place. Unlike the others, despite an extended description of the work in the first half of *Mask of Medusa*,[34] there is no discreet introductory or orienting text, and there are hardly any drawings.[35] The fact remains, however, that Hejduk identifies the project as a 'masque', grouping it among the projects of the Venice Trilogy. Although the work was not brought to a comparable level of resolution as the others considered in this section, the associated texts do address a number of the issues and themes as those which animate the other Venice projects.

According to Hejduk the project was the "first piece of town planning" he'd ever attempted, a town for 18,000 inhabitants to be located in the waters somewhere outside of Venice. The project is described as consisting of 18,000 'houses', one for each inhabitant, along with a series of canals and several other constructions: a market, a 'Town Customs' and 'Town Orthodox' (presumably structures of some sort), a 'Town House', a Hospital, Cemetery, Park and Hotel. Of

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[34]   It is unclear whether the text is part of the interview with Peter Eisenman that follows or whether it comes from some other source. The origin of the piece is not indicated.

[35]   Only two of the structures are depicted, offering little insight into what is, from Hejduk's description, a large scale work with a myriad of elements.

this collection of elements, however, only two are depicted in the drawings: an elevation of the Hotel and a partial sketch of the Hospital (Figure 3.3.1).

After listing the various elements of the project, Hejduk goes on to provide some details about how the work is to be inhabited. When someone gets sick, for instance, after entering the Hospital "you either go out to the park or you're put in the cemetery."[36] It is a stark image, life and death thrown into high relief. Indeed, death seems to loom large over the work as a whole. The cemetery is proscribed as having a fixed number of coffins, one for each of the 18,000 residents: as the coffins are filled they are placed in a particular configuration,[37] and "when they put the last coffin in the town is abandoned."[38] Like the individual, the life of the town is finite and haunted by its own mortality. *Is this 'pessimism' or simply a candid rendering of our true state of affairs? Is this not an image of the fate our world seems set up to deny, deluding itself with the phantasm of infinity– infinite growth, infinite wealth, infinite possibility…?*

In the remainder of the text dealing with the *New Town for the New Orthodox* (from which the above quotations derive), no further description of the project itself is given, nor in the short interview with Peter Eisenman which follows. Instead, the focus is on the intentions and generating ideas for the work, along with references to several artists and works: Hopper's sketches, Duval's paintings, Canaletto's 'post cards', Aldo Rossi's cemetery, Le Corbusier's Olivetti Project, among others.[39] For the most part, however, the texts emphasize the nature of the work as commentary, not only on the problem of town planning in general, which Hejduk posits as ultimately being 'an impossibility,' but also on what he calls "the idea of abandonment, of a place in a fixed condition,"[40] for which the city of Venice provides an ideal backdrop. Nor is the 'fixed condition' merely a matter of a city frozen in time architecturally, but something of deeper consequence: "In isolation these people are always aware of those conditions like death. The twentieth century has not made us aware continuously of all these conditions."[41]

<p style="text-align:center">* * *</p>

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[36] Hejduk, John. *Mask of Medusa: Works 1947-1983*. Edited by Kim Shkapich, New York: Rizzoli, 1985, p.85.

[37] From the description alone (there are no drawings) it is difficult to determine what this configuration might be.

[38] Hejduk, John. *Mask of Medusa: Works 1947-1983*. Edited by Kim Shkapich, New York: Rizzoli, 1985, p.85.

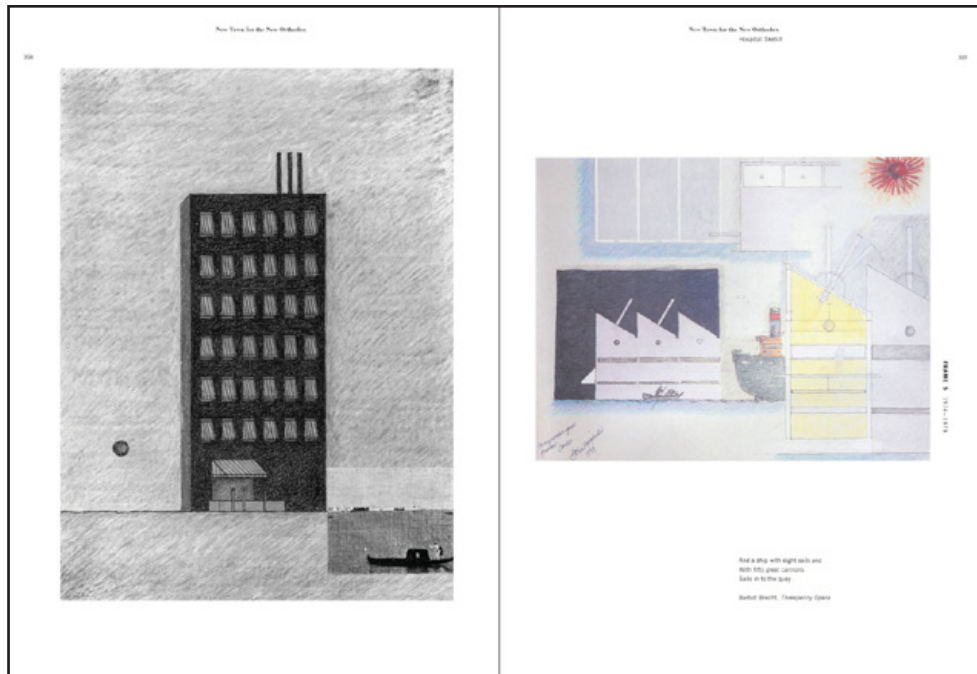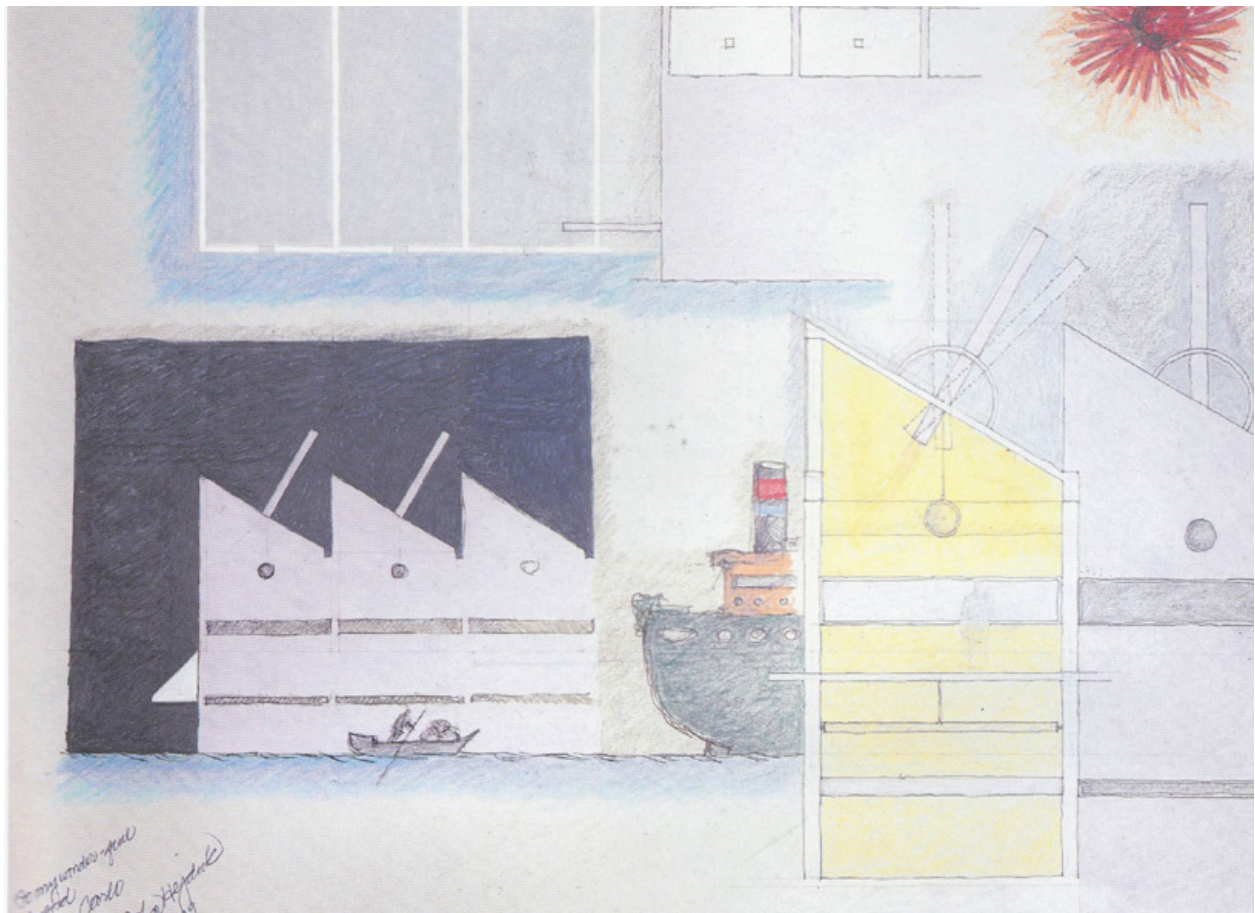[39] Ibid., p.84-87, 135.

[40] Ibid., 85.

[41] Ibid., p.86.

Figure 3.3.1

Sketches & Section, *New Town for the New Orthodox* (*Mask of Medusa*)

3.4   *Silent Witnesses*

> Ortega y Gasset outlines a "generation" condition. He implies
> that each of us falls into a particular "30 year generation." One
> can be 3 years old or 80 years old and still fall into the same
> generation, that is to say, into a specific generation frame of
> mind and all that it implies.[42]

As indicated at the outset of the present chapter, a significant level of uncertainty surrounds what constitutes *Silent Witnesses* project, whether the works that bear this title should be considered as autonomous entities or the components of a larger whole. To recapitulate: the first of these 'works' consists of several structures and objects located within five idealized site conditions[43], presented through photographs (of a model) and a variety of drawings; the second, of a collection of poems; and the third, which does not appear in *Mask of Medusa*, of a series of fifty 'slides' primarily depicting various works of art and architecture.

Of the three, the first resembles the other Venice projects most closely. The latter two, on the other hand, seem to depart markedly from any of the *Masques* discussed thus far: in the first case, we have poems without any images or orienting text, in the second, images without words. Despite their differences, however, the three works correspond in a variety of ways, and although the isolation of their various elements from one another raises its own questions (i.e. the fact they appear in separate publications, some of which were published over a decade apart), taken together they prefigure the way the later *Masques* increasingly and explicitly weave together poetry and other works of art.

Silent Witnesses in *Mask of Medusa* (1985)

Like *Cemetery for the Ashes of Thought*, the first of these works was initially shown in Venice, in this case as part of the exhibit "Urban Center–Suburban Alternatives: Eleven American Projects" at the Biennale of 1976. In *Mask of Medusa*, it is depicted through a series of photographs of a physical model (Figure 3.4.1), and a mix of hardline orthographic drawings in plan, elevation and isometric projection (Figure 3.4.2),[44] along with various free-hand sketches. The project

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[42]   Ibid., p.81.

[43]   Unlike *Cemetery for the Ashes of Thought*, the site in this case is 'ideal' in the sense that, despite its specified relation to 'Venice', the project doesn't appear to occupy an actual location within or outside the city– at least one that can be identified.

[44]   First employed in his 'Diamond Houses', Hejduk takes the conventional isometric and tilts it 45º.

consists of five idealized sites or 'scenes' that Hejduk refers to as 'models', rectilinear plinths that have the appearance of site sections.[45] The first four models represent shore conditions, with various elements of the surrounding landscape depicted through abstracted forms and changes in colour: basic lines delineate cliffs, railway tracks and a canal; gradations in the sky indicate times of day; blue volumes designate water, green for grass, brown for earth. These sites are occupied by a number of 'houses' along with several vehicles– ships, aeroplanes, a submarine and spacecraft. The fifth site is simply a grey volume, absent of any structures or features. Above each of the models is a heading, indicating a 30-year time period (or 'generational frame', as specified later) and an associated author.[46]

A prefatory text precedes and introduces the work. Unlike the other Venice projects, however, the text for *Silent Witnesses* does not offer any details about the constructions, nor does it describe how the structures might be inhabited. The text focuses instead on ideas and intentions, recalling the way the text for the *New England Masque* is similarly distinguished from the others in the previous Trilogy.[47] What is more, the text is the first to frame what could be described as an underlying 'philosophical imperative' in the work, a phrase which requires some clarification.

The term 'philosophical' is somewhat problematic in this connection, for although Hejduk speaks repeatedly about the work as a 'statement', or as representing various 'issues' and 'abstract concepts', ultimately the work does not operate in the discursive mode these terms might suggest. As he states elsewhere, *Silent Witnesses* is a 'statement' in the sense that it is 'model' or a 'story': in short, it is a poetic rendering of thought into a work rather than a discursive proposition, critique or argument.

Another distinguishing feature of the work pertains to the issue of architectural program. However unusual or unlikely our inhabitation of the projects discussed thus far may be, it is still possible to conceive of them as armatures of human life and action. Here, by contrast, this ceases to be the case: there are no inhabitants and nothing occurs; the structures are hermetic. Something else is at stake.

With *Silent Witnesses* we are faced with a work Hejduk describes as "an attempt to compress one hundred and twenty years into five distinct models… a representation of the abstract concepts

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[45]   A section that includes the surrounding context as well as the structure.

[46]   The author associated with the third time period is first indicated to be Céline, but later, stated to be Camus, which corresponds to the heading on the model.
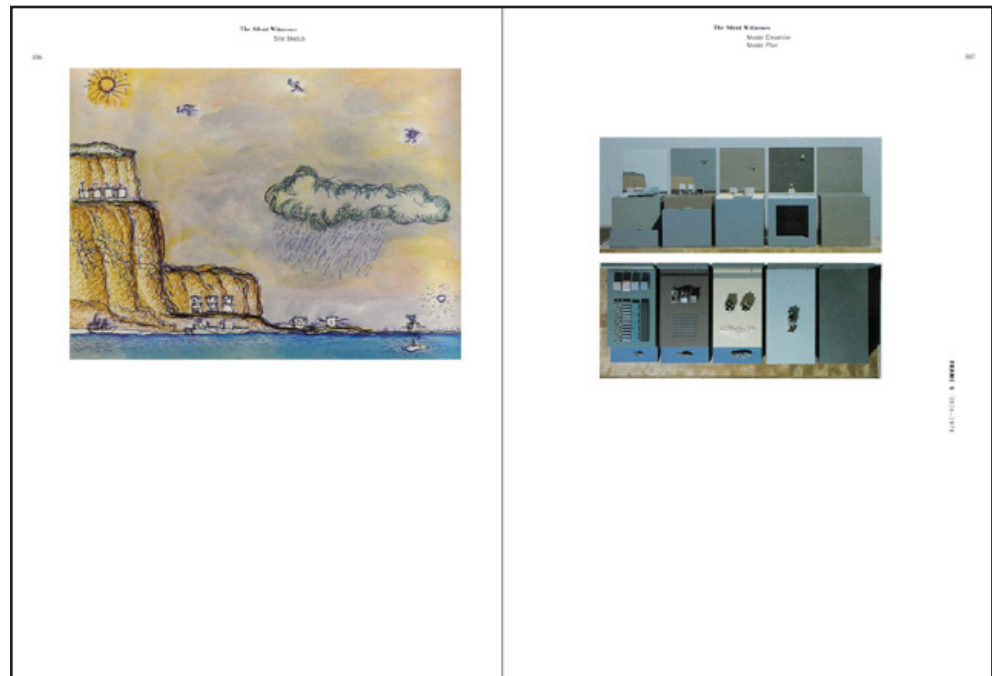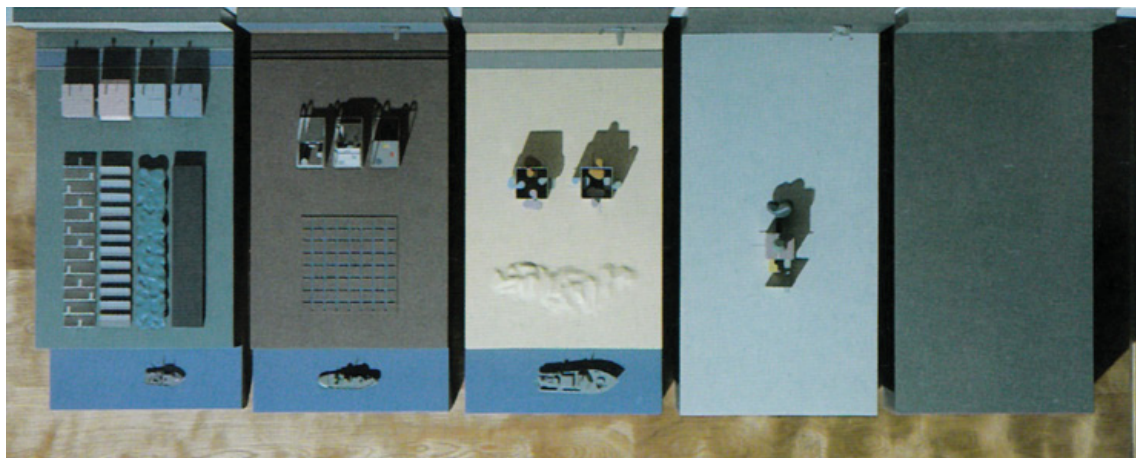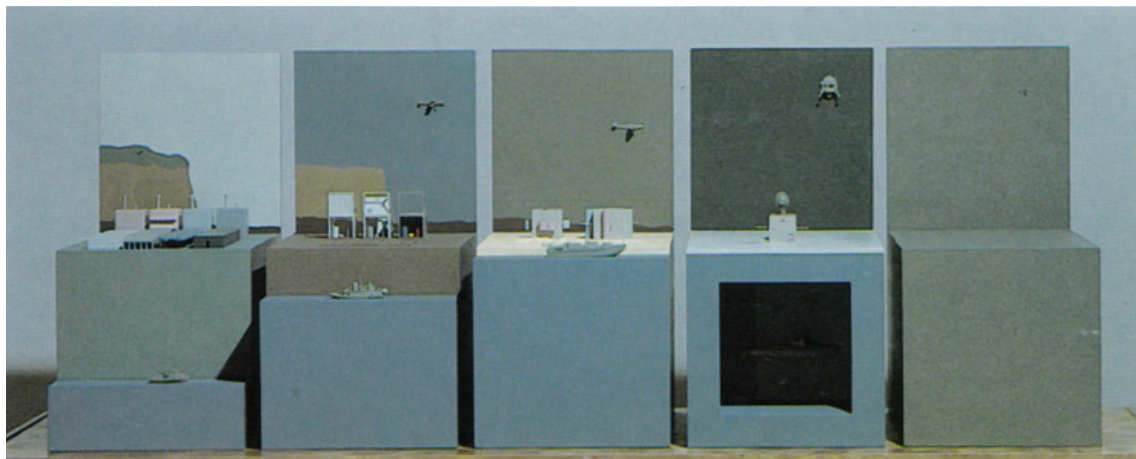
[47]   See 2.4 *New England Masque.*

Figure 3.4.1

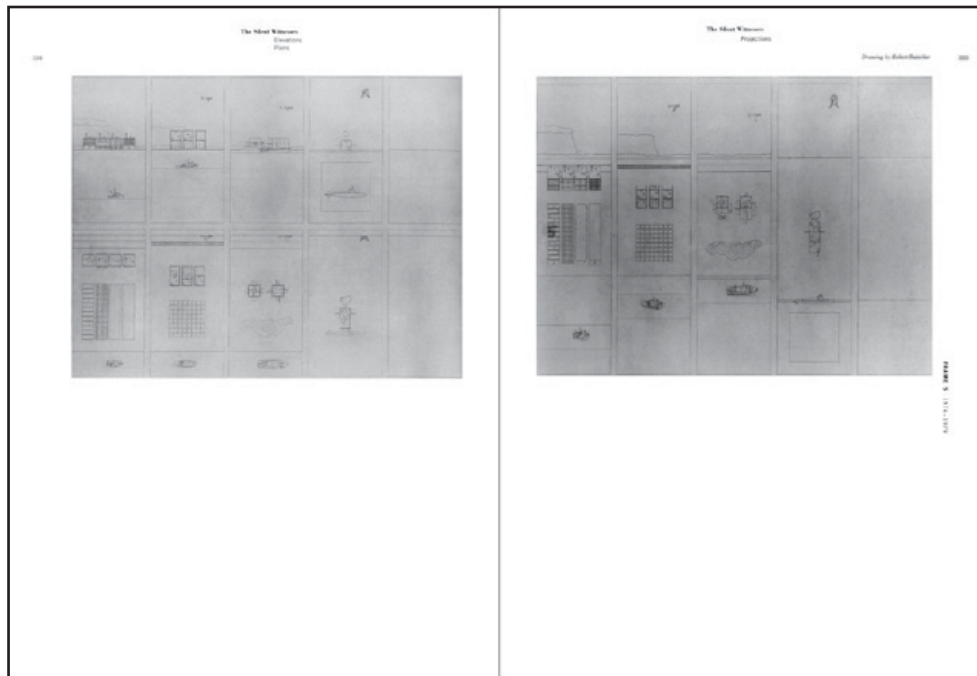Photographs of model,
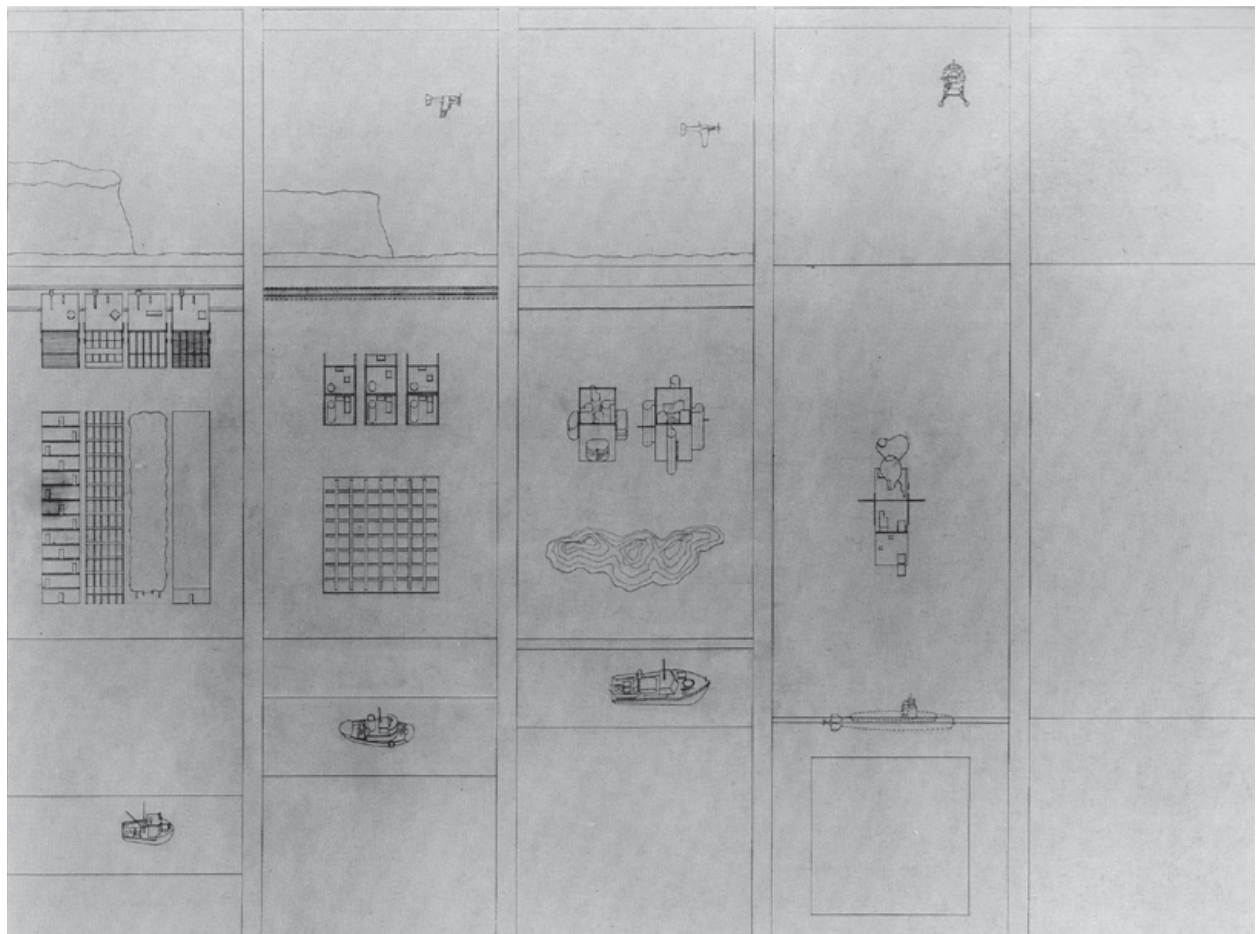*Silent Witnesses*
(*Mask of Medusa*)

Figure 3.4.2

Projections,
Silent Witnesses
(*Mask of Medusa*)

of time and thought."[48] The introductory text goes on to outline the composition of the project, the models and their various elements, where 'elements' not only refers to the structures and physical features of the models, but also includes the various authors associated with each 30-year 'generation' and the time periods themselves (Figure 3.4.3), all of which have been named: 1878 to 1908 is designated 'pastoral time' and identified with Proust; 1908 to 1938, 'mechanical time', with Gide; 1938 to 1968, 'war time', with Camus; 1968 to 1998, 'ice time', with Robbe-Grillet; 1998 onwards, 'grey matter', with Hawkes. With respect to the structures and physical features of each model, rather than providing details about their construction or inhabitation, the description underscores their symbolic significance and mutual correspondences:

> A fishing boat, a tugboat, a P.T. boat and a submarine all represent a condition, as do the bi-plane, spitfire and space vehicle. From grass to earth to sand to ice to. . . . The waters are rising; there are other things, too. Dawn, Day, Dusk, Darkness, then. . . . The first model contains four houses: one, a house of blinds; two, a house of awnings; three, a house of shades; and four, a house of shutters. The second model consists of a house that makes itself. That is, the plan is on a two-dimensional elevation and the elevation is on a two-dimensional plan. Each moves, one up and one down. When each reaches its appropriate stopping point it projects itself into three dimensions and their full coloration is achieved. The third model consists of two houses, one called an Intro-House, the other an Extro-House. They both reflect a difficult situation though they are gently colored. The fourth model is a singular house and a composite. The fifth is simply all grey. Outside of its own singular density there is nothing.[49]

As in previous cases, a number of texts associated with the project are also listed in the table of contents/index. Several provide further descriptions of the 'houses' and their origins: discussing the second model, Hejduk talks of a 'house that makes itself'[50]; about the third, he mentions the development of the *Intro/Extro-House* out of the *Bye House*[51]; and with respect to the fourth,

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[48]   Hejduk, John. *Mask of Medusa: Works 1947-1983*. Edited by Kim Shkapich, New York: Rizzoli, 1985, p.81.

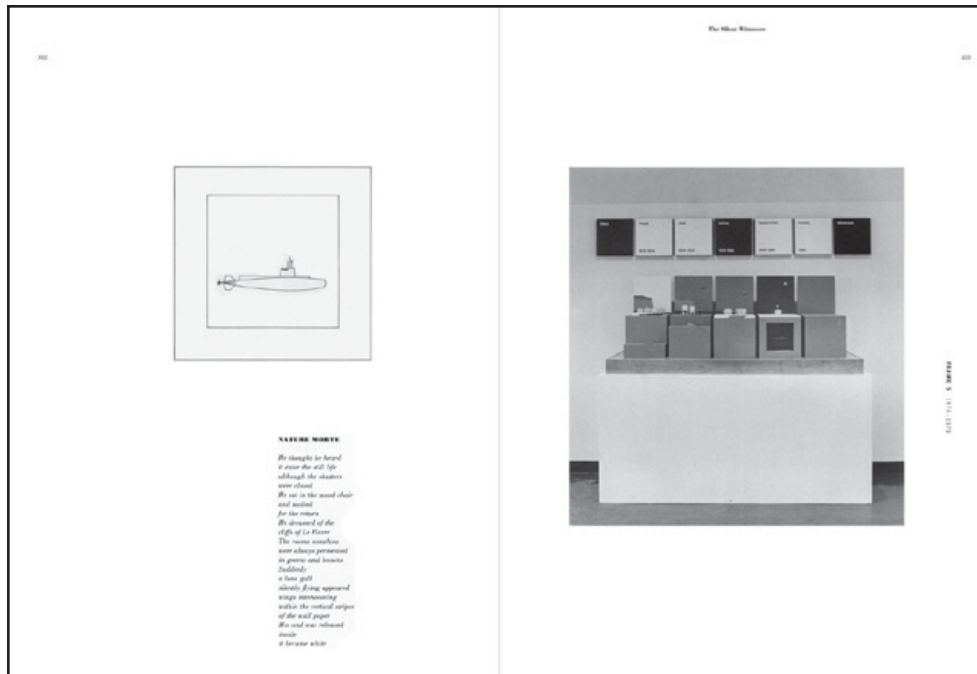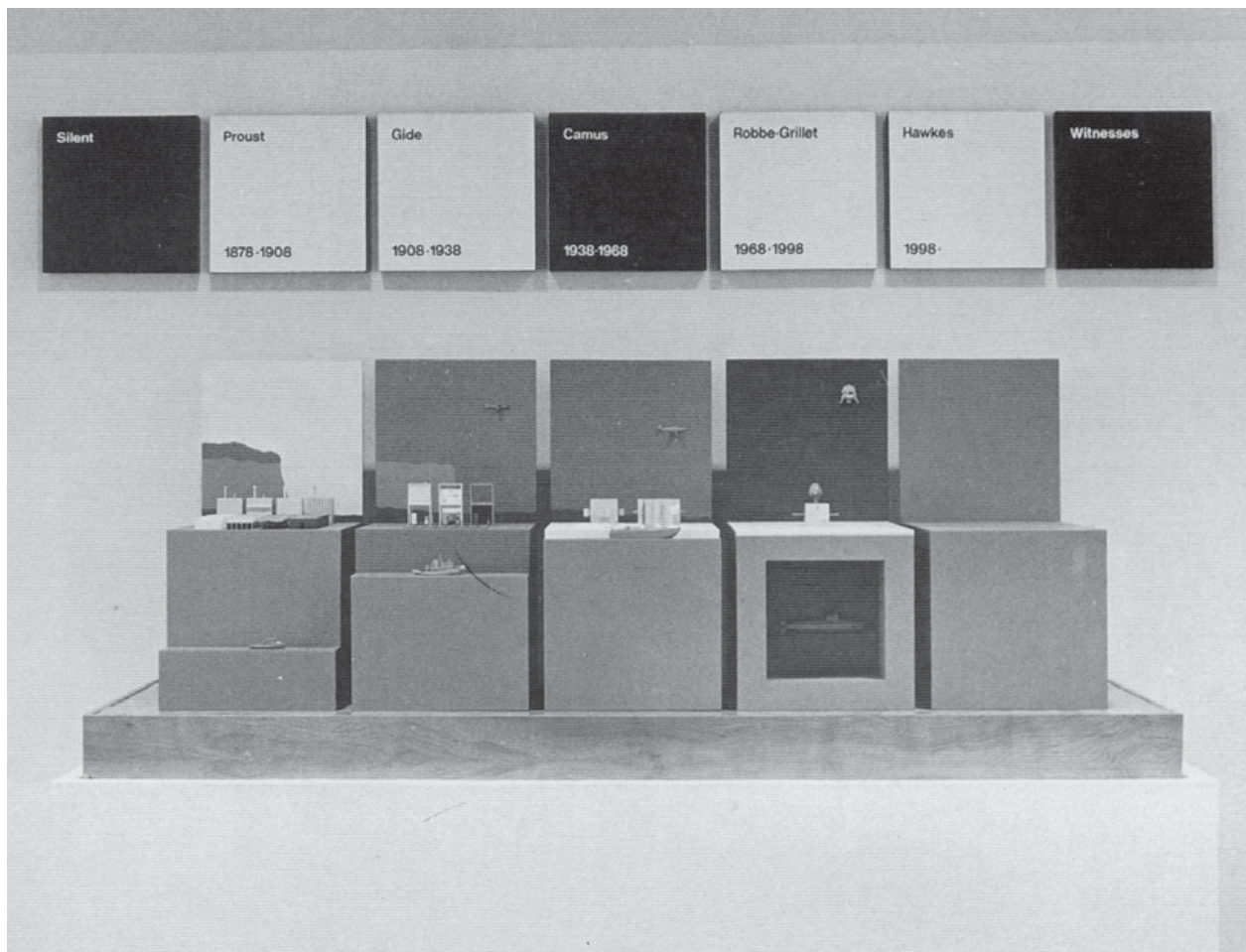[49]   Ibid.

[50]   Ibid., p.84.

[51]   Ibid., p.131.

Figure 3.4.3

Photographs of model,
Silent Witnesses
(*Mask of Medusa*)

how the *Space Shuttle House* was incorporated.[52] Perhaps most telling is a short passage where Hejduk describes the essentially 'reductive' nature of the work and his belief in what he calls his 'reductive attitude' in contrast to his contemporaries: "In other words, instead of adding, one [i.e. Hejduk] is subtracting and I still find that a viable twentieth century condition, in contrast to what is going on around us. We see nothing but addition, pastiches, overload."[53]

The Silent Witnesses and Other Poems

The second component or 'work' considered here is the collection of forty poems found in the sixth frame of *Mask of Medusa*, entitled *The Silent Witnesses and Other Poems*. As mentioned, these poems were also published as a separate book in 1980,[54] as well as being included in the 1998 publication *Such Places as Memory*.[55] What is more, many of them also appear in other *Masques*,[56] similar to the way various characters and structures appear in multiple projects, particularly in the later works. Among other things, this fact brings the mercurial nature of the boundaries between the *Masques* to the fore, since the significance of these elements is inflected by the different contexts they appear within.

With the *The Silent Witnesses and Other Poems*, for example, the link between the poems and the other works that share this title, in whole or in part, is not immediately evident. Indeed, but for the single line where Hejduk states, this work has "a double aspect and the fifty slides connected with the project,"[57] one might reasonably assume them to be unrelated. As one discovers, however, the poems and slides are intimately bound up with one another, the latter of which serve as a kind of connective tissue between the three works.

Because they do not appear in *Mask of Medusa*, however, this connection only becomes apparent after locating these slides. In some cases, where the allusion in the poem is more or less direct, the relation is readily discernible– as in the case of Hejduk's piece "Silk of Sprigs"(Figure 3.4.4), where the reference to Botticelli's iconic "Primavera" is explicit (Figure 3.4.5). But in many

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[52]   Ibid., p.67.

[53]   Ibid., p.85.

[54]   Hejduk, John. *The Silent Witnesses and Other Poems*. New York: Institute for Architecture and Urban Studies, 1980.

[55]   Hejduk, John. *Such Places as Memory: Poems 1953-1996*. Writing Architecture Series, Cambridge, MA: MIT Press, 1998.

[56]   The poems figure most prominently in *Victims*, with several appearing among the 'subject-object' texts, although some also appear in *Berlin Masque*, *Berlin Night* and *Vladivostok*.

[57]   Hejduk, John. *Mask of Medusa: Works 1947-1983*. Edited by Kim Shkapich, New York: Rizzoli, 1985, p.85.

cases the correlation of images and poems is more veiled, particularly where the works to which they refer as less well-known. In the end, the affiliation between the poems and slides comes in yet another publication, *Such Places as Memory* (1998). Not only is this the sole place where these connections are made explicit, but it happens in a book which does not actually includes the images: in the table of contents, alongside the title of every poem is an italicized text, often only a single word; and although it would be a reduction to say this indicates the 'subject' of each piece, they nevertheless offer a point of entry and thematic centre around which each poem, to varying degrees, revolves.[58]

Silent Witnesses in *Perspecta* (1982)

The third and final component or 'work' is the aforementioned series of images or 'slides' published in *Perspecta* from 1982.[59] It is worth noting at the outset that the slides are not of Hejduk's work, but rather, draw upon several domains of art, including architecture (Figure 3.4.6). Each page contains six images, three rows of two images (except the final page, which only contains five images)– sixty-five slides in total, rather than the fifty stated in *Mask of Medusa*.

With the exception of Hopper, the majority of the slides– approximately half– contain images from European painters, including works by Leonardo Da Vinci, Magritte, Botticelli, Ingres, Vermeer, Munch, De Chirico and Léger[60] (Figure 3.4.7). The other half draw on a variety of other sources. There are several works of sculpture, most recognizably the four reclining figures from Michelangelo's Medici Chapel in the Basilica of San Lorenzo. There are a number of drawings, which range from Da Vinci's study for "*The Virgin and Child with Saint Anne*,"[61] to an original illustration of Jean de Brunhoff's for the children's book "Babar the King", as well as architectural drawings, notably Aldo Rossi's plans for the Modena Cemetery, among others[62]. Works of architecture also appear in several of photographs: Le Corbusier's La Roche House

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[58]   Another dimension of the interrelation of the poems and images concerns the reader who does not come upon the poems through *Mask of Medusa*. In this case, he or she would be unaware even of the existence of the slides, since they are not mentioned in either the publication "Silent Witnesses" (1980) or "Such Places as Memory" (1998). Indeed, in the latter, the title or heading 'Silent Witnesses' is absent.
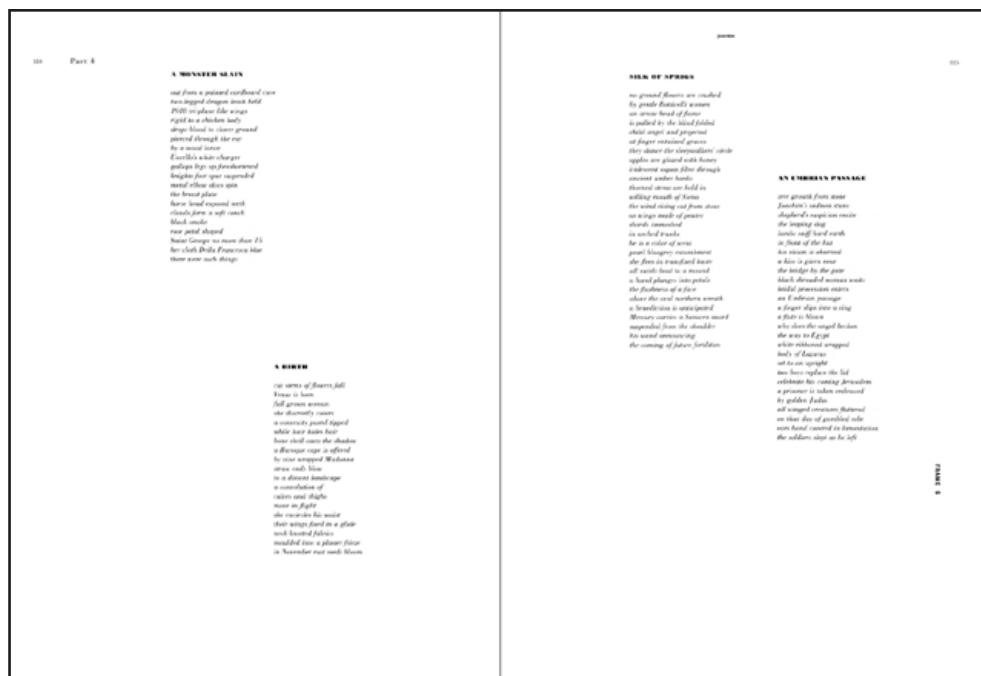
[59]   "Silent Witnesses." *Perspecta*, vol. 19, 1982, p.70-80.

[60]   In some cases not only the source of the images but the nature of the image could is difficult to determine, i.e. whether the image is a photograph, a painting, or perhaps shows a collage or model.

[61]   The sketch is sometimes labeled "Virgin and Child with the Infant John the Baptist and St. Anne," from 1510.

[62]   Additionally, a drawing for Raimund Abraham's "*House without Rooms*" from 1974, and a series of perspectives from an unidentified project.

Figure 3.4.4

'Silk of Sprigs' *Silent Witnesses and Other Poems* (*Mask of Medusa*)

SILK OF SPRIGS

no ground flowers are crushed
by gentle Botticelli women
an arrow head of flame
is pulled by the blind folded
child angel and projected
at finger entwined graces
they dance the sleepwalkers' circle
apples are glazed with honey
iridescent aquas filter through
ancient umber banks
thorned stems are held in
willing mouth of Siena
the wind rising cut from stone
as wings made of pewter
shards immeshed
in arched trunks
he is a color of scent
pearl bluegrey entombment
she flees in transfixed haste
all swirls lead to a mound
a hand plunges into petals
the flushness of a face
above the oval northern wreath
a benediction is anticipated
Mercury carries a Saracen sword
suspended from the shoulder
his wand announcing
the coming of future fertilities

Figure 3.4.5

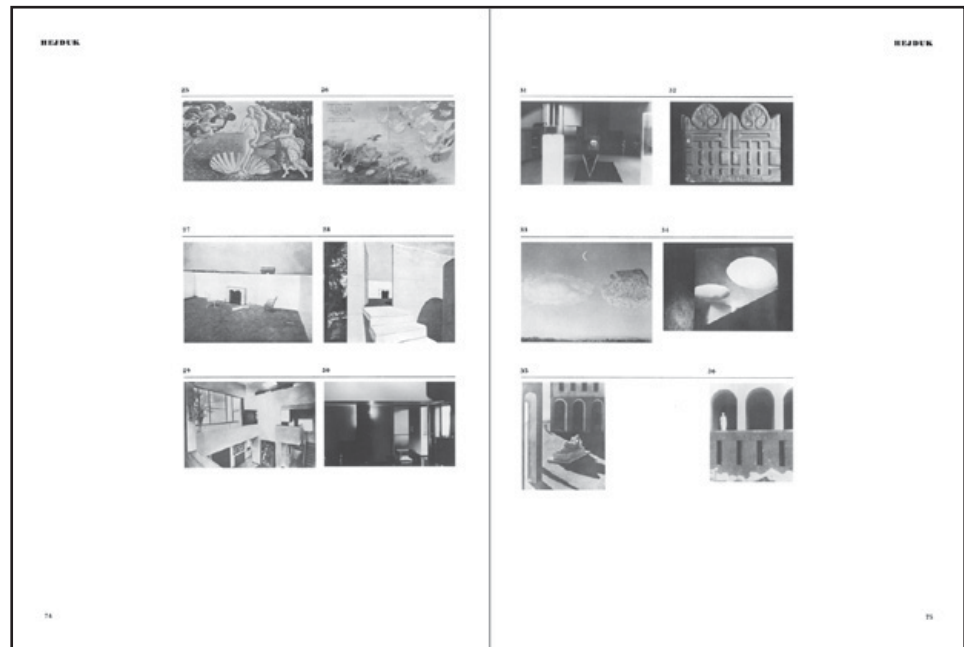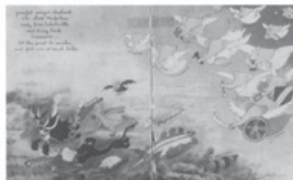'Primavera' or 'The Allegory of Spring' (Botticelli)
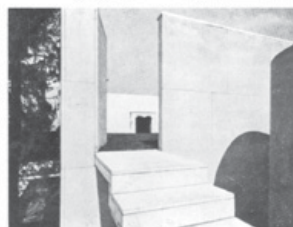
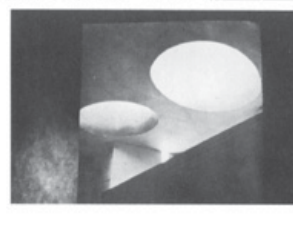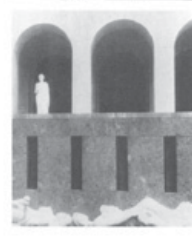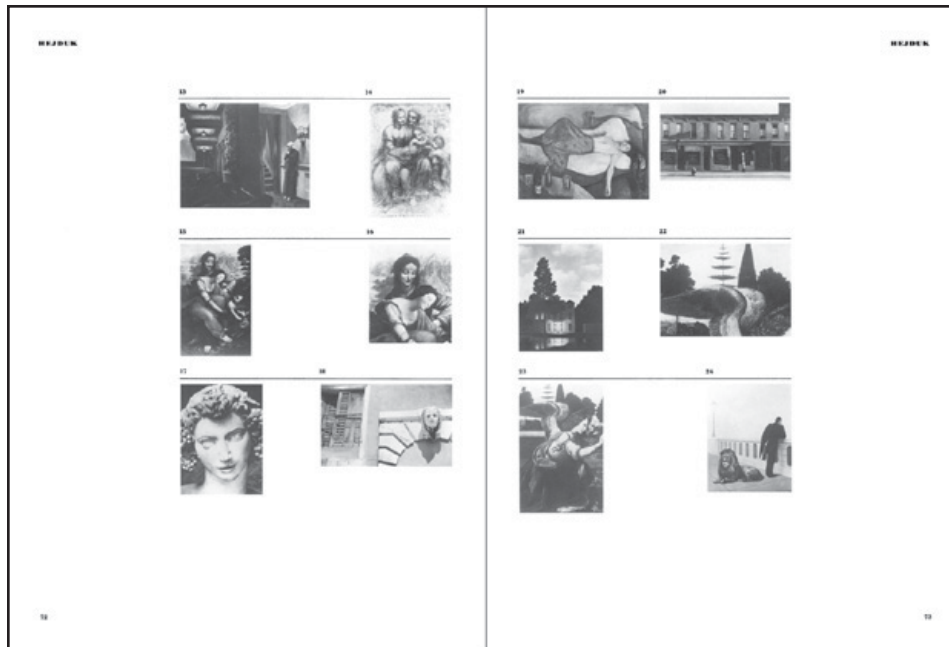Figure 3.4.6

Slides, *Silent Witnesses*
(*Perspecta*)

(1923–1925) and La Tourette (1956-60), Bernard Rudofsky photographs of Mussolini's EUR in Rome,[63] Paul Strand's photograph cited by Hejduk in the *New England Masque*, along with several depicting various interior and exterior conditions, and architectural details. One of the images is a still from Jean Cocteau's 1946 film "La Belle et la Bête" (Beauty and the Beast).

The constellation is diverse, drawing on a broad range of artists, works, disciplines, and time periods; and in the pairing of Hejduk's poems with these images a new web of associations emerge, and with them a new way of reading the two pieces. Because they appear in different publications, and because sequence of the poems and that of the slides differ, the reader is presented with multiple points of entry without a clear or singular path for traversing them, recalling what happens in *Mask of Medusa*, though here, by a different means.

In addition, although the nature of the relation remains uncertain– i.e. whether the three works herein discussed were intended as separate pieces or constituent parts of a larger whole– their shared appellation brings this visual and verbal tapestry into relation with the first work treated in the present section. The conjunction is dizzying, and isolating a unifying thread between them, if there is one, seems an equivocal proposition beyond the questions their shared titles invite: *Who or What are the 'Silent Witnesses'? Why their silence? What do they see or have seen?*

To a greater extent than the other *Masques*, and no doubt due to the dispersed nature of its parts, spread across three separate publications, the gravitational centre *Silent Witnesses* is less certain, which even the later works, with their similarly heterogenous elements, nevertheless possess. In terms of the development of the *Masques*, it seems to pave the way for those that follow, particularly in the proliferation of texts, the prominence of the poems, and the references to other artists and works. Rather than what it shares with the later *Masques*, however, the transitional character of *Silent Witnesses* is most palpable in what it lacks, namely, the cast of characters that come to provide a kind of functional core around which these elements coalesce.

<div align="center">* * *</div>

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[63]   Rudofsky, Bernard. "The Third Rome." *Architectural Review*, vol. 110, July 1951.

Pennsylvania

During the revealing of a thought the pencil in my hand was almost without weight. The lead of the pencil hardly touched the surface of the paper; a thought captured before a total concretion. The drawing of the Court House (no. 3, left side) may at first appear to be the vaguest, yet it is the most complete. It encompasses the whole of a dematerialized thought: the Accused is sentenced, the Judge is seen through. The drawing is like a sentence in a text, in which the word is a detail… a detail that helps to incorporate a thought.[1]

4.0   Summary

Over the course of the preceding sections, one of the aims has been to show the gradual development of the *Masques*, beginning with projects consisting of solitary structures for singular occupants and minimal if any texts, and moving to those with an increasing number of structures, multiple inhabitants and more numerous and diverse elements. With *The Lancaster/Hanover Masque* this development undergoes a distinct shift, marked by a dramatic increase in scale and complexity. Due to the structure of the present study, where the discussion of the *Masques* has been organized according to the groupings that comprise each Trilogy, it is worth noting that although the current chapter precedes that for the *Berlin Masque*, although the two works were developed during roughly the same time period.[2]

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[1] Hejduk, John. *The Lancaster/Hanover Masque*. London: Architectural Association; Montréal: Centre Canadien d'Architecture, 1992, p.13.

[2] As indicated in the 'Hejduk Fonds' at the Canadian Centre for Architecture, the earliest dates attributed to material from the *Lancaster/Hanover Masque* show it was begun prior to the Berlin Masque, in 1979. The former, however, was not 'completed' until 1984, two years after the completion date given for the latter.

In contrast to the comparatively modest nature of the earlier works, *The Lancaster/Hanover Masque* consists of nearly seventy structures or 'Objects', where each structure is paired with a specific individual or 'Subject', the sum of which constitute the cast of characters populating the work. Along with a more extensive and detailed array of drawings and sketches, for every Object/Subject pairing there are also two corresponding texts.[3] Difficult to summarize, due both to their number and variety, these texts range in length from single words or sentences to extended passages, where seemingly prosaic construction details and material specifications are intermingled with lyrical descriptions of the characters and their activities, short narratives, and poetry.

Like *Victims* and *Berlin Night*, a numbered list of the Objects and Subjects appears at the outset of the work,[4] among other things, enabling the reader to connect the texts and images that correspond with each pairing. Consequently, this element facilitates a way of moving through the work in a non-sequential manner, recalling the table of contents/index in *Mask of Medusa*. Despite this commonality, however, there are important differences in the way this element appears and functions in each respective project, which not only distinguishes them from the works discussed thus far but also from one another.

Up to this point, the *Masques* have been considered primarily in terms of how they appear in *Mask of Medusa*, even though in several instances the projects or parts of the projects appear in other contexts, mostly in periodicals or as exhibitions. Among these, *Silent Witnesses* represented a special case, on the one hand owing to the fact it was the first work considered thus far that was also published as a separate book, and on the other, stemming from the strange circumstance that, in so far as it consists of three components, the project was never presented in its entirety in any single volume (a similar situation can be seen in the case of *Berlin Night*).[5] Among other things, this fact speaks to one of recurring challenges with which present study must contend, namely the difficulty of establishing the limits of the *Masques*. In its own way, *The Lancaster/Hanover Masque* presents a similar difficulty.

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[3]   By contrast, in *Victims* and *Berlin Night* there is only one text per pairing.

[4]   In the case of the *Berlin Masque*, as in those of the Russian Trilogy, a similar 'catalogue' appears at the outset. In these cases, however, the entries are singular rather than paired, and barring a few exceptions, in the majority of cases identify a structure rather than a character. See Section 5.1 *Berlin Masque* and Chapter 6 Russia..

[5]   See Section 5.3 & 5.4.

Figure 4.1.1

Table of Contents
(*Mask of Medusa*)

As in some of the previous examples, parts of the *The Lancaster/Hanover Masque* were published in periodicals[6] prior to its inclusion in *Mask of Medusa* in 1985. In addition, however, the project also appeared later as an autonomous book in 1992.[7] Given the intent of the present study, the fact that a project appears in more than one form garners special attention, since it alters how we navigate the respective works, the arrangement of their elements, and the way they relate to one another. As a result, the exposition that follows will examine the project in both contexts. The second publication, however, will be treated in greater detail, owing in part to the presence of a number of texts and drawings that do not appear in *Mask of Medusa*, as well as to the more self-contained nature of the work, a feature that aligns it more closely with the Berlin and Russian Trilogies, which in several ways it serves to introduce.

* * *

4.1   *The Lancaster/Hanover Masque* (in *Mask of Medusa*, 1985)

As stated above, *The Lancaster/Hanover Masque* is presented comprehensively for the first time in *Mask of Medusa*. Although listed mid-way among the entries in the final frame of the table of contents/index, the project is the last work included in the book, taking up its concluding pages (Figure 4.1.1). Despite the fact the project includes numerous texts, none are listed alongside the entry for the work in the table of contents/index. Instead, the texts appear along with the drawings in the second half or 'image' section of the book, a circumstance that is inverted in the case of the *Berlin Masque*, where a set of drawings for the project appears opposite texts in the first half or 'text' section of the book.[8]

In deviating from the convention that governs *Mask of Medusa*, the two works are distinguished by the fact each furnishes an alternate means of navigating its associated materials that is internal to the project itself: in the *Berlin Masque* there is a numbered list of structures; in *The Lancaster/Hanover Masque*, a cast of characters and structures. Rather than identifying the texts by the page numbering of the book, however, the reader must locate them within and through the project spreads alone. As a result, in addition to the increased scale of these works, they exhibit a higher degree of autonomy and self-sufficiency than those previously considered.

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6   "Lancaster/Hanover Masque." *Domus*, November 1983; and "Lancaster/Hanover Masque 1982-83: The Community of Differences." *Lotus International*, Issue 44, 1984, p.64-74.

7   Hejduk, John. *The Lancaster/Hanover Masque*. London: Architectural Association; Montreal: Centre Canadien d'Architecture, 1992.

8   See Section 5.1.

Figure 4.1.2

Object-Subject texts, *The Lancaster-Hanover Masque* (*Mask of Medusa*)

428

Object

1 Summer Visitor's Place

A red caboose.
Fabricated in St. Louis, 1923.

2 Bargeman's Place

Amsterdam Barge
Receives goods from freight train
Plies the canal
Unloads train goods
Receives farm products from freight train.
The Bargeman's journey
takes 28 days round-trip.
The Barge canal is a straight run
point to point.
The Bargeman takes transfers
to points of destination.
The Bargeman lives with his wife
whose face reminds him
of distant places.

Subject

1 The Summer Visitor

She arrives by rail and is housed in the caboose car of a freight train. The freight train disposes its cargo onto the barge owned by the Bargeman. During the unloading the caboose is unhooked and left at a siding where it remains during the summer months, June—July—August. The caboose on the siding runs parallel to the canal and parallel to the barge. Once a year the caboose is painted train red, slightly lighter than barn red. Metal fittings are painted black. All in all, the caboose is a very pleasant place to live for a summer. A bouquet of farm flowers is delivered every morning to the Summer Visitor along with the daily schedule of the route of the Farm Manager. The Summer Visitor's main study is Cézanne's painting *The House of the Hanged Man*; sometimes it is called *The House of the Suicide*. On Tuesday evenings she invites the Farm Manager and the Fabricator to play cards under the lamp of the caboose. She is a good friend of the Time Keeper. She has always admired his invention of dual-time.

2 The Bargeman

He became fascinated with Puccini's *Il Tabaro*. It always made him sad. He travelled by foot until he found a straight canal that measured 28 days point to point. The problem was how to make a 360° turn. His mistress lived at the Music House. He treasured a print given him in Antwerp. It pictured a black sea gull flying in between the stripes of green and brown wall paper. A French painter made the work. He could not remember the name.

Figure 4.1.3

Object-Subject 'actions', *The Lancaster-Hanover Masque* (*Mask of Medusa*)

36 Lies are sealed.	36 The Fabricator fabricates.
37 Joints are soldered.	37 The Repairman solders the joints.
38 Needles are placed in leather.	38 The Chiropractor/Acupuncturist yawns.
39 Fat boils in the vat.	39 The Butcher plucks a chicken.
40 Ovens fired.	40 The Baker kneads.
41 Butterflies exhibited.	41 The Citizens vote.
42 Ticket-tape shut.	42 The Toll-Taker smokes a cigarette.
43 Blood bank full.	43 The Physician injects.
44 Quiet.	44 The Undertaker contracts.
45 Flood lights lit.	45 All.
46 Suspended.	46 The Convert thinks of the other side.
47 Filled with wood s.	47 The Transfers wait.
48 Nordic porcelain.	48 The Master Builder washes his teeth.
49 Pipes flushed.	49 The Druggist hides the evidence.
50 Maintained by vacuum cleaners.	50 The Bank-Key man grinds a key.
51 Interiors painted green.	51 The Proprietor sucks an egg.
52 In constant motion.	52 The Farm Manager broods.
53 Guaranteed license.	53 The Observers make a sign.
54 Bull's-eye replaced every fortnight.	54 The Inspector replaces his revolver.
55 Zoological implications.	55 The Trapper springs the trap.
56 Taped arguments.	56 The Lawyer writes the brief.
57 1 to 10.	57 The Accountant snaps his pencil.
58 Hollow guilt.	58 The Useless peer into the rooms.
59 Ordered interned.	59 The Suicide makes a mistake.
60 Greek origin.	60 The Collector wipes the frame.
61 Wood	61 The Accused capitulates.
62 Steel	62 The Judge reads the sentence.
63 Concrete	63 The Priest confesses.
64 Stone	64 The Dead.
65 Funnels constructed by trombone make	65 The Widow wails.
66 Function depends on air.	66 The Balloonist lights the flamethrower.
67 Dust	67 The Void remains silent.
68 Time/Still-Life/Nature Morte	68 The Keeper of the Time fears a delay.

Occupying the final twenty-five pages of *Mask of Medusa*– second only in length to the *Berlin Masque*– *The Lancaster/Hanover Masque* is organized in a way that largely mirrors that of the book itself, with the texts appearing first, followed by the drawings. There is, however, one exception: the list of characters and structures does not appear until the penultimate page, two columns of entries beneath the headings 'Object' and 'Subject'. As an overview of the contents of the work and a means of navigating it, the location of this element is somewhat curious. What is more, there is no introductory passage to orient the reader. Instead, the work simply begins with a series of texts spread across nearly a dozen pages, arranged in numbered pairs corresponding to each respective character and structure (Figure 4.1.2).

These are followed by a page containing two columns, again with the headings 'Object' and 'Subject', along with the time frame '6:30AM to 6:30PM'. Each column contains sixty-nine numbered entries, mostly of short sentences or at times a single word (Figure 4.1.3). The texts in the first column predominantly describe actions, almost all of which make reference to their respective characters: "The Summer Visitor holds up her mirror (1)… The Bargeman pulls in the rope (2)… The Transient sits on the edge of the bed (3)…"[9] Those in the second are more difficult to summarize, though many also describe a related action: "The caboose is hooked up to the freight train (1)… The bilges of the barge are opened (2)… The Hotel awnings are lowered (3)…"[10] In numerous cases, however, the entries are more enigmatic, particularly the latter half: "Lies are sealed (36)… Quiet (44)… Suspended (46)… Hollow guilt (58)…"[11]

The remaining pages contain the drawings,[12] which consist of black and white free-hand sketches of the structures, interspersed with hand written lists, diagrams, charts and annotations (Figure 4.1.4 & 4.1.5). In contrast to what one might expect, within the drawings there is no comprehensive system of numbering to link the structures with their respective characters, nor does their organization seem to correspond with the sequence found in the texts. When titles or numbers appear alongside the drawings, they are the notes found on the original sketches, and do not consistently reflect those found in the Object/Subject list. Consequently, the numbering of the elements offers little if any assistance to a reader attempting to identify and negotiate the drawings, which perhaps speaks to the unusual and somewhat subordinate location of Object/ Subject list in this manifestation of the project.

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[9]   Hejduk, John. *Mask of Medusa: Works 1947-1983*. Edited by Kim Shkapich, New York: Rizzoli, 1985, p.439.

[10]   Ibid.

[11]   Ibid.

[12]   With the exception of the aforementioned Object/Subject list.
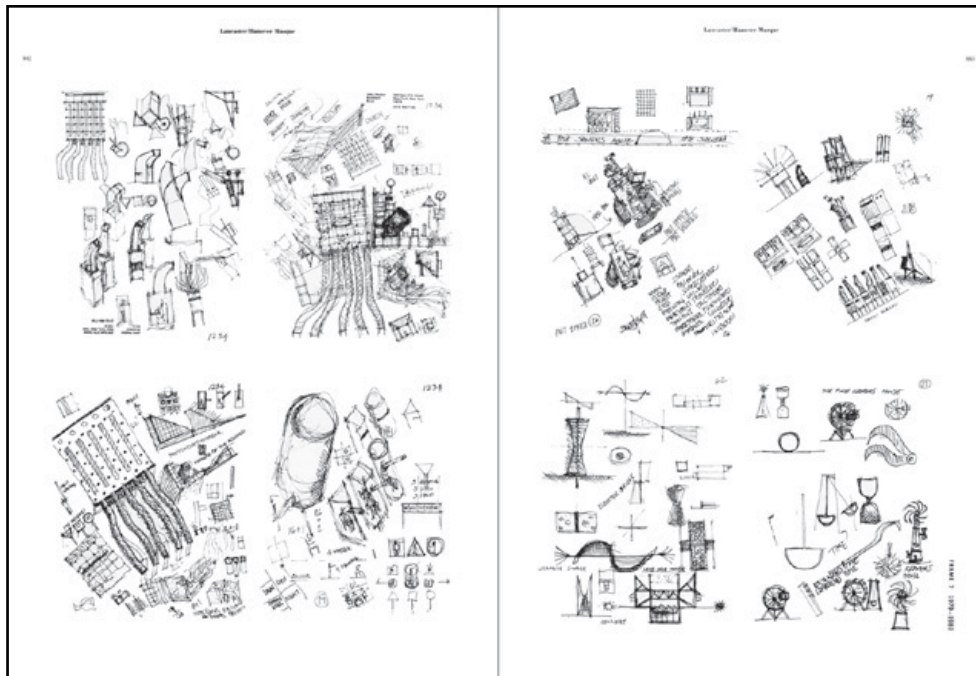
Figure 4.1.4

Sketches, *The Lancaster-Hanover Masque*
(*Mask of Medusa*)
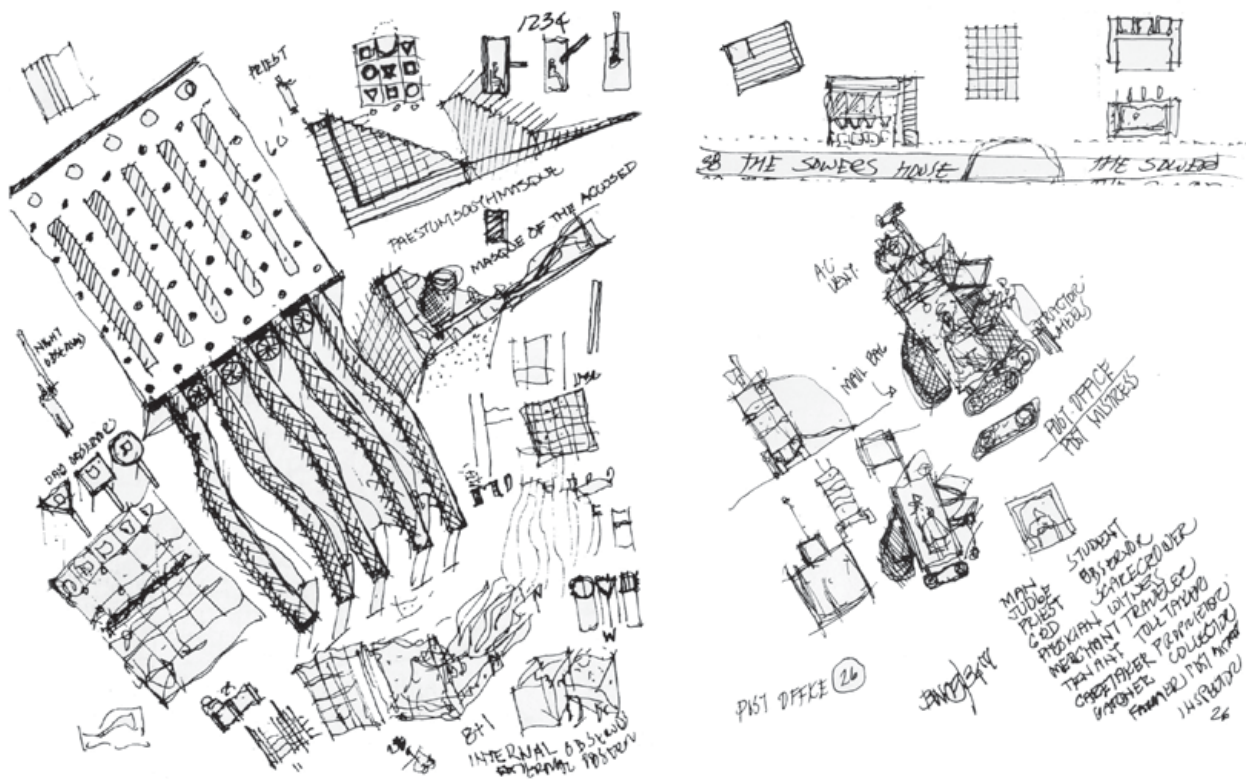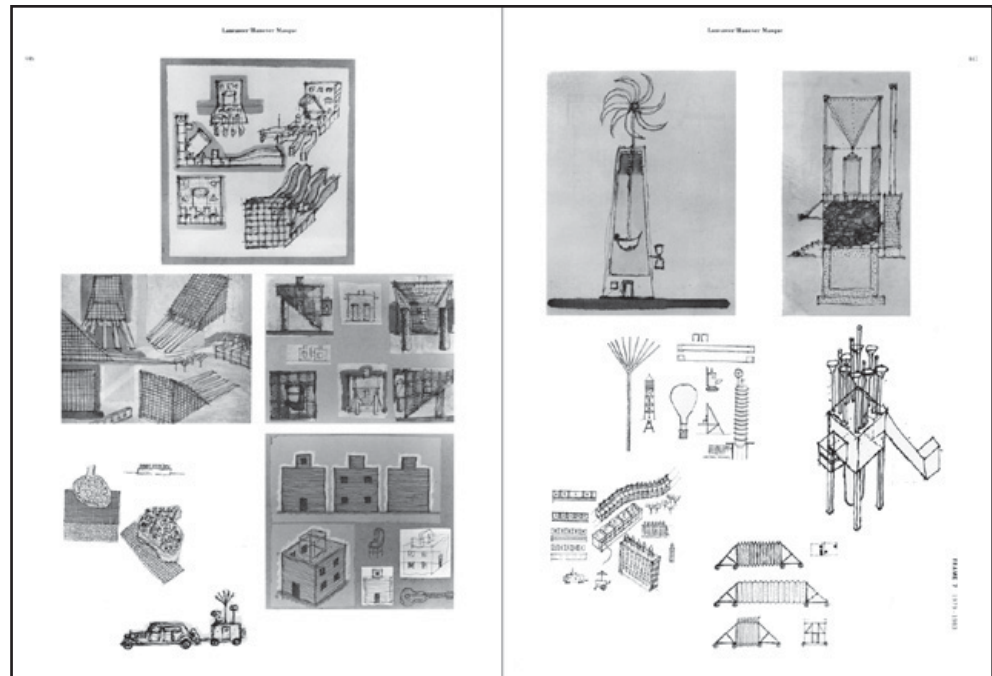
Figure 4.1.5

Sketches, *The Lancaster-Hanover Masque*
(*Mask of Medusa*)
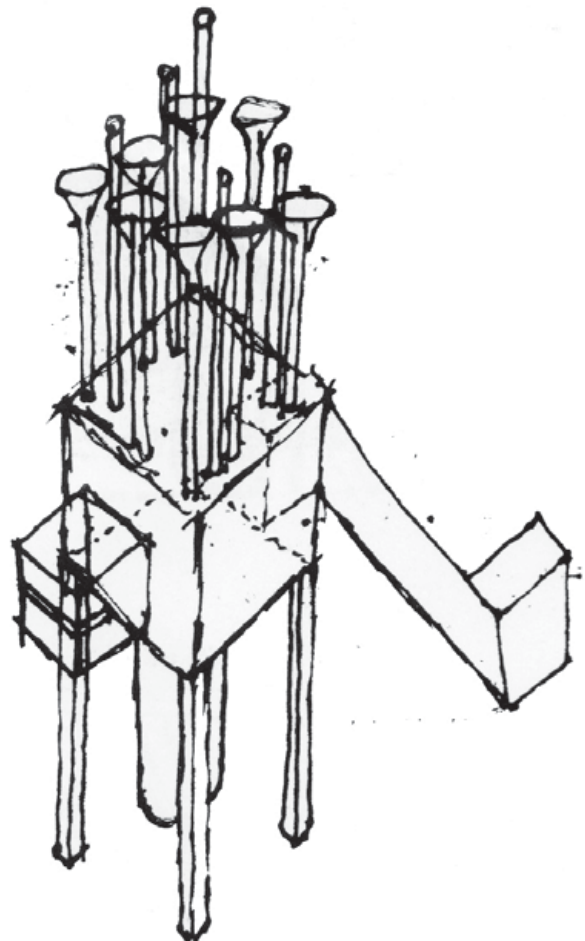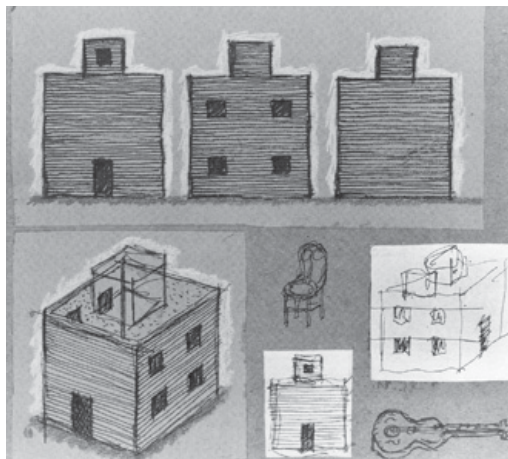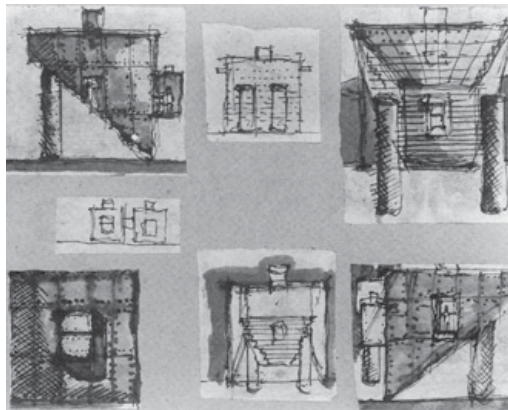
Although it's possible to directly connect some of the drawings to their associated characters, for the most part this is an involved and at times difficult process. Indeed, often the numbers or titles only appear on thumbnail sketches or diagrams that appear early on (Figure 4.1.6), from which the reader can then identify additional and more detailed depictions of the structures on other pages (Figure 4.1.7). Sometimes there are several drawings of a given structure, which seem to show it at different stages of development, leaving the final form uncertain. Unlike the numbering on the drawings, there is greater consistency in the naming of the structures, and it is primarily through them that one is able to link the structures with the characters and associated texts.

Finally, it bears mentioning that there is no comprehensive site plan from which to determine the overall layout of the project and the relation of the various elements to one another. Although the 'central area' of the project (the 'Voided Center') and location of certain surrounding structures– Prison House (61), Court House (62), Church House (63) & Death House (64)– is depicted in several diagrams and more well-defined, the disposition of the remaining parts are difficult to discern from the sketches alone. Although the texts provide additional insight in some cases, in the end it isn't possible to determine with any degree of certainty the overall arrangement of the structures– an unusual circumstance for an architectural proposal.

* * *

4.2   *The Lancaster/Hanover Masque* (CCA, 1992)

As the discussion shifts to the second publication, it is useful to begin with a short summary of the ways it differs from the first, the most apparent being the presence of elements not included in the earlier volume, as well as certain variations in composition and form.

To begin, one finds three additional texts which serve to 'frame' the work: there is a short preface by Phyllis Lambert and an introductory passage by Hejduk at the outset of the book, as well as an extended essay by Wim van den Bergh at the end. It is also worth noting that all the texts in the volume are presented in both English and French. With respect to the graphic elements, the book contains nine fold-out pages of hard-line orthographic drawings in which all the structures are depicted,[13] along with a majority of the sketches that appeared in the earlier volume, a number of which are here presented in colour.

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[13]   In the discussion that follows these will be referred to simply as 'drawings'.
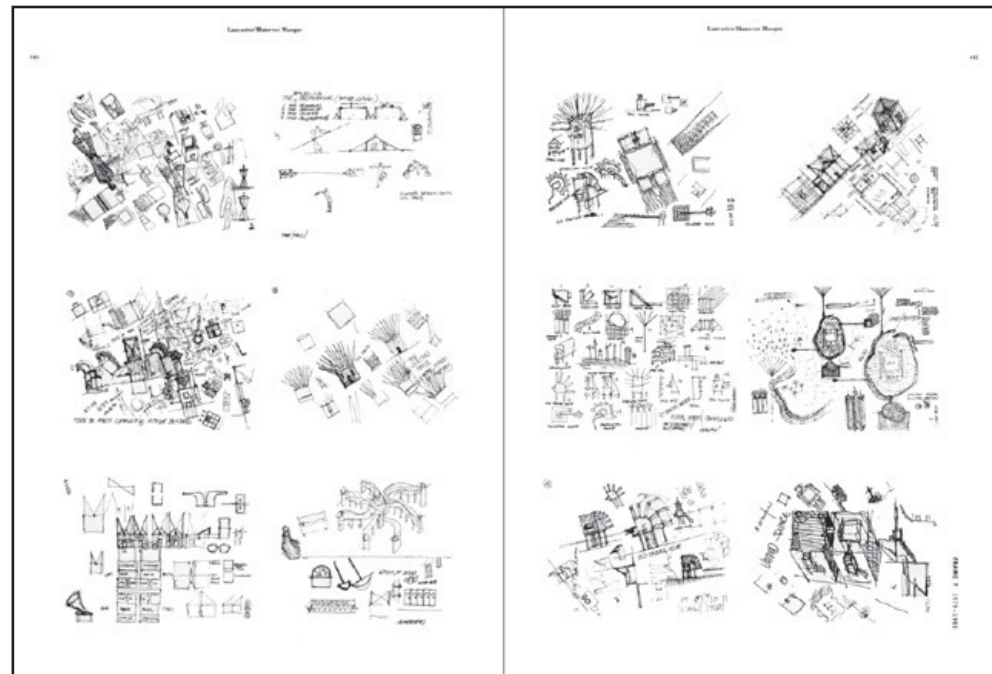
Figure 4.1.6

Sketches, *The Lancaster-Hanover Masque*
(*Mask of Medusa*)
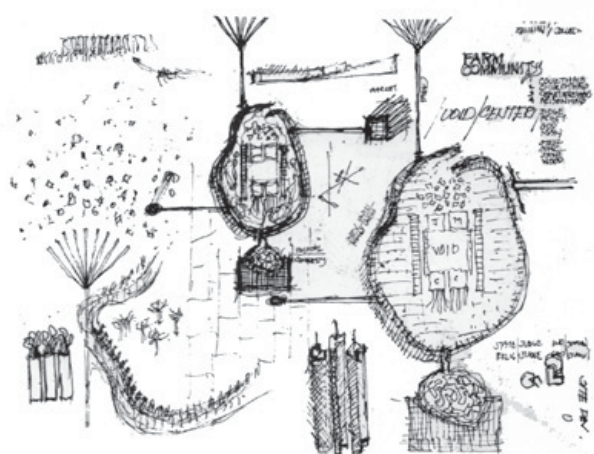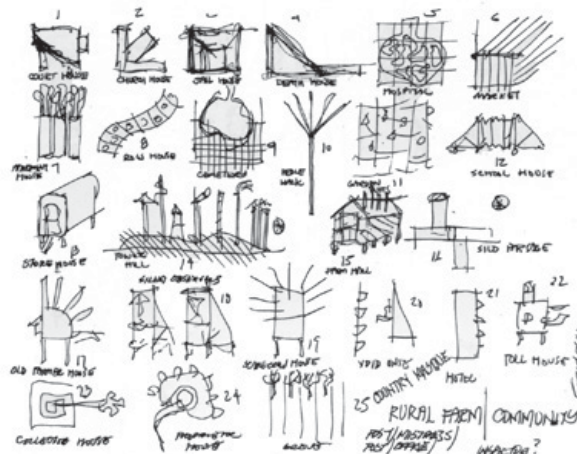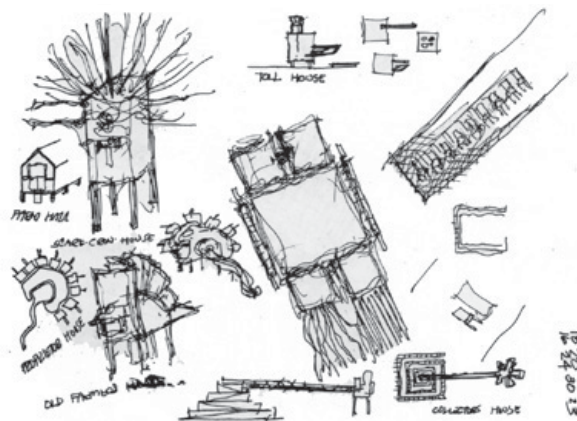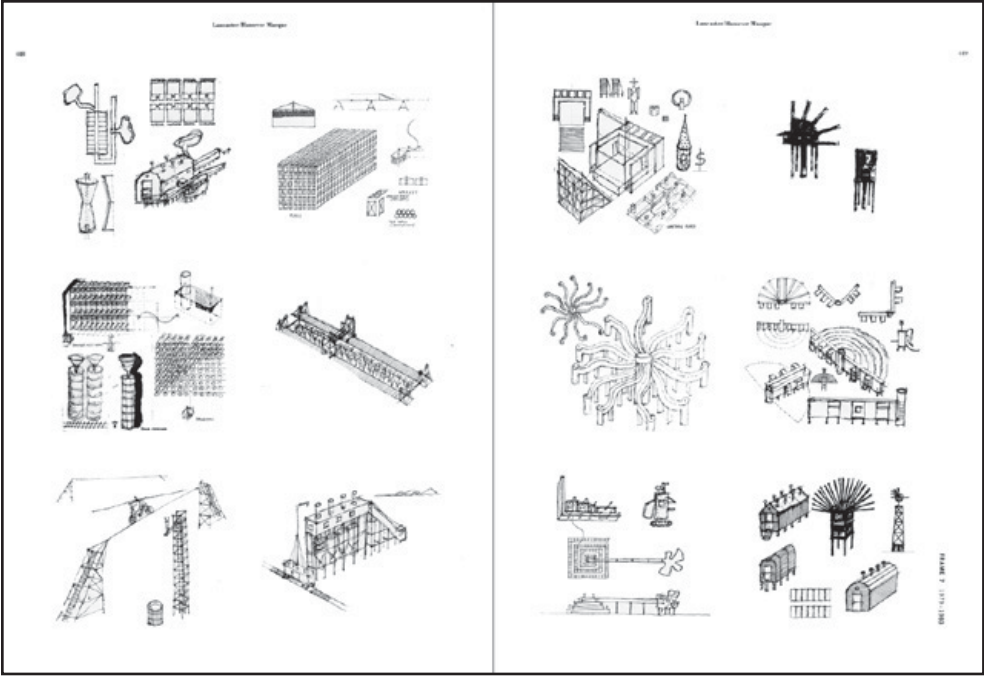
Figure 4.1.7

Sketches, The Lancaster-Hanover Masque (Mask of Medusa)
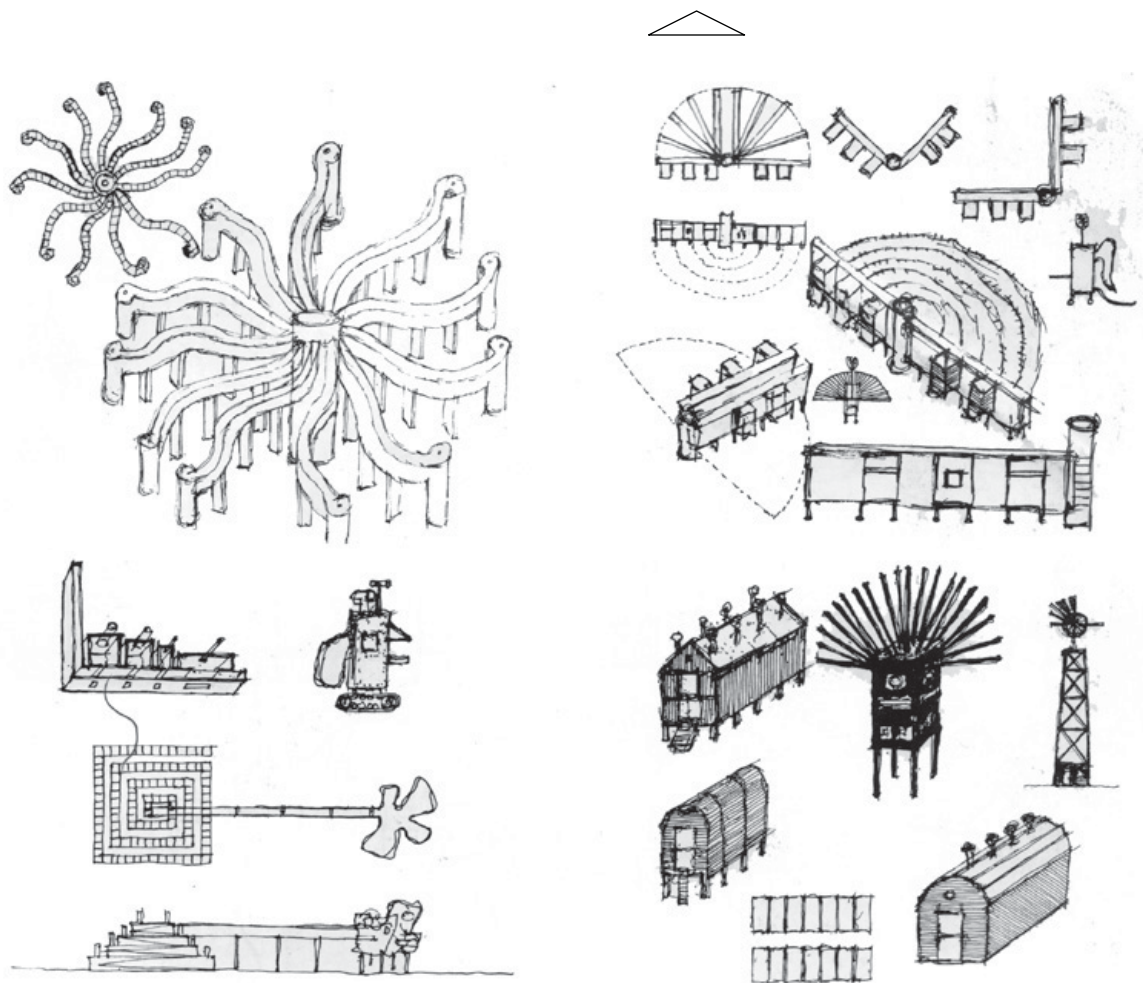
Along with these overt differences there are several more subtle shifts in the presentation and organization of the elements that appear in both works. First, the two Object/Subject lists appear at the beginning of the work, before the images and texts. Second, all of the sketches and drawings are consistently numbered, establishing a direct relation between them and the respective pairings to which they refer. Finally, and unlike the previous case, where the texts and images ostensibly formed separate 'sections', here they are interspersed with one another throughout the book (Figure 4.2.1), creating a greater visual correspondence between the two, which frequently appear on facing pages or in close proximity.

With respect to the preface and concluding essay, these function more as bookends surrounding the *Masque* rather than integral 'elements', providing the reader with background about work and it's author. In the first case, the text provides an historical and biographical context; in the second, the essay offers the perspective of a commentary or analysis of the work. Due to the critical distance each establishes, in terms of biography and exposition respectively, a gulf is opened between them and the poetic mode in which the rest of the work operates. Consequently, despite their inclusion in the book their significance is of a different order than *The Lancaster/ Hanover Masque,* taken as a work. As such, the content of these pieces will not be treated in great detail here.

The first piece, the preface by Phyllis Lambert, primarily discusses the legacy of Alvin Boyarsky, to whom the book is dedicated.[14] It focuses on his contributions as an educator and the influential programs and publications he initiated, both before and during his tenure as the Chairman of the Architectural Association in London. Hejduk's contribution as an educator is also lauded, but it is the value of his works that is stressed, particularly the way they embody the ideas and aspirations shared by both men in relation to architectural education. Apart from stating "the subject of this *Masque* is a critique of the city," the preface does not describe or discuss the project itself.

In contrast to the preface, the focus of Wim van den Bergh's concluding essay is the work itself, which occupies the final twenty pages of the book. In the essay, "Icarus' Amazement, or the Matrix of Crossed Destinies," he frames *The Lancaster/Hanover Masque* as a 'poetic thought,' in terms of which various aspects of the project are discussed and examined. Drawing on a variety of sources, van den Bergh attempts to illuminate the project, and by implication, Hejduk's oeuvre in general. These range from works of fiction (Antoine de Saint-Exupéry's "*Le Petit Prince"* and Michael Ende's books of surrealist short stories "*The Mirror in the Mirror: A Labyrinth*"[15]),

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[14] Hejduk and Boyarsky were working together on the book when their collaboration was 'cut short by Boyarski's untimely death in August 1990'.

[15] Ende, Michael. *The Mirror in the Mirror: A Labyrith*. London: Viking, 1986.
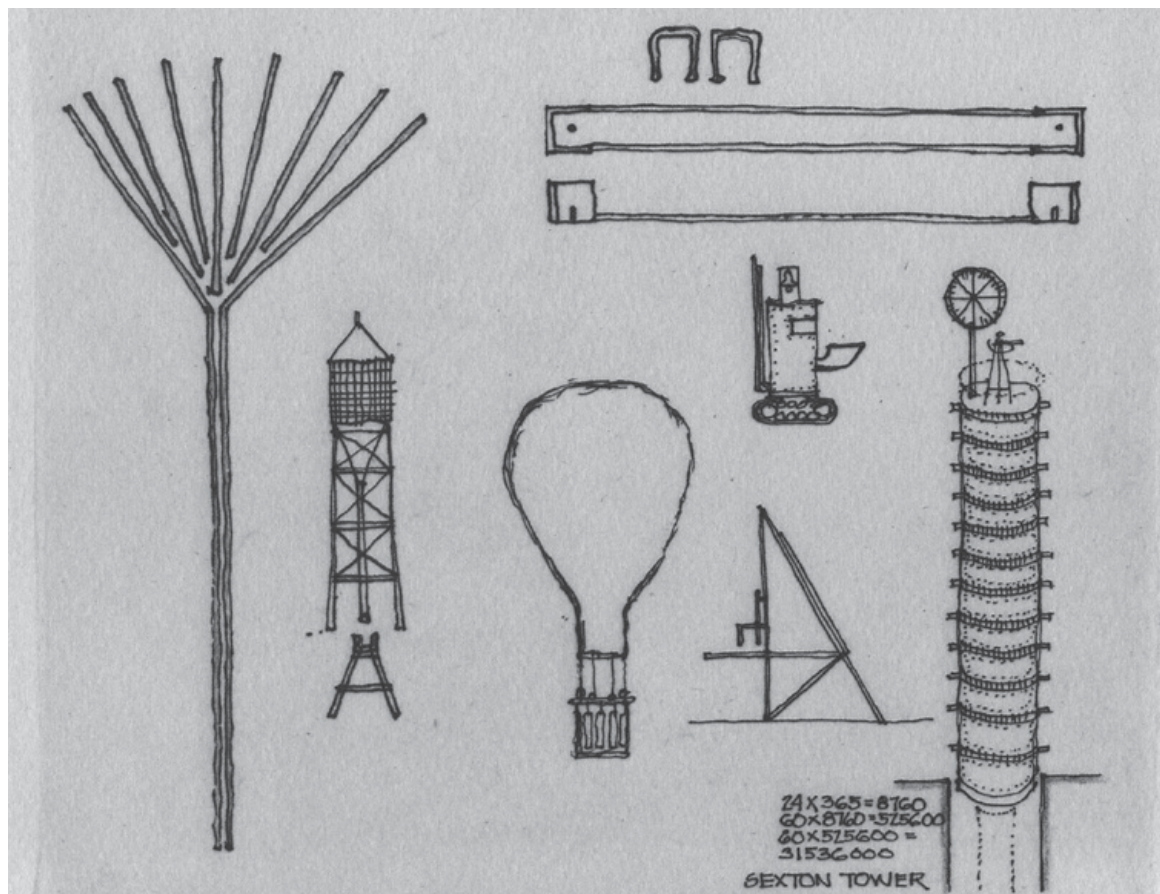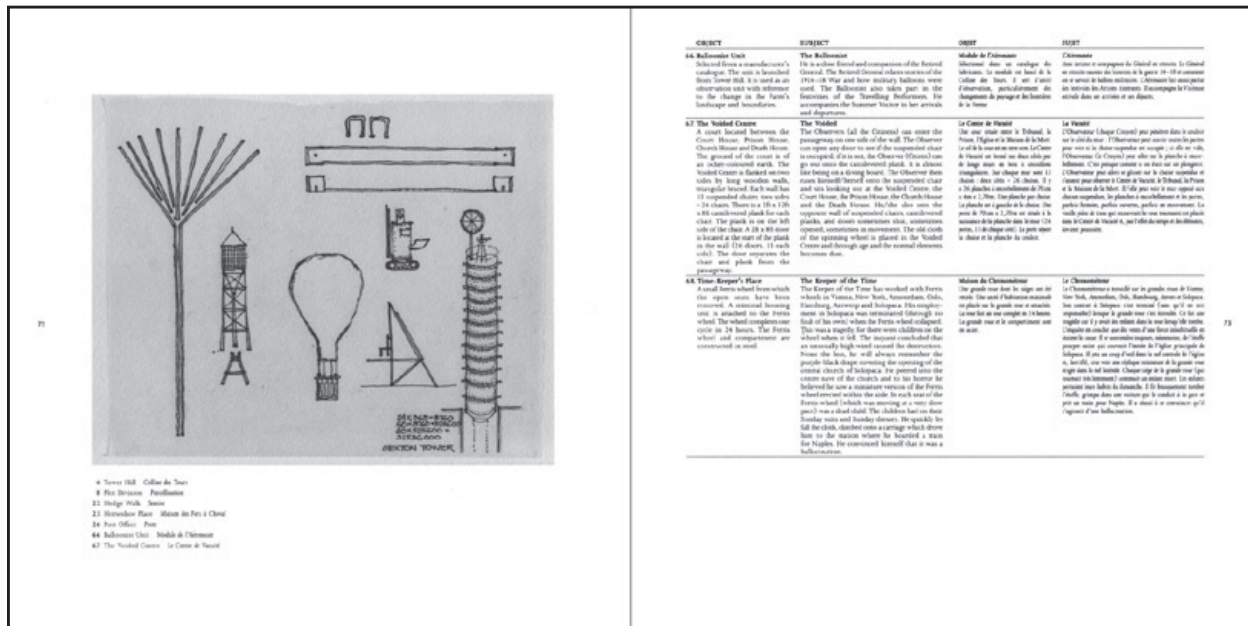
Figure 4.2.1

Sketches, *The Lancaster-Hanover Masque* (*Mask of Medusa*)

to mythical characters and tropes (the story of Daedalus and Icarus, the Labyrinth), as well as bringing to bear ideas developed in several philosophical works, most explicitly Julia Kristeva's conception of 'chora'[16] and Johann Huizinga's notions of 'play'.[17]

On the Drawings

Additionally, in this case the project is preceded by an introductory passage by Hejduk entitled 'On the Drawings', which does not appear in the earlier publication. Though it is only half a page in length, the text warrants a close reading, offering a wealth of important insights into the project that are easily missed or underestimated due to the subtlety and density of Hejduk's writing.

> The nine large drawings for the Lancaster/Hanover Masque were worked upon over a period of three years, on and off, and were completed in the summer of 1982. Four drawings, numbered 1 to 4, comprise the central area of the Lancaster/Hanover Community. The Church House and Death House face the Court house and Prison House across a square (the Voided Centre). The sides of the square are contained by two walls, each with 13 chairs suspended on it. The text of the Masque attempts to explain the various functions of the Community.
>
> The Church House drawings (nos. 1 and 2) and the Court House/Prison House drawing (no. 3) are, I believe, the first X-ray drawings. I was never more deeply in a state of mental and physical communion than with this investigation. The drawings are apparitions. What may at first seem somewhat ethereal is in fact absolutely precise: that is, everything drawn is sufficient, no more - no less.
>
> During the revealing of a thought the pencil in my hand was almost without weight. The lead of the pencil hardly touched the surface of the paper; a thought captured before a total concretion. The drawing of the Court House (no. 3, left side) may at first appear to be the vaguest, yet it is the most complete. It encompasses the whole of a dematerialized thought: the Accused is sentenced, the Judge is seen through. The drawing is like a sentence in a text, in which the word is a detail… a detail that helps to incorporate a thought.
>
> I maintain that this elementary drawing reveals the whole volume, if it is read in its entirety. As in an X-ray, the whole structure is there, the whole story. It's life that is there…the gene-making and the future pathology.[18]

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[16] Developed in *Revolution in Poetic Language.* New York: Columbia University Press, 1978.

[17] From his book *Homo Ludens: A Study of the Play-Element in Culture*. London: Routledge & Kegan Paul, 1949.

[18] Hejduk, John. *The Lancaster/Hanover Masque*. London: Architectural Association; Montréal: Centre Canadien d'Architecture, 1992, p.13.

In contrast to the preface and essay discussed above, the text marks a palpable shift into a poetic register. Rather than providing a description of the program, generating ideas or intentions of the work, the short piece is ostensibly a meditation on the subject of drawing. It begins with Hejduk calling attention to four drawings, which he states, 'comprise the central area of the Lancaster/Hanover Community,' followed by a brief description of what is depicted in them and a passing reference to the texts, described as 'attempts to explain the various functions of the Community.' Though it might seem inconsequential, the use of 'function' is worth noting, which is here applied to 'the Community' (note the capitalization): it refers to the inhabitants, rather than how it is more commonly used, in relation the 'function' of a building or structure, i.e. in terms of architectural program. As will be seen, the full implications of this turn of phrase only become apparent as the reader makes their way to the texts, the nature of which are far from 'explanatory', in the usual sense.

The remainder of the passage presents a number of evocative reflections on the process of drawing through a series of short but potent lines that are a hallmark of Hejduk's writing. Intensely personal, they offer insight into his experience of drawing, his reverence for the act and the deep significance it holds for him. Drawings are variously described as 'X-rays' and 'apparitions', and he speaks of never having been "more deeply in a state of mental and physical communion than with this investigation." Far more than a mere means of representation, drawing is for Hejduk a medium of thought, and this it shares with language: "The drawing is like a sentence in a text, in which the word is a detail… a detail that helps incorporate a thought"

These two modes of 'thought' are linked by their revelatory capacity, in terms of artistic creation, poetic thought, which in Hejduk's language borders religious experience, a relation he establishes through analogy rather than argument. Plastic and powerful, the text cannot be reduced to a series of literal propositions, and even less a theoretical stance. Instead, what emerges is an image of drawings and words, physical and narrative structures, commingling and growing indistinguishable. What is more, it is the *act* of drawing, of thinking *and* making, of thinking *in* making, that is given voice: 'revealing', 'capturing', 'encompassing', and 'incorporating'– these words all point to the essentially active nature of poesy, which ever hovers between the immaterial or dematerialized and the concrete. It speaks to essence of metaphor, which, irreducible to definition or singular meaning, always demands participation.

Rather than introducing the project, the passage initiates the reader to the often oblique but penetrating nature of Hejduk's writing, and to the scope of what is at stake in the work. It does not tell us what to look for in the project or what it might mean. Instead, we are given a window into the workshop, as it were, which is also a mirror. In the closing paragraph we are presented

with a condensed image of the whole, a series of lines that oscillate between a number of meanings: "I maintain that this elementary drawing reveals the whole volume, if it is read in its entirety. As in an X-ray, the whole structure is there, the whole story. It's life that is there… the gene-making and the future pathology."

In the drawings Hejduk is speaking of we are able to *see* and *see through* several layers at the same time, and from several different vantage points: in defiance of convention, each structure is shown in plan, section and elevation simultaneously, superimposed over one another in a single drawing (Figure 4.2.2). The impulse, particularly for those accustomed to 'reading' architectural drawings, is to try to isolate these various aspects, to resolve what we are seeing by distinguishing the different types of drawings which are, according to the convention, supposed to appear separate and distinct. The drawings do not actually deny this possibility, but this tendency obscures the fact that we not looking at a plan, section and elevation 'superimposed' over one another at all. Nor is it a combination of all three: each is a indivisible drawing, a unified work with a sense all its own; and although the composition makes use of certain conventions, ultimately it is irreducible to any of these separate formulations.

Strictly speaking, as architectural drawings they don't 'make sense'. They are however comprehensible and coherent *as architectural images*: they present a synoptic vision of each structure, the significance of which simply transcends the logic of architectural drawing in terms of 'representation'. Moreover, the four structures are not merely the spatial centre of the work. They are also it's thematic centre, where certain timeless motifs animating and regulating communal life are expressed in and through the medium of architecture. On the one hand there is the question of law, how we negotiate our relations with one another in this world, distilled in an image of crime and punishment in the Court and Prison House (Figure 4.2.3). On the other, the Church and Death House speak of the mystery of what lies beyond, what if anything precedes life or might follow from it. Between these two polarities, between this world and the 'other', is the void, or more precisely, a *voided center*.

Like the drawings to which they refer, the significance of the final lines of the introductory passage are similarly manifold, which in an analogous way, and without denying the sense of each possible reading, are also something more. Hejduk's use of the word 'volume', for instance, could mean the physical volume of the structure, but it could also mean the book itself, as suggested by the conditional, 'if it is *read* in its entirety [italics mine]'. It could and probably does mean both, and this 'both' is yet another meaning– just as each X-ray drawing is a plan, section, elevation, and yet also something else. In the next sentence this double aspect appears again, with Hejduk establishing an identity between the 'whole structure' and the 'whole story'.

Does the word 'structure' refer to the physical structures depicted in the drawings? Or to the idiosyncratic 'structure' of the drawings themselves? Is this the 'story'? Or is it the book itself?

Finally there is the concluding line, at once the clearest and most obscure, which infuses the two previous sentences with a solemnity that amplifies these uncertainties. It is life that is at stake here, but not in the present tense. Rather, it is the life that anticipates life and that which ends life: the nascence that precedes birth, the 'gene making', and the ineluctable fact of our mortality, 'the future pathology'. Like the drawings, however, if one not only *reads*, but also reads *through* the various meanings, other possibilities emerge in concert with the first ones, at least one of which has eminently architectural implications: if the 'gene-making' is also understood as architectural drawing– the 'life' or embryonic creation that precedes the incarnated work– this too contains within it the seed of its eventual ruin, it's own 'future pathology', whatever that might be.

Another dimension of Hejduk's introductory passage it is important to stress relates to the nature of the correspondence it establishes with the drawings, which goes beyond the fact they are its ostensible subject. More radically, the text *demonstrates* what occurs in the drawings by functioning in a way that is analogous to them: it is itself a poetic image of the drawings and the act of drawing, which are in turn poetic images of the text and the act of writing ('the drawing is like a sentence in a text, in which the word is a detail…'). Each of the texts and drawings that comprise the work are of a piece, which together form the total poetic image that is *The Lancaster/Hanover Masque*. In this opening passage we find the work writ small, an image of the whole of which it is also a part. In this sense it does function to 'introduce' what follows, but it prepares us by embodying the poetic logic of work rather than attempting to explain it.

From the opening passage the reader comes upon the four drawings discussed above, which occupy facing fold-out pages, with two drawings per page. Presented in black and white (the originals are in colour),[19] these are the first of nine such drawings. Barring some exceptions,[20] the remainder of the drawings also depict multiple structures and are presented on fold-out pages. Representing the only hard-line orthographic drawings of the structures in either publication, the drawings more refined and detailed than the sketches, and are comprehensively numbered to correspond with their associated texts. In the first five drawings the number and title of the

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[19]   Unfortunately, the haunting nuances and effects of the original drawings (housed at the Canadian Centre for Architecture in Montreal) are not conveyed by the reproductions currently available, which mask their profound ethereality, giving the impression of a solidity and heft they do not in truth possess.

[20]   Drawing 2 depicts a single 'Object', the 'Church House' (63), and Drawing 5 does not appear on a fold-out page.
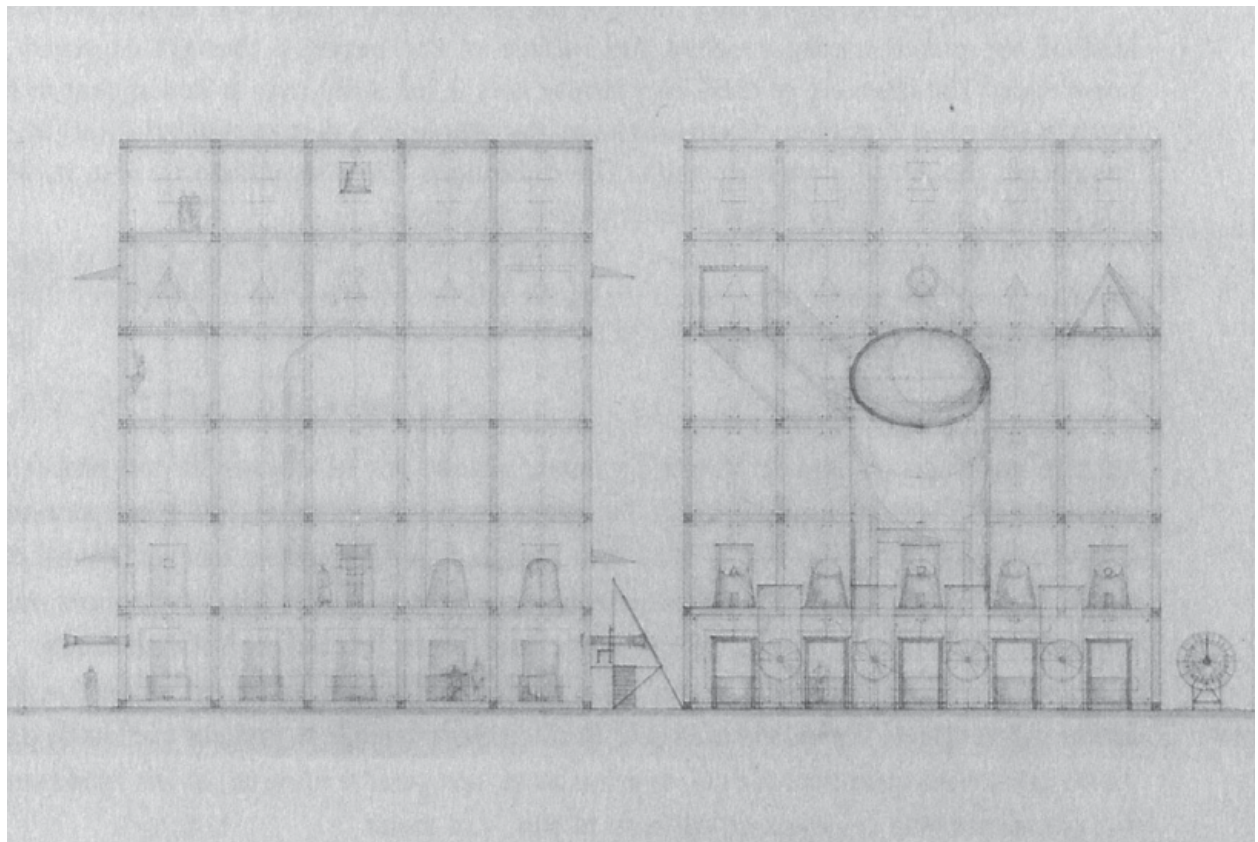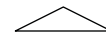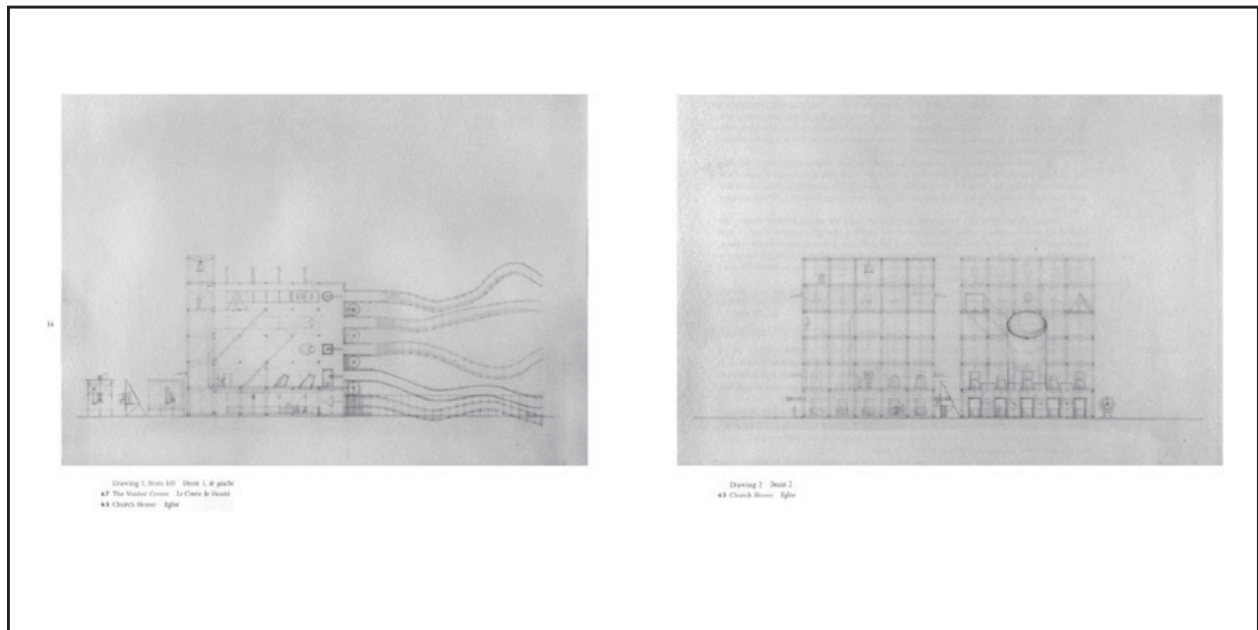
Figure 4.2.2

Drawings, Church House, *The Lancaster-Hanover Masque* (*CCA*)
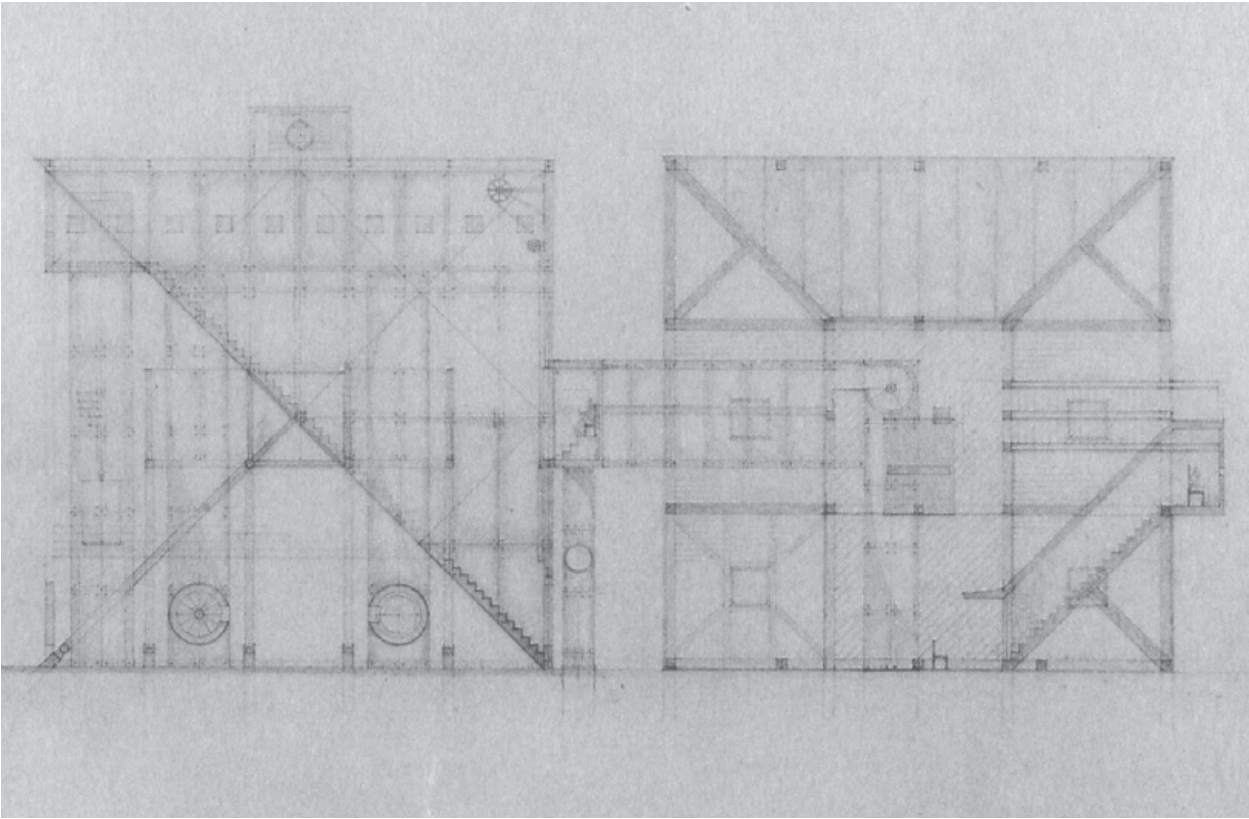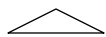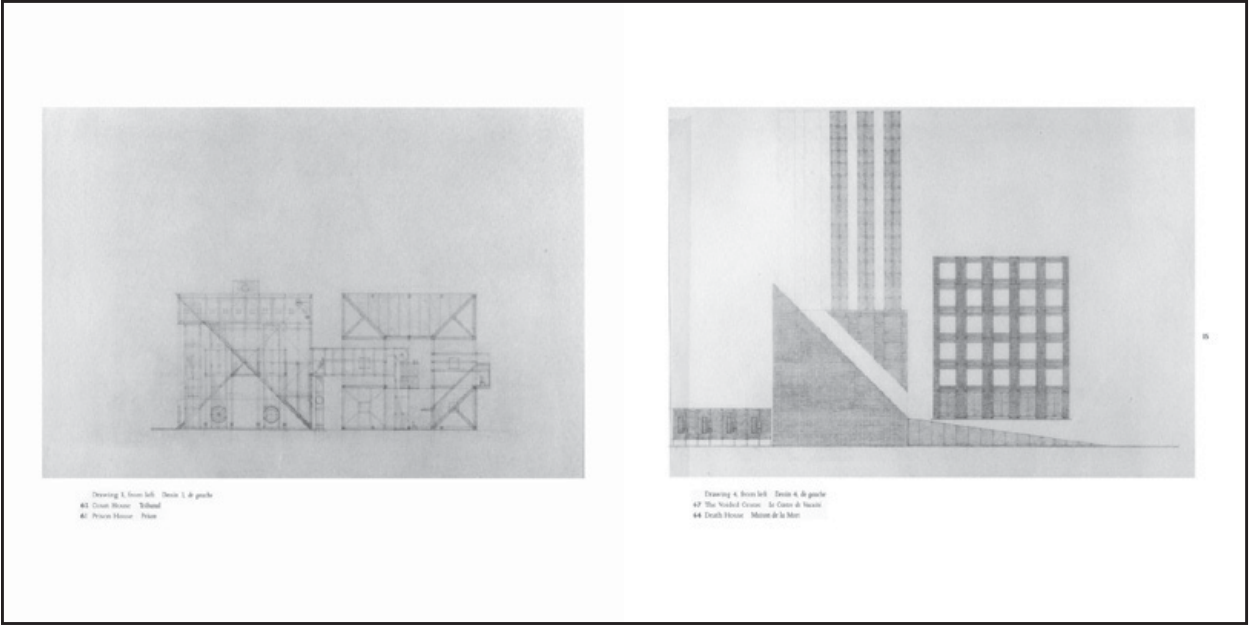
Figure 4.2.3

Drawings, Court & Prison House, *The Lancaster-Hanover Masque* (*CCA*)

'objects' depicted is listed below. In the others, each is accompanied by a small key, a diagram in which the various structures appear in outline (Figure 4.2.4).

As described above, while the first four drawings make use of the conventions of orthographic drawing, they also defy the usual way these conventions are employed.[21] Having already been discussed in some detail, this aspect will not be further addressed here. It is, however, important to draw attention to the fact that although, in broad terms, this weaving of plan, section and elevation occurs in a many of the remaining drawings, there are subtle variations in technique that create different kinds of effects.[22] Given the number of drawings involved, it is isn't feasible to fully examine each case. In brief, however, these differences in effect are generally the product of how the projections are oriented, positioned, and overlaid upon one another, as well as– particularly when multiple depictions are involved– the result of how the drawings are arrayed on the sheet, as illustrated by the contrast between the eighth (Figure 4.2.5) and ninth drawings (Figure 4.2.6), the latter of which weaves together more than thirty overlapping structures.

The final aspect of the drawings that bears mention are the ghostly figures that appear alongside or within some of the structures. Like certain earlier projects,[23] their presence helps to establish the scale of the constructions and provides a sense how they might be inhabited. As alluded to in Hejduk's opening passage, however, the significance of these figures and their transparency is also bound up with that of the drawings and texts: "… the Accused is sentenced, the Judge is seen through."[24] Here, the characters are brought into dialogue with text and image, implicated with both 'languages': the first is transformed by and into words, *sentenced*; the second, through his or her capacity to make such pronouncements, is rendered *transparent*.

Proceeding from the first X-ray drawings there are three pages of hand-drawn sketches. Unlike the pages of sketches that follow, where the labels refer to the individual structures depicted,

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[21]   From the reproductions in the book it is difficult to fully appreciate what might be called the 'sense of simultaneity' that one experiences in the originals. As noted earlier, most of the delicacy and precision of these drawings does not translate. Instead, with the 'levelling' of the line weights and shading, the oscillating effect– where one's eye is drawn back and forth and through plan, section, and elevation– is all but lost.

[22]   It is worth noting this technique of 'superimposition' is not employed universally, and roughly half of the structures are presented in accordance with more standard orthographic conventions.

[23]   *Theater Masque*, *Thirteen Watchtowers of Cannaregio*, and *House for the Inhabitant Who Refused to Participate*.

[24]   Hejduk, John. *The Lancaster/Hanover Masque*. London: Architectural Association; Montréal: Centre Canadien d'Architecture, 1992, p.13.
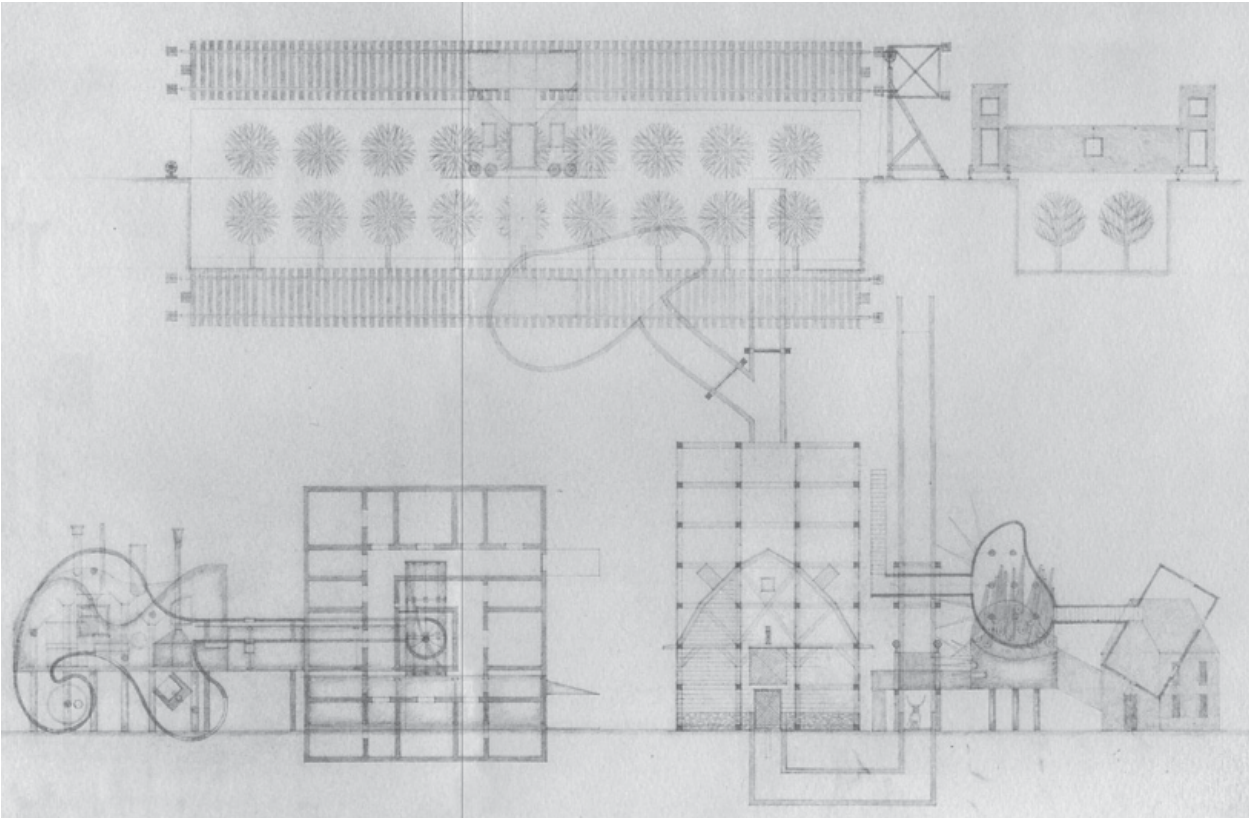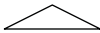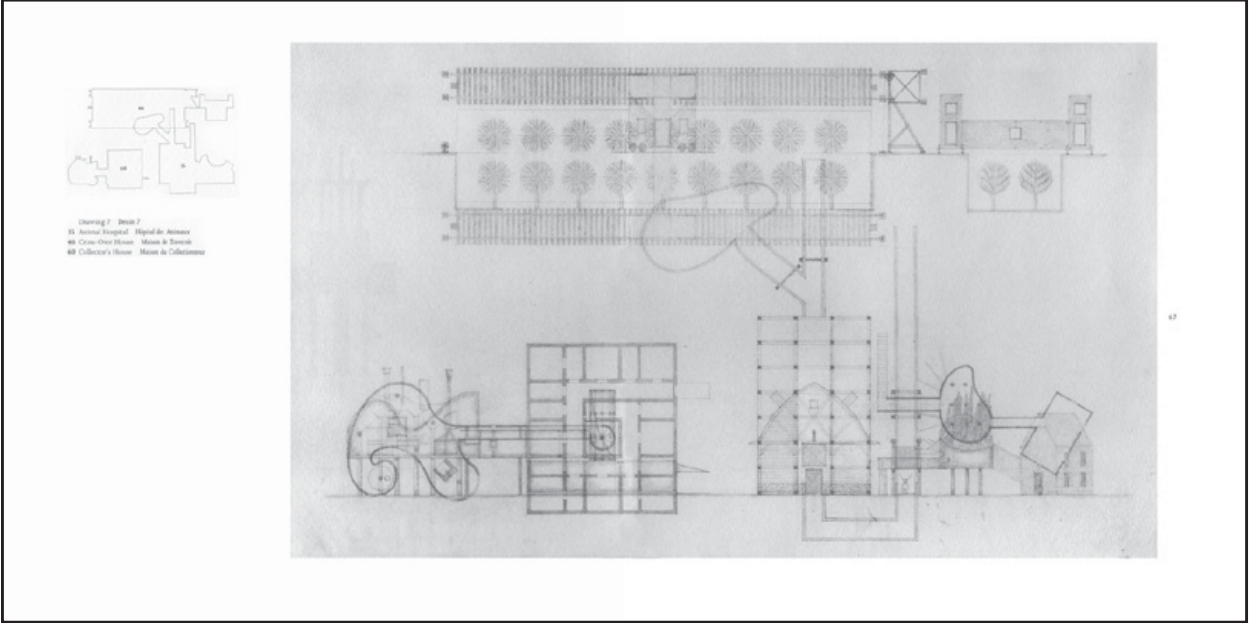
Figure 4.2.4

Drawings (various objects), *The Lancaster-Hanover Masque* (*CCA*)
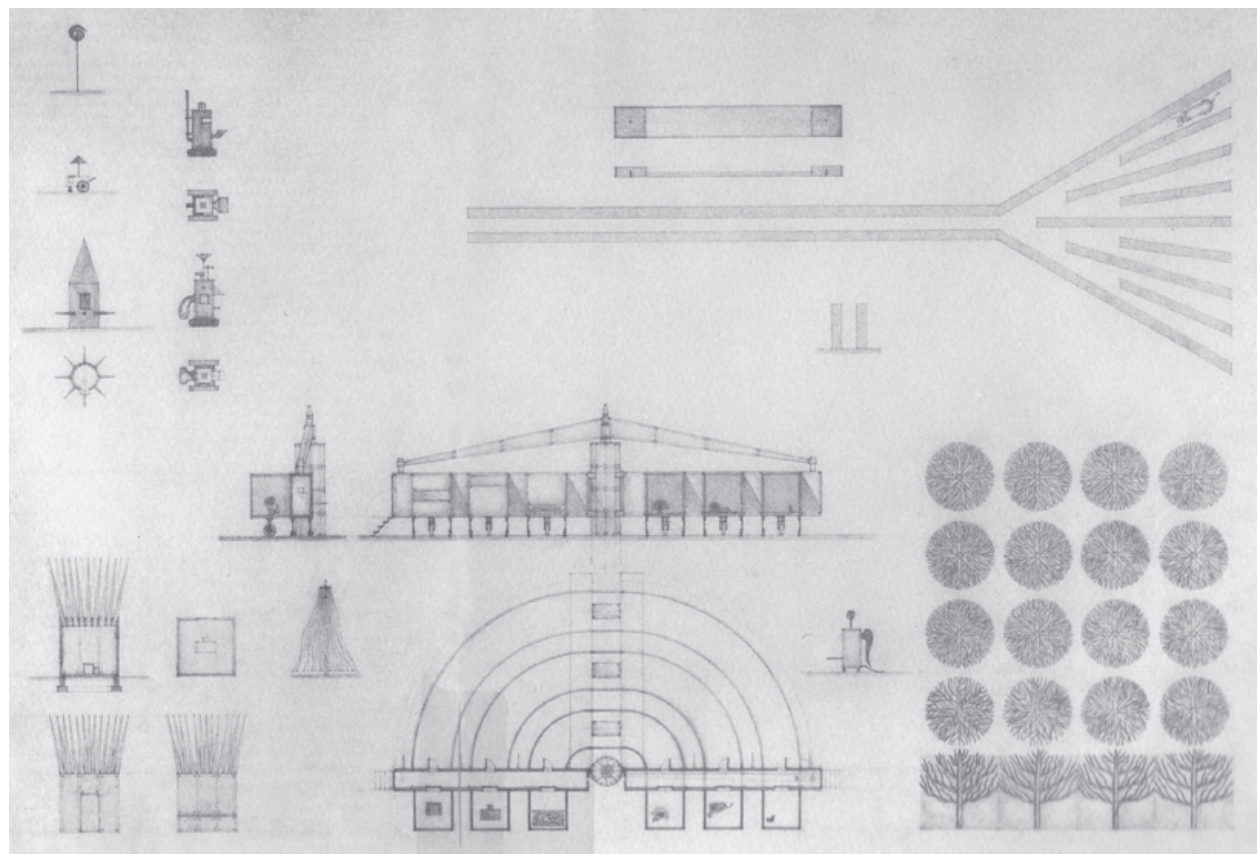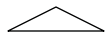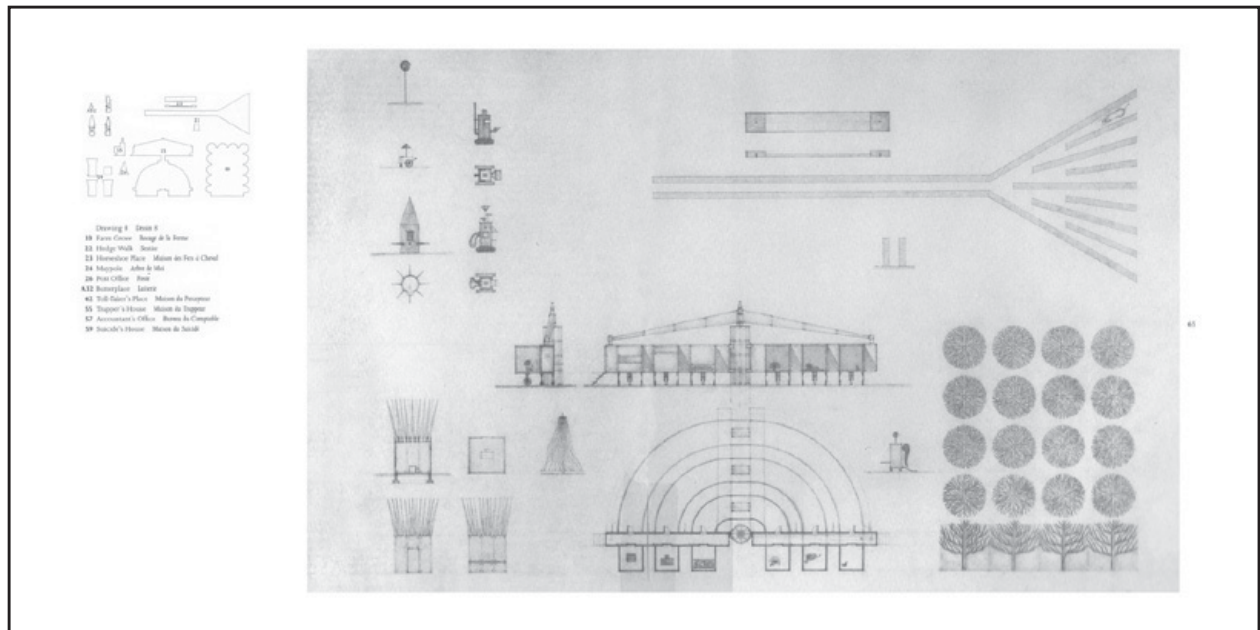
Figure 4.2.5

Drawings (various objects), *The Lancaster-Hanover Masque* (*CCA*)
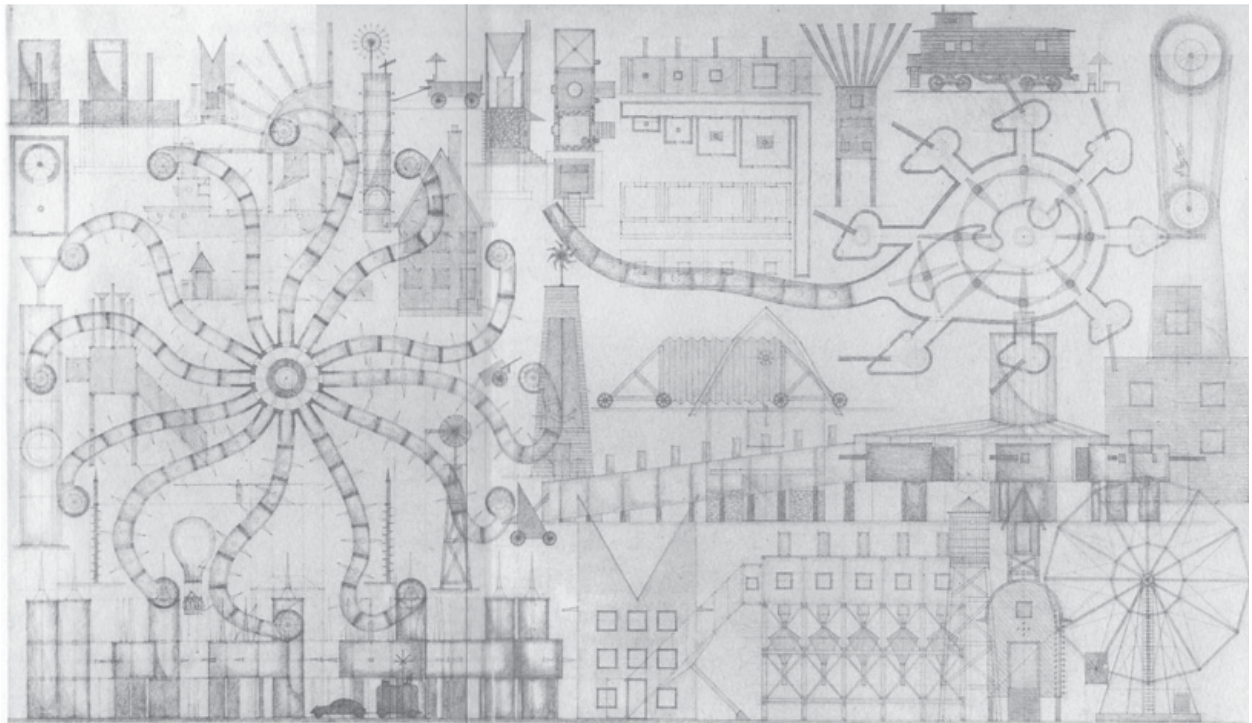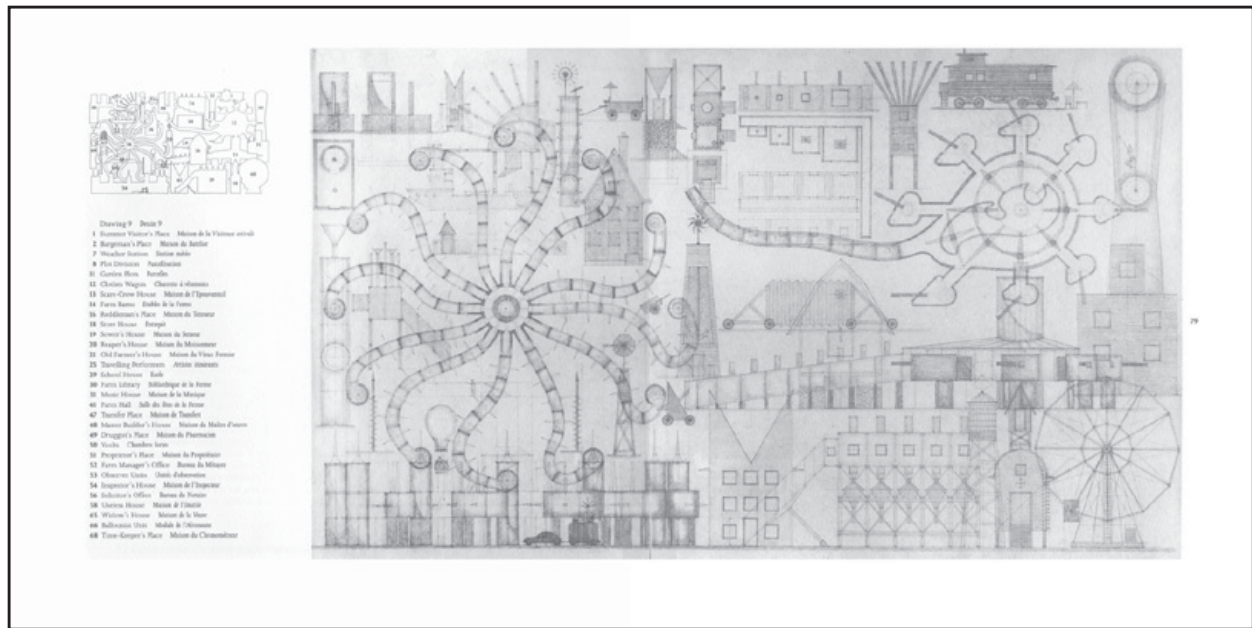
Figure 4.2.6

Drawings (various objects), *The Lancaster-Hanover Masque* (*CCA*)

here the titles are more generalized: the first is labeled 'Site development' and primarily consists of two similar site sketches of the 'central area';[25] the second, 'Characters', offers a series of numbered thumbnails in what appears to be a preliminary catalogue of the structures;[26] and the third, 'Objects', presents an assortment of structures. As in *Mask of Medusa*, the numbering that appears in the sketches themselves doesn't correspond to the texts, and though they offer a semblance of an 'overview' of the structures and their arrangement, they only provide a partial sense of the work.[27] Along with Hejduk's opening passage and the four orthographic drawings, the sketches function as a kind of prelude, from which the reader transitions into the main body of the work.

Objects & Subjects

From the initial drawings and sketches the reader next comes upon the two lists also found in *Mask of Medusa*. Each bears the headings 'Object' and 'Subject', with the first providing the name of each structure and it's associated character in English and French. The second, (with the time frame "6:30am to 6:30pm" given below the headings) present pairs of statements, predominantly referring to the character's actions, the first in English, the second in French. As opposed to the earlier work, however, these lists are presented one after another, and prior to the main body of texts and drawings. Consequently, in conjunction with the more systematic numbering of the elements, here we are afforded a reliable means of bringing together the various elements of the work from the outset.

To a degree, the Object/Subject list in *The Lancaster/Hanover Masque* recalls the table of contents/index in *Mask of Medusa*, in that it serves as a connective tissue between the textual and graphic aspects of the project. Here, however, since there are no page numbers accompanying the entries, there is no way of immediately determining the location of a specific text, sketch or drawing within the book and moving there directly. Instead, the reader must rely purely on the sequential relation of the elements. Although the catalogue of pairings is more expedient for linking the mutually associated 'actions', texts, sketches and drawings, because the texts for the Objects and Subjects are numbered, it is also possible to do so without this device.

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[25]   Note the word 'development', in contrast to the more usual 'site plan', implies a degree of indeterminacy.

[26]   As in *Mask of Medusa*, where it also appears, the numbering in this sketch does not reflect that of the typed subject/object lists, and since only twenty-five structures are included, it seems to show the work in progress.

[27]   Less than a third of the total structures appear in these thumbnails and sketches.

Another feature of the work, which stands in contrast to how it appears in *Mask of Medusa*, is the fact the textual and graphic elements alternate with one another as the project unfolds rather than being separated into distinct sections. The text pairings are presented sequentially, adhering to the order given in the Object/Subject list, often with associated sketches appearing on facing pages or in close proximity.[28] With respect to the fold-out drawings, on the other hand, the relation to the texts is more tenuous. On the one hand, many of the drawing sheets depict multiple Objects; on the other, they are not presented in the order established by the catalogue, nor are the drawing sheets themselves presented in sequence.[29] In the first four drawings, for instance, we find 'The Voided Centre', 'Church House', 'Court House', 'Prison House', 'The Voided Centre' and 'Death House', which are among the last structures listed. As alluded to in Hejduk's opening statement, there is a primacy to these objects, though it's unclear what governs the relation of the remaining objects within each sheet, the relation of the sheets to one another, and both of these to the project as a whole.

Over the course of the preceding sections the question of how one navigates the *Masques* has been discussed almost exclusively in relation to *Mask of Medusa*, in particular, focusing on the non-linear quality of the reader's movement fostered by the bifurcated composition of the table of contents/index and organization of the textual and graphic elements in the book. In *The Lancaster/Hanover Masque* a similarly complex pattern of movement emerges, albeit for different reasons: as outlined above, although the sequential arrangement of texts suggests a more linear progression, this is offset by the non-consecutive distribution of the drawings and many of the sketches. Consequently, whether the reader chooses to negotiate the work primarily through the graphic or textual elements, or attempts to proceed page by page, inevitably they would come upon drawings, sketches and texts whose corresponding elements are located in disparate parts of the book. On the one hand, this serves to slow our progress through the work; on the other, it induces us to return to previous pages or skip ahead in order to connect them, opening up a multitude of possible trajectories.

Up to this point, the subject of traversing the work has been approached in terms of the Object/Subject catalogue, through the pairing of characters and structures and the numerical system applied to them. As one delves into the texts, however, another set of correspondences between the elements emerges, not immediately evident at the outset and not seen in the *Masques* discussed thus far, and with it a new way of moving through the work.

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[28]   Where more than several structures appear on a given page of images, there is usually a direct relationship between at least one of them and an adjacent text.

[29]   Drawings 1 through 5 are presented consecutively, followed by Drawing 8, 7 and 6, and finally Drawing 9.

Before proceeding, it might be worth reiterating why the question of navigating the *The Lancaster/Hanover Masque* has been treated at such length, and why the subject has garnered such attention in general. As stated in the Introduction, the fact the *Masques* appear as books was identified as a crucial factor in their overall significance, providing the basic armature by virtue of which their elements are ordered and composed, in turn conditioning how we encounter and comprehend them.

Part of the reason this last subject has figured so prominently stems from the curious fact that the *Masques* consistently counteract the linearity inherent to the structure of a book. In the preceding sections this feature of the *Masques* was examined in terms of the arrangement of the various elements and the devices provided by Hejduk for moving between them. With *The Lancaster/Hanover Masque*, a new set of relations is established by the texts themselves.

As in previous cases, the project contains numerous references to artists and works of art, as well as an expansion in the connections to various other *Masques*.[30] What distinguishes the work, however, is the internal dimension of this referential property: the texts are overflowing with wealth of stated or implied connections between the various Objects and Subjects. Running in parallel to the possibilities outlined above, this network of associations propagates a kind of elliptical movement, with each text reframing elements already encountered or presaging those yet to come.

In most cases, it is the characters that are explicitly associated: 'The Summer Visitor' (1), 'Farm Manager' (52), and 'Fabricator' (36) play cards together; 'The Bargeman' (2) had a mistress, 'The Cellist' (31); 'The Butterwoman' (A32) and 'Post Mistress' (26) are twins. In other cases, it is the structures that are brought into relation: in the text for 'The Carpenter' (33) we are informed that he is responsible for building 'The Prison House' (61) and 'The Animal Hospital' (15); The Fabricator's 'masterpiece' is 'The Widow's House' (65). Oftentimes, however, the connections are more imbricated, becoming increasingly nebulous with each thread one follows. Although the nature of this interweaving of elements occurs frequently and in a variety of different ways, in the present context a single example will have to suffice.

Midway through the work one comes upon the text for 'The Inspector' (54). In the 'subject' column there is a list with six entries concerning the Inspector's 'investigations' (Figure 4.2.7),

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[30] This includes Object/Subject names that appear in other projects, recurring structures (sometimes with different names), as well as references to these in the associated texts.
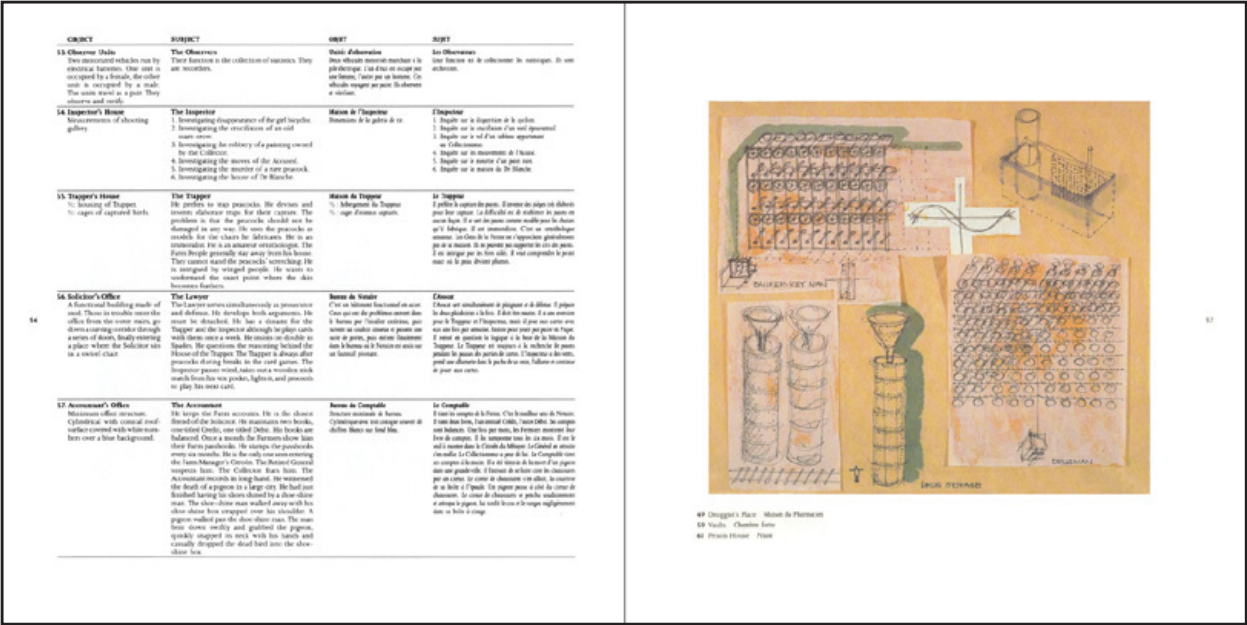
54. Inspector's House

Measurements of shooting gallery.

The Inspector

1. Investigating disappearance of the girl bicyclist.
2. Investigating the crucifixion of an old scare-crow.
3. Investigating the robbery of a painting owned by the Collector.
4. Investigating the moves of the Accused.
5. Investigating the murder of a rare peacock.
6. Investigating the house of Dr Blanche.

The Sower

Before becoming the collector, keeper and distributor of the farm seed, he worked at the grain elevators in the central states of the USA. He also is an importer of burlap bags and large pin clips. He watches a film (a murder mystery) called **And Soon the Darkness** where the Policeman's father is a deaf farmer. The Sower plays over and over again a special segment of the movie. It is when the girl bicyclist discovers that her travelling companion has disappeared. She runs down an empty country road in a French landscape. The shot is of the farmer's back against the horizontal road on which the terrified girl runs. The Sower is very meticulous in his distribution of the seed. He is sexually attracted to the Cellist.

The Keeper of Scare-Crows

Before becoming the Keeper of Scare-Crows he designed and made the costumes for social plays and ritual dances. His concept for the set of the final act of **The Disappearance of the Fire-Bird** caused a sensation. He fabricates scare-crows in his house. Each one is slightly different. He selects the finest straw, the strongest rope and the darkest coal. He buys from the Old Clothes Man. In 1968 he produced a sacrilegious work. Within all the farm lands he crucified the scare-crows and sprinkled bird seed over the scare-crow bodies. When the birds alighted on the crucified scare-crows he set the straw afire with a flame-thrower.

The Collector

Collects paintings of Farm scenes by Brueghel, Van Gogh, Cézanne and Corot. He is writing the biography of Dr Blanche. His present exile is the direct result of his essay attacking the Symmetry of Northern Italian Metaphysical Architecture. The Collector is a realist. He simply can not accept the thesis that the ovens of Auschwitz could be reproduced 30 years later as symbols.

The Accused

It is necessary for the Farm Community to know that there is always an Accused inhabiting the Prison House. Each Farm Community member is allotted a number. When it becomes necessary to replenish the empty Prison House the vertical Wheel of Chance is uncovered and spun by the Carpenter. A number comes up and the holder of that number is placed in the interior cube. The wheel is then re-covered with a new cloth made of iris fibres. The old cloth is placed in the Voided Court.

The Trapper

He prefers to trap peacocks. He devises and invents elaborate traps for their capture. The problem is that the peacocks should not be damaged in any way. He uses the peacocks as models for the chairs he fabricates. He is an immoralist. He is an amateur ornithologist. The Farm People generally stay away from his house. They cannot stand the peacocks' screeching. He is intrigued by winged people. He wants to understand the exact point where the skin becomes feathers.

Figure 4.2.7

Object-Subject Texts, *The Lancaster-Hanover Masque* (*CCA*)

each of which establishes a connection to another element within the work.[31] The first entry does not explicitly refer to a character but instead alludes to the text for 'The Sower' (19), in which a scene from a film about the disappearance of a young girl is described. The second entry refers to 'the crucifixion of an old scare-crow', an event mentioned in connection to 'The Keeper of Scare-Crows' (13). In the third entry the circumstance is a robbery, namely a painting owned by 'The Collector' (60). In the fourth, we're informed he is 'investigating the moves of 'The Accused' (61). In the fifth entry, the crime is the 'murder of a rare peacock', presumably belonging to 'The Trapper' (55). The final entry refers to the "house of Dr. Blanche", a person also mentioned in the text for 'The Collector', although who this might be is never explicitly stated in either case.[32]

The text functions as a kind of signpost pointing in several directions at once, in some cases leading the reader back the way they came, other times suggesting connections to elements they've yet to encounter. Sometimes this is explicit; other times it is more oblique: in the case of the reference to 'Dr Blanche', for example, the connection is only perceived in retrospect, by recalling the earlier reference while reading The Collector's text– which appears afterwards and makes no mention of The Inspector. Additionally, and in all of the aforementioned examples, if the reader were to visit the (or revisit) these texts they would discover further references and networks of relationships. In some cases these would return to them to where they began: in a later text, for example, we discover that The Inspector, The Lawyer (56) and The Trapper also play cards together.

In addition to the process described above, however, here there is another way the written elements come to bear on how the reader approaches the work, which was not a factor in the earlier *Masques*. In previous cases, the texts explicitly associated with the projects were almost exclusively restricted to prefatory passages,[33] no more than a page in length. At least in terms of the scale of these texts, relative to the graphic elements of the projects, the earlier *Masques* still bore a basic formal resemblance to architectural proposals. In *The Lancaster/Hanover Masque*, however, the comparison grows increasingly tenuous. Rather, the nature and prominence of the texts aligns the work more closely with another realm, namely that of literature, which brings with it a new set of expectations.

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[31] The 'object' text reads 'Measurements of shooting gallery', which, rather than connecting with another element within the work, sets up a correspondence with the references to a 'shooting gallery' in *Victims*.

[32] In previous works there are several references to Le Corbusier's La Roche House, which is located on Square du Dr. Blanche in Paris.

[33] With the exception of *Silent Witnesses*, if one considers the poems as part of the work.

To begin with, the interrelation of the various characters, coupled with narrative quality that permeates so many of the passages, is suggestive of an potential underlying plot, which opens the possibility of approaching and understanding the project as a kind of story. Among other things, this prospect brings with it certain assumptions about how the reader is to proceed, which, like those associated with books in general, involves a movement that is linear and progressive. With respect to the story itself, scenes, events or actions needn't follow a chronological or even causal order. The way the reader encounters them, however, conforms to the sequence in which they are given, with each new element of the story building successively upon those that came before. Although it's possible to read a book backwards, or skip every other page– or ultimately proceed in whichever way one chooses– the underlying logic and expectation is that of linear progression, which as true of philosophical treatises as novels or short stories.

As one makes their way through the texts in *The Lancaster/Hanover Masque*, however, the prospect of a unifying storyline never quite materializes. Regardless of how one negotiates the written elements, the glimpses into the lives and actions of the protagonists remain somewhat disjointed and insular; and despite the correspondences that do emerge, the overriding impression is one of isolation, of multiple narrative fragments that ultimately fail to connect rather than continuous threads. In the end there's no real story, no dramatic tension, and no culminating action or resolution: nothing really happens. In terms of forming a narrative, the texts may appear fragmentary, but they are not incoherent: the nature of their coherence is simply of a different order than that which tends to distinguish this literary mode.

Rather than coalescing into a overarching narrative, the texts bear a closer kinship to the realm of poetry and the kind of correspondences that give coherence to an extended poem with many parts or a collection of poems, i.e. it stems from the poetic images they create rather than the 'story' they tell. Despite their differences, in both cases a tension exists between the parts and the whole, and while, generally speaking, in the former the whole tends to exert a greater influence over the parts, and vice versa in the latter, in truth these relations are varied and fluid.

In Rilke's *Duino Elegies*, for instance, the total poetic work is an indissoluble fabric, and yet each of the ten 'elegies' also retains the self-sufficiency of a stand-alone piece– supported by the fact they are at times presented individually, isolated from the larger whole. In the *New Poems*, on the other hand, while there is a higher level of autonomy to the poems, by virtue of their being brought together as a collection rather than as components of a larger piece, they nevertheless form a constellation, the significance of which is enriched by their mutual correspondence. This correspondence is of such a degree that they have been heralded as inaugurating a new

poetic genre: the object poem.[34] Recognition of the kinship between the texts of *The Lancaster/ Hanover Masque* and works of poetry, however fruitful, does not ultimately translate into an identity, since the significance of this work is the product of both the texts and drawings.

In addition to the affinities outlined above, there are also dimensions of *The Lancaster/Hanover Masque* which point to yet another literary genre, the play, which itself seems to occupy a disputed territory between literature and other realms of art, namely that of theatre and some of its related and more recent formulations within mercurial domain of 'performance art'. Besides the designation 'masque', the most obvious feature aligning the work with that of dramatic performance is the cast of characters, for which the 'texts' could be interpreted as a kind of script or libretto. As a 'play', in the more conventional sense, the lack of an apparent story poses similar difficulties as those discussed in connection to narrative, as does the absence of dialogue. In terms of contemporary forms of performance art, however, these have ceased to be diagnostic traits, and in many cases have been dispensed with altogether. Furthermore, as the lines between 'installation art' and 'performance' have blurred, the significance of the structures becomes more easily reconciled with that of the other elements, which emerge as something more than props or staging: they are integral to the work as players, including their construction and the subsequent actions they frame and elevate, all of which become part of the total image of the work.

Within these alternate conceptions, however, as within that which frames the work in terms of architecture, the issue of how to treat the book itself remains. In both formulations the central difficulty revolves around the question of where the 'work' ultimately resides: in the first case, this concerns the uncertain status of the drawing in relation to built works, to physical objects; in the second, of that which prefigures the performance in relation to the performance itself, to dramatic action.[35] As discussed in the Introduction, resolving this apparent divide hinges on the same basic principle as that which brings together drawings and built structures as works of architecture: faithful translation of a poetic image created in one medium into another, in this case, that which belongs to the domain of dramatic art. Though this line of inquiry will not be pursued for its own sake– i.e. attempting to conceive *The Lancaster/Hanover Masque* as work of theatre or performance art– in so far as the products of one art can serve as elements in the poetic images created in another, this can be seen as another factor in the overall significance of the architectural image created by the *Masque*.

<p style="text-align:center">* * *</p>

<p>34   Bly, Robert, Editor. News of the Universe: Poems of Twofold Consciousness. San Francisco: Sierra Club Books, 1995.</p>

<p>35   The emergence of the recording introduces another dimension to this, but in reverse.</p>

Berlin

What is important is that there is an ambience or an atmosphere that can be extracted in drawing that will give the same sensory aspect as being there, like going into the church and being overwhelmed by the Stations of the Cross (a set of plaques which exude the sense of a profound situation). You can exude the sense of a situation by drawing, by model or by good form. None is more exclusive than the other or more correct. They are.[1]

5.0   Summary

Of the projects that comprise the Berlin Trilogy, the first to be completed was *Berlin Masque* in 1982, later published in its most comprehensive form in *Mask of Medusa* in 1985. This was followed by *Victims*, completed in 1984 and published in 1986,[2] and finally *Berlin Night*, completed in 1989 and published in 1993.[3] As in previous chapters, the works will be discussed individually in subsequent sections. Before proceeding, however, there several aspects of the Berlin Trilogy as a whole that are worth addressing at the outset.

To begin, there is the increased scale of the works of the Berlin Trilogy, both in the range and quantity of material of which they are comprised, the number and size of the structures, as well as the overall scope of the interventions. *Berlin Masque,* for instance, the first and most circumspect of the three, consists of more than two dozen structures spread across two large blocks near the centre of the city, an area of roughly ten acres; and the numerous texts and

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[1]   Hejduk, John. *Mask of Medusa: Works 1947-1983*. Edited by Kim Shkapich, New York: Rizzoli, 1985, p.58.

[2]   Hejduk, John. *Victims*. London: Architectural Association, 1986.

[3]   Hejduk, John. *Berlin Night*. Rotterdam: NAi Uitgevers, Netherlands Architecture Institute, 1993.

drawings associated with the project occupy more pages in *Mask of Medusa* than any other work. In *Victims*, the size of the site doubles– a single urban block just to the north of the previous project, covering over twenty acres– as does the number of structures, which are described through a wealth of texts and drawings in a stand-alone publication. In the case of *Berlin Night*, which is also presented through a wide variety of texts and images in the form of an autonomous book,[4] the number of structures rises to seventy-three, many of which dwarf even the largest constructions from previous works, spreading throughout and seemingly beyond the urban fabric of the city.

In conjunction with the larger scale of the Berlin projects, there is also a palpable increase in their complexity. Difficult to quantify– the 'size' and complexity of a given work are not inherently proportional– in this context 'increased complexity' refers to the proliferation of interrelations and correspondences established by the elements of the projects rather than merely an increase in the number or scale of the elements themselves. This can be detected not only in the connections established between the various structures, characters, texts, and drawings, but also in the number and nature of external references, both to other *Masques* as well as to other artists and works. With respect to the connections to the latter, for instance, in *Berlin Masque* there six explicit references; in *Victims* this increases to fifteen, and in *Berlin Night*, to more than twenty-five. Similarly, although they are not the first or only *Masques* to incorporate elements from Hejduk's other works, in the Berlin Trilogy these references are more frequent and draw upon a wider range of projects from his oeuvre.

Another characteristic property of the Berlin projects pertains to what is perhaps best described as their greater 'autonomy', something which is not found in the earlier Trilogies, nor in the Russian Trilogy– albeit for a different reason. In the case of the New England and Venice projects, and in part due to their more limited scale, how one navigated the projects was contingent on the overarching organizational structure of *Mask of Medusa*. In the Russian Trilogy the situation is inverted: although other projects or parts of projects do appear in the publication *Vladivostok*, they are absorbed into and subordinate to the *Masque*s that make up the book, which are not merely contained within it but together establish its primary structure. In fact, the Russian projects are interwoven to such a degree that, more than any other Trilogy, they raise questions about whether it's possible to approach them as separate works.[5] In the

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[4]   As will be discussed later in the current chapter, Section 5.3 & 5.4, *Berlin Night* appears in two substantially different forms: as the autonomous book *Berlin Night* and in the compilation of Hejduk's work *Soundings*, both published in 1993.

[5]   This question will be addressed in Chapter 6.

Berlin projects, on the other hand, even where the works appear within larger publications,[6] they provide their own means of negotiating and relating their various elements, which in each case is specific to the individual work.

As stated at various points in the present study, one of the characteristic features of the *Masques* is precisely their lack of characteristic features, the fact that, despite their common designation, there is no single form or combination of elements that would alone identify them as such. With the Berlin projects, however, although differences remain, one finds a greater accord between them. In addition to the commonalities outlined above– their increased scale, complexity and self-sufficiency– the projects bear a closer formal resemblance: all of them open with a section containing an introductory passage, including a listing or catalogue of the structures and/or characters populating the work,[7] after which follows the main body of associated texts and drawings for each structure or structure/character pairing.

<div align="center">* * *</div>

5.1   *Berlin Masque*

> *It is rare that an international competition would open its* program *with a passage from a work by Italo Calvino. I pondered this act a long time and I came to the understanding that a deep search into the "nature" of program might perhaps be attempted . . . a search towards the possibility of renewal . . . a program that perhaps had something to do with the* spirit of our times. *It is with the above in mind that I submit a Berlin Masque.*[8]

Though it appears in *Mask of Medusa* among the New England and Venice Trilogies, *Berlin Masque* shares greater affinities with the later *Masques* than with those that precede it. In several respects, however, the project can be viewed as a ligature between the earlier works and those which follow, introducing a number of elements that will reappear and undergo further development.[9] It is with *Berlin Masque*, for instance, that a catalogue of elements first figures as a primary ordering and orienting device, and where multiple, named characters begin to populate the work. It also marks a shift in the locus and role of written elements, with other kinds of texts in addition to an introductory passage, which appear in numerous parts of the project rather than

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[6]   *Berlin Masque* appears in *Mask of Medusa*; *Berlin Night* is included in *Soundings*.

[7]   In the case of *Berlin Masque*, it is a list of single entries, primarily though not exclusively structures.

[8]   Hejduk, John. *Mask of Medusa: Works 1947-1983*. Edited by Kim Shkapich, New York: Rizzoli, 1985, p.138.

[9]   As discussed in the previous chapter, although it was developed during roughly the same time period as *The Lancaster-Hanover Masque*, *Berlin Masque* seems the more transitional work.

merely at the outset, in this case alongside the drawings of the structures with which they are associated.

Berlin Masque is listed in the final frame of the table of contents/index in *Mask of Medusa*, spanning the years 1979 to 1983. In keeping with the general conventions of the book, the pages containing its associated materials appear on either side of the project entry, with those on the left directing the reader to the first or 'text' part of the book, and on the right, to the second or 'image' part. In this case, however, the bulk of the texts for the project– spanning over a dozen pages– are also accompanied by free-hand orthographic sketches. Apart from these, only two pages of additional texts are listed, both of which contain of passing references to the project in the Don Wall interview discussed in previous chapters. With respect to the images, the project is distinguished by the number of drawings and other graphic material, which occupy no less than thirty pages– more than double that of even the largest of the Venice projects, or the entire New England Trilogy combined.

Like *The Lancaster-Hanover Masque*, *Berlin Masque* is characterized by the level of autonomy it retains within *Mask of Medusa*. In part, this is a function of how one navigates the two projects, namely, the fact that both contain an internal means by which to connect and traverse their various elements. In the case of *The Lancaster-Hanover Masque*, because the project is presented on consecutive pages and has no references to additional texts or images, one is able to negotiate the work through this device alone. In the case of *Berlin Masque*, the situation is not quite as clear-cut: although the reader's movement is facilitated by internal elements of the project, i.e. the catalogue of structures, because there are also components in other locations within the book there is still a reliance on the table of contents/index.

In broad strokes, the materials for the project appear in three major groupings or sections, each comprised of roughly a dozen consecutive pages: in the first half of the book there are the aforementioned texts for the project, with accompanying sketches; in the second, there is an assortment of drawings, texts, and photographs, which are followed by a series of hard-line orthographic drawings. Apart from these major groupings, a few additional pages are also indicated in the table of contents/index,[10] the most noteworthy being a two-page spread of free-hand sketches depicting dozens of structures, the majority of which do not actually form part of *Berlin Masque*. Instead, they are structures that appear in two subsequent projects, namely *The Lancaster-Hanover Masque* and *Victims*.[11]

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[10]   The others being the two references to the *Berlin Masque* in the Don Wall interview, and a reference to the sketch of the 'medusa head' that opens the book.

[11]   Some of the sketches depict structures that may appear in other projects as well. The drawing technique, however, makes definitive identification difficult.

Image

As indicated above, much of the graphic material for *Berlin Masque* appears in the second or 'image' half of *Mask of Medusa*, presented in two major groupings: the first predominantly consisting of free-hand drawings and a series of photographs from Hejduk's sketchbook; the second, of hard-line orthographic drawings of the 'Elements-Structures'.[12]

The first 'image' grouping opens with the three 'Picasso' masks, which also appear on the 'frontispiece' on the initial spread of the text section. Below this is a poem, 'Berlin Looms' (from the earlier *Silent Witnesses* project), and on the facing page a black and white, hard-line orthographic drawing simply labeled 'Elevations-Plans' (the structures depicted are the 'Guest Towers' (7) and several 'Shopping Booths' (17)). The following spread also contains elements from the text section, namely two quotations from works by Italo Calvino and Honoré de Balzac,[13] as well as a site plan sketch. In addition, there is a black and white photograph of a physical model of the site and various structures (Figure 5.1.1).

The most striking aspect of the model arises from the presence of the existing buildings, which are not shown in the site-sketch. If a reader had proceeded sequentially, beginning with the first grouping of texts and sketches, they would have been unaware of this fact, which significantly alters the nature of the project, exposing the relation of the structures and the spaces created between them in terms of the surrounding urban fabric. Besides the juxtaposition of the model and plan (which appears below the photograph), there is also a correspondence with the final line from the poem on the preceding page: "the plan had been erased."[14]

Following this are the colour photographs from Hejduk's sketchbook, presented over five pages, with three spreads of the sketchbook per page. They contain a variety of graphic materials in several mediums, many of which have been pasted in: ink drawings, free hand sketches, postcards, photographs, a poem ('Berlin Looms'), a calendar (Figure 5.1.2 & 5.1.3). Some of the materials have fairly direct connections to *Berlin Masque*– for instance, several 'Elements-Structures' are recognizable. For much of what appears in the sketchbook, however, the connections are less explicit. Instead, the graphic materials, carefully composed upon each page, seem to offer insight into the genesis and formation of certain ideas and elements cutting across a number of Hejduk's works. On one spread there is a ink drawing that can be read as a precursor

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[12] In *Berlin Masque*, the constructions are called 'Elements-Structures' rather than 'Objects'.

[13] These will be discussed subsequently, in relation to the texts.

[14] Hejduk, John. *Mask of Medusa: Works 1947-1983*. Edited by Kim Shkapich. New York: Rizzoli, 1985, p.382.
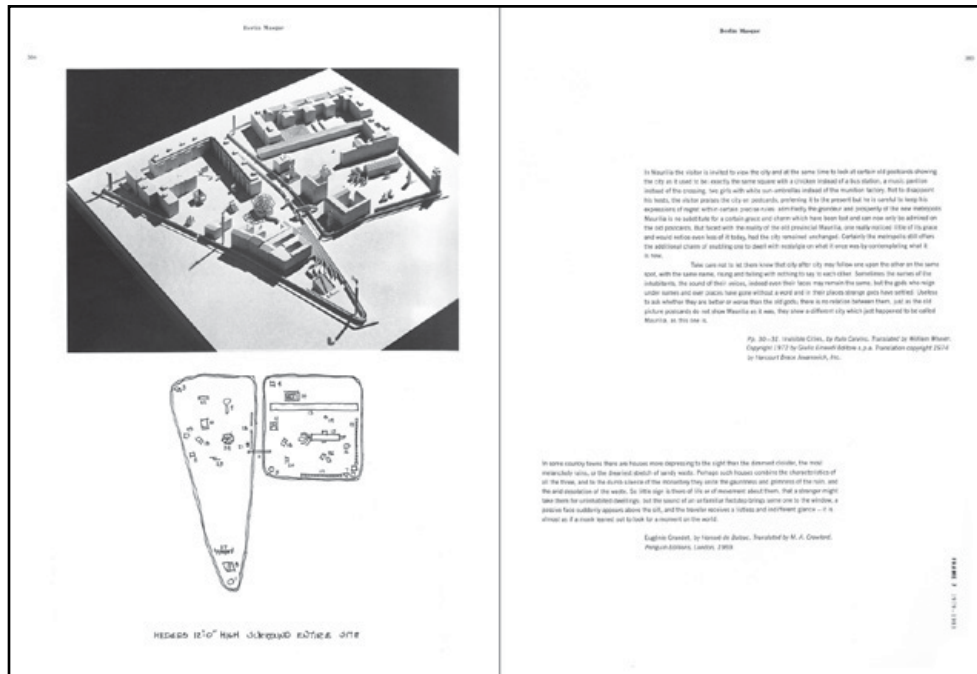
Figure 5.1.1

Site Model, *Berlin Masque*
(*Mask of Medusa*)
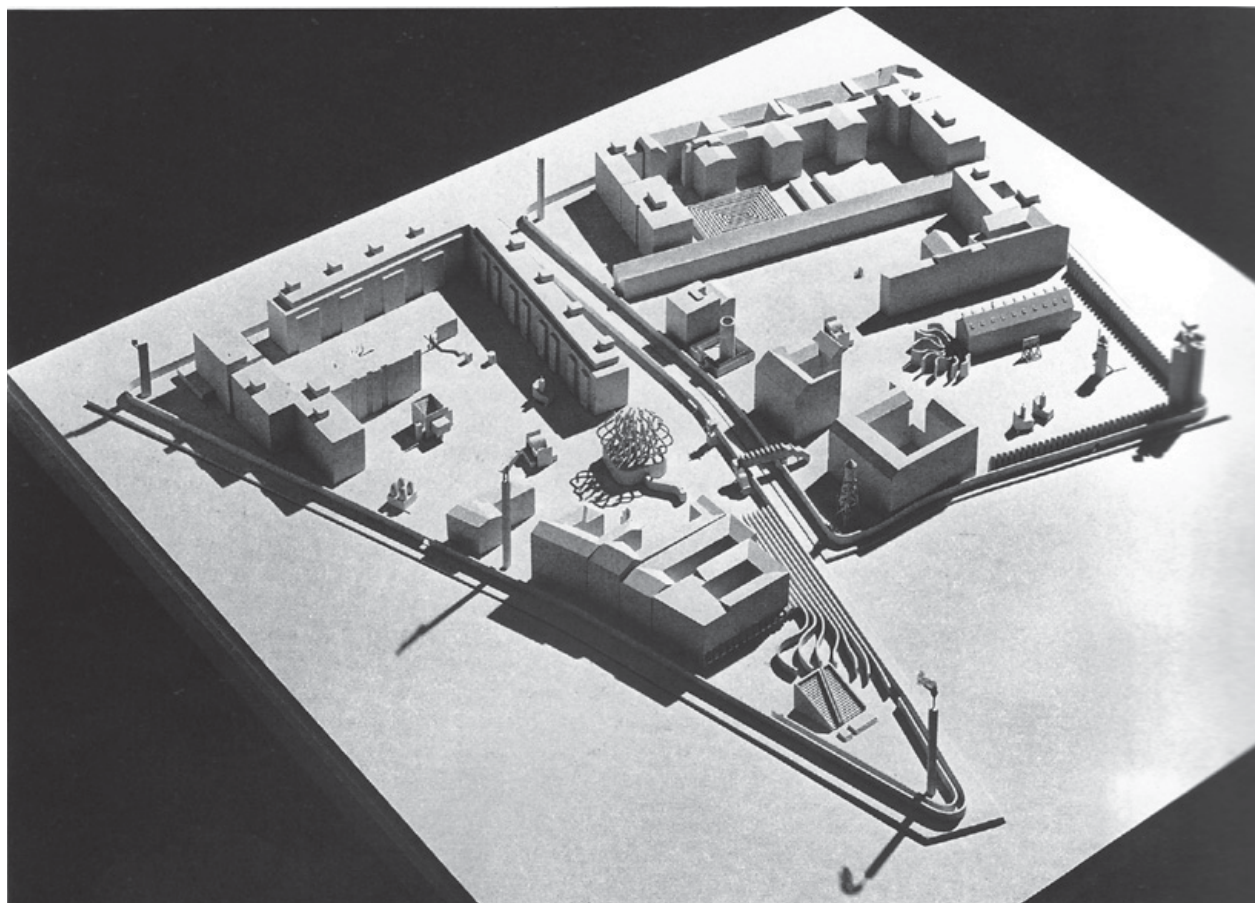
Figure 5.1.2

Berlin Sketchbooks, *Berlin Masque* (*Mask of Medusa*)
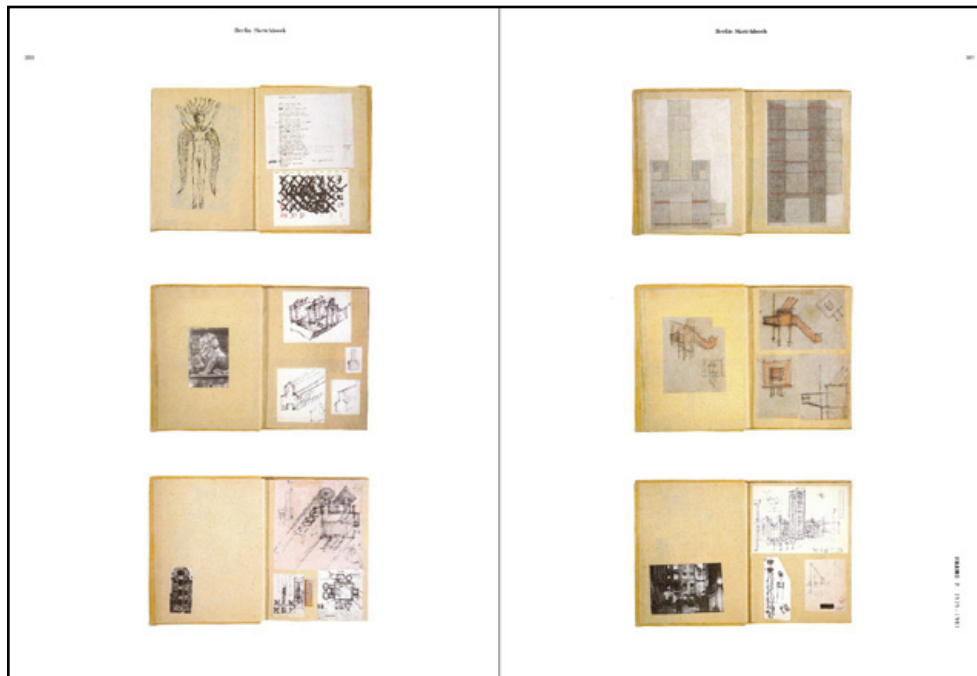
Figure 5.1.3

Berlin Sketchbooks, *Berlin Masque* (*Mask of Medusa*)
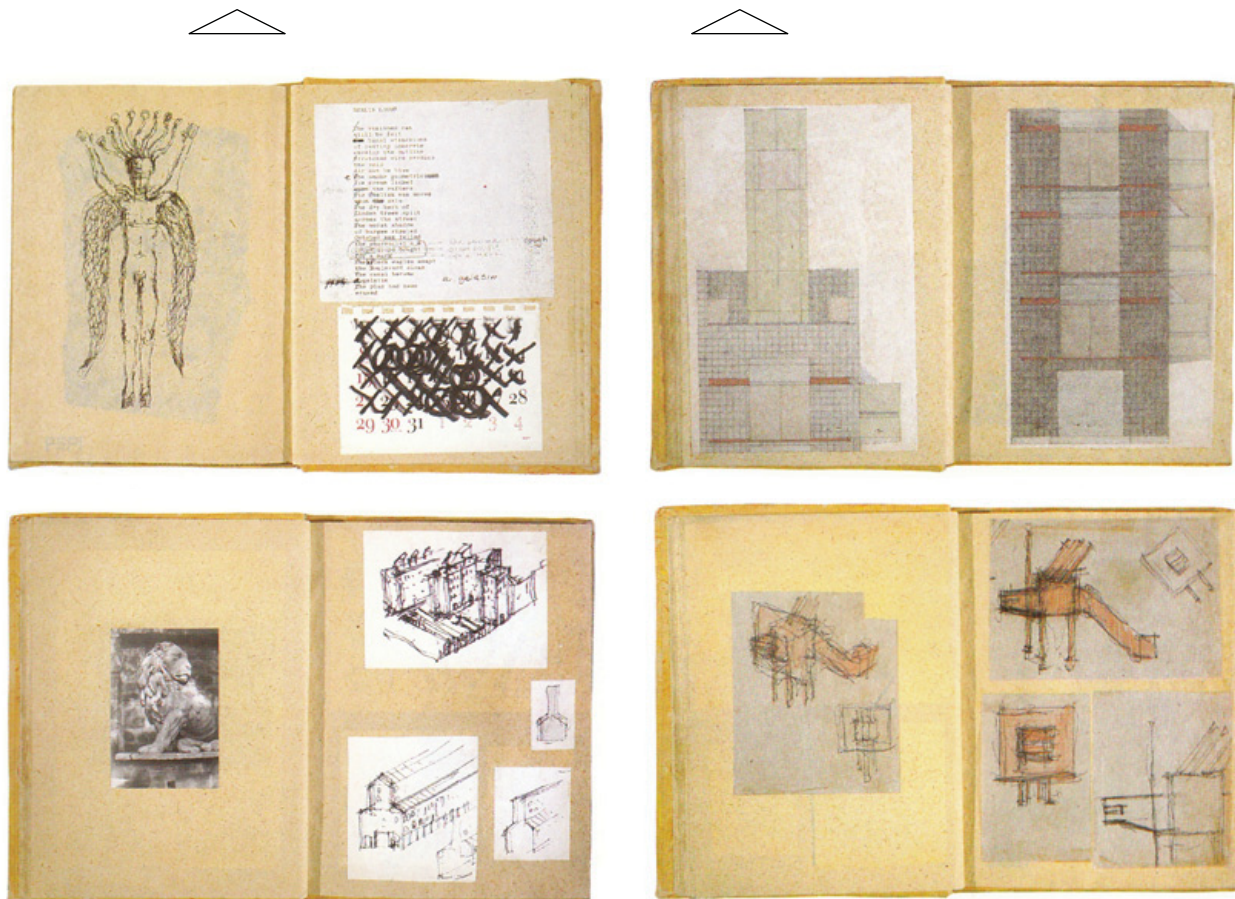
to the 'House of the Suicide', which appears in *The Lancaster-Hanover Masque*, as well as sketches of the *Theater Masque* and the structure 'Masque' (15) on the facing page. On another, there are several sketches that appear to be preliminary studies for the structure 'Security', which appears in *Victims*.

Rounding out this first set of graphic materials are a host of free-hand sketches that seem to show the 'Elements-Structures' at various stages of development, many of which include annotations. Apart from this, the remaining sketches associated with the project appear on the curious two-page spread mentioned at the outset of the present section.

As stated above, the strangeness of these sketches stems from the fact they depict structures from at least three *Masques* (Figure 5.1.4), one of which is not explicitly identified in *Mask of Medusa*[15] Perhaps more peculiar, however, is the location of these sketches within the book, which appear within the first frame amidst his earliest projects, dating from 1947-1954. Recalling the works already discussed, which seem by design to foster multiple, non-linear readings, here we encounter another dimension of this feature. Rather than conditioning how we move through the space of an individual project, in this case our movement involves the relation of the various *Masques* to one another in time; not only does this suggest each successive work influenced by those which preceded it, but also that there is a reciprocal relation, extending backwards as well as forwards.

The final grouping of pages associated with *Berlin Masque* consist of hard-line orthographic drawings, beginning with a site plan and followed by plans, sections and elevations of the Elements-Structures (Figure 5.1.5). One aspect of the drawings worth mentioning at the outset is the fact that only two-thirds of the structures are depicted, a notable omission given the comprehensive nature of Hejduk's documentation in general. Another is the irregular sequence of the drawings, which doesn't follow that of the numbered list. In this last case, what stands out is the way this effects how one negotiates them. Having been treated in depth in previous sections, the subject of navigating the works contained in *Mask of Medusa* will not be revisited here. In brief, however, rather than being able to rely on the structure of the book, the unusual arrangement of the drawings compels the reader to return to other elements within the project in order to connect them with their related texts and images, creating a level of self-containment similar to that found in *The Lancaster-Hanover Masque*.[16]

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[15] The project in question is *Victims*, and in addition to these sketches there is the text 'Chicago Dream', which has its own entry in the table of contents/index. In *Victims* itself, this is the longest text, associated with the 'Toll Taker' (61).

[16] As it appears in *Mask of Medusa*.
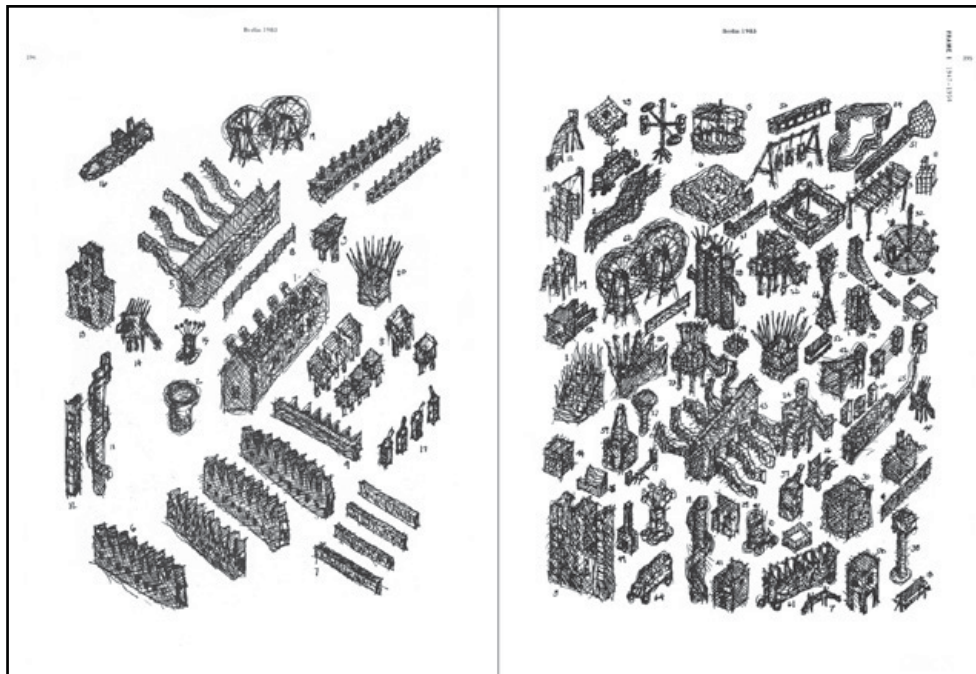
Figure 5.1.4

Object Sketches 'Berlin 1983' (*Mask of Medusa*)
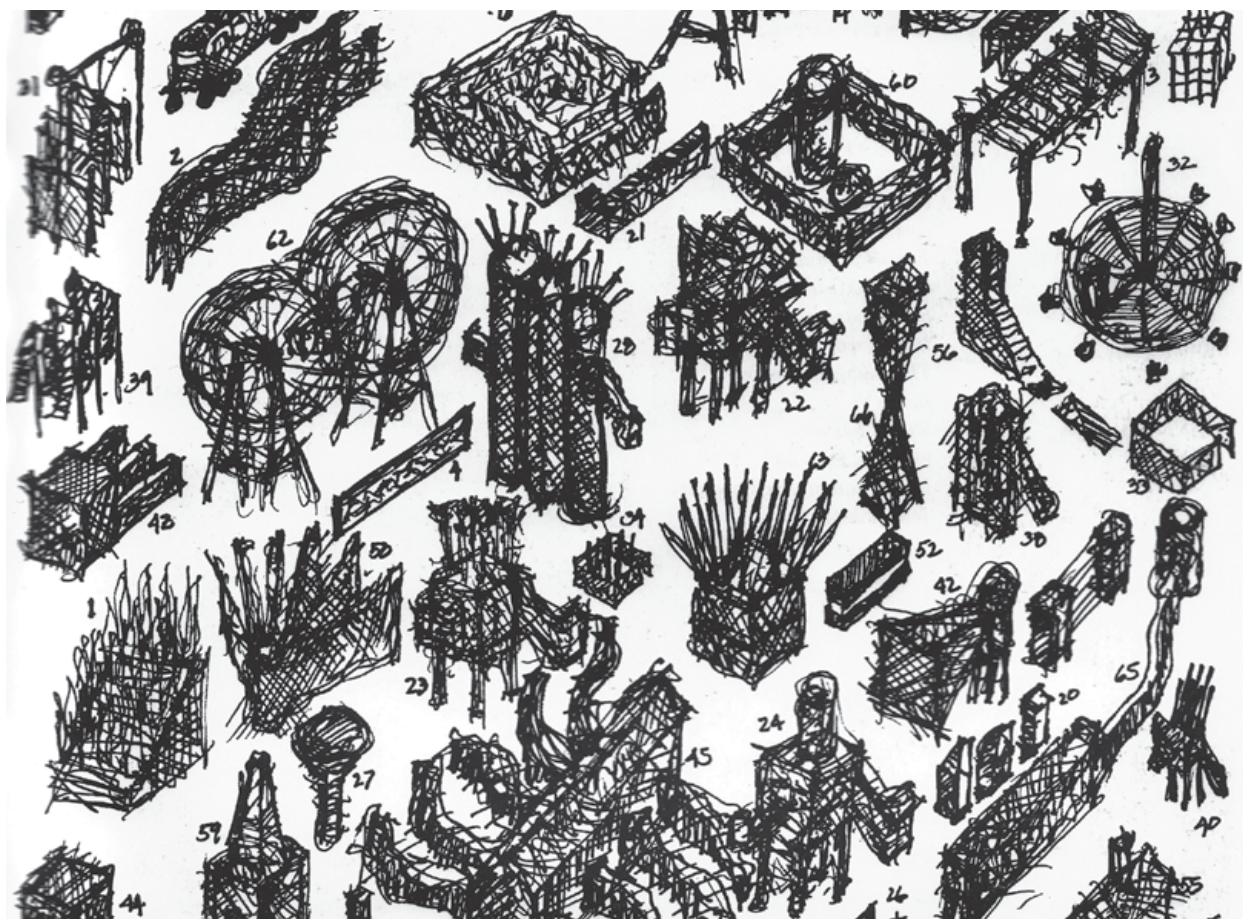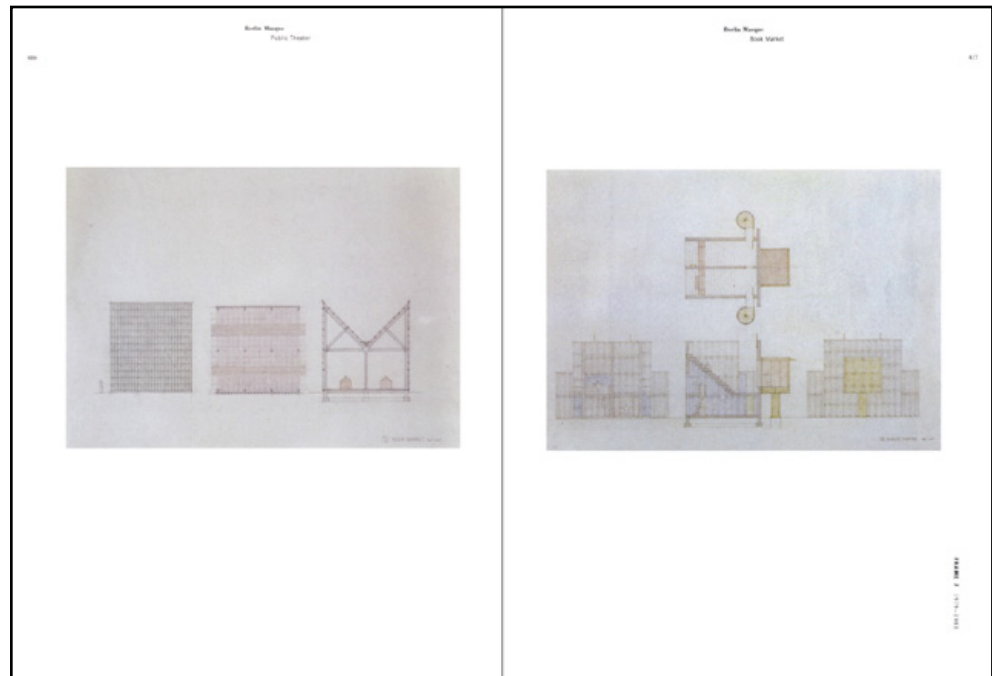
Figure 5.1.5

Drawings for the 'Public Theater', *Berlin Masque* (*Mask of Medusa*)
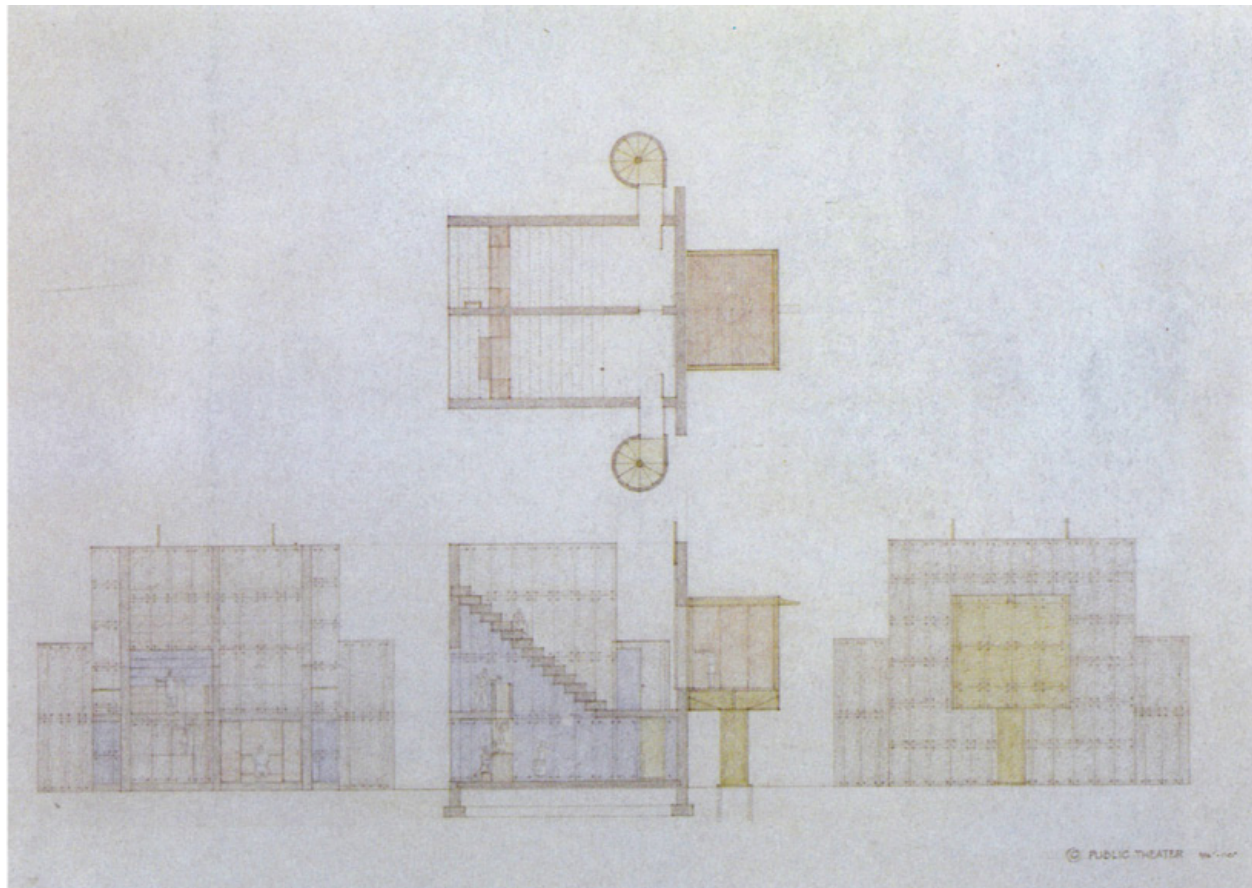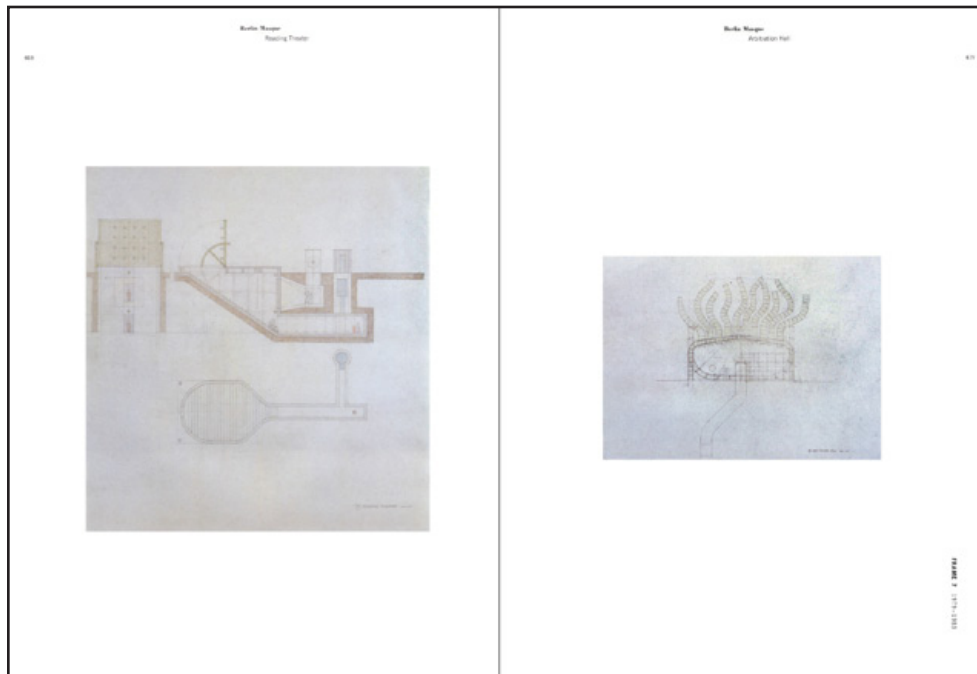
Figure 5.1.6

Drawings for the
'Arbitration Hall', *Berlin
Masque* (*Mask of Medusa*)
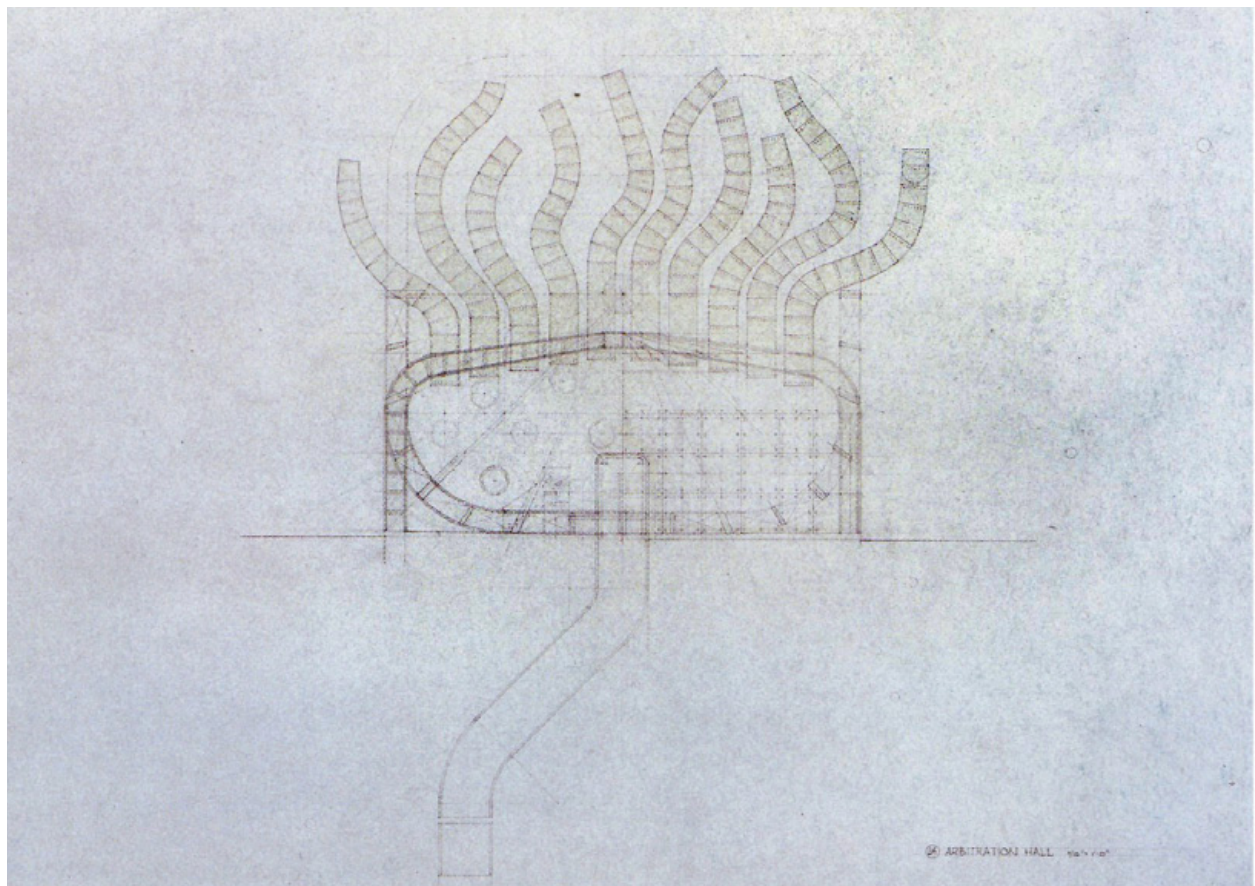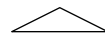
Spanning nearly twenty pages, the drawings provide for an understanding of the space of the structures, their scale and materials, and, in some cases, further insight into how they function and are to be inhabited. Among them, the depiction for the Arbitration Hall is particularly significant (Figure 5.1.6). Unlike the others, where plan, section and elevation appear alongside one another, in this case they are woven into a single drawing, an emblematic feature of the drawings discussed in the previous chapter.[17]

Text

As previously stated, the primary body of texts associated with the project comprise the first page-grouping or section. Of these pages, however, there are only two that do not also include drawings, despite appearing in the first or 'text' part of the book– the only project in *Mask of Medusa* where this occurs. The majority of these are free-hand sketches of the various structures, which appear alongside their associated texts.[18] Although relatively small in size, the thumbnail sketches are drawn to scale, and in conjunction with the texts provide the reader a detailed sense of the overall project. This stands in contrast to the earlier *Masques*, where texts and images are largely segregated in different parts of the book.[19] As a result, although the materials in the second part of the book provide insight into the development of the project, along with a more detailed understanding of the structures, the first grouping serves as the functional core of the work, through which these various elements can be brought together and resolved into a coherent image of the whole.

The section opens with a two-page spread. On the left-hand side there are three texts: an introductory passage by Hejduk and two quotations, the first from Italo Calvino's *Invisible Cities* and the second from Balzac's *Eugénie Grandet*. On the right-hand page is the frontispiece for the work. The remaining pages contain the texts for the twenty-eight constructions along with accompanying sketches. These are presented in sequence, with one exception: the fifteenth 'Element-Structure', simply titled 'Masque', appears last, with a much lengthier text and more numerous sketches than the others.[20]

As in many of the *Masques*, the project opens with a short introductory passage by Hejduk

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[17] See Section 4.2.

[18] It is worth noting that these texts are hand-written and all capitalized in the original.

[19] The major exception being *Thirteen Towers of Cannaregio*, where the project texts are presented a second time in the image section, amidst the various drawings and sketches. See Section 3.2.

[20] A small sketch of the structure, in elevation, also appears on the frontispiece.

(quoted at the outset of the present section). Again, the text is marked by its brevity and density, which also instills the sense that behind each statement something profound has been left unsaid. The first line, for instance, sets up a tension with the quotation that follows, for although it makes reference to a 'passage from a work by Italo Calvino', it doesn't categorically state that this is the passage that appears below. The sensation of there being something unvoiced, however, is primarily a function of the structure and tone of Hejduk's language. In the first case, the most overt device is the use of the ellipsis, intimating omission, the continuation of a thought, and often both at once. In the second case, the source is less explicit, and ushers in the reflective and inquisitive nature of the piece– particularly in the subtle and powerful way it comes to a close.

In several ways, the final line is the key to whole passage, which in turns frames and sets the tone of the entire work. It hinges on the phrase "*It is with the above in mind…*"[21] The 'above' refers to the gestation of a thought ('I pondered this act a long time'), which is moving towards comprehension ('I came to the understanding'). Furthermore, it points to a course of action rather than a conclusion: '… a deep search into the 'nature' of program'. It is a bearing in mind of the *growth* of a conception that Hejduk is here drawing our attention to, *at the moment it has been given a definite shape*, and his language speaks to the care with which we must attend such a thing, a thing that is by its very nature provisional and active. Consider the phrases 'might perhaps be attempted', 'perhaps had something to do with', and most powerfully, 'a search towards the possibility of renewal'. In the first two cases, it is the speculative aspect that comes to the fore through the recurring 'perhaps'. In the last case, the entire phrase rings with action and an opening out to the unknown through the words *search, towards*, *possibility*, *renewal.*

For a 'proposal', in the traditional sense, this sort of language is unusual. The design, the architectural proposition, tends to be conceived as an 'answer' to the generating question or problem set forth by the competition or project brief– often synonymous with 'program'. Here it is the *nature of program itself* that is being explored, specifically in relation to the *spirit of our times*– whatever this might mean. As Hejduk states in an earlier connection: "I am the questionnaire upon the question."[22] Rather than imply his work resolves or even attempts to resolve the problem or question raised in the preceding line, Hejduk chooses to convey something else, as if to say, 'as I submit this work for your consideration, here are my considerations'. It speaks to a mentality rather than a direct intention, and can be read as an invitation to whomever is approaching the work to cultivate a similar presence of mind.

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[21]   Hejduk, John. *Mask of Medusa: Works 1947-1983*. Edited by Kim Shkapich, New York: Rizzoli, 1985, p.58.

[22]   See Section 3.1.

Below Hejduk's opening passage are the two quotations mentioned above. Like the references that appear in the texts, their significance is not elaborated further, and it remains for readers to establish this for themselves. Whatever the correspondences between the two pieces and the work, at least the nature of the correspondence can be identified: each in its own way presents a poetic image of the city, which reveals something beyond the capacity of ordinary speech to convey. Like many of the associated texts that follow, Calvino's text seems to flicker at the edges of plausibility, where we find, among other things, images of permanence and change: a complex poetic rendering of the interplay between persistent memory and willful forgetfulness beneath the guises of progress. In the excerpt from Balzac, a more sullen and focused vision emerges, that of the dreary and hermetic dimension of urban life, private and interior. In both, the image is framed through the eyes of the visitor or stranger, where, under the unfamiliar gaze of the outsider, an initial appearance or expectation gives way to something else, not immediately apparent– particularly to those for whom it has become commonplace. Like Hejduk's passage, rather than telling us what to look for, the pieces speak to the act of looking.

Following from the three texts is the frontispiece that appears on the facing page (Figure 5.1.7). Immediately below the title 'Berlin Masque' is a small free hand drawing of the fifteenth structure 'Masque' (15), with the sun and moon, as well as a another vertical element.[23] Beneath this is the subheading, "'A Contemporary Masque' with Structures", a sketch of three masks, and then Hejduk's name (with "New York" written below) and the designation 'architect' (with "Berlin" below). The remainder of the page contains the numbered list of Elements-Structures and a key-plan indicating their location within the site, concluding with the sentence: "Hedges 12'-0" high surround entire site".[24]

To an extent, the page provides an overview of the work: the list indicates its elements and the site plan shows how they are arranged, which also offers an additional means of navigating the project, allowing the reader to establish the spatial relations of the various structures.[25] In addition to this, however, there are a few curious aspects worth noting. The first concerns the fact that only one structure appears on the page, signalling its special status and importance. This fact, along with the name of the structure, 'Masque', creates an uncertainty about whether this is the 'masque' to which the title of the project refers, or whether it is perhaps 'a work within

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[23] The identity of the structure is unclear, which might be the Observation Tower (6) or the Mask Taker (16).

[24] Hejduk, John. *Mask of Medusa: Works 1947-1983*. Edited by Kim Shkapich. New York: Rizzoli, 1985, p.139.

[25] It is worth reiterating that the existing buildings do not appear in the key-plan, a fact which only becomes apparent in the photograph of the site model that appears later in the volume.
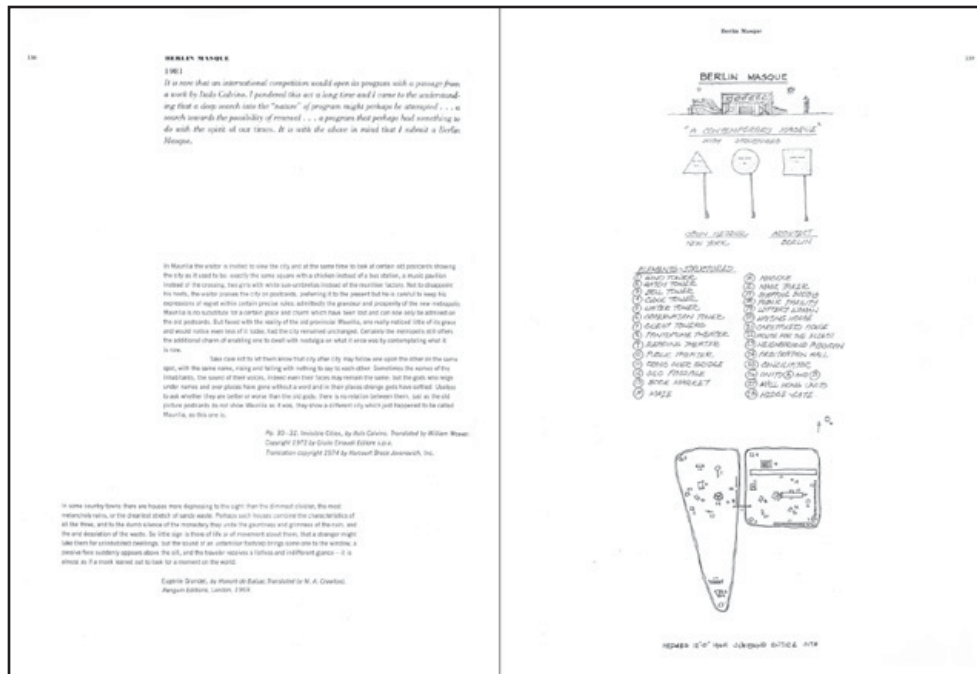
Figure 5.1.7

Frontispiece, *Berlin Masque* (*Mask of Medusa*)

BERLIN MASQUE

"A CONTEMPORARY MASQUE"
WITH STRUCTURES

JOHN HEJDUK
NEW YORK

ARCHITECT
BERLIN

ELEMENTS-STRUCTURES

① WIND TOWER
② WATCH TOWER
③ BELL TOWER
④ CLOCK TOWER
⑤ WATER TOWER
⑥ OBSERVATION TOWER
⑦ GUEST TOWERS
⑧ PANTOMIME THEATER
⑨ READING THEATER
⑩ PUBLIC THEATER
⑪ CROSS OVER BRIDGE
⑫ SILO PASSAGE
⑬ BOOK MARKET
⑭ MAZE
⑮ MASQUE
⑯ MASK TAKER
⑰ SHOPPING BOOTHS
⑱ PUBLIC FACILITY
⑲ LOTTERY WOMAN
⑳ WAITING HOUSE
㉑ CARETAKERS HOUSE
㉒ HOUSE FOR THE ELDEST
㉓ NEIGHBORHOOD PHYSICIAN
㉔ ARBITRATION HALL
㉕ CONCILIATOR
㉖ UNITS Ⓐ AND Ⓑ
㉗ WALL HUNG UNITS
㉘ HEDGE-GATE

HEDGES 12'-0" HIGH SURROUND ENTIRE SITE

the work'. Adding to this confusion is the subtitle, which suggests the 'substance' of the work to be something other than the structures– the qualifier 'with' seems to consign them to a supporting role. Rather than providing answers, the texts and images that follow intensify and extend these questions, which could be distilled into one that seems to pervade the project: *What is a 'Masque'*?

Following the opening spread, the remaining pages contain the associated texts and free-hand sketches for each of the Element-Structures (Figure 5.1.8). To a degree, they provide pragmatic information about the constructions, often specifying their materials and dimensions, identifying their location and significant details, and describing aspects of how a given structure is to be used or inhabited. Almost invariably, however, these 'practical' considerations tend shift into a different register, often by virtue of a single line or turn of phrase. To take one example, after listing the dimensions and materials of the Clock Tower (4), the passage goes on to state:

> A way of seeing time. A square blank surface travels over time. For example, when it is five o'clock the square blank surface covers the number five: blocking it out so to speak, or we can not see fixed time, or feel the present, we are simply in motion.[26]

Although the text is, in part, describing the physical construction and its operation, something else is clearly at stake. Explicit from the first line, the Clock Tower is not merely a device or object but *a way of seeing time*. On the one hand, the usual purpose of a timepiece to *show* the present is inverted: here the present is revealed through absence, through its concealment. On the other, through a subtle turn of language in the final phrase, the boundary between object and observer evaporates: the present is not only being 'blocked out' in the clock but *in us*, a present we can neither see or feel because it is we who are 'in motion'. Beginning with specifications typical of an architectural proposal, the text transitions into a kind of poem, which together with the sketch surpass a mere description and visual rendering of the physical structure or its function: they fuse into a poetic image of time.

This shift into a different register– in broad strokes, a *poetic* register– can be observed at numerous points throughout the texts, although the degree and nature of these shifts varies from case to case. Difficult to generalize, one common note is that of 'strangeness',[27] whether

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[26] Hejduk, John. *Mask of Medusa: Works 1947-1983*. Edited by Kim Shkapich. New York: Rizzoli, 1985, p.141.

[27] This hallmark of the poetic mode, so commonly observed, is described with great nuance and precision in a chapter by the same name in Owen Barfield's *Poetic Diction*, cited earlier in the present volume.
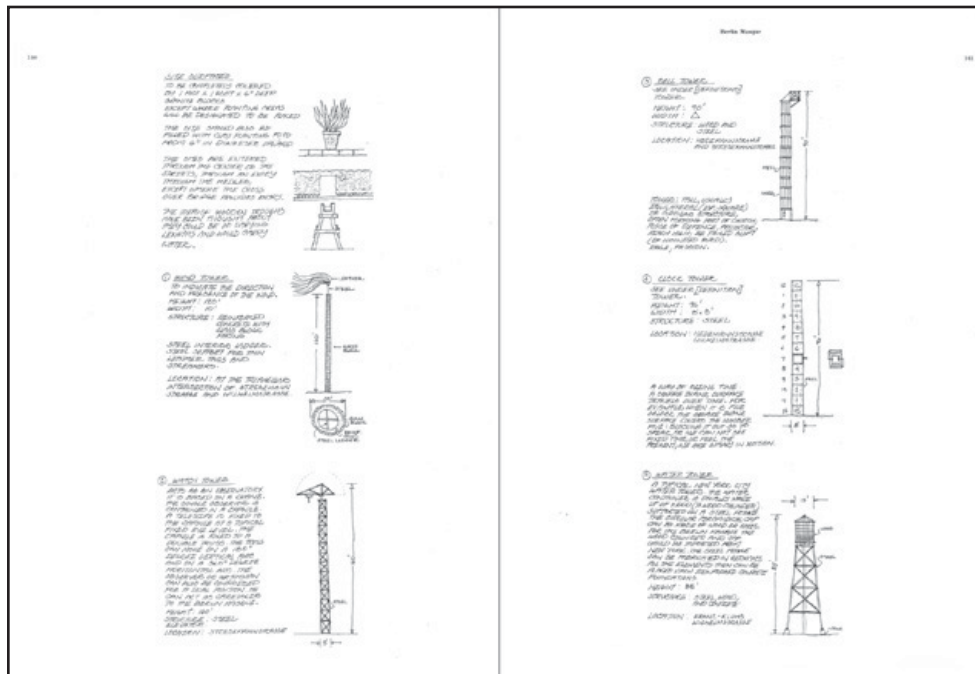
Figure 5.1.8

Object texts and drawings,
Berlin Masque (*Mask of
Medusa*)

SITE SURFACED
TO BE COMPLETELY COVERED
BY 1 FOOT x 1 FOOT x 6" DEEP
GRANITE BLOCKS
EXCEPT WHERE PLANTING AREAS
WILL BE DESIGNATED TO BE PLACED

THE SITE SHOULD ALSO BE
FILLED WITH CLAY PLANTING POTS
FROM 6" IN DIAMETER UPWARD.

THE SITES ARE ENTERED
THROUGH THE CENTER OF THE
STREETS, THROUGH AN ENTRY
THROUGH THE HEDGES,
EXCEPT WHERE THE CROSS
OVER BRIDGE PROVIDED ENTRY.

THE IDEAS OF WOODEN TROUGHS
HAVE BEEN THOUGHT ABOUT.
THEY COULD BE OF VARYING
LENGTHS AND WOULD CARRY
WATER.
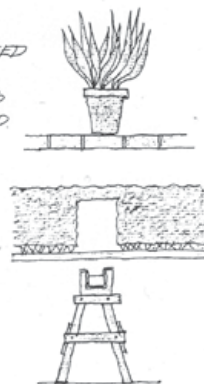
① WIND TOWER
TO INDICATE THE DIRECTION
AND PRESENCE OF THE WIND.
HEIGHT: 120'
WIDTH: 10'
STRUCTURE: REINFORCED
CONCRETE WITH
GLASS BLOCK
FACING.

STEEL INTERIOR LADDER.
STEEL SUPPORT FOR THIN
LEATHER TAILS AND
STREAMERS.

LOCATION: AT THE TRIANGULAR
INTERSECTION OF STREDEMANN
STRASSE AND WILHELMSTRASSE.

③ BELL TOWER
SEE UNDER [DEFINITIONS]
TOWER.
HEIGHT: 90'
WIDTH: △
STRUCTURE: WOOD AND
STEEL
LOCATION: HEDEMANNSTRASSE
AND STRESEMANNSTRASSE

TOWER: TALL, USUALLY
EQUILATERAL (ESP. SQUARE)
OR CIRCULAR STRUCTURE,
OFTEN FORMING PART OF CHURCH;
PLACE OF DEFENCE, PROTECTOR.
REACH HIGH; BE POISED ALOFT
(OF WOUNDED BIRD).
RAGE, PASSION.
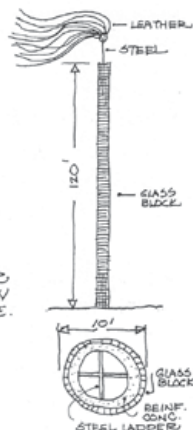
④ CLOCK TOWER
SEE UNDER [DEFINITION]
TOWER.
HEIGHT: 96'
WIDTH: 8'x8'
STRUCTURE: STEEL

LOCATION: HEDEMANNSTRASSE
WILHELMSTRASSE.

A WAY OF SEEING TIME.
A SQUARE BLANK SURFACE
TRAVELS OVER TIME. FOR
EXAMPLE, WHEN IT IS FIVE
O'CLOCK THE SQUARE BLANK
SURFACE COVERED THE NUMBER
FIVE: BLOCKING IT OUT SO TO
SPEAK, OR WE CAN NOT SEE
FIXED TIME, OR FEEL THE
PRESENT, WE ARE SIMPLY IN MOTION.
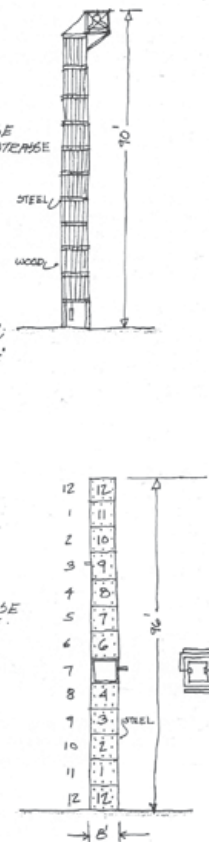
it is the peculiar names of the structures, the inclusion of statements or references that abruptly alter the significance of a seemingly straightforward passage, or the unusual descriptions of and stipulations for how they are to be inhabited and by whom.

Beginning with the naming of the elements, many denote constructions that, however odd in their present context, are at least relatively familiar: towers, a theatre, a market, a house, a maze. In these cases, it is not the structures themselves but the fact the project would include such things that first raises questions, questions which the associated texts typically serve to multiply rather than resolve. In other cases, the effect is more immediate, particularly when the elements are new inventions or are not structures at all but personages or occupations. In at least one instance– that of the 'Conciliator' (25)– the entry may connote a structure or character, to say nothing of what a 'conciliator' might be in either sense.

Sometimes the 'note of strangeness' emerges from the physical description of a structure, as in the case of the 'Bell Tower' (3), the text for which seems, at first glance, to merely present pragmatic information about the construction. Within the seemingly straightforward list of prosaic details– dimensions, materials, location within the site– however, one stumbles upon the first anomaly, which turns out to be a tiny yet profound riddle. Rather than a number, a triangle is given as the 'width' of the structure: in place of a numerical value, we are presented with a shape that confounds the very concept of width. In addition, there is the short 'definition' of a tower, which similarly defies expectation: "…tall, usually equilateral (esp. square) or circular structure, often forming part of a church; place of defence, protector. Reach high; be poised aloft (of wounded bird). Rage, Passion."[28]

Other times the shift in register is brought about through the references that occasionally appear within the texts, specifically those which refer to artists and to Hejduk's other works. Relative to the later *Masques,* the number and range of these references is more limited; the effect, however, is no less pronounced. In the references to artists, the dissonance they create stems in large part from the way they seem to appear *ex nihilo*, without introduction or further elaboration as to what they might mean. Why it's important that Kubrick knows about mazes and labyrinths, that the 'Mask Taker' (16) listens to Stravinsky, or that William Carlos Williams was a 'neighborhood physician particularly concerned with births', is never discussed. Instead, we are left to determine the significance of these statements for ourselves.

As above, apart from the references themselves, when other *Masques* are mentioned there is

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[28]   Hejduk, John. *Mask of Medusa: Works 1947-1983*. Edited by Kim Shkapich. New York: Rizzoli, 1985, p.141.

a similar lack of clarification as to their potential significance. In conjunction with this, there is the added dimension that, unless the reader is familiar with Hejduk's previous works, these references may go entirely unrecognized. In the reference to the *Retreat Masque*, the fact it constitutes an earlier project is at least acknowledged, though it is not identified by name: "…I have always been fascinated by the hydraulic lifts seen in the auto shops. I produced a House-Theater (Masque???) where the stage was lifted by hydraulics…"[29] In the reference to *Thirteen Watchtowers of Cannaregio*, however, not only is the project not identified, but the text implies the existence of an actual structure that was in reality never built,[30] "This house is presently located in Venice…"[31] In addition, it alludes to a character from the earlier work as actually living in the city: "In Venice there still remains the Inhabitant who Refused to Participate."[32] Among other things, these references begin to blur the lines between the works, calling upon the reader to engage other *Masques* or their elements, which emerge in a new light by virtue of these connections.

The most persistent way this 'note of strangeness' comes through the texts, however, is in what may loosely be called their 'programmatic' aspects, through the descriptions of the life of the structures rather than the structures themselves, from who they are presumably for and the functions they are intended to serve and accommodate. In short, many of the scenarios we are presented with are simply odd. Though they test the limits of our credulity, however, what is described does not entirely cross over into the fantastic: the scenes we encounter are implausible but not impossible to imagine. This uncertainty sets up a tension, a latent charge that never quite finds release, denying both our ability to approach them entirely at 'face value'– as occurrences that might actually take place in the world– or treat them as pure flights of fancy.

Sometimes this tension is achieved through a single phrase of a text, as in the case of 'Observation Tower' (6), which seems entirely reasonable until the final sentence: "There is no limit of time that one can stay."[33] Other times it hangs over the entire element, particularly when the function is novel or vague. In the 'Arbitration Hall' (24), for instance, although such places exist, the description speaks to something more elemental than creating a space to house this aspect of the legal system: "For the arbitration of differences. This hall can be considered

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[29]   Ibid., p.151.

[30]   The 'Campo House', also identified as the 'De Stijl House'. See Section 3.2.

[31]   Hejduk, John. *Mask of Medusa: Works 1947-1983*. Edited by Kim Shkapich. New York: Rizzoli, 1985, p.146.

[32]   Ibid.

[33]   Ibid., p.142.

the counter-point to the Masque, one involved with the judicial the other with a silent ritual."[34] In the 'House for the Eldest Inhabitant' (22), not only is the program an invention, but after precisely stipulating the details of who will inhabit the structure and how this will occur, the description drifts into the kind of reverie that often marks old age:

> The city of Berlin offers to the eldest Berlin inhabitant (resident) a house, all expenses paid. The elder can accept the house or not accept the house. The choice is optional. None the less, it is the elder's house until his or her death. Only upon the death of the eldest will the house be offered to the next eldest. The house has a flower garden and a vegetable garden, it is considered a very special place. Somehow one is reminded of the little flower stand at the tip of the large wooden bridge in Venice, more like the owners of the flower shop, the mother and son who look exactly alike. They stand in front of the flowers, night and day.[35]

In the case of the 'Units A & B [Housing]' (26), the text identifies an issue that is, in and of itself, relatively unremarkable: the lack of consideration given to a certain type of accommodation, namely, for individuals who wish to live alone in a city. Here, apart from the structures themselves, it is the elaborate set of rules governing them that gives one pause: the inhabitants can only be chosen by lottery; the units can be moved according the wishes of their inhabitants, but only by public conveyance; they can be grouped together, but specifically not 'in their own' area, and are instead "to be placed as integral within the city fabric."[36] In this instance, it is the social and political dimension that comes to the fore, where individual intentions and chance rather than economics are to determine who inhabits a part of the city, a part that is perpetually inchoate and in motion. On the one hand, this place is to be comprised of those who desire the greatest personal autonomy (i.e. to live alone); on the other, their mobility is contingent on the collective civic enterprise, forming part of the urban fabric but never as an isolated entity.

As the preceding discussion has sought to illustrate, the tension within the texts is brought about in a variety of ways, often in combination with one another. This is most evident in the text for the final structure, 'Masque' (15), the longest and arguably the most enigmatic (Figures 5.1.9 & 5.1.10). Distinguished by the frequency and range of the shifts in tone and subject matter, the passages seem to proceed by free-associative leaps that test the limits of coherence, at times

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[34]   Ibid., p.148.

[35]   Ibid., p.147.

[36]   Ibid., p.149.

taking on a hallucinogenic quality, the first glimmers of which are present from the opening line: "Certain images over a compressed period of time came to my mind's eye…"[37]

Divided into several paragraphs, most touch upon some aspect of the physical construction: the arrangement of elements, the materials, details of special importance or the origins of a particular facet. More profoundly than in previous examples, however, the descriptions progress through the elision of seemingly divergent ideas or trains of thought. The first passage, for instance, presents a series of personal reflections or reminiscences concerning two aspects of the structure– wooden trusses and dirt floors– and the places that gave rise to them: New York cloisters, a museum in Spain, riding academies in Austria. Amidst these recollections a peculiar sentence intrudes, which recalls a studio project about the housing of animals, followed by two puzzling one-word questions: "Zoological??? Private???"[38] In the subsequent passage, we enter even stranger territory:

> The detailing of the metal connectors for joints became <u>obsessive</u>. The Masque metal joints envisioned were like a metal stellarization, that is pewter stars solidifying in their journey to the earth……. Metal star connectors… Re-calling…. also primitive rites of the Norse, also the horn head implications of certain poems. …. Then a visit to the Picasso exhibition at the New York Museum of Modern Art. His wooden sculptures became models for the geometric masks of the Berlin Masque.[39]

It is difficult to know what to make of this passage, which in many ways is the most remote of all the texts. In this case, the shift is not simply into a poetic register: we seem to have entered the domain of mystical or hermetic writing. If in previous texts we felt as if the ground was shifting beneath our feet, here it has become liquid, inaugurated by the phrase, 'pewter stars solidifying in their journey to the earth', and followed by the oblique images conjured by 'primitive rites of the Norse' and 'horn head implications of certain poems'. Although the final line of the passage returns us to something more tangible and corporeal– a Picasso exhibition in New York– a fissure has been opened, revealing a dimension of the work that seems to extend past both prosaic and poetic conceptions of architecture into the realm of myth. From the consideration of a structural joint, a seemingly prosaic detail is transformed into a transcendental image of light

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[37] Ibid., p.150.

[38] Ibid.

[39] Ibid., p.151.
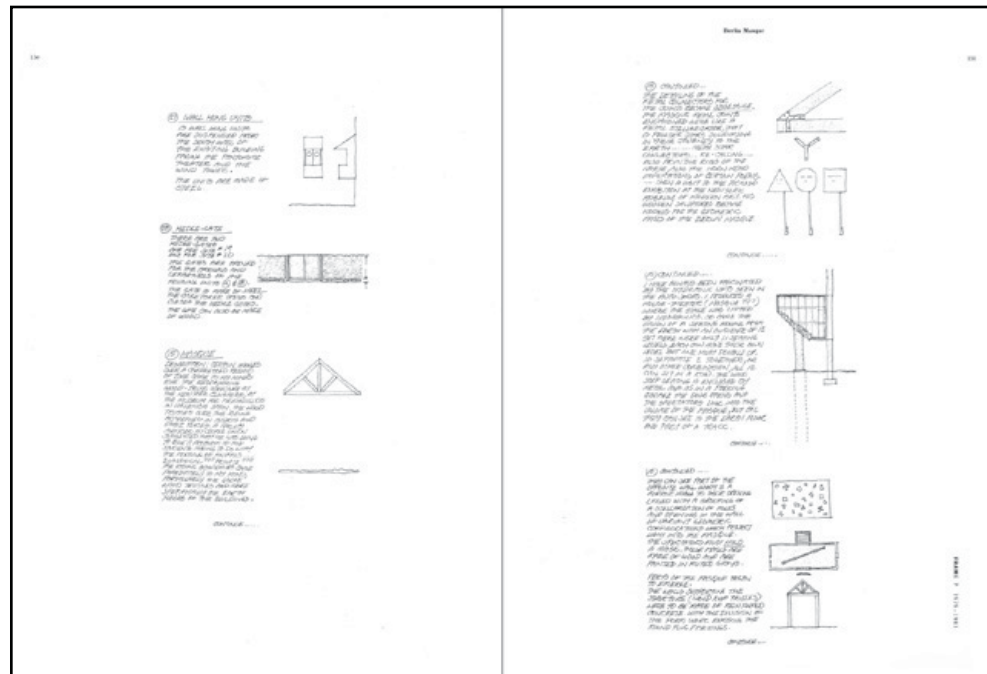
Figure 5.1.9

Texts and drawings for 'Masque', *Berlin Masque* (*Mask of Medusa*)

(15) MASQUE

DESCRIPTION: CERTAIN IMAGES OVER A COMPRESSED PERIOD OF TIME CAME TO MY MIND'S EYE. THE REOCCURRING WOOD-TRUSS STRUCTURE AT THE NEW YORK CLOISTERS, AT THE MUSEUM FOR ARMADILLOS IN VALENCIA SPAIN. THE WOOD TRUSSES OVER THE RIDING ACADEMIES IN AUSTRIA AND OTHER PLACES. A FACULTY MEMBER AT COOPER UNION SUGGESTED THAT HE WAS GOING TO GIVE A PROBLEM TO THE STUDENTS HAVING TO DO WITH THE HOUSING OF ANIMALS ...... ZOOLOGICAL ??? PRIVATE ??? THE RIDING ACADEMIES CAME IMMEDIATELY TO MY MIND, PARTICULARLY THE LARGE WOOD TRUSSES AND MORE SPECIFICALLY THE EARTH FLOORS OF THE BUILDINGS.
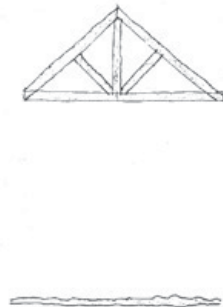
CONTINUE .....

(15) CONTINUED...

THE DETAILING OF THE METAL CONNECTORS FOR THE JOINTS BECAME OBSESSIVE. THE MASQUE METAL JOINTS ENVISIONED WERE LIKE A METAL STELLARIZATION, THAT IS PEWTER STARS SOLIDIFYING IN THEIR JOURNEY TO THE EARTH ...... METAL STAR CONNECTORS.... RE-CALLING .... ALSO PRIMITIVE RITES OF THE NORSE, ALSO THE HORN HEAD IMPLICATIONS OF CERTAIN POEMS. ..... THEN A VISIT TO THE PICASSO EXHIBITION AT THE NEW YORK MUSEUM OF MODERN ART. HIS WOODEN SCULPTURES BECAME MODELS FOR THE GEOMETRIC MASKS OF THE BERLIN MASQUE.
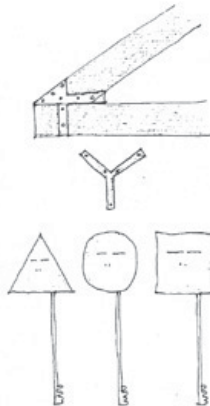
CONTINUE .....

(15) CONTINUED.....

I HAVE ALWAYS BEEN FASCINATED BY THE HYDRAULIC LIFTS SEEN IN THE AUTO SHOPS. I PRODUCED A HOUSE-THEATER (MASQUE ???) WHERE THE STAGE WAS LIFTED BY HYDRAULICS. SO CAME THE VISION OF A SEATING MOVING FROM THE EARTH WITH AN AUDIENCE OF 12 YET THERE WERE ONLY 11 SEATING LEVELS, EACH CAN HAVE THEIR OWN LEVEL BUT ONE MUST DOUBLE UP. 10 SEPARATE 2 TOGETHER, OR ANY OTHER COMBINATION, ALL 12 CAN SIT IN A ROW. THE WOOD STEP SEATING IS ENCLOSED BY METAL AND AS IN A PARKING GARAGE THE DOOR OPENS AND THE SPECTATORS LOOK INTO THE VOLUME OF THE MASQUE, BUT ALL THEY CAN SEE IS THE EARTH FLOOR AND PART OF A TRACK.
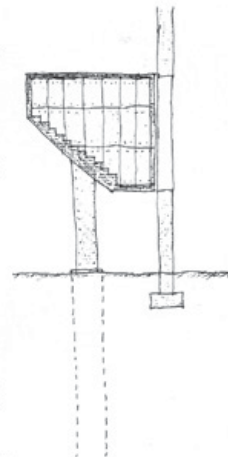
CONTINUE .....

(15) CONTINUED ......

THEY CAN SEE PART OF THE OPPOSITE WALL WHICH IS A MIRROR IMAGE TO THEIR OPENING (FILLED WITH A GROUPING OF A STELLARIZATION OF HOLES AND OPENING IN THE WALL OF VARIANT GEOMETRIC CONFIGURATIONS WHICH PROJECT LIGHT INTO THE MASQUE. THE SPECTATORS MUST HOLD A MASK, THESE MASKS ARE MADE OF WOOD AND ARE PAINTED IN MUTED GRAYS.

PARTS OF THE MASQUE BEGAN TO EMERGE. THE WALLS SUPPORTING THE STRUCTURE (WOOD ROOF TRUSSES) WERE TO BE MADE OF REINFORCED CONCRETE. WITH THE DIVISION OF THE FORM WORK EXPOSING THE ROUND PLUG MARKINGS.
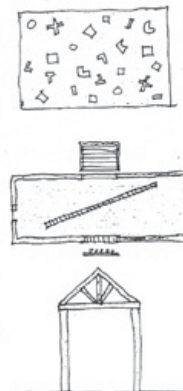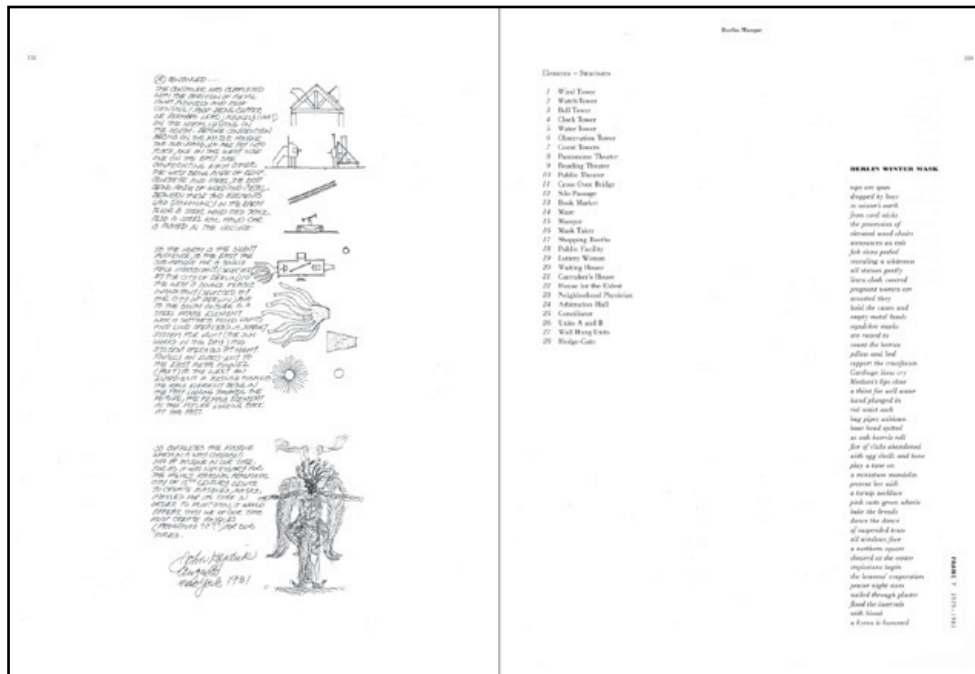
Figure 5.1.10

Texts and drawings for
'Masque', *Berlin Masque*
(*Mask of Medusa*)

(15) CONTINUED .....

THE CONTAINER WAS COMPLETED
WITH THE ADDITION OF METAL
LIGHT FUNNELS AND ROOF
VENTING (ROOF BEING COPPER
OR PERHAPS LEAD) FUNNELS (LIGHT)
ON THE NORTH, VENTING ON
THE SOUTH. BEFORE CONSTRUCTION
BEGINS ON THE MAJOR MASQUE
TWO SUB-MASQUES ARE PUT INTO
PLACE, ONE ON THE WEST SIDE
ONE ON THE EAST SIDE
CONFRONTING EACH OTHER
THE WEST BEING MADE OF REINF.
CONCRETE AND STEEL, THE EAST
BEING MADE OF WOOD AND METAL.
BETWEEN THESE TWO ELEMENTS
LAID DIAGONALLY IN THE EARTH
FLOOR A STEEL WOOD TIED TRACK,
ALSO A STEEL RAIL HAND CAR
IS PLACED IN THE VOLUME.
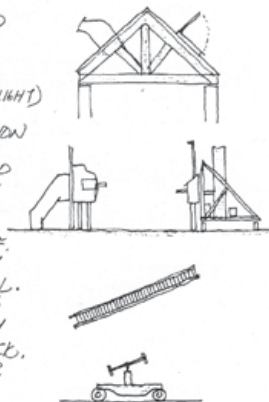
TO THE NORTH IS THE SILENT
AUDIENCE, TO THE EAST THE
SUB-MASQUE FOR A SINGLE
MALE INHABITANT (SELECTED
BY THE CITY OF BERLIN) TO
THE WEST A SINGLE FEMALE
INHABITANT (SELECTED BY
THE CITY OF BERLIN) AND
TO THE SOUTH OUTSIDE IS A
STEEL FRAME ELEMENT
WHICH SUPPORTS FLOOD LIGHTS
AND LOUD SPEAKERS, A SUPPORT
SYSTEM FOR LIGHT (THE SUN
WORKS IN THE DAY) THIS
SYSTEM OPERATES AT NIGHT.
FINALLY AN ENTRY-EXIT TO
THE EAST METAL FUNNEL
(PAST) TO THE WEST AN
ENTRY-EXIT A MEDUSA FUNNEL,
THE MALE ELEMENT BEING IN
THE PAST LOOKING TOWARDS THE
FUTURE, THE FEMALE ELEMENT
IN THE FUTURE LOOKING BACK
AT THE PAST.
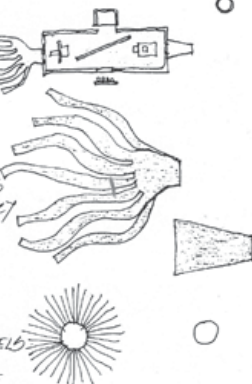
SO COMPLETES THE MASQUE
WHICH IN A WAY COMPOSED
INTO A MASQUE IN OUR TIME.
FOR AS IT WAS NECESSARY FOR
THE HIGHLY RATIONAL-PRAGMATIC
CITY OF 15TH CENTURY VENICE
TO CREATE MASQUES, MASKS,
MASSES FOR ITS TIME IN
ORDER TO FUNCTION, IT WOULD
APPEAR THAT WE OF OUR TIME
MUST CREATE MASQUES
(PROGRAMS ????) FOR OUR
TIMES.

John Hejduk
August
New York 1981

becoming matter, followed, in a later text, by an inverse alchemical operation, achieved through the medium of architecture: the metal connectors, which give shape to the voids in a screen illuminating the interior of the structure, are reconstituted again as light.

Following from this, the four subsequent passages return to more concrete descriptions of the structure and its inhabitation. The first describes the seating area for the audience, stipulates how they are to arrange themselves, and speaks to the origins of the element– the hydraulic lifts found in 'auto shops'. In the second there is a description of the aforementioned light-screen, the masks that are to be held by the spectators, and the materials used in the construction of the main space. The third paragraph outlines lighting and venting features in the roof, as well as several elements contained within the primary structure: two 'Sub-Masques', both of which originate in previous works,[40] a section of railway track, and a hand car. The fourth paragraph– the second to last for the project– describes the disposition of the various parts of the structure and provides a few further details about its inhabitation and operation: who is to occupy the Sub-Masques, how whole construction is to be lit, and where it can be entered and exited.

In this last case, however, something else filters through the description, a dimension of the work close to the realm of allegory. Specifically, it arises from the orientation of the elements along the cardinal axes and the series of oppositions for which these elements become emblems. To begin with there is the contrast of silence and sound: the mute audience set up against the screen containing 'loud speakers'. Then there is the interplay of light and shadow, day and night, distilled in the image of the sun and moon (which also hang over the structure on the frontispiece). Finally, there is the relation of the Sub-Masques prescribed in the final line of the paragraph, in which gender, time and space coalesce: "… an entry-exit to the east metal funnel (past) to the west an entry-exit a [sic] medusa funnels. The male element being in the past looking towards the future, the female element in the future looking back at the past."[41]

Having set up these potent images, however, nothing further is said with regard to what they might mean or what might occur within the construction. Instead, we are simply left to consider the implications suggested by the spatial, temporal and social condition Hejduk presents: an ostensible place of performance, intimated by the presence of an audience, but seemingly without performers; instead, we are told of citizens dwelling here, of a stage upon which actual life takes up residence, distilled to the elementary biological constituents male and female, situated in the space between past and future. Out of this swirl of images, we arrive at the final lines:

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[40]   Although neither are identified by name, the first is the *Retreat Masque*; the second closely resembles the 'lagoon house' from *Cemetery for the Ashes of Thought*.

[41]   Hejduk, John. *Mask of Medusa: Works 1947-1983*. Edited by Kim Shkapich. New York: Rizzoli, 1985, p.152.

So completes the masque which in a way composes into a masque in our time. For as it was necessary for the highly rational-pragmatic city of 15th century Venice to create masques, masks, masses for its time, it would appear that we of our time must create masques (programs????) for our times.[42]

Like the introductory passage, the concluding text does not directly broach what the work attempts to achieve, but rather, ends with an observation that hovers between a question and an assertion, hinging on the phrase 'it would appear'.[43] The reference to Venice is particularly noteworthy, in part because it is the first and only instance where the connection between the title of the work and the historical 'masque' is made explicit. As in other references, the significance of this correspondence is left to hang, further complicated by an uncertainty about whether there is an ironic turn in Hejduk's characterizing fifteenth-century Venetian society– and by implication our own– as 'highly rational-pragmatic', which may or may not refer to the 'spirit of our times' mentioned in the introductory passage.

If it is possible to isolate a guiding intention within the work, it would seem to centre on exploring a question, the "deep search into the 'nature' of program" identified at the outset. Approaching the work as an embodiment of this 'search', although the final passage does not state what conclusions, if any, have been reached, it does provide a deeper insight into the question. In particular, albeit somewhat tentatively,[44] the final sentence brings together 'program' and 'masque', which it links to 'mask' and 'masses'. On the one hand, the seeming interchangeability of these words and the collision of ideas they suggest bring the very nature of the project to a head: *Is the work we have just encountered a work of architecture? Or is it a program for a work of architecture? Is it both?* But it also serves as a culmination of the double-images permeating the *Berlin Masque*, which begin and end with the title itself.

Like a succession of Russian nesting dolls, the various 'masks-masques' fold in upon one another throughout the work: the 'sub-masques' reside within the fifteenth structure 'masque', which also contains the spectators wearing 'masks', all of which are subsumed within the project *Berlin Masque*, itself presented within *Mask of Medusa*: masks and 'masques' within a *Masque* within a mask.

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42   Ibid.

43   There are two additional text elements that follow the passages associated with the constructions, presented on the final page of the first grouping: the poem 'Berlin Winter Masque' and the list of Elements-Structures.

44   Insinuated by the recurring multiple question marks.

The work seems to incarnate the oscillation induced by the homophone 'mask-masque', the double charge retained in both speech and print through an irreducible relation: on the one hand, a dual sense carried by a single sound, an intonated unity encompassing an invisible plurality; on the other, separate meanings expressed by distinct signs, whose significance the phonetic nature of the language irrevocably entwines in the vocalized word. Although true of any homophone, here the sense of the specific words transform a mere linguistic category into something else: a parable of architecture, a compact poetic image of the insoluble mystery that, in fixing the visage of life that gives rise to it, the work of architecture invariably alters this life: in creating a mask, another masque is born.

* * *

Shapiro:	Let's talk about the terror. We live in an age in which Adorno said after Auschwitz there can't be a lyric poem... You've brooded on the Holocaust. It's almost a subject that is too terrifying to talk of. You've written victim's ceremonies. How have you been able to deal with that?
Hejduk:	"Victims" is– "The Victims" is a– that book– let's put it– it's a book– but something else is- it's the work I leave. I don't know how to say that but that's simply the work I leave addressing that problem– not problem. You can't call it a problem– addressing that– you can only address it. It's something else and the "Victims" book is my elliptical– that's all I can say elliptical approach to horror.[45]

5.2   *Victims*

Opening the cover of *Victims*, the reader is presented with a fold-out site plan for the project (Figure 5.2.1).[46] There are no labels or notes to help us make sense of the unusual arrangement of shapes that appear on the page, save a single line of text: '*Site had formerly contained torture chamber during WWII.*' Progressing through the work, the expectation builds that some further elaboration or clarification of this ominous sentence is coming. But none ever does. Instead, the sense of foreboding invoked by the opening line and title pervades the work and ushers in the ensuing silence, a palpable tension created by what has been left unsaid, by what is perhaps below the surface of what is sayable. It is only obliquely, moving through the suggestive if perplexing texts and drawings, that we begin to sense the vast aquifer running beneath the work: a subterranean flow of history and memory, erasure and amnesia, relentless time and death.

Published by the Architectural Association in 1986, like a number of the projects previously discussed *Victims* originated in response to a design competition, in this instance for the city of Berlin: the *Internationale Bauausstellung Berlin* (International Building Exhibition Berlin) or IBA 84/7.[47] Initiated in 1979, the competition set out to address issues of urban decay in

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[45]   Hejduk, John, and David Shapiro. "The Architect Who Drew Angels." Conversation. *A + U: Architecture and Urbanism*, no. 244, January 1991, p.59-65.

[46]   Due to the fact the pages in the publication are not numbered, for the purposes of the present study the fold-out site plan is here considered to be the first page, which establishes the pagination for the remainder of the book in subsequent references.

[47]   The close of the competition was originally slated for 1984, but due to delays was extended to 1987, and is referred to variously as IBA 84, IBA 87 or IBA 84/7.
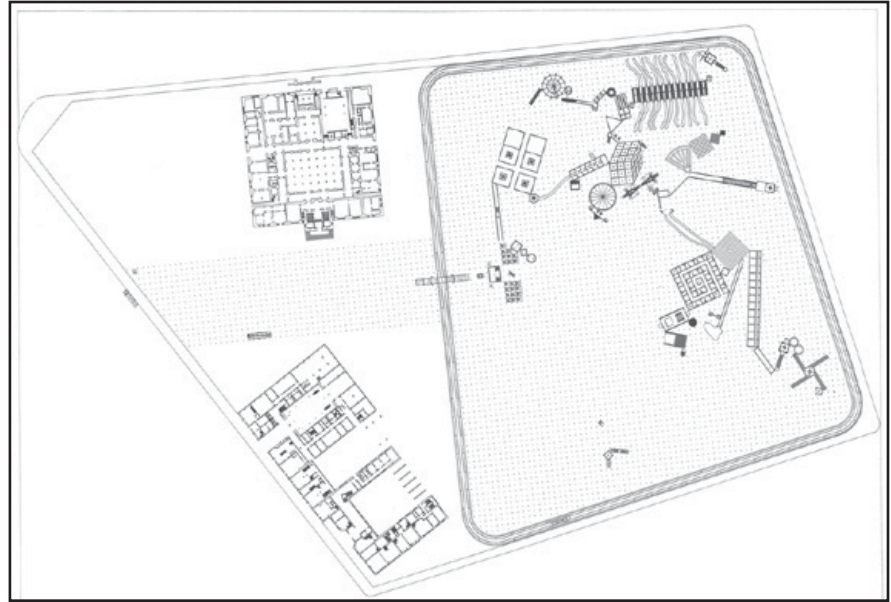
Figure 5.2.1

Site Plan, *Victims* (*Victims*)
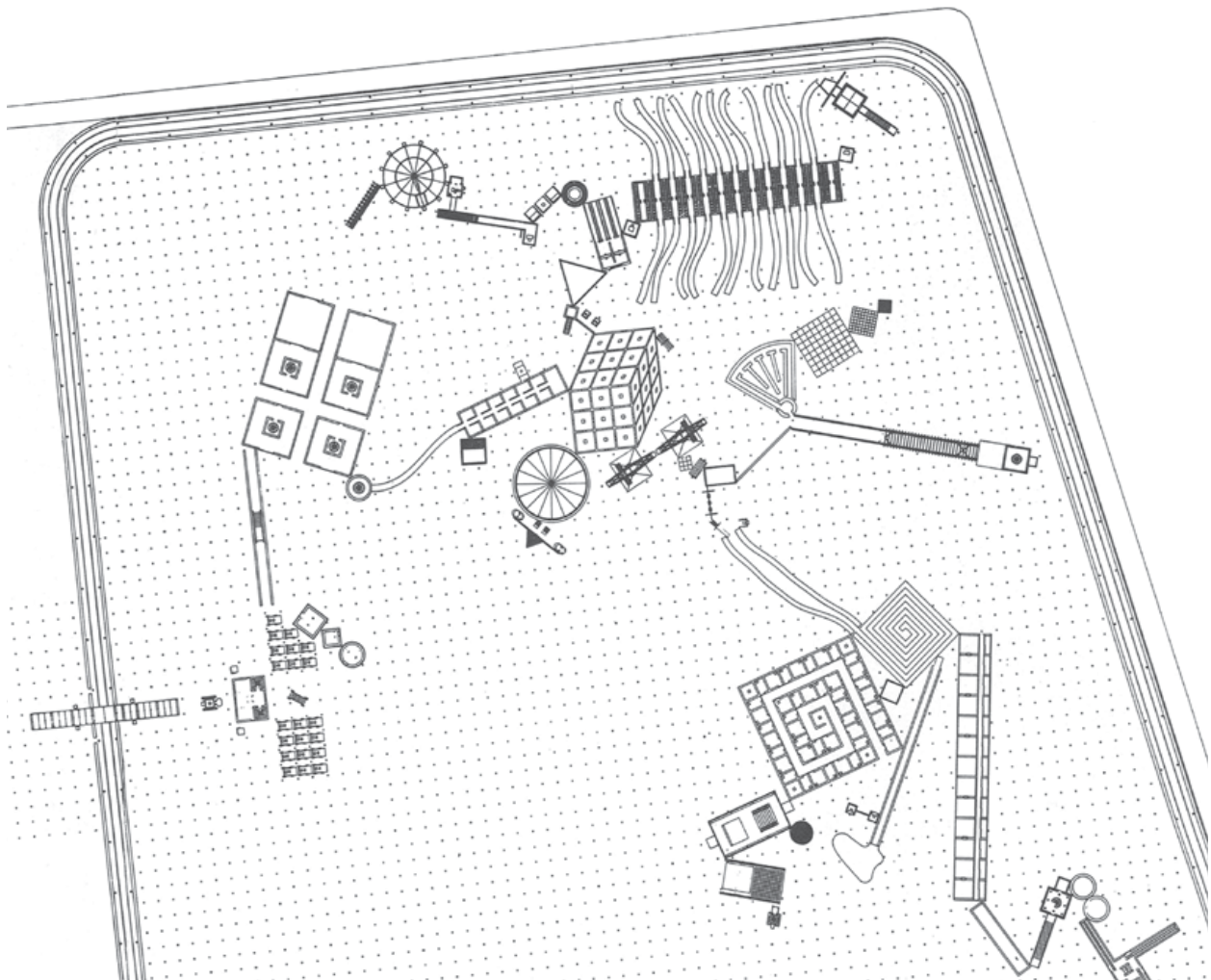
various parts of the city. As part of its approach there was an explicit aim to avoid and remedy the failings of previous urban redevelopment and renewal programs, specifically the IBA of 1957 and the profusion of developer-driven projects constructed in the intervening years. In particular, the competition organizers were critical of the wholesale demolition of large sections of the existing urban fabric brought on by the new development, the lack of consultation and input by the community, as well as, in the developer-driven projects, the minimal involvement of architects. In response to these shortcomings, the program for IBA 1984/7 was twofold, consisting of the *Altbau* (old building) and *Neubau* (new building), an approach that focused as much on restoring and renovating existing buildings and city blocks as on new constructions. In addition, the competition set out to engage more directly with the citizens of the neighbourhoods involved, including them as participants in various stages of the design process. Finally, the competition sought to attract and enlist the talents of international architects.

The specific program for the site– approximately a mile south of the Brandenburg Gate, and at the time, bounded along its northern edge by the Berlin Wall– called for a memorial park. As alluded to in the opening line of the work, the site of the project did indeed harbour a dark past: the 'torture chamber' refers to the infamous Gestapo 'house prison' used for the interrogation of persons of 'special interest' to the regime during the Second World War. But this is only part of site's ignominious history. In the lead up to, and then during the war, the site housed the institutions responsible for the most infamous policies of National Socialism: the state-run security agencies– the Gestapo or Secret Police, the Criminal Investigation Division and the regular police agencies– as well as the party-run agencies, most notably the Security Services or intelligence wing of the SS, all of which were centralized in 1939 into the Reich Security Main Office (RSHA). As described by the Topography of Terror Foundation, the organization that currently administers the park and the recently completed Topography of Terror Museum:

> With the concentration of these institutions at one site, this area in effect became the government district of the National Socialist SS and Police State. This is where Himmler, Heydrich, Kaltenbrunner and their assistants had their desks. [Where the] important decisions were made concerning the persecution of political opponents, the "Germanisation" of occupied territories in Poland and the Soviet Union, the murder of Soviet prisoners of war and the genocide of the European Jews... There is no other site where terror and murder were planned and organised on the same scale.[48]

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[48]   <http://www.icols.org/pages/NEWS-EVENTS/Berlinmarch/TofT_HistoricalSite/TofT_HistoricalSite. html> accessed on February 12th 2013

That Hejduk should choose to omit these details is interesting. On the one hand, the site's history provides the functional core around which the project circles, however eccentric those orbits might appear at first. On the other, unlike Peter Eisenman's Memorial to the Murdered Jews of Europe (located half a mile to the north), the site of *Victims* occupies the actual ground where people were tortured and killed, and where the buildings once stood within which these programs were developed and administered. With respect to the competition, there is but one passing reference, which appears towards the end of the book. Rather than providing further information about the purpose or intent of the work, the competition, or the history of the site, it simply states that Hejduk's inclusion of children's playground equipment in the design preceded this program requirement.[49]

One of the central motifs of *Victims* is loss: lost lives, lost memories, lost myths, lost humanity, and perhaps most unsettling and mysterious of all, lost time. Inherent in loss is absence, but absence of a particular kind. Like a phantom limb, a former presence is felt in its obverse: a void that reverberates with that which once was, a silence that speaks. The loss and absence expressed in the opening sentence– the extinguished lives, the erasure of the edifices– looms large over the project and sets the tone. But it also points to another way absence permeates the work, not only as a subject but as an element, as one of the means by which it conveys: inaugurated by the silence that comes to envelop this line, although the project clearly develops in relation to a particular event and place, the subject of this historical context is never broached directly.

Indeed, the project seems suffused with omissions and lacunae, whether it's the austerity of the drawings, the fragmentary character of the texts, or the uncertainty surrounding the relation of the elements and how one is to navigate them. Among other things, these features deny the role of passive observer: if one wishes to enter the work, active engagement is unavoidable, recollecting the way the role of spectator frequently gave way to that of performer in the historical 'masque'.[50] To a degree, all perception is active; nevertheless, some works demand more of those approaching them than others. This is not to suggest the work is arbitrary or

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[49]   "July 18 Johannes in translating from 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 are still on the site. Coincidental that I had included children's playground equipment before I found out about programme requirements. I think my thoughts are of another kind regarding these items. Above use of the word programme doesn't fit." Hejduk, John. *Victims*. London: Architectural Association, 1986, p.29.

[50]   As stated in the Introduction, one feature of the courtly 'masque' was the way 'spectators' were frequently drawn into the piece as players, among other things blurring the line between actor and audience.

lacking in coherence, nor does it give license to frivolous interpretation: it has a particular form, particular elements, the relation of which has been fixed in accordance with a commanding idea or intention. Because there is no self-evident way of approaching the project, however, which by turns seems intentionally set up to resist singular trajectories or readings, we are compelled to bridge the gaps and establish connections ourselves. We must find our own way.

If one proceeds sequentially through the book, after the site-plan are a series of pages which form a prefatory section of sorts: there is an 'Introduction', a list of 'actions' with the heading 'Proceed as follows', and a short text or poem entitled 'Thoughts of an Architect'. These are followed by a numbered list of 'pairings', the majority of which consist of a character and an associated structure (there are some exceptions).[51] The remainder of the project is divided into three parts or sections: first is a series of numbered texts (Figure 5.2.2), indexed to each of the character/structure pairings; next, the section entitled 'Notes for a Construction of a Diary',[52] which also contains texts, organized by date with an entry for each day spanning several months (Figure 5.2.3); and finally, a comprehensive set of orthographic drawings (plans, sections, elevations) for each of the structures (Figure 5.2.4). The project concludes with several pages of free-hand sketches with occasional annotations.

As discussed in the preceding sections, one of the characteristic features of the *Masques* concerns the question of navigation, specifically, the non-linear, non-consecutive pattern of movement these works tend to foster despite the essentially sequential and progressive logic of their medium. This is brought about in several ways, one of which can be characterized as 'structural', a consequence of how their elements are arranged within the 'space' of the publication and the mechanisms provided for moving between them– the table of contents/index of *Mask of Medusa* for instance, or the Object-Subject listing in *The Lancaster-Hanover Masque*. Another is through the texts, particularly where this element becomes more prominent, making it possible to traverse the work through the connections that emerge in the various passages, especially between the characters.

In addition to these possibilities, in *Victims* yet another means of negotiating the work comes to the fore by virtue of the site plan, whereby the spatial relation of the structures sets up an alternative network of connections by which to move through the space of the book. In the discussion that follows, each mode of navigating the work will be explored in turn as a way of

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[51]   'Poem'–'No More' (30), 'Room for Thought'–'Room A' (57), 'Room for the Innocent'–'Room B' (58), 'Room for Those Who Looked the Other Way'–'Room C' (59), 'The Application'–'Passport Building' (67).

[52]   For the remainder of the discussion, this section will be referred to simply as 'Notes'.

Figure 5.2.2

Subject-Object texts, *Victims*
(*Victims*)

28   *Librarian*
She has made the following observations:

There are three kinds of detectives
1   *The Fiction Detective*
2   *The Non-fiction Detective*
3   *The Semi-fiction Detective*
    1   The Fictional Detective departs from his office in search
       of the fictional murderer.
    2   The Non-fictional (Real?) Detective departs from his
       office in search of the non-fictional (real?) murderer.
    3   The Semi-fictional Detective (Newspaper Reporter)
       departs from his office in search of the semi-fictional
       (newspaper report) murderer.
ALL are Detectives and Murderers.

29   *Typesetter*
Sets type for Researcher (Office 1), Identity Card Man (Identity Card Unit),
Stampman (Stamp Place), Accountant (Office 2), Keeper of the Records (Record
Hall), Zoologist (Copies of Recaptured Animals), Librarian (Book Towers).
    He uses mechanical and electrical devices.

30   *Poem*
A cube, half made of granite, half made of steel. The upper half is steel, the lower
half granite. The cube is split along the diagonal in a series of stepped cuts. The
upper part of the cube is able to slide off of the lower section. On each of the
stepped faces is an incised poem – the same poem. One is cut into the granite the
other cut into steel.

The unacceptability of the
erasures
and of the unaccountable
disappearances
wherever and whenever
throughout the world.

The cube is opened in the day and closed at night.

23   The Toll Taker moves around the park, collecting tolls, announcing tolls. Tractor wheels, T.V. antenna, loudspeaker, periscope and a large post office mail collection bag are attached at the back of the vehicle.

24   **Judge:**   **Mirror image:**   *not quite.*

25

     Sense of relief: project drawing to a close.

26   "Dental work is not mathematical, it is an art. When tapping your teeth I changed the numbers in you. Not to trick you but to test you. I had a neurologist come in and he insisted I drill teeth that were in perfectly good condition. On the fifth tooth (the one he thought was OK) I found decay."

27   Plumber's quarters: Bunk bed suspended
                                  A plumbing unit
                                             Toilet
                                             Shower
                                             Sink
                                 Cooking unit in corner
                                 Flue to outside
                                 bypasses rain water cistern

                                 Plumber insists on getting back skin. He wants to clean it inside.
     Outside shelf, Edison phonograph.
                                 After his daily ritual shower he leaves the unit, still wet, and cranks the phonograph. He always receives a shock.
                                 He copied the unit from the design of the Master Builder of the Lancaster-Hanover Masque. The Master Builder remembers showing him the Berlin Masque. The Plumber knows about waste.

28   *Started drawing of Record Hall, the heat in New York has reached 98° degrees Fahrenheit. Tons of air conditioning heat pouring into the air, engulfing the city.*
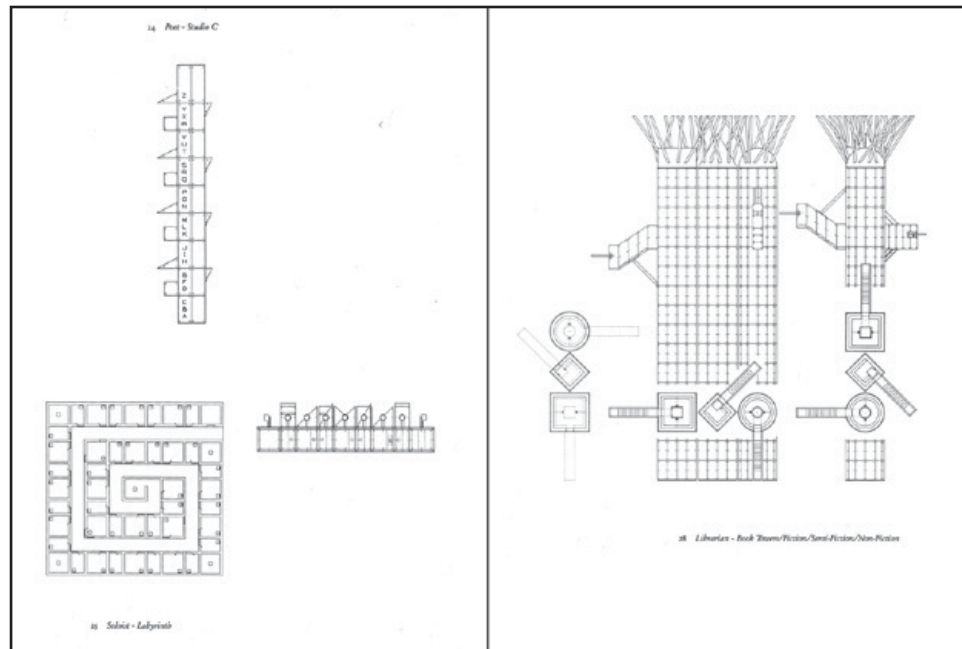
Figure 5.2.4

Drawings, 'Book Towers',
Victims (*Victims*)
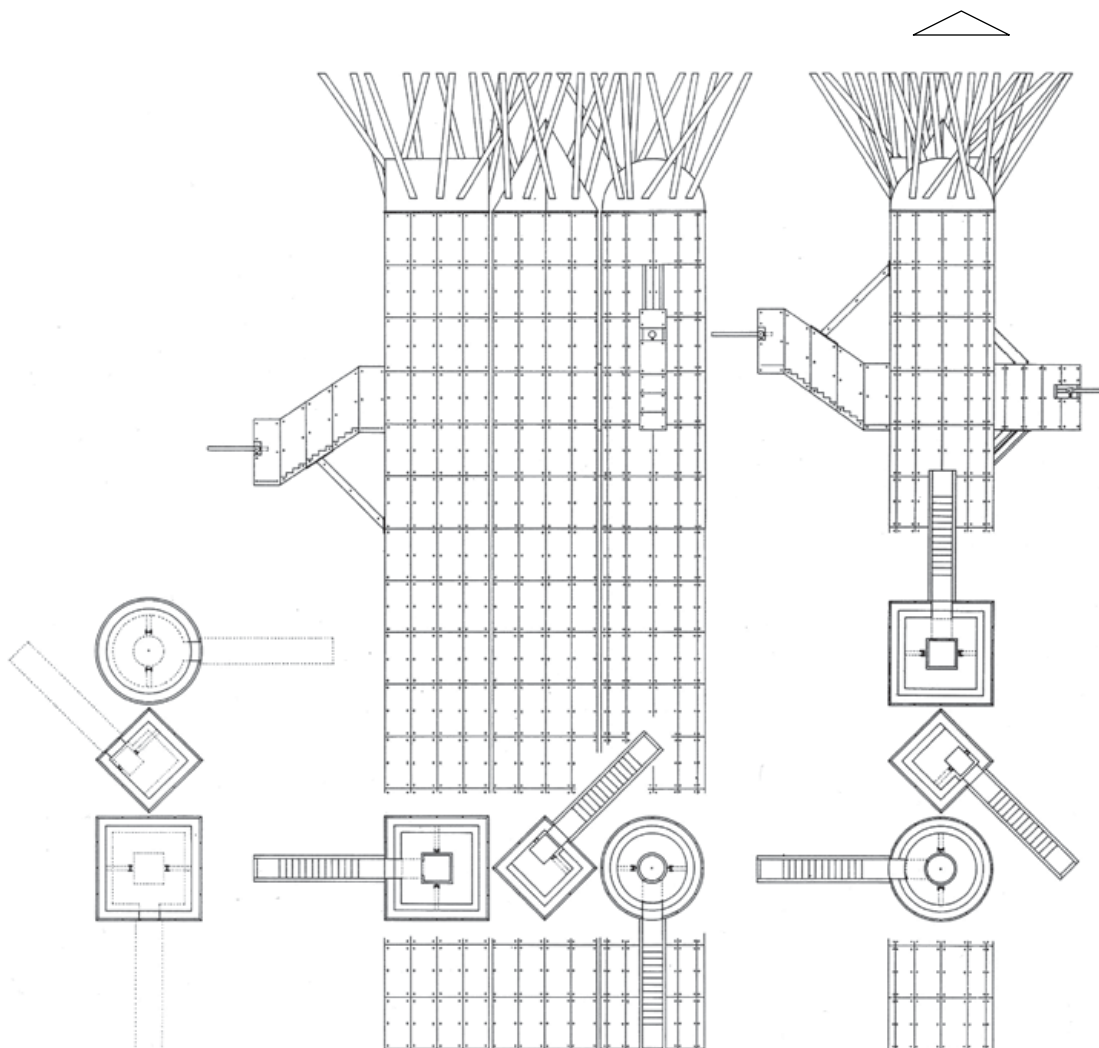
providing an overview of the project. It is important to bear in mind, however, that although they are addressed separately, in fact they operate in conjunction with one another, continuously presenting the reader with an array of choices as to how to proceed.

Overture

If one progresses in sequence, from the site plan the reader comes next upon the aforementioned one-page Introduction (Figure 5.2.5). Among other things, the text offers some general information about the work and plan: it describes the location and disposition of several structures; it stipulates how certain parts of the project are to be navigated and inhabited; we discover the site is in Berlin. From the outset, however, the passage seems to focus less on the space of the project than on questions of time. The first sentence establishes the pattern:

> A place to be created over two 30-year periods. A growing, incremental place–
> incremental time.[53]

The paragraph that follows offers several details about the site plan. Apart from a few exceptions,[54] we learn that the structures are located in a precinct enclosed by a double hedge-row flanking a track upon which travels the 'round-the-clock-trolley'. We are also given insight into the uniform grid of points visible in the plan: they are trees, specifically evergreen saplings. We are told they are to be planted all at once, and will 'reach full maturity during a 30-year cycle.' At this point we discover where the project is located: "This catalogue of 67 structures is presented to the City and to the Citizens of Berlin."[55] Then a curious series of statements:

> One possibility is that all 67 structures can be built over two 30-year periods,
> the other possibility is that none of the structures is built. A third possibility
> being that some structures are built. The decision lies with the City and
> Citizens of Berlin.[56]

Coming upon these lines, the reader is confronted with a dilemma: *How are we to approach the project as it is depicted within the book if the various structures are merely a kit of parts, the final arrangement of which is apparently still to be determined? What then is the status or*

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[53]   Hejduk, John. *Victims*. London: Architectural Association, 1986, p.6.

[54]   The 'Bus', associated with 'The Travellers' (64), the 'Boxcar', with 'The Mechanic' (8), and the 'Clocktower', which is not linked with a character.

[55]   Hejduk, John. *Victims*. London: Architectural Association, 1986, p.6.

[56]   Ibid.

Introduction

A place to be created over two 30-year periods. A growing, incremental place – incremental time.

The site is enclosed and bordered by two hedges. Running between the hedges is a trolley track for the round-the-clock trolley. The main entry to the site is near the bus stop. At the bus stop is a dual clock. At the top of the clock is a moving set of blades mounted on a shaft activated by a turntable. Suspended from the turntable is a shaft with a pendulum attached. The pendulum is fixed – no movement – fixed time. On the side of the clock tower there is a cantilevered hour-glass. The hour-glass spins perpetually – moving time. The particles of sand are in constant motion. From the bus stop to the entry of the site's drawbridge there is a walking surface covered by trees. The site visitors can go over the drawbridge into the hedge-enclosed site, entering through the gate-house, or the visitors can take the trolley which circulates around the site's periphery.

Within the enclosing hedges the site is marked off in a grid locating the positions of the evergreen saplings. The saplings are all planted at once in the gridded site. The trees reach full maturity during a 30-year cycle.

This catalogue of 67 structures is presented to the City and to the Citizens of Berlin. One possibility is that all 67 structures can be built over two 30-year periods, the other possibility is that none of the structures is built. A third possibility being that some structures are built. The decision lies with the City and Citizens of Berlin.

Each structure has been named.

The site plan herein presented is *one* possibility for the total completion. The arrangement of the structures is only a suggestion. The concept of another structural ordering is open. A parameter to be considered is that each named structure can be contacted at three points (points of tangent); a sort of pointal-connective tissue floating within a nature-grid.

The Citizens of Berlin would decide the time sequence for the construction of the elements and their three-point connective relationship.

The project is conceived as a total growing vision. The trees at first are lower than the structures, then throughout the years, in some cases, the trees transcend the heights of the structures.

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.

A child of Berlin might be five years of age when construction on the site is commenced and could conceivably be 65 years of age when construction is completed.

The concept is that the structures can be in a time sequence similar to the trees and to the Citizens.

The first phase would be to mark the site indicating the location of the enclosing double hedge, the trolley track between the hedges, the telephone poles at the side of the tracks, the position of the bus stop, drawbridge, gate-house, and the pointal markings of the grid locating the future placement of the evergreens.

Figure 5.2.5

Introductory passage, *Victims* (*Victims*)

significance of the 'version' we are here presented with? This uncertainty is further compounded by the statements that follows: "The site plan herein presented is *one* possibility for the total completion. The arrangement of the structures is only a suggestion. The concept of another structural ordering is open." With this the reader's dilemma deepens, for what conclusions if any can be drawn from what follows, if both which structures are to comprise the work and how they are to be arranged remain open questions?

The fact that the project depicted is 'only a suggestion' does not ultimately preclude our ability to take it seriously in its given form. This fact simply tempers, if it does not thwart, the impulse towards making definitive judgements about the work. It does raise the question, however, as to why Hejduk would make these statements; and given the degree of consideration evident in the presentation of the project, whether they are to be taken literally or are more of a provocation– another aspect of the 'participatory' dimension described earlier, which denies singular readings of or trajectories through the work. Indeed, it also speaks to the participation, not of the reader or percipient, but of the citizens of Berlin, to the involvement of those who will presumably inhabit the work.[57] Interestingly, rather than the space of the project, the issue that appears to be non-negotiable is temporal: the two 30-year periods.

Amidst the statements cited above, there is a single sentence the preceding discussion passed over, but which is worth mentioning. It simply reads: "*Each Structure has been named.*" The line is notable for several reasons. On the one hand, it's the first instance where 'naming' is given explicit emphasis, a subject that will reappear in several texts later in the work.[58] More striking, however, is the way the sentence interrupts the flow of the passage, introducing a divergent idea or consideration, which is in turn reflected by form of the overall composition: isolated from the rest of the passage, the line is separated vertically from those above and below by a double space, and horizontally, by a double indent. It is also the only italicized line on the page.

Unlike prosaic or discursive writing, where form plays a relatively minor role in the total meaning, in poetry, form and content are more inextricably linked. In the analysis of discourse

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[57]   This can also be seen to connect with the aims of the IBA stated above.

[58]   In the text for the 'Accountant' (44), for example, we are informed that he or she "... Does not believe in the abstraction of numbers. For every number there is a name and a thought." Later, in 'Notes' there is an entry which reads: "'Problems of Memory:/ One can remember the face but not the name./ "You don't recognise me do you?"/ Brought to the surface, then, evaporation./"I am terribly sorry, I recognize you but I do not remember your name."/"Don't worry about it, it's only a signature.'" Hejduk, John. *Victims*. London: Architectural Association, 1986, p.55.

the formal properties of a text can largely be ignored, whereas in poetry they often reveal crucial dimensions that might otherwise go unremarked. It is difficult to claim that the Introduction constitutes a poem– even a prose poem– but it is also difficult to categorize it as purely discursive either. It seems to oscillate between the two. As one progresses, however, poetic texts of various kinds proliferate, when they are not explicitly poems in their own right, the first hint of which can be discerned in the aforementioned sentence.

Though an apparently minor detail, there is a twofold significance to the fact the sentence appears in italics, which resonates with the opening line of the work (also italicized), and sets up a correspondence with the main body of associated texts that follow, where poems appear exclusively in italics. In addition, the placement of the line in the centre of the page, which divides the passage into two equivalent blocks, gives the passage a physical form mirroring the recurring dualistic references within it– the two 30-year periods, the double hedge-row, the dual clock, the figure of the hourglass.

The remainder of the introductory passage describes aspects of the project that could be read as 'steps' towards its realization, which have the tone of suggestion rather than proscription. The focus is again on temporal concerns, and recalling earlier discussions about the participatory dimension of the work, the decisions about the formation and development of the project rest with the Citizens of Berlin, in conversation. Not only are the structures and their configuration to be chosen by the populace, but also the 'time sequence' of their construction, a project "conceived as a total growing vision."[59] In addition, because they have been planted first, the removal of certain trees necessarily precedes the construction of each structure, each instance of which serves as an occasion for dialogue– an invitation for the Citizens to engage both with the project and with one another.

Related to this, the recurring mention of the 'thirty-year' time frame becomes a kind of refrain, which emerges as the ligature connecting the inorganic 'life' of the constructions, the vegetative life of the trees, and civic life of the inhabitants: "The concept is that the structures can be in a time sequence similar to the trees and to the Citizens."[60] Though it is never stated explicitly, the thirty-year duration reintroduces an element from an earlier *Masque*, namely, Ortega y Gasset's 'generational condition' from *Silent Witnesses*.[61]

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[59] Hejduk, John. *Victims*. London: Architectural Association, 1986, p.6.

[60] Ibid.

[61] See Section 3.4.

As Hejduk states at the outset of *Silent Witnesses*: "One can be 3 years old or 80 years old and still fall into the same generation, that is to say, into a specific generation frame of mind and all that it implies."[62] Among other things, this statement speaks to the fact that, rather than representing a fixed or quantitative measure, the nature of 'generational condition' is more relational and subjective. In the context of *Victims*, it can be seen as a temporal analog to the spatial conditions set up by the work, the way the structures are suggested to be arranged, relative to one another, rather than adhering to some external organizing principle or logic. This is perhaps most evident in the how the project inverts the typical relationship between the rational order of the grid and the patterns of organic growth:

> A parameter to be considered is that each named structure can be contacted
> at three points (points of tangent); a sort of pointal-connective tissue floating
> within a nature-grid.[63]

The issue is also framed succinctly in a later passage, found in the section 'Notes': "The trees (Nature) are planted in a strict order (grid) but their organic form is different (growth). The structures (building) are placed in disorder but their fabricated form is similar (construction).[64]

Coming to the end of the Introduction, the final paragraph concludes with a description of the 'first phase' of the project, the purpose of which is 'to mark the site' and locates the elements mentioned thus far: the double hedge-row, the trolley track, telephone poles, the bus stop, drawbridge, gate-house, and the grid where the saplings are to be planted. In conjunction with the two '30-year periods', the placement of these elements establishes the basic spatial parameters of the work, within which whatever else the Citizens of Berlin decide to build (or not) will be placed. On the following page, there is a numbered list with the heading 'Proceed as Follows', which outlines the series of 'actions' required for the completion of the first phase. The tone is matter-of-fact and the directives pragmatic. In many ways, this is precisely the sort of text one would expect to accompany an architectural proposal. On the facing page, however, one finds something decidedly different.

Up to this point, although what was proposed might have seemed unusual or unlikely, the language and tone could still be characterized as propositional and largely discursive, presenting factual information about the prospective work. What appears next signals a departure:

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[62]   Hejduk, John. *Mask of Medusa: Works 1947-1983*. Edited by Kim Shkapich, New York: Rizzoli, 1985, p.81.

[63]   Hejduk, John. *Victims*. London: Architectural Association, 1986, p.6.

[64]   Ibid., p.30.

Thoughts of an Architect

1   That architectural tracings are apparitions, outlines, figments.
They are not diagrams but ghosts.

   2   Tracings are similar to X-rays, they penetrate internally.

   3   Erasures imply former existences.

4   Drawings and tracings are like the hands of the blind
touching the surfaces of the face in order to understand
a sense of volume, depth and penetration.

   5   The lead of an architect's pencil disappears (drawn away)
metamorphoses.

To take a site: present tracings, outlines, figments, apparitions,
X-rays of thoughts. Meditations on the sense of erasures.
To fabricate a construction of time.

To draw out by compacting in. To flood (liquid densification)
the place-site with missing letters and disappeared signatures.
To gelatinize forgetfulness.[65]

However one interprets this text, one thing is clear: we are no longer in the realm of discourse. What was only glimpsed in the Introduction has here come fully to the fore. Formally, conventional sentence and paragraph structure has given way to phrasing and line breaks that are active factors in the significance of the content. Propositional statements give way to metaphor and simile. Not only the tone of the language, but language itself has changed, or rather the way language functions has shifted: it has moved from the articulation and presentation of concepts to the creation of images. In a word, we are looking at a poem.

What is more, the poem is not appended to or contained within an overarching discursive form, as is the case with an epigraph or quotation. No passage introduces, contextualizes or explains it. Furthermore, the location of the poem is significant, which forms a bridge between what

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[65]   Ibid., p.8.

came before and whatever follows. In it we find the major themes, motifs and subjects which the preceding discussion has sought to introduce, here concentrated and transformed into poetic images. Imperatives are expressed, in particular, 'to fabricate a construction of time'. Loss and absence appear in various forms: drawings become apparitions, ghosts, X-rays, but also hands, organs of perception in the absence of sight. Missing letters and disappeared signatures speak of lost lives. But what has been lost is also given voice: erasures speak of 'former existences', and lost memories, names and language can perhaps be recovered if its possible 'to gelatinize forgetfulness.' The poem is a condensation, and though an element of *Victims*, it is also an image of the whole– and a hinge.

Passages

September   26   **As one proceeds the drawings become starker and the writings more convoluted.**[66]

Up to this point, we have been progressing through the work in a linear fashion. On the following page, however, we come upon the enumerated list of characters or 'Subjects', and their associated structures or 'Objects'. Here we have one of the primary means of orienting ourselves within the work and negotiating its elements (the other being the site plan). To a degree, the numbering of each Subject-Object pairing suggests a sequential progression. But inherent in this device, by establishing the relation of the entries in advance, a new opportunity is created, allowing readers to move between them in whichever way they please. It is worth noting that the numbering does not refer to pages, but is restricted to the structures themselves. Like the spatial arrangement of the structures, the associated texts are located by virtue of their relation to one another.

Leaving aside the peculiarities of the characters, if one is inclined to proceed in sequence through the texts, the first passage one encounters is that of the 'Horticulturalist' (1):

> *Horticulturist*
> The Horticulturist maintains the trees, shrubs, and flowers in the park. He was originally trained as a stone cutter. The cutting of a dark granite was his main work. He decided to become a horticulturist when a dispute arose as to whether there was such a thing as black granite. He was convinced he had seen it in his travels in Egypt. A gentle man from Hanover explained the differences. He said it had to do with something about the rock being above ground or under ground. The Horticulturist insists that the trees, shrubs and flowers be planted

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[66]   Ibid., p.35.

in triangular stone bases (no matter the size or interpretation). Within him there is a sense of unease. He is not sure any more that such words as flower, shrub, tree and park have meaning. To pass time he rides the trolley car. He cannot quite shake the dread of the problem. The first disturbance occurred when he visited the Archaeological Museum in Athens. The removal of the eyes in the bronze sculptures seemed unwarranted. He thought he might have seen a humming bird flying within the concavity of the head. The sound of rapidly moving feathers filtered through the metal.[67]

The passage has a largely biographical bearing, focusing on aspects of the character rather than providing information about the structure, i.e. the 'triangular stone bases'. It relates details about the Horticulturist's present activities– 'he rides the trolley' to 'pass time'– and reveals his past: a past occupation, past journeys and experiences. It culminates with the unsettling episode in Athens. At this point, the text seems to shift from the realm of actuality to that of dream or hallucination– a recurring feature in many of the texts. For the Horticulturist, this experience is a source of trauma, something many of the characters share, in his case associated with loss, specifically a loss of meaning. It's not immediately evident, however, how this experience precipitated the 'unease' or 'dread' described: *Does it relate to something specific in what he saw? Is it the questionable reality of the 'memory' itself?* Nevertheless, it clearly represents a defining if mysterious event in his life.

With this enigmatic text a variety of possible trajectories open up. Unaware of what follows, the reader might reasonably assume that subsequent texts will help to shed light on what they have just read. We know from the list the next character is the 'Gardener' (2). Given this fact and the correspondence of their occupations it would seem logical to proceed in this way.   In the passage itself, however, it is not the Gardener but the 'Trolley Man' (8) that is given mention (Figure 5.2.6), which presents an alternative route. For the moment, let us continue in sequence:

Gardener

n. One who tends gardens.
Garden (gar'den) n. A place for the cultivation of flowers, fruit or vegetables; ornamental grounds for public use.
         The Gardener assists the Horticulturist. Before winter sets in he wraps the shrubs in burlap.

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[67]   Ibid., p.12.

Silk of Sprigs

no ground flowers are crushed
by gentle Botticelli women
an arrow head of flame
is pulled by the blind-folded
child angel and projected
at finger entwined graces
they dance the sleepwalkers' circle
apples are glazed with honey
iridescent aquas filter through
ancient umber banks
thorned stems are held in
willing mouth of Siena
the wind rising cut from stone
as wings made of pewter
shards immeshed
in arched trunks
he is a color of scent
pearl bluegrey entombment
she flees in transfixed haste
all swirls lead to a mound
a hand plunges into petals
the flushness of a face
above the oval northern wreath
a benediction is anticipated
Mercury carries a Saracen sword
suspended from the shoulder
his wand announcing
the come of future fertilities[68]

To a degree, the text does confirm the relation of the Gardener and the Horticulturist, but it doesn't offer much insight into the passage that came before. Instead, we are presented with a definition and a poem. If we had been looking for some clarification or narrative continuity, it is not to be found here. Although the previous text made reference to the bronze sculptures in the 'Archaeological Museum in Athens,' in the poem we have the first reference to a specific artist and work, Botticelli's 'La Primavera',[69] also known as the Allegory of Spring.[70]

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[68]   Ibid.

[69]   Initially without a title, it was called 'La Primavera' by Georgio Vasari in the 16th century. (Foster, Richard, and Pamela Tudor-Craig. *The Secret Life of Paintings*. Woodbridge, UK: Boydell Press, 1986, p.42.)

[70]   The poem also appears in *Silent Witnesses*, establishing a correspondence with this earlier *Masque* as well.
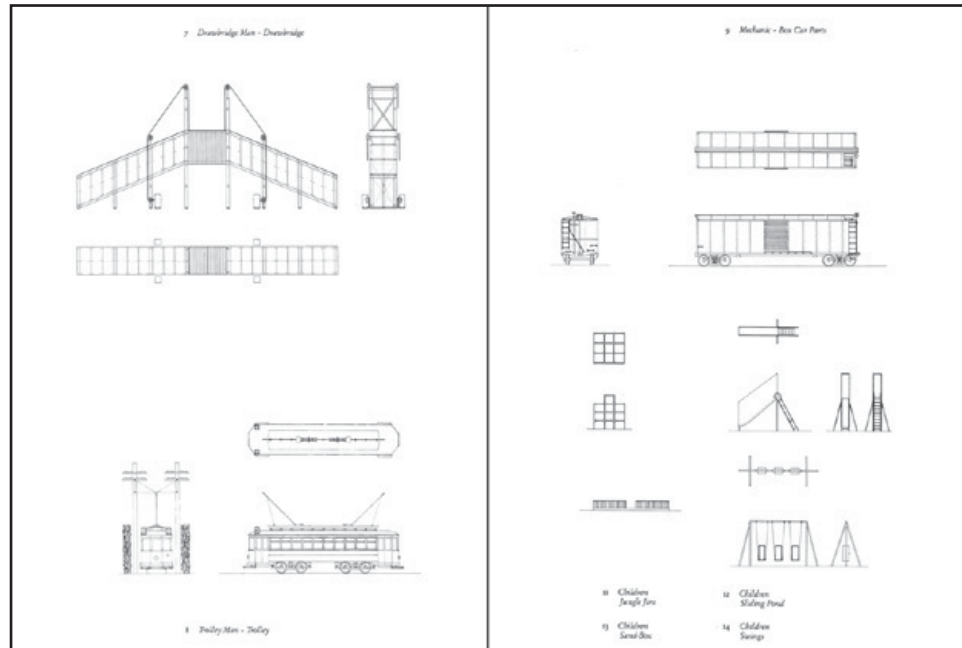
Figure 5.2.6

Drawings, 'Trolley' &
'Drawbridge', *Victims*
(*Victims*)

7   *Drawbridge Man – Drawbridge*

8   *Trolley Man – Trolley*
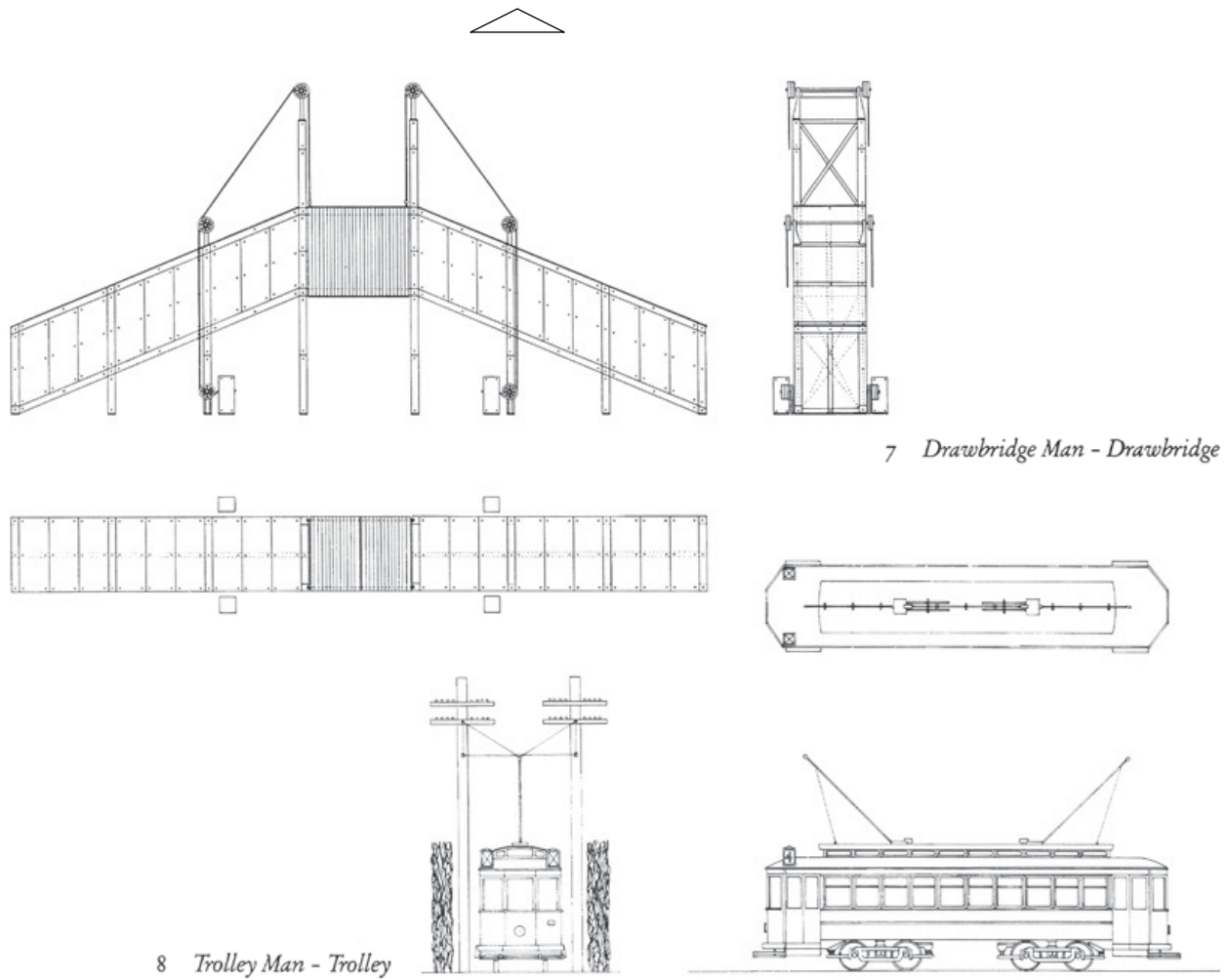
Alternately, one could have chosen instead to make one's way to the Trolley Man's text (from the Horticulturalist):

> *Trolley Man*
> The Trolley Man was born in Finland. Shortly after his birth his Mother was
> taken to a northern sanatorium. He remembers that when he was about seven
> years old he was taken by train to visit her. His Mother's tears froze as solid
> droplets upon her face. He began to count them, then suddenly stopped, for he
> sensed they would add up to the days of his life. Before he left the room he asked
> his Mother is he could have one of the tears. She removed one from her cheek and
> placed it in his handkerchief. After his Aunt returned him to his home he
> carefully opened the folded cloth and all that remained was a moist spot.[71]

Like the Gardener's text, that for the Trolley Man doesn't overtly assist in the task of 'making sense' of the passage for the Horticulturist. There are, however, a number of similarities between the two: both begin by relating certain details about the character's origins, both describe a journey, and both take on a surreal or hallucinatory quality that shifts away from the realm of actuality. In addition, in both characters there is a sense of anxiety. In the first case, it concerns a loss of meaning; in the second, more subtly, the intangibility of time: frozen teardrops come to embody the days of his life and the realization that they can be counted causes him to freeze, to stop counting– out of shock or fear, we do not know. The impulse to apprehend, and so to perhaps preserve time, leads him to stow one of the droplets in his handkerchief, but the final line speaks only to the futility of the act: like all our days, despite our best efforts to arrest the flow of time, the teardrop melts away.

Progressing further into the texts, the references and allusions to other works multiply and the interrelations between the various elements grow more nebulous. This is compounded by the fact that *Victims* is unique among the *Masques* in that there is a second set of texts to consider along with those associated with the Subject-Objects, namely those in 'Notes for a Construction of a Diary', which follow the first series. For the reader, the myriad of potential trajectories facilitated by the texts open out like a garden of forking paths, to borrow from the title of Borges' short story,[72] a work that revolves, among other things, around the search for a labyrinth, which is not a physical structure but a book, a labyrinth in time rather than in space.[73]

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[71]   Hejduk, John. *Victims*. London: Architectural Association, 1986, p.13.

[72]   Borges, Jorge Luis. *Labyrinths: Selected Stories & Other Writings.* New Directions: 1964.

[73]   It is worth noting the fascinating correspondences between the two works. Indeed, the story provides an illuminating analogue for *Victims*, particularly the 'labyrinth' as a book, and as a temporal rather than spatial construction. Also, like *Victims,* murder and death are central, connected to the question of history and even of time itself. Finally, although Borges' work seemingly unfolds as a detective story, it is the reader who is called upon to assume this role, mirroring the participatory dimensions of *Victims*.

Like the Subject-Object texts, those which comprise the section 'Notes' are difficult to summarize. Comprised of close to one hundred and thirty entries, they range in length from single lines to paragraphs and are arranged chronologically– one per day, beginning on June 1st and ending on October 6th.[74] In some cases, the texts contain reflections about the project as a whole or offer additional information concerning specific structures– details about their construction, operation or inhabitation. In general, however, the nature of the entries is more enigmatic and their relation to other elements of the work more tenuous. In part this stems from the texts themselves, the oblique quality of the correspondences they suggest and, in many cases, their almost aphoristic character. But it is also a function of how they are arranged, according to the ordering device of a 'diary' or journal, which contributes to a sense of discontinuity.

In the first series of texts, the numbered list of Subjects and Objects established connections between them and other elements of the work through a mechanism independent of the passages themselves: it linked them to the drawings, and from the drawings to the site plan, providing another means of relating the texts to one another through the projected space of the project. In 'Notes', by contrast, correspondences must emerge from the texts alone, since the calendrical organization of the entries is not picked up elsewhere in the work. Furthermore, although this device arranges the entries into a particular sequence, successive texts don't necessarily build upon or even connect to one another: recollections, observations, reflections, and statements simply flow one to the next, linked only by the appended date, which comes to appear increasingly arbitrary as one proceeds. Although there are exceptions– small series of two or three entries that resonate with one another more directly– the overriding impression is one of collected fragments.

Rather than constituting a progressive series, the various entries tend to establish correspondences with the work and one another on an individual basis, forming a network of connections within the section as well as to other elements of the project. As a result, the reader is often lead to different parts of the work, with successive entries offering further insights into elements previously encountered or framing those yet to come. Often the references and allusions speak not to named elements of the work (characters or structures), but are more tangential in nature. The first two pages, for instance, contain the following passages:

> June   2   *One hundred thousand incinerated in six seconds - Japan*
>
>   3   The Death Penalty being re-instituted
>   in Salt Lake City by firing squad

---

[74]   No year is indicated for the entries.

(Reported Marksmen selected by volunteering)
Firing squad of 6 or perhaps 8
2 blanks are issued

4   A Governor of State signs into law
      Execution by injection
      Possibility of the claim of a more humane execution
            Is it a physician who injects or a para-medic?

23   *The relationship of official terror and the cut of a uniform.*[75]

One of the common threads linking the entries is the issue of state authority to sentence individuals to death: in the first case, it is raised in relation to war; in the second and third, to capital punishment; in the fourth, rather than the act, it is the insinuation of this power that is evoked. With respect to the significance of these texts, this is but one layer among many. More than mere reference or statement, each entry presents a condensed poetic utterance, complex and polysemic, which reverberates with and through the work in a variety of ways. Though they represent but a small fraction of the entries that make up 'Notes', a close examination of the linkages created in just these four examples begins to convey the manifold nature of the interrelations that characterize the section as a whole.

In the first entry, the explicit reference is to the atomic bomb. In light of the project's ostensible program, however, the sentence also hints at something else: an expanded notion as to who the 'victims' to which the title refers might be. There is also a more specific correspondence with the text of the Mechanic, which refers to the atomic bomb as well, and will be treated in the discussion of the drawings that follows. Finally, later in 'Notes' the following poem appears:

July   19

            Atomic Light: Hiroshima
                        bleaches the very shadows
                        the evaporation of white
                        protons, electrons and neutrons
                        in disarray as when the
                        hive has lost its Queen
                        the bees flying in cacophonic
                        panic
                        their terror
                        of abandonment.[76]

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75   Hejduk, John. *Victims.* London: Architectural Association, 1986, p.26.

76   Ibid., p.29.

In the second entry, there are connections to two characters, the 'Optometrist' (21) and the 'Toll Taker - Toll Taker II' (61), both of which have associated texts that make reference to shooting galleries. The present discussion will focus on the first (Figure 5.2.7), which concludes with an unsettling recollection. Juxtaposing dream and memory, the passage describes the Optometrist's anxiety when the target he was firing at– a figure moving progressively closer to him– reached a point where he became unsure if it was a 'fabrication': proximity shatters abstraction, and what distance once rendered inanimate, up close, becomes human.

The fatal detachment to which the Optometrist's text speaks also manifests in the diary entry, expressed instead in terms of guilt. The matter-of-fact tone of the entry sets up the explosive charge of the last line: '*2 blanks are issued.*' Made all the more powerful by the fact it seems almost an afterthought, we are suddenly confronted with a profound and disturbing reality, imbedded in this act of violence. The practice of issuing blanks is a method of diffusing culpability and accountability;[77] it creates the possibility of plausible denial, not only to others, but most importantly to one's self: any shooter could be the executioner, but so too, any could be 'innocent' of delivering the lethal shot. The fact such a practice exists at all is telling. To facilitate an act that what would otherwise be too unbearable to reconcile, even for the mind of a would-be executioner, a gap must be created; for this, a psychic rather than physical distance is required.[78] In this space, the distance between Salt Lake City and Berlin collapses.

With the third entry, the issue of execution figures once more, in this case as it comes into contact with the domain of medicine. As in the previous entry, there is a dark historical resonance with the site and the Nazi programs of mass extermination, in this case an evocation of the role played by doctors calling to mind the infamous Josef Mengele.[79] Again, the detached tone of the passage belies an underlying tension, brought to a head by the final line in the form a question, a disturbing paradox laid bare by a macabre play on words: *How to reconcile the vocation of the physician as healers and preservers of life when they become ministers of death?*

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[77] Sometimes referred to as the 'conscience round'.

[78] This fact perhaps offers a glimmer of hope, however faint. That blanks should be issued at all, that a 'conscience round' is necessary, seems to suggest that beneath the layers of indoctrination, built up to justify taking a life, within the human psyche, as individuals, the deed remains too unbearable. It is a tenuous glimmer, however, since it is perhaps a greater indictment that such self-deception could be sufficient.

[79] The German SS officer and physician, notorious for the gruesome 'experiments', often deadly, he conducted on prisoners at Auschwitz during the Second World War.
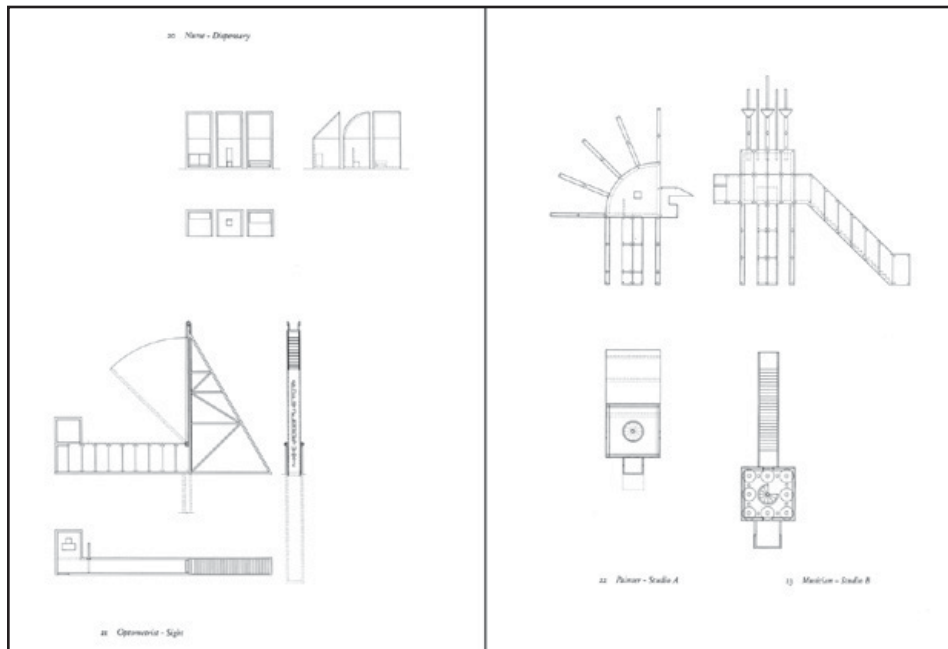
Figure 5.2.7

Drawings, 'Sight', *Victims*
(*Victims*)

21   *Optometrist - Sight*
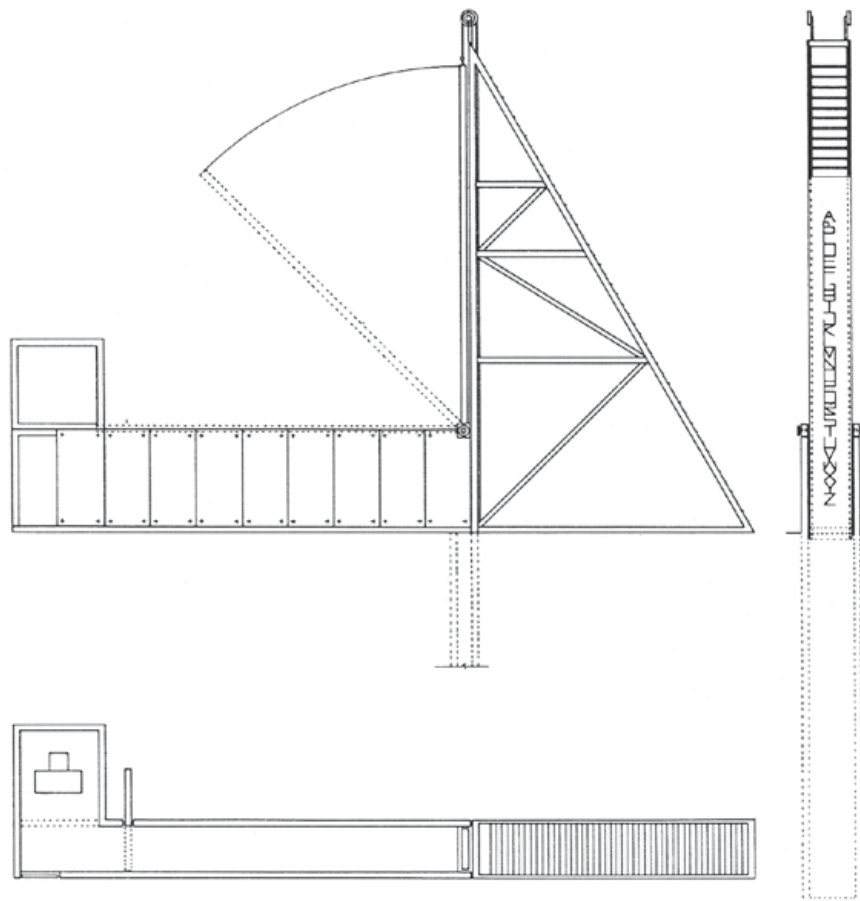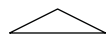
As in the previous examples, the entry also leads back to one of the characters (Figure 5.2.8), the 'Physician' (19). In this case, the relation of the passage to the diary entry is more tenuous; and rather than setting up a direct dialogue, leads instead to other parts of the work. The text, which describes several aspects of the character, seems to revolve around appearances that conceal rather than reveal: the Physician has an 'obsession with mirrors', but it is their opacity that 'interests him'; though his body betrays his advanced years, he affirms his mind 'has not aged at all'; despite his knowledge and occasional awareness of his organs, he cannot feel their presence and weight; hidden with his coat, which gives the impression of his being 'thin and bent over', are the thick muscular arms of a surgeon. The passage concludes with what drew him to Berlin: the 'physical erasures' and also the 'aftertone', an historical reference given voice in terms of the body and the senses.

Among other things, each of these images recalls references, phrases or themes found elsewhere. Of these connections, only a few will be considered here. To begin, although the trope of the mirror appears in a variety of forms throughout the work, the most direct connection is the structure 'Room C' (59), the 'character' for which is listed as 'Room for Whose Who Looked the Other Way'. Rather than appearing among the associated texts, the most detailed description of the structure is instead found among the entries for 'Notes'. It describes a mirror that isolates the 'interior observer', who is constantly confronted by their own reflection, and yet simultaneously exposes them to the public: viewed from the outside, the interior observer is "surrounded by a multitude of passing faces he/she is unable to see."[80]

The Physician's text also forms part of a recurring series of references to 'internal organs', a subject that figures in the texts of 'Musician' (23) and 'Dancer' (27), among others, and also in several entries from 'Notes'.[81] In addition, the concluding sentence touches upon another persistent and overlapping motif. Again the reference is to 'organs', but framed in terms of perception, poetic images that co-mingle the body with objects and instruments as extensions of the senses. In these passages, synesthetic allusions come to express the poetic operation itself: the power of analogy to bring together disparate elements of experience that reason would maintain as distinct, to form a coherent image of reality that, however 'irrational', reveals an underlying poetic truth. Though there are numerous examples from which to choose, the most direct connection is to the earlier text, *Thoughts of an Architect*. Like the final sentence of the

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[80]   Hejduk, John. *Victims*. London: Architectural Association, 1986, p.32.

[81]   The references include mention of 'internal cavities' June 6; a 'heart encased in slate' June 26; and 'fistula' and 'interior abscesses' August 15.
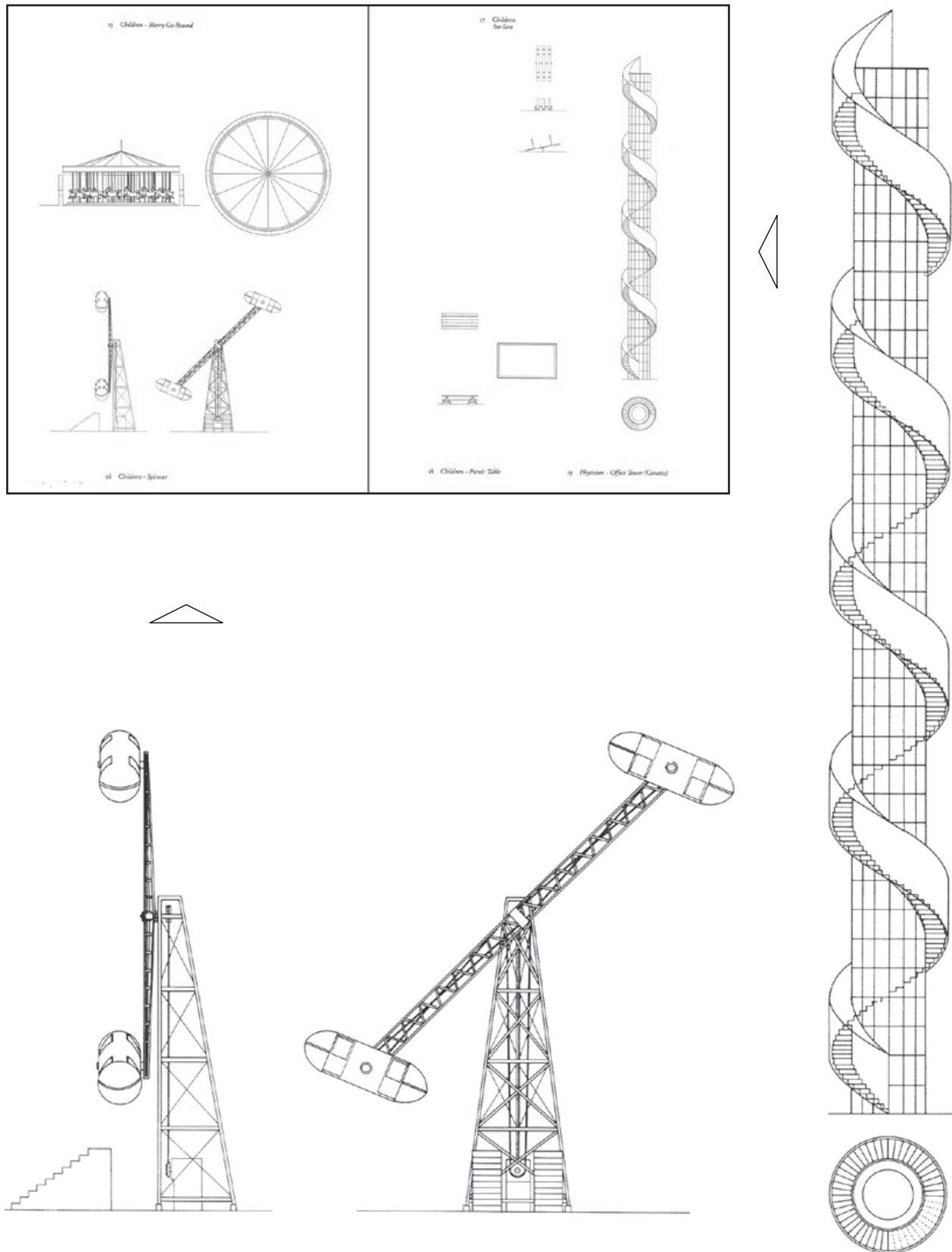
Figure 5.2.8

Drawings, 'Spinner' & 'Office Tower (Genetic)', *Victims* (*Victims*)

Physician's text, which fuses the haptic and auditory into an analog of presence and absence, in *Thoughts of an Architect* the sense of touch and sight are transmuted into the instruments and act of drawing: it is an embodied practice directed inward rather than outward, a means of inquiry and critical thinking rather than merely a tool of representation.

To close the present discussion of 'Notes', there is the fourth and final entry cited above to consider. As previously stated, rather than speaking to an act, it is the threat of violence to which it gives voice. Although there are some direct correspondences with other elements of the work– most notably with the ominous sentence that opens the project– in this case the resonances created by the entry are more diffuse. Like the spectre of state violence, it recalls the almost casual allusions to brutality that occur throughout *Victims*, which create an atmosphere of dread, indistinct yet ever-present: it can be felt in the description of a police cruiser that moves off the curb like a crocodile from a riverbank,[82] or in the almost off-handed remark that, "With the official elimination of the death certificate it was no longer necessary to fabricate witnesses."[83] The enduring effect turns the innocuous statement into something more sinister, or more accurately, it draws our attention to the darker implications of what at first seems innocuous, as illustrated by the final line of the book, which simply reads "Your documents please."[84]

Projections

September   30   **Impossible to trace over another's line, the thought is missing**[85]

Over the course of the preceding discussion, the aim has been to provide the reader with a general sense of the work by considering the various texts and how they condition the ways one navigates the work. With the drawings, another way of approaching and negotiating the work emerges, which despite facilitating a pattern of movement that bears similarities to that made possible by the texts, springs from a very different source: by allowing us to virtually enter and travel among the structures they depict, our movement in this projected space opens up new routes through the space of the book.

Indeed, for those conversant in the language of architectural drawings, and particularly among those for whom the locus of architecture is the physical structures depicted, the drawings

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[82]   Hejduk, John. *Victims.* London: Architectural Association, 1986, p.27.

[83]   Ibid., p.29.

[84]   Ibid., p.36.

[85]   Ibid., p.35.

represent the principal if not exclusive means by which to access the work. The question of what warrants the designation 'architecture'–the built object, the object depicted in architectural drawings, the architectural drawings themselves, or in the case of the *Masques*, the actual books, will not be revisited here.[86] The attitude that privileges what is represented in the drawings, however, still provides an important insight and starting point for exploring how one might navigate by means of them. Specifically, it focuses our attention on the first of the two modes in which architectural language functions, characterized in the Introduction of the present study as an essentially 'discursive' mode, as articulating a geometric proposition which we are then able to imaginatively engage and dwell within.

Approaching the work for the first time, most readers would likely read through the 'prefatory section' in a similar way to that described earlier. For someone whose expectations have been formed by a familiarity with architectural drawings and proposals, however, there would be an added sense of puzzlement– if not frustration– upon encountering the texts, which often do not contribute to our understanding of the spatial dimensions of the work, at least in a conventional sense. For this reader, the allure of the drawings would be more pronounced, since they represent the most expedient means of comprehending the work as a geometric construction. Although it is conceivable that a reader might entirely forego the written elements of *Victims* in this scenario, given the intent of the present study to consider the *Masques* in their totality, the remainder of the chapter will focus on the alternative progression of elements, inclusive of the texts, that results when the reader's journey is informed by the drawings.

One of the first features of the drawings worth noting is the fact that although they are drawn to a consistent scale, nowhere is this specified or indicated. As one of the conventions of orthographic drawing, scale establishes a consistent proportional relation between what appears in the drawing and the existing or proposed reality, one purpose of which is to facilitate the construction of the latter. In addition, however, it assists in and expedites our comprehension of the drawing more generally. One consequence of this omission is that, rather than being able to refer to an external system of measurement, the size of the various structures must be determined by relating the scale of familiar elements– doors, windows, stairs, etc.– to the rest of the drawing, and in cases where there is no such point of reference, by relating the structures to one another. Here as elsewhere, we begin to comprehend the work through the relation of the elements to one another, rather than through an outside or objective order.

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[86]   See Introduction.

Similar to how the Subject-Object list facilitates our movement through the texts, the site plan provides the principal means of determining the relation of the structures to one another and the surrounding context, allowing us to conceive and comprehend the spaces that are created by and between them. The site plan, however, appears without any supporting labels or annotations. As a result, if the reader wishes to determine the identity of a given structure, they must find the corresponding plan among the individual drawings for each construction, located in the final section of the book. Conversely, if one begins from the drawing sets for each each structure, one must return to the site plan to establish its location relative to the rest of the project. With respect to the drawings then, the pattern of our movement parallels that which is fostered by the texts: we do not proceed in a linear fashion, but shift back and forth between various sections of the work, gradually building up our understanding of the whole.

If we return again to the beginning of the project, rather than proceeding through the texts in sequence, or following the various connections they establish between characters, the site plan allows us to engage the work as a virtual visitor, out of which a new progression resolves: we can imagine ourselves arriving at the site and making our way to the drawbridge, riding the trolley or crossing over the double hedge-row to meander among the various structures. Approached in this way, the first structure one comes upon is the Bus, mentioned earlier:

> *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. The trolley is enclosed between two 14-foot high hedges
> which surround the inner site. Telephone wires suspended on wood piles follow
> the course of the trolley. The lines serve the park alone. There are no calls beyond
> the edges.[87]

As the initial 'structure' one would encounter (or perhaps arrive in) as a visitor to the site, the first peculiarity is that it's not a structure at all. Nor is there anything particularly noteworthy about it: the drawings simply depict a conventional bus. The text offers no further details as to its purpose other than the fact it brings the 'Travellers' to the park, who remain anonymous. Instead, the passage provides us with information about other elements of project. Similar to some of the examples already discussed, there are references to other pairings– the 'Drawbridge Man' (7) and the Trolley Man– although here the reference is to the structures rather than the characters. Also, as in other texts, there is something ominous about the passage, the sense of something lurking below the surface, palpable if not entirely explicit.

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[87]   *Ibid.,* p.24.

In and of themselves, there is nothing particularly sinister about hedges, telephone wires and trolleys. In the context of the project, however, these things take on a darker resonance. Like the concentration camps, the precinct where they were once administered has been similarly enclosed, not by a double electric fence but by a double hedge-row. Here, it is the trolley tracks that are electrified.

Perhaps even more than the physical perimeter created by the hedges, the hermetic quality of the park finds expression in the trolley and telephone lines, two symbols of connection that have here been turned against themselves. As a means of conveyance, the purpose of the trolley has been inverted: our point of departure and arrival is always one and the same; we circulate around the site, but we are denied entry, both physically and visually. Furthermore, it is no longer a sign of movement through space, but rather the passage of time– the 'round-the-clock trolley'. The telephone poles and wires, emblems of mass communication and the transmission of information over ever-increasing distances, are similarly subverted: rather than signal the possibility of correspondence, here they speak of its absence. The lines of communication have been severed, the site is encircled by silence. What was once the operational centre of the Nazi program of mass extermination has been sealed by mechanisms that helped to facilitate its deadly efficacy; and the memory of steel fencing and barbed wire has been reconstituted as a ring of organic life.

Before entering this precinct, however, the visitor would first come up two structures, the only ones that lie outside it: the Dual Clock and the Boxcar. Like the trolley and telephone poles mentioned above, the dual clock is characterized by the way it confounds the meaning of the symbols of which it makes use. As described in the introductory passage, two conventional mechanisms for keeping time are turned against themselves: a pendulum that doesn't swing and an hourglass that spins perpetually.[88] In each instance, that which once served to mark time's passage has been set up in a way that denies this function: in the first case, the motion that once indicated duration has been arrested; in the second, the stillness necessary to register change is perpetually disrupted.

The other structure that lies outside the hedge-rows is the Boxcar, the text for which reads as follows:

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[88]   In the *Lancaster-Hanover Masque* an almost identical structure appears, associated with the final character, 'The Reaper'. In addition to the pendulum & hourglass, the structure has been modified to resemble a metronome, and the pendulum, rather than being 'fixed', spins on its axis.

Mechanic
In the late 1940s he served as the film projectionist at a military base located in Osaka. His position was to project the negatives of the collected film on Hiroshima after it was exposed. This experience produced in him a horror of projected images. He felt the necessity of working directly with his hands on materials. His work is to dismantle a box car and install the parts (every part) onto a wall in the Berlin park.[89]

Like the elements encircling the precinct, the Boxcar retains a powerful symbolic association to the camps and the history of the site, and in similar fashion, these connections are never stated outright. In contrast of that for the Travellers, however, the passage begins to convey aspects of the character's personality, offering a brief biographical sketch that provides a glimpse of his past and insight into his sensibilities. Like most of the characters that appear in *Victims*, the Mechanic remains at a distance, a silhouette, but even if we are not presented with a fully formed persona, what emerges from the text is particular and distinctly human.

As a number of the characters, the Mechanic has experienced a trauma. In this case, the trauma resonates with the site in a more evident way, in that both have their source in the same historical event, the Second World War. Contrary to what one might expect, however, given the resonance of the Boxcar with the concentration camps and the site, the text speaks of another instance of killing on a mass scale. What seemed self-evident is now brought into question: *Who are the Victims to which the project refers*? There are no appalling statistics, graphic details or shocking imagery. We are not confronted by multitudes, but by a single person, not the dead but the living. The trauma of history is distilled and focused to a point: an individual in the aftermath of the event, an inheritor of history wrestling with an ignominious past. It calls to mind a passage from Walter Benjamin's *Theses on the Philosophy of History*:

> A Klee painting named "Angelus Novus" shows an angel looking as though he
> is about to move away from something he is fixedly contemplating. His eyes
> are staring, his mouth is open, his wings are spread. This is how one pictures
> the angel of history. His face is turned toward the past. Where we perceive a
> chain of events, he sees one single catastrophe which keeps piling wreckage upon
> wreckage and hurls it in front of his feet. The angel would like to stay, awaken
> the dead, and make whole what has been smashed. But a storm is blowing from
> Paradise; it has got caught in his wings with such violence that the angel can no

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[89]   Hejduk, John. *Victims*. London: Architectural Association, 1986, p.13.

longer close them. This storm irresistibly propels him into the future to which his
back is turned, while the pile of debris before him grows skyward. This storm is
what we call progress.[90]

Unlike Benjamin's angel, the Mechanic finds not wreckage to be made whole but an object to
be dismantled. Rather than presenting us with a construction, the passage presents a structure in
the process of being disassembled. It is being taken apart, however, so as to be reconstituted into
something else. The 'horror of projected images' felt by the Mechanic precipitates a rejection
of the abstraction and distance the medium is capable of creating; instead, the dismantling of the
Boxcar signals a return to the body, to direct physical contact with the husky reality of things.
For the Mechanic this offers a kind of solace and rehabilitation.

Following from the Boxcar, the visitor would make their way to the edge of the hedge-row,
perhaps choosing to ride the trolley or cross over the Drawbridge to enter the 'park' and the
main body of the project. Similar to the reader progressing further into the texts, at this point a
visitor projecting themselves into the physical space of the work also finds themselves facing a
garden of forking paths: free to wander among and through the various structures arrayed within
the bounded precinct, a host of possibilities open up, and with them, a range of different ways to
bring the elements of the *Masque* into relation. Approached in this way, the curious disposition
of the structures, with their seemingly arbitrary orientations and adjacencies, emerge in a new
light. Described in Hejduk's introductory passage as a 'pointal connective tissue', rather than
simply a spatial ordering, the nature of the composition takes on a literary dimension, becoming
another way of reading the work and mirroring of the tangential quality of the texts, "…each
named structure can be contacted at three points (points of tangent)."

The figure of the tangent, however, also seems to distill an underlying tension running through
Victims more generally, an uneasiness about creating such a work at all, a feeling conveyed in
the quotation that opens the present chapter, where Hejduk struggles to articulate not only what
it is– '…it's a book– but something else is– it's the work I leave'– but also how it relates to its
ostensible subject, that fact that, as he says, '…you can only address it'. From a mere geometric
proposition the tangent here resolves into an image, one that speaks both of a momentary contact
but also of an irreparable separation, a kind of condensation of the fact that sometimes all we can
ask of a work is the bringing into our awareness of that which eludes cognizance, that species

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[90]   Benjamin, Walter. "Theses on the Philosophy of History." *Illuminations.* New York: Schocken, 1969, p. 257-
8.

of insight which approaches but does not– perhaps cannot– intersect with comprehension. This uncertainty or vigilance perhaps finds its clearest expression in a line from another *Masque*, in the text for The Collector from *The Lancaster Hanover Masque*, "…He simply cannot accept the thesis that the ovens of Auschwitz could be reproduced 30 years later as symbols."[91]

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[91] Hejduk, John. *The Lancaster/Hanover Masque.* London: Architectural Association; Montréal: Centre Canadien d'Architecture, 1992, p.59.

The Architect is responsible to create the spirit of a thought. And to translate through whatever medium is available a sense of place, whether it be in a text, in a drawing, in a model, in a building, in a photograph, in a film. The Architect concerns himself/herself, with the mysteries of space and of form, and is also obligated to invent new programs. It is essential that the Architect creates works that are thought provoking, sense provoking, and ultimately life provoking. Or more precisely, life giving, to what appears to be at first inanimate materials. The Architect enters into the social contract in the deepest sense.

To search for qualities and human values which give spirit.

During the past fifteen years

I have done work related to certain city/places… London, Oslo, Groningen, Briey, Atlanta, Philadelphia, Prague… and particularly Berlin.

The drawings within this volume were done for a work named 'Berlin Night'.[92]

5.3   *Berlin Night* (NAi, 1993)

Representing the third and final work of the Berlin Trilogy, *Berlin Night* is comparable to the other Berlin projects in its relative scale and in the kinds of elements of which it is composed: it opens with a series of prefatory texts– including a cast of characters with corresponding structures– followed by images and texts associated with the various 'Subjects-Objects', which make up the main body of the work. Like the other *Masques*, the question of program looms large in *Berlin Night*, further amplified by the fact it does not originate in response to a competition, which in the case of *Berlin Masque* and *Victims* at least provided an initial frame of reference from which to begin probing their significance. In contrast, the generating ideas of *Berlin Night* seem more obscure, the guiding intentions more hermetic, and the relation of the work to its ostensible locus, Berlin, more ethereal.

Like some of the projects previously discussed, most notably *Silent Witnesses* and *Lancaster-Hanover Masque*,[93] the project comes to us in two different forms, appearing as the autonomous volume *Berlin Night*,[94] as well as being included in the compilation of Hejduk's work

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[92]   Hejduk, John. *Berlin Night*. Rotterdam: NAi Uitgevers, Netherlands Architecture Institute, 1993, p.18.

[93]   See Section 3.4 and Chapter 4.0, respectively.

[94]   The volume was published in conjunction with the opening of a new building for the Netherlands Architecture Institute (NAI), as well as coinciding with an exhibition of Hejduk's work, "*Verschoven Fundamenten / Adjusting Foundations, the work of John Hejduk, architect,*" also held that year.

Soundings,[95] both published in 1993. Due to the significant ways the two projects differ, discussion of the work has been divided in two parts, beginning with the former.

Opacity

> "For the American architect John Hejduk (born in the Bronx, New York, 1929) architecture is a world of history, emotions, practical ingenuity and visions of the future. In his view, new buildings too must be the bearers of inspiration and narratives. He gives voice to this contention with extensive explorations and a peerless sign language."[96]

The autonomous publication *Berlin Night* consists of a hard-cover, spiral bound book. Embossed on the dark grey cover are a constellation of numbered sketches, the only *Masque* to employ such a technique. The title and author's name appear in yellow type, and in the lower right corner, the publisher's name in relief. Opening the front cover, the title and author appear again, this time in black type set on a white page.

On the following spread, the left-hand side presents the publisher's information again, along with Hejduk's name. The title extends across both pages, bisected by the spine of the book: on the left-hand side, white text upon a black background, and on the right, black text on a white background– an alternating monochromatic motif that carries through the textual elements of the work. Also on the right-hand side are three short passages referring to Hejduk's teaching and work, and to the opening essay.

Like the *Lancaster-Hanover Masque*, the book contains an essay by the Dutch architect Wim van den Bergh, which in this case appears at the beginning of the volume rather than at the end. As in previous sections, the content of the essay will not be treated in detail, which, as a discursive piece, serves more as a commentary rather than functioning as an integral element of the *Masque*.

In brief, although *Berlin Night* figures prominently in essay, the prime concern seems more in establishing a conceptual framework– or perhaps more accurately, a conceptual constellation– for approaching Hejduk's 'oeuvre' more generally. When the essay is focused on the project itself, it tends to proceed by free-associative connections van den Bergh makes between it and various

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[95] Hejduk, John. *Soundings*. Edited by Kim Shkapich, New York: Rizzoli, 1993.

[96] Hejduk, John. *Berlin Night*. Rotterdam: NAi Uitgevers, Netherlands Architecture Institute, 1993, p.3.

artists, works, places, and historical events. For example, links are made between the *Masque*
and the infamous 'Kristallnacht' pogrom,[97] as well as Max Beckmann's 'Fastnacht' and 'Nacht'
paintings and Wim Wenders film '*Der Himmel über Berlin*' (Wings of Desire) from 1987; later,
the connection is to the city-founding rituals involving the 'mundus' or navel of the city and a
photograph of Rotterdam after the German bombardment. With respect to discussing Hejduk's
work more generally, van den Bergh draws instead upon a number of writers, principally from
philosophy, which come to form a pastiche of concepts rather than a singular argument or
theoretical position, including Gaston Bachelard, Roland Barthes and Gilles Deleuze, among
others.

Difficult to summarize, the various references and concepts van den Bergh brings together draw
the reader's attention to some of the persistent themes and motifs animating the *Masque*. At
its best, the essay illustrates the way correspondence functions in the work it precedes. This is
perhaps most powerfully expressed and distilled towards the end of the essay, in the juxtaposition
van den Bergh establishes between a statement by Louis Kahn and Hejduk's introductory
passage for the work (quoted at the outset of the present section):

> … The most important thing to teach… is to know there is no such thing
> as architecture. There is the spirit of architecture, but it has no presence.
> Architecture exists in the mind. What does have presence is a work of
> architecture. Architecture has no favorites, it has no preferences in design, it
> has no preferences for materials, it has no preferences for technology, styles or
> methods, it just sits there waiting for a work to indicate again, to revive the spirit
> of architecture by its nature.[98]

Rather than elaborating upon or attempting to explain the obvious parallels between Kahn's
words and Hejduk's, van den Bergh simply places the two passages in proximity, allowing them
to resonate. As in the work that follows, it is left for the reader to discern and resolve of these
correspondences for themselves– or not, as the case may be. Among other things, this technique
serves a kind of attunement, a prefiguring of what is to come.

From the essay, one comes next upon a spread which inverts the composition that opens the
book: the left-hand page, blank, is now white, and on the right-hand side, the title and author

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[97] The 'Night of Broken Glass' pogrom, carried out against Jews and Jewish establishments and synagogues
across Germany in 1938.

[98] Kahn, Louis. *Louis I. Kahn: Writings, Lectures, Interviews*. New York: Rizzoli International Publications,
1991, p.197-8.

appear in an identical position as in the first instance, here in white type on a black page. The spread serves as a visual key and spatial division, separating the essay from the work proper. Moreover, it signals a shift from the discursive or prosaic mode of the opening section into the poetic register of the work itself, expressed by a composition that also suggests a temporal separation: the contrast of dark and light, now inverted, reads as the transition from day to night, symbolic of the movement from the known and illuminated world of the intellect and reason, to the mercurial domain of dreams and the unconscious imagination.

Among other things, this diurnal motif recollects aspects of previous *Masques*, namely the sun and moon depicted in the frontispiece of the *Berlin Masque*,[99] as well as the time-stamp '6:30am to 6:30pm' that appears above the list of 'actions' in the prefatory section of the *Lancaster-Hanover Masque*.[100] In contrast to the latter project, however, here the temporal dimension is less abstract, though the allusion is more subtle: it is not quantitative clock-time that is being evoked, not time measured and parcelled in hours and minutes, but a qualitative and enveloping night, which is as much the locus of the work as the city of Berlin.

Continuing, on the left-hand side of the next spread one finds the above-quoted 'Introduction' and a passage titled 'Architect's Statement' (Figure 5.3.1); and to the right, a text with the heading 'Jewish Museum: Passage Through the Streets of Berlin'.

As in previous works, Hejduk's introductory passage offers the reader their first insight into the guiding intentions of the work. On the one hand, the question of program again emerges as a prime concern, as a point of inquiry, a kind of creative speculation through invention. In this case, however, and in contrast to earlier instances, the subject of program appears as part of a broader vision, as part of what is perhaps Hejduk's most explicit and expansive formulation of what constitutes architecture. Significantly, the emphasis is not on architecture as an object, but rather, on the vocation of the architect in terms of action, particularly the art of translation and mysterious alchemy at the heart of all artistic creation: to give voice to that which is essentially ineffable, to incarnate the intangible. Nor is it simply about giving form, but giving 'life', which for Hejduk carries with it an implicit and intrinsic moral dimension, a vitality bound up in human values and social obligations.

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[99]   See Section 1.4.1.

[100]   See Section 1.3.2.

INTRODUCTION

The Architect is responsible to create the spirit of a thought. And to translate through whatever medium is available a sense of place, whether it be in a text, in a drawing, in a model, in a building, in a photograph, or in a film. The Architect concerns himself/herself, with the mysteries of space and of form, and is also obligated to invent new programs. It is essential that the Architect creates works that are thought provoking, sense provoking, and ultimately life provoking. Or more precisely, life giving, to what appears to be at first inanimate materials. The Architect enters into the social contract in the deepest sense.
To search for qualities and human values which give spirit.
During the past fifteen years
I have done work related to certain city/places... London, Oslo, Groningen, Briey, Atlanta, Philadelphia, Prague... and particularly Berlin.

The drawings within this volume were done for a work named 'Berlin Night'.

ARCHITECT'S STATEMENT

I will tell you why I like the air I breathe, of course it keeps me alive, but there is a more important reason. It is because when I breathe the air in I breathe in all the sounds from all the voices since the beginning of time. All the voices that have placed thoughts into the air, that is, thoughts escaping from the soul through the voice into the air which I breathe in. Sounds that I cannot hear——silent sounds filling the air that generations have spoken into. Consequently filling me with words that are an invisible text. An invisible sound text which mingles with my thoughts that are invisible. In essence an internal communion takes place giving the sense of the sublimity of silent transference.

Figure 5.3.1

'Introduction' & 'Architect's Statement', *Berlin Night* (*Berlin Night NAi*)

With respect to the project itself, the only mention comes in the final line: "The drawings within this volume were done for a work named 'Berlin Night'."[101] Among other things, this sentence seems to indicate, if only obliquely, that what the book contains might not constitute the entirety of the *Masque*. No further details are provided as to the nature of the project, no frame of reference for what the guiding intentions or commanding ideas might be, or even where the project might reside– apart from 'the city of Berlin'. In the case of the two previous Berlin projects, these occupied specific areas of the city that could be located and included site plans. Furthermore, the fact they began in response to competitions at least offered the reader a set of generating questions as a point of departure. Here, in contrast, there is no additional information to contextualize the work and no identifiable site, leaving readers with little to orient themselves. Delving more deeply into the work, this sense of disorientation intensifies, in this case beginning with the next passage, 'Architect's Statement'.

The piece is striking for a variety of reasons, not least of which being the tension created between the title and what it contains, the contrast between the word 'statement' and the almost mystical tone of reflection, as between the solidity associated with the word 'architecture' and that most ephemeral of elements around which the passage revolves, 'air'– not only fluid and intangible, but also invisible. More precisely, however, it is not air in the objective sense that emerges, but the qualitative 'breath': air that enters and exits, inhabits and is inhabited by, our body. What is more, it isn't simply the breath of life in a purely organic sense, but also the breath of knowledge, breath as language, thought and history.

Far from simply a 'statement', the passage is a fabric of interwoven poetic images, which, among other things, gives voice to the ideas presented in the adjacent 'Introduction'. What were previously framed in a more propositional manner, however, have here become incarnate: the passage doesn't speak *about* the transmutation of thought or spirit into a work, rather, the alchemical operation has already occurred and is occurring. One clue is the way seemingly paradoxical realities are resolved without being denied, a coherence that exceeds the powers of reason to guarantee: the poem. To breathe sound, to conceive 'silent sound', to imagine that sense– language, thought, memory– can not only be suspended in air, mute, but further, can be transmitted by osmosis, though the lungs, from one soul to another: reason cannot penetrate such mysteries. As images, however, brought together in the unity of the poem, something else emerges from what appears to the intellect as mere contradiction.

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[101] Hejduk, John. *Berlin Night*. Rotterdam: NAi Uitgevers, Netherlands Architecture Institute, 1993, p.18.

Thoughts enter the air, which is transformed into the receptacle of speech: all languages, from all times. It is the sounds that have been dissolved, absorbed, and somehow preserved. But they do not return as sounds, as echoes. A transformation has taken place, and like those of Ovid's *Metamorphoses*, something is always lost: language, as sound, has lost its voice, grown silent. Beyond the capacity of the ear, a different organ is required for its retrieval; one must invert the act of creation, recover past speech by inhaling, recapitulating the medium of its initial sounding. Among other things, the image effects a collapse of time: breath becomes a continuum and palimpsest, connecting all eras, all thoughts, all souls as an all-enveloping, ever-present aether.

Irreducible to a single meaning, 'Architect's Statement' is the transmutation of spirit and thought into a work, a poem, something to which the 'Introduction' only points. If the latter serves to alert the reader to the concept that ideas, particularly architectural ideas, can be articulated and translated in and between various mediums, the former is an embodiment of this reality. It demonstrates the poetic mode of the work rather than attempting to explain it. In this respect, the passage or poem can be understood as serving a similar function to elements in earlier *Masques*, most notably the text 'Thoughts of an Architect' from *Victims*.[102]

Just as there are similarities between the works, however, it is also a persistent feature of the *Masques* that successive projects introduce new elements or employ previous ones in novel ways, which in *Berlin Night* occurs in the piece on the facing page, entitled 'Jewish Museum: Passage Through the Streets of Berlin' (Figure 5.3.2).

Ostensibly a text, it is unique in that it incorporates a series of small sketches embedded within the sentences. Rather than referring to a building, as the word 'museum' would suggest, the text instead describes an action: an annual procession through the city that calls to mind a religious ritual, involving an unidentified group of individuals who bring with them several 'mobile units'. As the text states, the route is 'predetermined', though this fact is not elaborated upon or tied to the actual fabric of the city, save the provision that it will consist of visiting the "synagogue sites that existed in Berlin during the 1920s and early 1930s".[103] At each of these locations, we are informed, 'a shovel full of earth is removed and placed in a large wagon pulled by horses'. The procession concludes with the 'mobile units' being returned to their respective starting points and the earth being piled 'in a marked circle', which 'will form a mound' over time.

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[102]   See Section 5.2.

[103]   Hejduk, John., *Berlin Night*. Rotterdam: NAi Uitgevers, Netherlands Architecture Institute. 1993, p.19.

JEWISH MUSEUM
PASSAGE THROUGH THE STREETS OF BERLIN

Once a year the mobile units move out from their enclosed structures and continue on a predetermined route stopping at all the synagogue sites that existed in Berlin during the 1920s and early 1930s. At each site a shovel full of earth is removed and placed in a large wagon pulled by horses. After completing the journey the mobile units return to the place of their origin. The earth gathered is placed within a marked circle, which over many years will form a mound.

Figure 5.3.2

'Jewish Museum' text, *Berlin Night* (*Berlin Night NAi*)
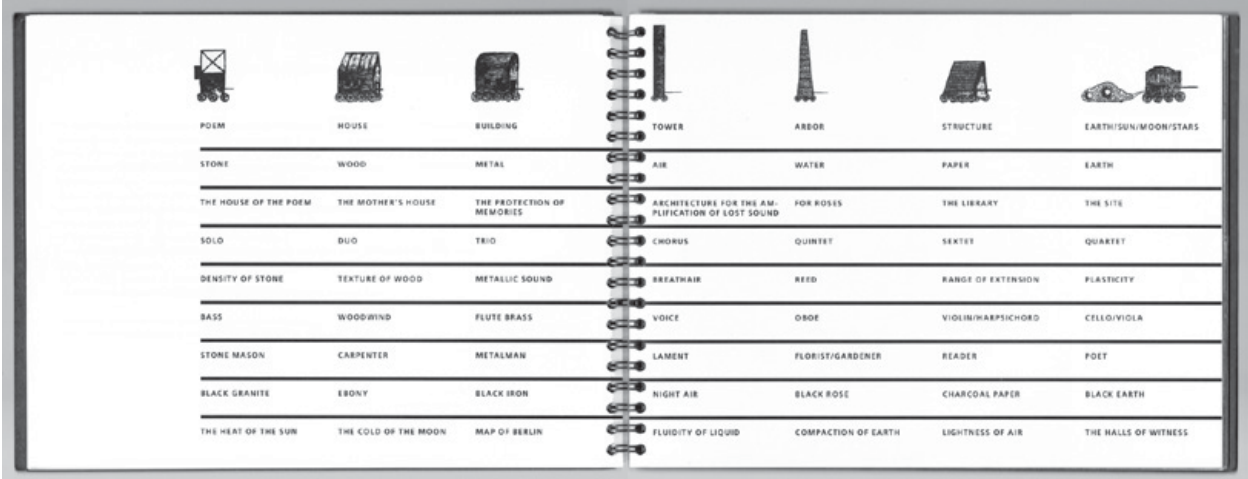
Interspersed among the lines of text are the small sketches, which apart from three recurring drawings– a team of horses as well as two groups of figures, one carrying shovels– depict a series of structures that appear again on the following spread, as the headings above a matrix of words and short phrases. Though it is not directly stated, these structures seem to be the 'mobile units' to which the text refers, a fact which only becomes apparent later.

On the one hand, the sketches introduce a layer of meaning that runs parallel to but simultaneously separate from that of the written piece, given the different modes by which images and words convey significance. The arrangement of the sketches within the lines of text, however, brings these two modes together, a mutual correspondence the significance of which is neither purely visual image or text. This is most powerfully revealed by the word 'passage' from the title, which not only resonates with the action described in the text and depicted in the sketches, but also with the composition as a whole: the words *are* a passage as well as speaking *of* a passage or journey; the sketches portray a procession, but in their composition conform to and evoke the linear and progressive logic of a text, emerging as a kind of hieroglyphic and 'passage' in the linguistic sense. The situation recalls the oscillation induced by the homophone 'masque-mask' from *Berlin Masque*, where multiple meanings hover between speech and written sign, between the auditory and visual– out of which emerges something else, irreducible to and inexpressible by either alone.

As one turns the page, the sketches of the structures appear once more, this time presented at a slightly larger scale and unaccompanied by the groups of horses or figures. Extending across both pages of the spread, the series of seven structures form the topmost line or 'column headings' of what resembles a table or chart, below which are nine rows containing words or short phrases (Figures 5.3.3 & 5.3.4). As observed in previous *Masques*, this new element alters our understanding of something previously encountered, in this case, investing these earlier images and text with a new web of associations.

In the previous piece, the arrangement of the sketches adhered to the order established by the sentence structure of the passage, both spatially and semantically: the correspondences between the sketches and words emerge from their relation in the horizontal dimension, with the former taking on a narrative quality akin to that of the text. Here, by contrast, words and phrases are arrayed according to the ordering device of the grid or matrix, the inherent logic of which establishes associations between the entries in terms of their axial relations: vertically, between the terms in each column– and thus with the images as well– and horizontally, between the terms in each row. As the ostensible 'heading' of each column, the sketches of the structures appear as

POEM	HOUSE	BUILDING	TOWER	ARBOR	STRUCTURE	EARTH/SUN/MOON/STARS
STONE	WOOD	METAL	AIR	WATER	PAPER	EARTH
THE HOUSE OF THE POEM	THE MOTHER'S HOUSE	THE PROTECTION OF MEMORIES	ARCHITECTURE FOR THE AMPLIFICATION OF LOST SOUND	FOR ROSES	THE LIBRARY	THE SITE
SOLO	DUO	TRIO	CHORUS	QUINTET	SEXTET	QUARTET
DENSITY OF STONE	TEXTURE OF WOOD	METALLIC SOUND	BREATHAIR	REED	RANGE OF EXTENSION	PLASTICITY
BASS	WOODWIND	FLUTE BRASS	VOICE	OBOE	VIOLIN/HARPSICHORD	CELLO/VIOLA
STONE MASON	CARPENTER	METALMAN	LAMENT	FLORIST/GARDENER	READER	POET
BLACK GRANITE	EBONY	BLACK IRON	NIGHT AIR	BLACK ROSE	CHARCOAL PAPER	BLACK EARTH
THE HEAT OF THE SUN	THE COLD OF THE MOON	MAP OF BERLIN	FLUIDITY OF LIQUID	COMPACTION OF EARTH	LIGHTNESS OF AIR	THE HALLS OF WITNESS

POEM	HOUSE	BUILDING
STONE	WOOD	METAL
THE HOUSE OF THE POEM	THE MOTHER'S HOUSE	THE PROTECTION OF MEMORIES
SOLO	DUO	TRIO
DENSITY OF STONE	TEXTURE OF WOOD	METALLIC SOUND
BASS	WOODWIND	FLUTE BRASS
STONE MASON	CARPENTER	METALMAN
BLACK GRANITE	EBONY	BLACK IRON
THE HEAT OF THE SUN	THE COLD OF THE MOON	MAP OF BERLIN

Figure 5.3.3

Text 'matrix', *Berlin Night* (*Berlin Night NAi*)

POEM	HOUSE	BUILDING	TOWER	ARBOR	STRUCTURE	EARTH/SUN/MOON/STARS
STONE	WOOD	METAL	AIR	WATER	PAPER	EARTH
THE HOUSE OF THE POEM	THE MOTHER'S HOUSE	THE PROTECTION OF MEMORIES	ARCHITECTURE FOR THE AMPLIFICATION OF LOST SOUND	FOR ROSES	THE LIBRARY	THE SITE
SOLO	DUO	TRIO	CHORUS	QUINTET	SEXTET	QUARTET
DENSITY OF STONE	TEXTURE OF WOOD	METALLIC SOUND	BREATHAIR	REED	RANGE OF EXTENSION	PLASTICITY
BASS	WOODWIND	FLUTE BRASS	VOICE	OBOE	VIOLIN/HARPSICHORD	CELLO/VIOLA
STONE MASON	CARPENTER	METALMAN	LAMENT	FLORIST/GARDENER	READER	POET
BLACK GRANITE	EBONY	BLACK IRON	NIGHT AIR	BLACK ROSE	CHARCOAL PAPER	BLACK EARTH
THE HEAT OF THE SUN	THE COLD OF THE MOON	MAP OF BERLIN	FLUIDITY OF LIQUID	COMPACTION OF EARTH	LIGHTNESS OF AIR	THE HALLS OF WITNESS

TOWER	ARBOR	STRUCTURE	EARTH/SUN/MOON/STARS
AIR	WATER	PAPER	EARTH
ARCHITECTURE FOR THE AMPLIFICATION OF LOST SOUND	FOR ROSES	THE LIBRARY	THE SITE
CHORUS	QUINTET	SEXTET	QUARTET
BREATHAIR	REED	RANGE OF EXTENSION	PLASTICITY
VOICE	OBOE	VIOLIN/HARPSICHORD	CELLO/VIOLA
LAMENT	FLORIST/GARDENER	READER	POET
NIGHT AIR	BLACK ROSE	CHARCOAL PAPER	BLACK EARTH
FLUIDITY OF LIQUID	COMPACTION OF EARTH	LIGHTNESS OF AIR	THE HALLS OF WITNESS

Figure 5.3.4

Text 'matrix', *Berlin Night* (*Berlin Night NAi*)

the unifying term or subject, to which all the entries below refer back or relate to in some way. In other words, here the correspondences that arise between the texts and images are a function of their relation in the vertical dimension.

In the horizontal axis, the connection between the words and phrases seems to be one of mutual likeness, as terms that are similar in kind. The first row of texts, for instance, seems to designate or name each structure: Poem, House, Building, Tower, Arbor, etc. In the second row, we are presented with a series of materials or elements: Stone, Wood, Metal, Air, Water, etc. Because the rows appear without headings, however, the nature of the correspondence between the terms is less certain, which the reader is left to glean from the interrelation of the texts alone. Rather than being linked by a single thread, however, in most cases each row engenders a myriad of potential associations. The third row, for example, reads: The House of the Poem; The Mother's House; The Protection of Memories; Architecture for the Amplification of Lost Sound; For Roses; The Library; The Site. Perhaps the most ambiguous of all, the final row reads: The Heat of the Sun; The Cold of the Moon; Map of Berlin; Fluidity of Liquid; Compaction of Earth; Lightness of Air; The Halls of Witness.

Even where the associations between the entries is less ambiguous, one is still left to contend with their relation to the sketches. In the case of the fourth row, which exhibits a greater mutual coherence than most, all the entries are linked by their connection to music, as terms referring to the number of musicians who might be involved in a given performance: Solo, Duo, Trio, Chorus, etc. How this is intended to qualify or influence our understanding of the structures with which these terms are associated, however, remains indeterminate.

From one perspective, the first column could read: Poem, Stone, The House of the Poem, Solo, Density of Stone, Bass, Stone Mason, Black Granite, The Heat of the Sun. But even placing them within a sentence reduces the multiplicity that attends the actual form in which they are given, for not only could the words and phrases be read from bottom to top, but doing so also precludes the associations that emerge from their physical proximity to adjacent words and phrases in the horizontal dimension.

As it is typically employed, the table is a prosaic tool, an analytical device for presenting and relating data in explicitly defined and largely quantitative ways. Here, in contrast, apart from the implied axial relations between terms inherent to the organizational structure itself, the qualifying aspects that would usually define and clarify the nature of these relationships are absent. Instead, what we find is a matrix of evocative words and phrases resembling a non-

MAN

AFTERNOON/EVENING...
HOLLOWNESS OF AIR/MOVEMENT
[THE INTERNMENT OF SUN MOON STARS]

       WOMAN

       DAWN/DAY...
       CRYSTALLIZATION/
       EXPOSURE OF LIGHT
       [THE UNEARTHING OF
       SUN MOON STARS]

ANNE

She almost had moved

completely into her darkness

when she faintly heard

his loving voice

pulling her back

through quiet implorations.

She with her last breath

pushed through the debris

of her memories

toward his heart of pain.

Figure 5.3.5

'Man', 'Woman' & 'Anne' texts, *Berlin Night* (*Berlin Night NAi*)

figurative 'structural poem', calling to mind Apolonaire's 'Calligrammes'.[104] Without the linear and progressive quality of sentences or phrasing, however, there is no privileged direction or sequence: the reader simply traverses the weft and warp of the grid, weaving together words and phrases into a fabric of associations and correspondences.

Following from this, the next spread contains another series of texts, this time without any accompanying images and of a more familiar poetic form. On the first page there are two short texts, 'Man' and 'Woman', in black type on a white background, and beside them the piece, 'Anne', in white type on a black background (Figure 5.3.5). On the facing page, taking up the left three-quarters of the page, is the final text, 'Jewish Museum: Project Text', also in white type on a black background.

The first two texts, though retaining their own headings, appear as companion pieces, brought into dialogue through the duality implied by both their titles and formal congruence, as well as through the resonances created by the corresponding lines of each of 'poem'. Among other things, the texts set up a pattern of associations similar to that of the 'poetic matrix' from the previous page: the lines are linked to one another in the vertical dimension by their respective titles, and are associated horizontally to those of the adjacent text by a similarity in kind: the first lines of both refer to times of day, for example; the second lines speak of qualified matter, contrasting animation and stillness.

On the surface, we seem to have returned to a more recognizable linguistic composition, where the lines at least appear to abide by the formal logic of poetic phrasing. Despite this outward resemblance, however, the texts do not really 'read' in this way. Even with the more fluid formal and syntactical conventions of poetic utterance, here the impression is more of an arrangement of words than the articulation of an integrated idea, thought, or even image. Contributing to this is the punctuation, the effect of which is more spatial, in the literal sense, than grammatical. This is perhaps most evident in the use of the slash, which rather than merely indicating 'or', here suggests an 'above' and 'below', as well as a 'before' and 'after'.

Between these texts and the two pieces previously discussed there is also a number of correspondences worth noting. On the one hand, they are linked by their use of certain recurring elements: the sketches from the first reappear in the second, words and phrases from the second reappear in the third. More powerfully, however, they are connected as explorations into structure and sense, a paring down of language and form that tests the limits of intelligibility and

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[104]   The collection of poems, "Calligrammes: Poems of Peace and War," dating from 1913-1916, the formal properties of which convey the sense of seeing figurative visual images.

coherence, which is also a set of interrelated translations– recalling Hejduk's statement at the outset of the work.

To begin with, in the case where sketches are introduced within a text, their significance is transformed by the essentially progressive and linear logic of the written form. In the second, the images are reintroduced, brought together with text in the abstracting organizational structure of a chart, which, rather than bringing objective terms or values into relation in a quantitative way, functions analogically rather than prescriptively. Finally, in the third case, although the text appears in a form that more closely resembles that of the poem, the significance of the piece depends as much– or even more– on the spatial relations of the words as a visual complex than as a semantic construction. In each instance the edges between different modes and structures of significance are blurred, harkening back to the notion of translating the 'spirit of a thought' between mediums: sketches resolve into script; a table of values, into a poem; words, into an image.

With respect to 'Man' and 'Woman', the ways this text differs from a poem, in the conventional sense, is made readily apparent when contrasted with the adjacent piece, which is more easily identified as a prose poem. Ostensibly comprised of two sentences, the pattern of line breaks and shift in diction signal the transition into a poetic mode. In the first case, a new layer of meaning is created by the phrasing, a different rhythm and pace, which would be lost were the sentence to flow continuously. In the second case, the effect is more subtle, perhaps most apparent in the opening of the second sentence, with the slight reversal 'She with her last breath', rather than the more usual 'With her last breath she'. In contrast to the 'Man' and 'Woman' texts, though marked by a similar brevity, the poem articulates a fully-formed image built up of complete sentences rather than an arrangement of words, the order and relation of which is by and large syntactically ambivalent.

Completing the spread, we come upon the last of the texts in the opening section, the piece entitled "Jewish Museum: Project Text" (Figure 5.3.6). In contrast to what the title implies, however, the text makes no mention of a physical 'museum' or program, and bears little resemblance to a 'project text'. Instead, we find a poem consisting of nine numbered phrases or stanzas, arranged in two columns. Like the earlier text referencing the 'Jewish Museum', the poem revolves around the trauma of the European Jews in the lead up to and during the Second World War. In the former, the connection is more explicit and focused on a specific historical moment– the razing of synagogues in Berlin during the 1920s and 1930s. In this case, the association is less direct, and seems more centred on the troubling questions that follow in the wake of such events, particularly that of giving voice to what is perhaps unspeakable.
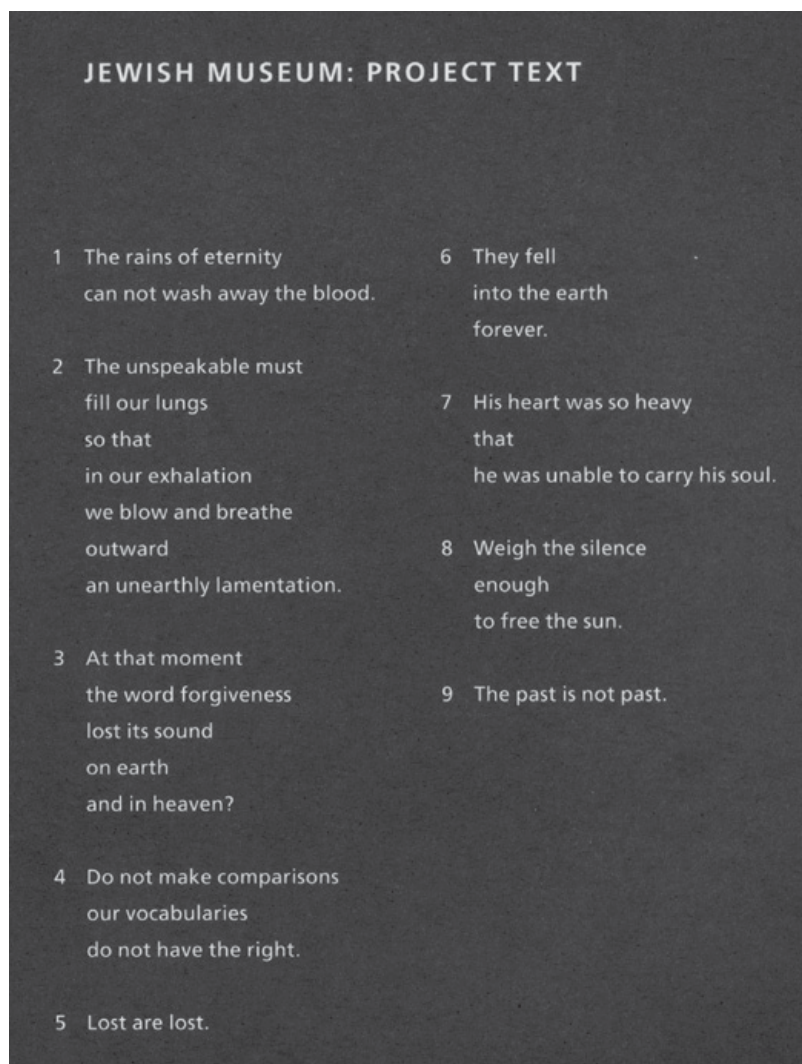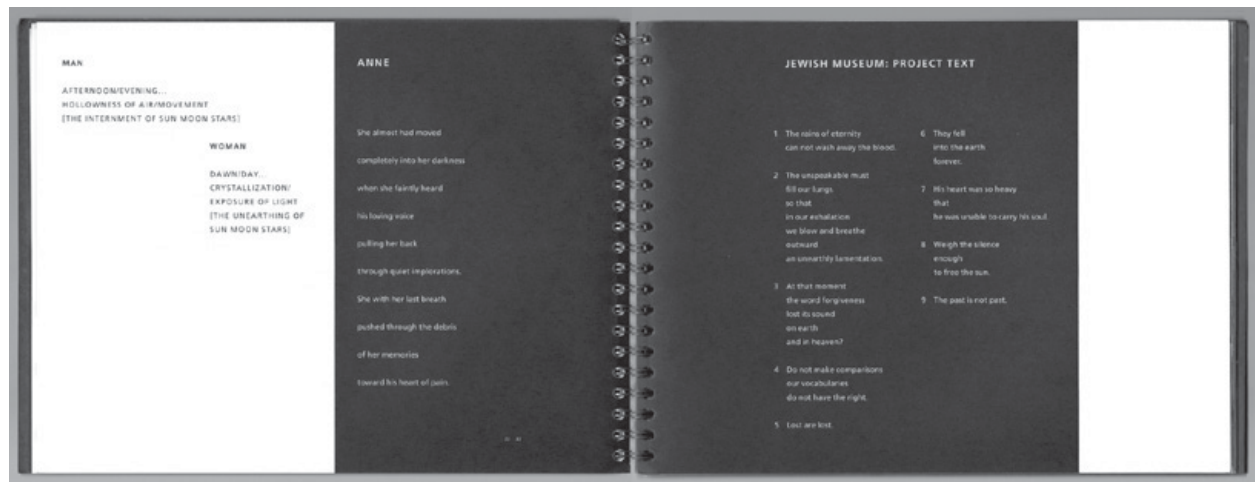
Figure 5.3.6

'Jewish Museum: Project Text', *Berlin Night* (*Berlin Night NAi*)

Weaving together motifs and references from the preceding pieces, the language here is more charged and stark, a dark undertone established by the opening line: 'The rains of eternity/ can not wash away the blood'. On the one hand, the piece builds up images that intermingle the elemental and corporeal with the metaphysical and empyrean: rain and air, earth and sun; blood and lungs, heart and body; a stunned silent heaven, overburdened souls, an imprisoned star. Among other things, these images embody the assertion that opened the *Masque*: the incarnation of 'spirit' and 'thought' into intelligible form, a translation of the immaterial into something tangible, sensible: poetry.

These images, however, are also suffused with an anxiety about the failure of language, the unsettling possibility that there are events and experiences that exceed our capacity to articulate in words, and by extension, to speak, comprehend and share. It is a calling into question the foundation of language: the power of the analogical to bridge disparate and seemingly unrelated realities, to bring the distant into proximity, recognize similarity in difference, and find coherence in fragmentation. In addition, there is an implicit moral dimension to this power, bound up as it is with empathy, with our ability to connect and identify with experiences which we have not shared, and so too with those who have endured them.

Furthermore, from this question of language another unsettling existential and historical question resolves, distilled most powerfully by the stanzas at the base of each column, the arrangement of which sets up an enigmatic juxtaposition. On the one hand there is finality of the fifth stanza, the irretrievable erasure crystallized in the phrase 'Lost are lost'. On the other, there is the ominous image of ineluctable recurrence in the final line, a Sisyphean fate precipitated not by deceit but by forgetfulness: 'The past is not past'.

The last element one comes upon before the images is a numbered list of 'Subjects' and 'Objects' (Figure 5.3.7). The seventy-three pairings span three pages, in this case with the Objects appearing in bolded text, the odd entries justified to the left, and the even entries, to the right. Recalling 'Jewish Museum: Passage Through the Streets of Berlin', each entry also includes a thumbnail sketch of the associated structure, which appears to the right of the odd entries, and to the left of the even entries.

As the hinge between the textual and graphic elements of the work, the list provides the reader a first glimpse of the constructions that will follow. In some cases, the pairings pick up aspects from the prefatory or introductory texts: a concern with angels, with night, with the sun and moon, with sound and language, with history, keeping records and museums. In others, connections to various *Masques* are intimated by the presence of common characters:

SUBJECTS **OBJECTS**

01 BARGEMAN AND WOMAN **BARGE**

02 CUSTOMS INSPECTOR **RECEIVING STATION**

03 BRIDGEMAN **CANAL BRIDGES/DRAW BRIDGES**

04 JUDGES MALE/FEMALE **JUDGEMENT HALL**

05 PIT DIGGER **PIT OF STRUCTURES**

06 CLOCK OPERATOR **CENTRAL CLOCK**

07 SILENT JURORS **VIEWING BOXES**

08 TROLLEY MAN **TROLLEY CAR**

09 PARK ATTENDANT/MALE **PARK OF THE ANGELS**

10 PARK ATTENDANT/FEMALE **PARK OF THE NAMES OF THE ANGELS**

11 CARETAKER OF OBJECTS **OBJECT FIELD**

12 CARETAKER OF SUBJECTS **SUBJECT FIELD**

13 WOOD CUTTER **THE WOODS**

14 ELEPHANT TRAINER **ELEPHANT HOUSE**

15 CUSTODIAN OF THE HALL OF RECORDS **ANIMAL HALL**

16 CONSUL **THE CONSULATES**

17 LION TAMER **LION TAMER'S HOUSE & WORK SPACE**

18 DOG TRAINER **DOG TRAINER'S HOUSE & WORK SPACE**

19 HORS TRAINER **HORS TRAINER'S HOUSE & WORK SPACE**

20 CARPENTER **HOUSE OF THE MAKER OF WOODEN CROSSES**

21 MASON **MASON'S HOUSE & BRICK YARD**

22 ARCHITECT **STREET OF THE PROFESSIONS**

23 NAILWOMAN **NAIL STORE**

Figure 5.3.7

Subjects-Objects list, *Berlin Night* (*Berlin Night NAi*)

the Bargeman and the Mason from *The Lancaster-Hanover Masque*; the Trolley Man, the Park Attendant, Carpenter and Musician from *Victims*; timepieces of various kinds. As in previous *Masques*, however, one is struck by the esoteric nature of the Subjects-Objects in general, and the resulting uncertainty about what might connect them or what the assembly as a whole might mean.

Apart from its formal properties, however, there are several ways the Subject-Object list from *Berlin Night* differs from those which came before. To begin with, rather than pairing single words together, as was predominantly the case in previous examples, here many entries are longer and more descriptive, particularly with respect to the Objects, where instead of just names we find short suggestive phrases: 'Park of the Names of the Angels', 'Structure to Contain the Guilty Whispers of Prague', 'Museum for the History of the Moon and the Sun', etc. Another distinguishing feature is the references to artists in the entries themselves. These include structures for Braque, Gris, Beckmann, Dürer, Hopper, Uccello, Breughel and Ingres.[105] The final aspect of the Subject-Object list worth noting relates to the images that follow, namely, the fact that for a majority of the seventy-three structures there are no drawings. Furthermore, in traversing the images one discovers a significant number of structures, depicted and named, but which do not appear in the list. This curious feature will be treated in the discussion that follows. Before doing so, however, it is beneficial to provide an overview of the remainder of the book and the unique character of the images.

Transparency

On the spread containing the last of the Subject-Object pairings is a page without any text, so dark it almost appears black. Closer inspection however, reveals a series of structures, barely visible, another version of the embossed depictions that appear on the front cover. This is the gateway to the final part of the book, consisting of fifteen spreads, all but two of which are divided by a translucent sheet of trace paper.[106] The spreads contain the images for the work, while the transparent sheets contain texts identifying various elements of the images, printed on both sides. As a result, when the transparent sheet is overlaid to identify the structures on one page, the labels for the opposite page remain visible though inverted, and vice-versa when reversed (Figure 5.3.8). There are no texts on the pages containing the images themselves.

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[105] There are also structures for Leger, Munch and Morandi, which are not listed in the catalogue but are labeled in the vignettes.

[106] In the discussion that follows these sheets will also be referred to as 'transparencies'.
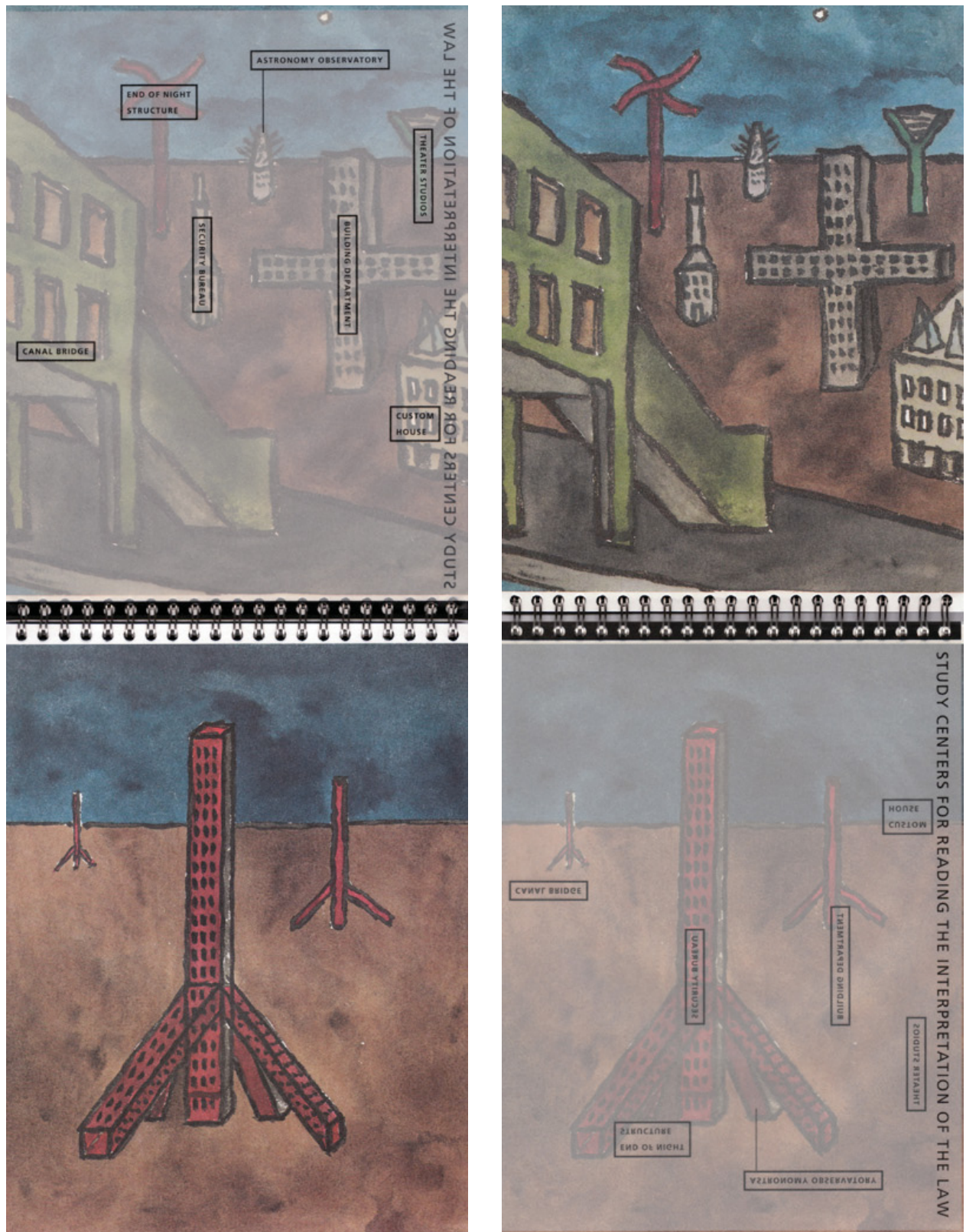
Figure 5.3.8

Vignets, *Berlin Night* (*Berlin Night NAi*)

Apart from the first spread– two sketches in black and white– all the images are in colour, a blending of free-hand sketches and watercolour. In contrast to the larger-scale *Masques* previously discussed, there are no hard-line orthographic drawings for the work: no plans, sections or elevations of the structures, and no overall site plan.[107] Instead, the drawings consist of a series of vignettes, and though perspectival in a general sense, they are more painterly and less constrained by the conventions that govern traditional architectural perspectives or three-dimensional projections.[108]

With respect to the translucent sheets, there are two kinds of texts. The first are always aligned with the top or bottom edge of the page, are larger in scale and read horizontally, naming or describing the entire composition on the page to which they refer. The second type of texts 'float' within the page and are smaller in scale, running horizontally or vertically[109] and are contained by a 'bounding box'. These texts designate or refer to individual elements within each composition, which they appear directly 'above' when the transparent sheet is overlaid.

Over the course of the preceding sections, the question of how one navigates the *Masques* has figured prominently, particularly the non-linear, multivalent trajectories they tend to engender. In the New England and Venice Trilogies this was primarily a function of the table of contents/index of *Mask of Medusa* and how the elements were arranged within the volume. In the later *Masques*, it became more internal to the works, facilitated by the list or catalogue of characters and structures, indexed to various drawings and texts, as well as through these elements themselves: the spatial relations of the various structures revealed by the drawings, and the narrative and referential connections between the Subjects and Objects established by the texts. Indeed, it was often through all three acting in concert. With *Berlin Night*, however, we encounter another kind of movement, which, although not completely unrelated to that in previous works, nevertheless represents a departure.

The unique pattern of movement *Berlin Night* gives rise to is the result of several interrelated factors. The first, mentioned above, pertains to the inconsistencies that emerge between the list of Subjects and Objects and the images: nearly two-thirds of the seventy-three structures in the list are not depicted, and in the scenes one encounters no less than thirty additional structures, named on the transparencies but not included in the list or associated with any Subject. In earlier

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[107] There is a drawing labeled 'site plan', a sketch with watercolour, but this only seems to show one aspect of the project, 'Jewish Museum'.

[108] i.e. One, two and three-point perspectives, Axonometric or Isometric projections.

[109] When running vertically, the entries read from bottom to top, i.e. they can be read correctly when the book is turned 90º to the right, so the spine is facing up.

Masques, the meticulously correlated texts, drawings and other images enabled the reader to construct a coherent and complete image of the whole. Here, by contrast, this operation is not possible, a fact which only becomes apparent as one begins to make one's way through the images.

Moving through the images of *Berlin Night*, however, another complicating factor for negotiating the work emerges: the Subjects and Objects from the list that are depicted do not appear in the order given in the list, nor are the labels on the transparencies numbered. As a result, there is no expedient way of linking a given character or structure from the list with its corresponding image or vice-versa (or, as is often the case, of discovering there is no associated element). Instead, one only becomes aware of the omissions that mark *Berlin Night* gradually, through a painstaking process of shifting back and forth between the images and the list. Although this pattern of movement, broadly speaking, occurs in previous *Masques*, here the pace of the operation slows considerably, and is marked by some subtle but important differences.

As in previous *Masques*, delving into *Berlin Night* opens up a myriad of possible and often overlapping paths through the work. In other cases, this was facilitated by the consistent ordering and indexing of elements– both texts and drawings– which enabled the reader to locate and shift between them more or less directly, essentially moving from 'point-to-point'. Here, one is compelled not only to proceed more slowly but also to pass through the entirety of images numerous times. One repeatedly covers the same ground as it were, each time with an eye for a different connection, since it is difficult if not impossible to bear in mind the more than one hundred structures and Subject-Object pairings simultaneously. On the one hand, this fact places greater demands on the reader's memory; on the other, it alters the way the work resolves: less the result of a direct focus and intent, here one's familiarity is built up through peripheral vision, a diffuse recognition of something repeatedly seen, but through a gaze consistently directed elsewhere. Put another way, if it could be said that previous *Masques* opened out into a 'garden of forking paths', *Berlin Night* is more like a tangle of blind corners, dead ends, and switchbacks.

In addition, there are two final factors influencing the reader's movement to consider: the transparencies and the nature of the images themselves. With respect to the transparencies, the effect on the reader's motion is more localized, operating at the scale of each spread. As one progresses through the final section, the left-hand image of each spread appears in plain view, while that on the right, though still visible, it is simultaneously obscured by the translucent sheet but also clarified, in the sense that the texts on the sheet name the various elements of the image. Folding the transparency over the left-hand image, the situation reverses.

Because of this, the transparencies effect an oscillation within each spread, one that is both tactile and visual. The translucent sheet acts as a kind of looking glass and lens: we can see first in words the right-hand image it initially veils, but also, with the left-hand image in plain sight, we can see the mirrored names, which only resolve as the sheet is turned, when we find ourselves 'looking back' from whence we came. The transparency permits a sort of 'double vision', a gaze that is prescient and reflexive at the same time. Among other things this action serves to arrest the reader's forward motion, a motion that not only relates to the act of proceeding through the book, but also to the sensation created by the images, which are unique among those found in the *Masques* discussed far.[110]

As stated above, the work contains no orthographic drawings, nor a comprehensive site plan. Generally speaking, there is a sense of detachment intrinsic with orthographic drawing, a function of the infinite proximity or distance of the viewer relative to what is depicted: through conventions of this representational mode we are enabled to comprehend a physical reality in a way that is precise and mensurable in geometric terms, but one that does not correlate with our embodied experience of the world. They are not images we can intuitively locate ourselves within or in relation to. In a majority of the images for *Berlin Night*, on the other hand, despite their varying degrees of abstraction, we are still able to situate ourselves within them, to imagine inhabiting the spaces bodily. In addition, many also possess an almost cinematic quality, where successive images present various structures and settings from different vantage points, intimating a spatial and temporal progression that gives the sense of physically moving through the work.

To take one example, in one of the early spreads, presented in 'portrait' format (hence requiring the reader to rotate the book clock-wise by ninety-degrees),[111] we come upon two images linked by the presence of a common structure, 'Jurist Stadia', which appears in both. In the first image two large objects appear in the foreground (Figure 5.3.9), which frame the scene and establish the scale of the image. To the left there is a cruciform structure that extends beyond the edges of the page, the size of which– in excess of fifteen stories– is suggested by the rows of regular openings on its surface resembling windows. To the right is a blue-black monolithic block, the top and bottom edges of which recede toward the centre of the page, a foreshortening which among other things give a sense of depth to the image and places the viewer close to the ground

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[110]   In *Thirteen Watchtowers of Cannaregio* some of sketches create a similar sense, but on a more limited scale and in conjunction with orthographic drawings.

[111]   This clock-wise rotation is consistent in all cases where the images are presented in 'portrait'.

Figure 5.3.9

Vignets, *Berlin Night* (*Berlin Night NAi*)

plane. In the distance, there are three towers flanked by trees, separated from the foreground by what might be a canal, or perhaps a wall, which also establishes a horizon line between the ground and blue-black sky.

Folding over the sheet of trace, the right-hand image retains a similar motif as the left: two proximate objects in the foreground frame more distant structures situated at the line of the horizon, where the ground meets an ominous sky (Figure 5.3.10). Here, the sense of depth is established by a single diagonal, perhaps a road or path, running from the base of the image to the horizon, as well as through the perspectival dimension of the proximate structures: we can see the face and side of each, the edges of which converge towards the centre of the scene. The distant structures appear to be set on a plinth, or are perhaps contained by a low wall. Again, the scale of the image is established by the structures in the foreground, the surfaces of which are punctuated by consistent openings that imply multiple levels or stories. Here, however, the nature of the foreshortening places us far above the ground plane, as if we are surveying the landscape from the air or from atop another building.

As stated above, one structure appears in both images, the 'Jurist Stadia'. In both cases it is the structure that appears in the foreground on the right-hand side. Although there is insufficient visual information to determine the precise relation of the images to one another– *Have we made a quarter-turn around the building in the second image? In which direction? Or are we now facing the opposite way?*– the structure nevertheless serves as the ligature between the two: it is the common point of reference establishing the spatial continuity of the scenes, implying both a change in location as well as a possible rotation. Whatever the case may be, a sense of temporal progression is created. In turn, this is reflected by the oscillation induced by the transparency: in folding the sheet of trace back and forth, our movement in the space and time of the book comes to mirror the movement insinuated by the images, as that of a virtual inhabitant traversing the space and time of the work.

As the discussion of the autonomous publication *Berlin Night* draws to a close, the final dimension of the project worth noting concerns the often improbable nature of the *Masques*. Loosely framed in previous discussions within the aegis of 'program', it pertains to the way these works seem perpetually to hover at the edges of what is plausible, and particularly in the later *Masques*, begin to cross over into the fanciful if not fantastic. In previous works, the source of this break with actuality was primarily a function of the texts, particularly those associated with the characters and structures. Here, the shift is brought about by the images.
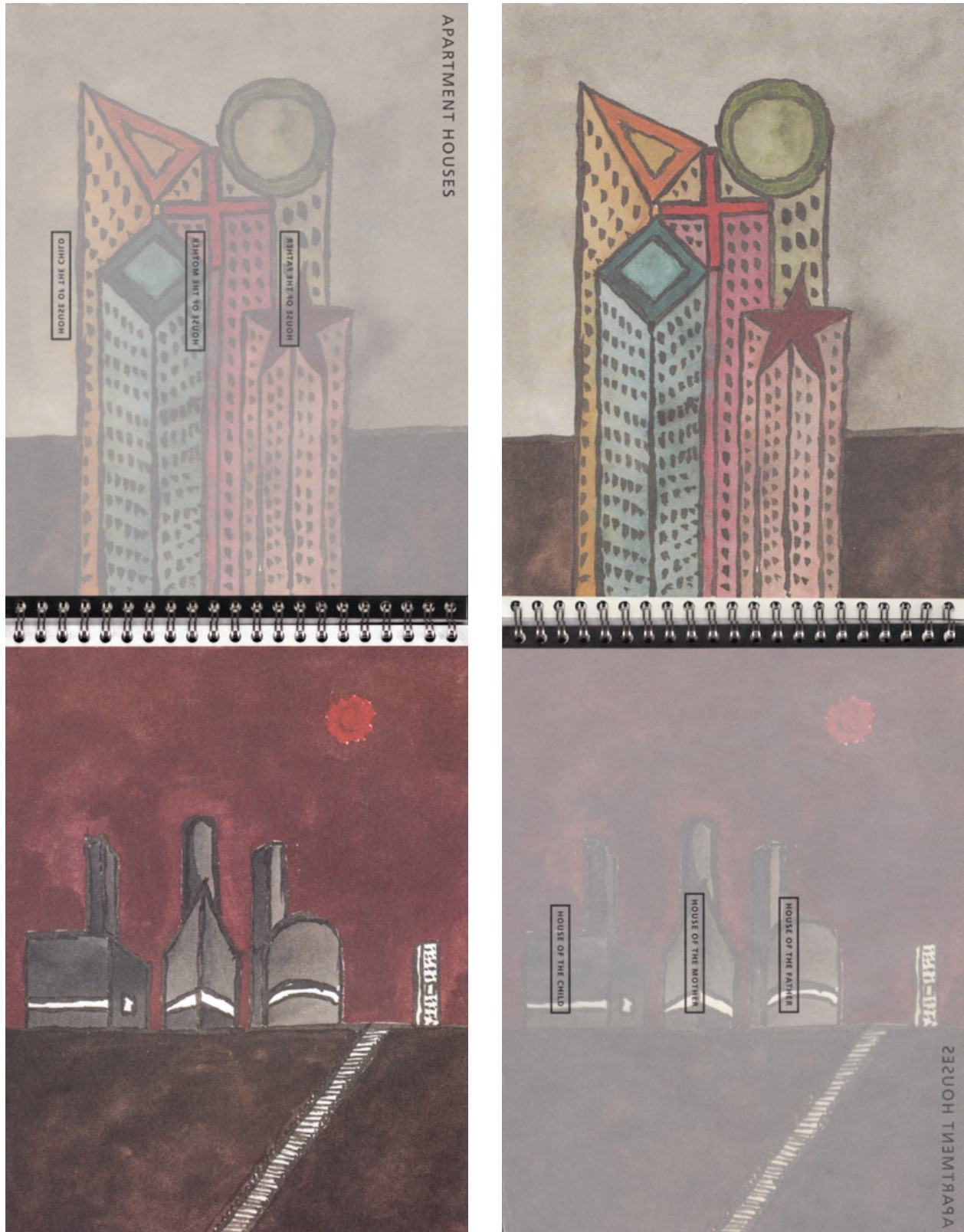
Figure 5.3.10

Vignets, *Berlin Night* (*Berlin Night NAi*)

Beyond the inherent strangeness that attends the formal aspects of the structures, the images in *Berlin Night* possess a surreal quality. A sense of unreality hangs over them, both in the way they are rendered, in the nature of the scenes they depict, and as a result of the perspectival eccentricities they employ. In earlier works, which were also marked by unconventional architectural forms, the presence of orthographic drawings served as a kind of tether: it was a connection to a world of objective realities with fixed dimensions and proportions, and particularly when the drawings included a site plan, to a definite spatial relation of the structures to one another and to a particular context.[112] In some ways, this assertion might seem somewhat at odds with earlier statements about the abstract nature of orthographic drawings, specifically the remoteness and disembodiment cultivated by the conventions of the representational mode. Though it is true that orthographic drawings effect a separation between us and that which they depict– in terms of intuitively entering and inhabiting them– they nevertheless offer a kind of conceptual reassurance. Even if we cannot easily situate ourselves within them *as images,* they do attest to the potential realization of the work in the physical world in unambiguous and quantifiable terms.

By contrast, although we are readily drawn into the images in *Berlin Night*, the feeling conveyed is not of moving within a potential actuality, but rather, of drifting along on the border between sleep and waking. Instead of aspiring to an objective or quantitative articulation, here it is a more elusive kind of precision at work, which consists in the creation of an atmosphere, a somnambulant quality permeating the scenes.

To begin with, there is the 'double vision' induced by the spreads, evoking that peculiar kind of perception experienced at the edges of consciousness. Always paired, one half ever-veiled, our Janus-faced gaze is continually turning both forward and back, cultivating an awareness that is always both a 'seeing' and a 'seeing through'. But this quality is also a property of the images themselves, both what the scenes depict and the ways they have been rendered.

Though difficult to reduce to a single factor, or even group of factors, another source of this 'dream-like' sensibility springs from the tension between flatness and depth in the images as a whole. With respect to the latter, an impression of depth is brought about through several features already discussed: diagonals which converge towards the horizon, a layering of elements that diminish in scale as they recede into the picture plane, the foreshortening of certain objects, etc. This is countered, however, by the flattening effect created by the basic planes and elemental

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[112]   This is most explicit in *Berlin Masque* and *Victims*, where the projects could be situated within the existing urban fabric of Berlin.

shapes of the compositions, the bold black outlines that delineate the edges of the various structures and surfaces, and the perspectival shifts that, particularly in the later images, collapse our field of vision or seem to portray multiple vantage points simultaneously.

All of these features combine to create an oscillation within the images that mirrors what occurs at the level of the spreads and transparencies: each induces a kind of double vision, both drawing us in and keeping us at bay, suspending us between two worlds. In the stark landscape into which we are transported by the images, the city of Berlin has dissolved, or at least grown unrecognizable. If it is indeed Berlin we encounter in the images, it is the city 'shown slant', to borrow from Emily Dickinson.

Among other things, this fact brings us back to the title of the piece and the qualifying 'Night'. Perhaps it is the historical event to which the piece 'Passage Through the Streets of Berlin' alludes,[113] or a kind of 'dark night of the soul', expressed in some of the other opening texts, particularly those concerning the limits of language when facing the darker chapters of history and the unsettling aspects of human nature. Whatever this 'Night' is intended to evoke, the images speak of and draw us into another state of awareness: in them we find ourselves in a domain where, unsure if waking or asleep, our imagination is called forth to populate the gaps that vision, reason and memory cannot fill; it is a world possessed and offering of its own peculiar realities and insights, which the light of day only tends to obscure.

* * *

5.4   *Berlin Night* (in *Soundings*, 1993)

Moving on from the project as an autonomous book, the discussion now shifts to *Berlin Night* as it is presented in the compendium of Hejduk's work, *Soundings*. As in those sections which looked at the *Masques* within *Mask of Medusa*, some discussion of the larger volume is necessary before proceeding to the specific work contained within it, for although more conventional in its general organization than *Mask of Medusa*, certain aspects of the book nevertheless influence the way we approach and understand the version of *Berlin Night* that appears within it.

With regard to the projects in *Mask of Medusa*, the table of contents and layout of the book played a significant role in the way we navigate them. In *Soundings*, this is less of an issue, in part because the elements of *Berlin Night* are presented in a single continuous section,

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[113]   Namely, the 'Kristallnacht' pogrom, also mentioned in Van den Bergh's essay.

as opposed to being dispersed in various locations throughout the book. Instead, the more prominent issue raised by the book's organization, and particularly by way the works are listed in its table of contents, revolves around the question of which elements actually make up the *Masque*.

In broad strokes, the table of contents for *Soundings* is laid out over several pages, one for each chapter of the book (Figure 5.4.1). On each page there are four columns of information, although the absence of headings creates a level of uncertainty as to the nature of what is being presented. In the centre, there are texts of two kinds: those to the left, in bold, seem to designate project titles; those to right, the titles of poems. On the far right are a series of numbers, which only appear alongside the project titles; on the far left, another set of numbers, aligned to both project titles and poems, indicate pagination. Above the project title-column, an additional entry names each chapter.[114] (Though not indicated in the table of contents, each chapter is also preceded by a second 'title', always two words written as one, compound words that are often neologisms).[115]

One source of uncertainty about where a particular work begins and ends, i.e. which elements should be considered part of the work or not, stems from the way the poems interweave with the numbered projects, both in the table of contents and within book. Progressing through *Soundings*, poems will often appear on the same page as images of a project; and in the table of contents, their titles often establish correspondences between the projects that both precede and follow them, leaving it unclear which project they might be associated with, if any.

Another source of uncertainty relates to the repetition of certain names or titles, recalling what occurs in the *Berlin Masque* (i.e. where the naming of the work and some of its elements overlap).[116] For instance, there is a chapter that also shares the name of the book: 'Soundings' within *Soundings*. Similarly, 'Berlin Night' is both the title of a chapter and a section or 'project' within it. Furthermore, elements that appeared in the previous publication *Berlin Night* are here seemingly identified as separate works, if one follows the conventions of the table of contents: 'Passage Through the Streets of Berlin' and 'Jewish Museum' are demarcated as such, and the piece 'Jewish Museum: Project Text' is listed as a separate poem, here titled '9 Poems'.[117]

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[114] Chapter 1 'To Begin At The End'; Chapter 2 'Enclosures'; Chapter 3 'Berlin Night'; Chapter 4 'The Social Contract'; Chapter 5 'Soundings'; Chapter 6 'Sacred Bodies'; Chapter 7 'The Shroud of Persephone'.
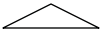
[115] DEATHMEMORY, SOULFILAMENT, OPAQUEDREAD, GUILTYWHISPERS, STILLLIFE, ROSEWATER, ETCHEDSOUL.

[116] For a discussion of the nesting 'masques', see Section 5.1.

[117] Nor is the order or composition of these elements the same, a fact which will be addressed subsequently.

Figure 5.4.1

Table of Contents,
Berlin Night (*Soundings*)

CHAPTER

3

BERLIN NIGHT

Finally, there are the additional entries 'Three Sisters of Hamburg' and 'Town Hall',[118] also listed as separate projects within the chapter, along with three poems 'For the Berlin Painter', 'Lavinia' and 'Electra', none of which appeared in the earlier publication.[119] Because of this, and because the various aspects of the table of contents are never explicitly specified, the question as to which parts of the chapter comprise the *Masque*, or whether it is in fact the entire chapter itself, is not easily settled.

Even if one only considers the elements of the project listing, *Berlin Night* dwarfs the other projects contained in *Soundings*, occupying more than twice as many pages as the next largest work. For the purposes of the present discussion, the remainder of the section will primarily focus on this material, with some supplementary commentary on those elements from the earlier publication which also appear in *Soundings*.[120]

Despite their common features, the two versions of *Berlin Night* differ in several significant ways. Most notably, in *Soundings* one finds a series of texts associated with the Subjects and Objects, along with a variety of additional images, including figurative sketches of the various 'subjects' and many more depictions of the structures. Less explicit are the variations in the ordering, form and composition of elements that appear in both iterations, particularly with respect to the prefatory pieces. Having been treated at length in the first half of the present section, the discussion that follows will only concentrate on the formal differences between the two and the resulting effects.

Dissection

In *Soundings*, each chapter opens with a spread containing a compound 'heading' in large bold type to the left, in this case 'OPAQUEDREAD', with the chapter number on the right. On the following spread there is sketch of three figures: a man with his head bowed sits opposite a woman at a lectern, with what appears to be an hourglass hung from his neck; behind him is a cloaked and masked figure, his right hand placed on the man's shoulder with a staff in his left. Below the image are the words 'The Judge'.[121] The facing page contains the chapter title, 'Berlin Night'.

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[118]   The poem 'Anne' from the earlier publication appears as part of the former.

[119]   For the remainder of the present section, the term 'earlier' is simply used to designate the stand-alone book *Berlin Night*, and is not intended to suggest the work pre-dated that which appears in *Soundings*.

[120]   Even though, strictly speaking, the prefatory texts from the earlier work are not listed under the project heading 'Berlin Night' in the table of contents.

[121]   Because there is no key relating the image to a particular project, it is unclear to which project– if any– it might belong, despite the fact there is a 'judge', or rather 'Judges Male/Female' (4), listed among the Subjects in Berlin Night.

With the exception of these two spreads, the remainder include a small cruciform 'key' with three numbers, located in the bottom outside corner of each page: the top left number indicates the chapter; the top right, the project; and the bottom right, the page number. In addition, titles appear on the first of each series of pages for a given project, which in conjunction with the key provides another means of correlating the material on each page with its respective work.

Following from this are several elements from the prefatory section of the stand-alone publication *Berlin Night*. Rather than 'Introduction' and 'Architect's Statement', however, which are not included in *Soundings*, the first of these is 'Passage Through the Streets of Berlin' (Figure 5.4.2).

No longer embedded within the text, here the sketches appear separately and at a larger scale, the first of which extends across both pages of the first spread, with the passage situated below it on the right-hand side. Unlike the earlier publication, there are no colour images in *Soundings*. The remaining sketches are arranged across the next spread, which gradually increase in size as one moves from the top-right corner to the bottom-left. In the first version of the piece, the interweaving of text and image introduced a layer of significance beyond the strictly pictorial or linguistic, a heightened sense of linear progression resulting from the interrelation of the two. Here, the isolation of the two elements precludes such an effect. Instead, the diminishing or increasing scale of the various 'processions' lends a vague sense of depth to the composition, of advancing out of or retreating into the spread rather than a movement across it.

In the earlier work, the next element was the 'grid' or 'matrix' of entries, of which the sketches of the mobile units formed the topmost row. Here, images and text have again undergone a separation, with these sketches presented on their own spread, followed by a matrix comprised only of the words. Apart from this, a few other differences are also worth noting.

To begin with, the sketches are numbered and correspond with a small list that appears alongside them with the name of each structure, similar but not identical to those in the earlier work: 'Poem in Granite', 'The Empty House', 'Building of Lost Memories', 'Tower of Recitation', 'Tower of Roses', 'Structure of Books', 'Structure of Earth'.[122] With respect to the matrix itself, although the words are consistent, the orientation has changed and one series of entries is absent: the vertical columns have become rows, which are also numbered; and the final row from the first version has been omitted, instead appearing later as a poem (Figure 5.4.3).

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[122] Hejduk, John., *Soundings*. Edited by Kim Shkapich. New York: Rizzoli, 1993, p.123.
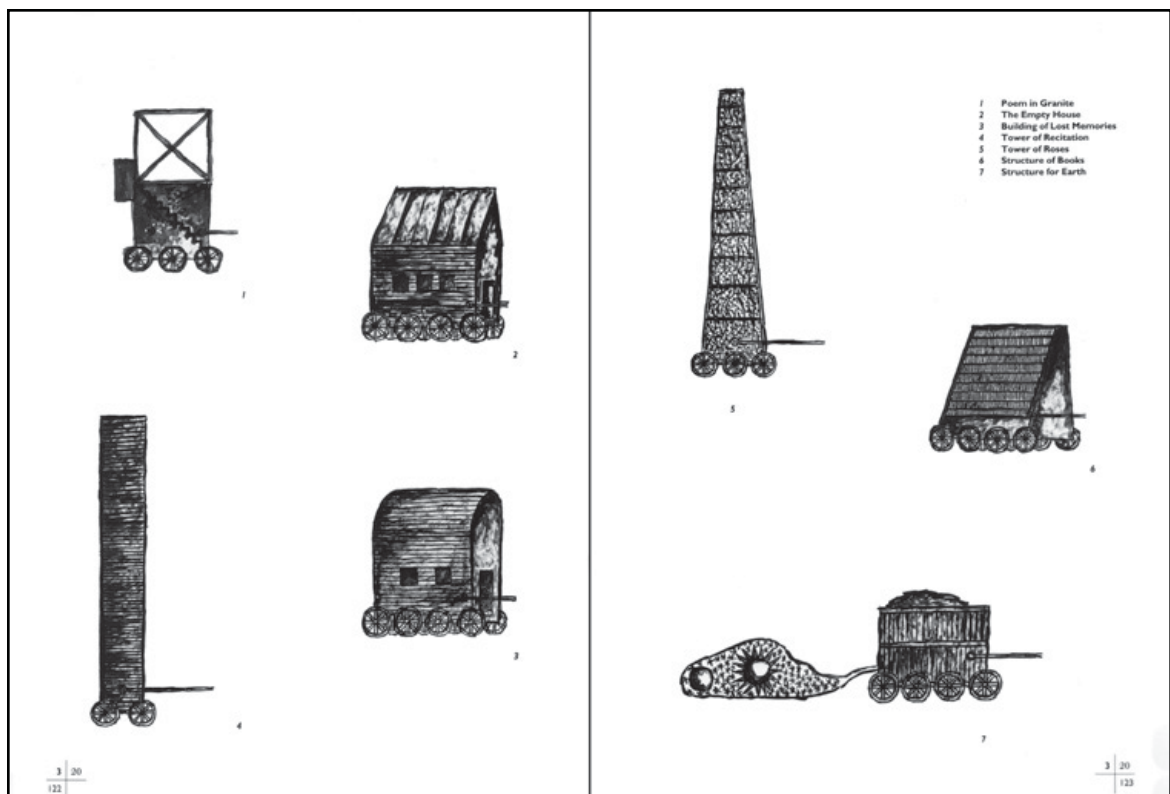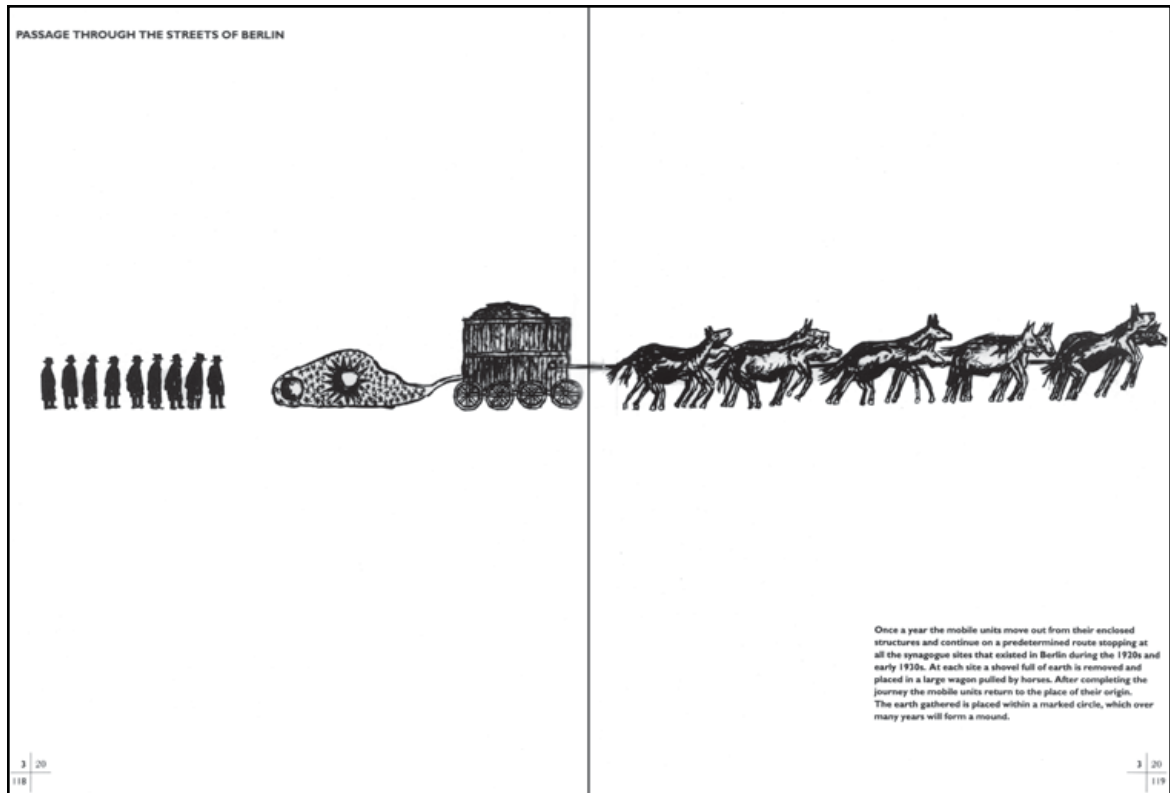
Figure 5.4.2

'Passage Through the Streets of Berlin', *Berlin Night* (*Soundings*)

As a result of these differences many of the effects noted in the previous discussion are here lessened or cease to operate altogether, particularly the oscillating correspondences which emerge out of the uncertain relation of the entries and the various ways they could be read.[123] Here, the numbering of the rows gives a more definite order to the complex, which both places greater emphasis on the horizontal associations and suggests a greater directionality, i.e. that we move sequentially through the rows from top to bottom, left to right. Furthermore, the numbering unequivocally correlates each row with a named structure from the previous spread. Although an ambiguity remains as to the significance of each line, in this case, the variety of potential readings has been decreased.

On the next spread we find the companion pieces 'Man' and 'Woman', offset in a similar way as before, in this case appearing on facing pages, each accompanied by a sketch: above the former, a group of figures carrying picks and shovels; below the latter, the mobile unit 'Structure for Earth'. Apart from the composition, which again accentuates the duality and reciprocity of texts, the presence of the sketches brings them into conversation with the previous pieces to a greater degree than before. Indeed, as intimated in the table of contents, in *Soundings* there is a greater sense of cohesion between these prefatory elements, arguably creating a more pronounced separation between them and what follows.

This is counteracted, however, as one proceeds: on the next spread one finds a series of rough sketches, facing a page containing the poem mentioned earlier (i.e. comprised of the phrases left out of the 'word matrix'), above which is a perspectival sketch of the mobile unit procession. Of particular interest are the sketches (Figure 5.4.4), which include depictions and notations relating to 'Passage Through the Streets of Berlin', but also show elements of 'Jewish Museum' along with some characters that appear in *Berlin Night*. More curious is what appears on the next spread: the site plan from *Victims*. At the base of all these pages, however, the key nevertheless indicates they all form part of 'Passage Through the Streets of Berlin'.

With the exception of the poem 'Anne' (which in *Soundings* appears as part of the project 'Three Sisters of Hamburg'), on the next spread we find the last element from the prefatory section of the earlier work, previously titled 'Jewish Museum: Project Text' and here called '9 Poems'. To begin with, the change in title serves to dissociate the piece from the project it ostensibly 'introduced' in the first volume. In addition, no project number is given in the key, creating an ambiguity about its relation to the series of images for 'Jewish Museum' that follow on the next four spreads. Unlike the previous publication, these are no longer interspersed with the images

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[123]   See Section 5.3.

FLUIDITY OF LIQUID
COMPACTION OF EARTH
LIGHTNESS OF AIR

STABLE / STRONG

CAKE THALER

THE HALLS OF WITNESS

1 STONE 2 WOOD 3 METAL 4 5 6 VINES 7 GLASS

M   F

THE HEAT OF THE SUN
THE COLD OF THE MOON

1 2 3 4 5 6 7 ROND

POEM / GRANITE
THE EMPTY HOUSE WOOD
BUILDING OF LOST MEMORIES METAL
TOWER OF RECITATION
TOWER OF RED ROSES
THE STRUCTURE OF BOOKS
EARTH / SUN / MOON / STARS

GRANITE WOOD STEEL
WOOD METAL
METAL
STEEL
VINE
PARGIL WOOD
EARTH
STEEL

1 THE STONE CUTTER
2 THE CARPENTER
3 THE IRON WORKMAN
4 THE POET
5 THE GARDENER
6 THE LIBRARIAN
BLACK 7 THE LANGUAGE
ROSES
AROUND
IVER
DARG
ORGG
KIMMEY

1 STONE
2 WOOD
3 METAL
4 STEEL
5 VINES
6 WATER
7 EARTH

THE HEAT OF THE SUN

MAP OF BERLIN

COMPACTION OF EARTH

THE HALLS OF WITNESS

THE COLD OF THE MOON

FLUIDITY OF LIQUID

LIGHTNESS OF AIR

Figure 5.4.4

Sketches, *Berlin Night*
(*Soundings*)

for *Berlin Night*. Rather, the sketches occupy a distinct space in the volume and have a separate project number.[124]

Moving on, we come finally to the material explicitly associated with the project heading 'Berlin Night', beginning with a spread containing the constellation of numbered thumbnails of the structures.[125] Extending across the next three spreads is the list of Subject-Object pairings, which here form two columns set off on facing pages, a small thumbnail of each structure to the far right of each line (Figure 5.4.5). This is followed by the associated texts for each entry, many of which are also accompanied by figurative sketches (Figure 5.4.6).

Due to the sheer number and diversity of these texts in *Berlin Night*, an in depth treatment of them as a whole is not feasible here. As in previous sections, the discussion will instead consider a selection of texts as a way to convey a sense of the totality.

In brief, the section consists of roughly seventy entries, above which there is only the name of the Subject, from single lines or words to page length passages. They range from descriptions of actions, characters and structures, to records of conversations, personal reflections, and anecdotes. In addition, there are poems, short narratives, definitions and excerpts from other works, along with biographical sketches and historical footnotes. As in previous projects, the texts are marked by a variety of references, both to Hejduk's other projects as well as to a host of artists and works, the latter of which are more numerous in *Berlin Night*.

The opening passage, for instance, describes an encounter with a woman, an actress, which the first line frames as a recollection:

> My grandfather related an incident of his youth when he received on his
> ship a famous painter from Oslo. The painter said it was necessary that he
> arrived in Berlin on time. He also booked passage for a young actress. At
> first glance she appeared to be about thirteen. Yet when my grandfather had a
> closer look he understood that it was her size and thinness which produced his
> misunderstanding. When she removed her coat in the cabin her body was that of
> a woman in her twenties. Her eyes were black which reflected all light making
> them heaven black.

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[124]   As indicated in the key at the base of each page.

[125]   In the stand alone publication *Berlin Night* this was the image embossed on the cover, as well appearing in a 'black on black' motif just before the vignettes.

SUBJECT

		OBJECT
1	BARGEMAN AND WOMAN	BARGE
2	CUSTOMS INSPECTOR	RECEIVING STATION
3	BRIDGEMAN	CANAL BRIDGES/DRAWBRIDGES
4	JUDGES MALE/FEMALE	JUDGEMENT HALL
5	PIT DIGGER	PIT OF STRUCTURES
6	CLOCK OPERATOR	CENTRAL CLOCK
7	SILENT JURORS	VIEWING BOXES
8	TROLLEY MAN	TROLLEY CAR
9	PARK ATTENDANT/MALE	PARK OF THE ANGELS
10	PARK ATTENDANT/FEMALE	PARK OF THE NAMES OF THE ANGELS
11	CARETAKER OF OBJECTS	OBJECT FIELD
12	CARETAKER OF SUBJECTS	SUBJECT FIELD
13	WOODCUTTER	THE WOODS
14	ELEPHANT TRAINER	ELEPHANT HOUSE
15	CUSTODIAN OF THE HALL OF RECORDS	ANIMAL HALL
16	CONSUL	THE CONSULATES
17	LION TRAINER	LION TRAINER'S HOUSE & WORK SPACE
18	DOG TRAINER	DOG TRAINER'S HOUSE & WORK SPACE
19	HORSE TRAINER	HORSE TRAINER'S HOUSE & WORK SPACE
20	CARPENTER	HOUSE OF THE MAKER OF WOODEN CROSSES
21	MASON	MASON'S HOUSE & BRICK YARD
22	ARCHITECT	STREET OF THE PROFESSIONS
23	NAILWOMAN	NAIL STORE
24	WINDOWMAN	OUTLET FOR WINDOWS
25	RIVETMAN	HOUSE OF RIVETS

Figure 5.4.5

Subjects-Objects list,
Berlin Night (*Soundings*)

BARGE

RECEIVING STATION

CANAL BRIDGES/DRAWBRIDGES

JUDGEMENT HALL

PIT OF STRUCTURES

CENTRAL CLOCK

VIEWING BOXES

TROLLEY CAR

PARK OF THE ANGELS

PARK OF THE NAMES OF THE ANGELS

OBJECT FIELD

SUBJECT FIELD

THE WOODS

ELEPHANT HOUSE

ANIMAL HALL

THE CONSULATES

LION TRAINER'S HOUSE & WORK SPACE
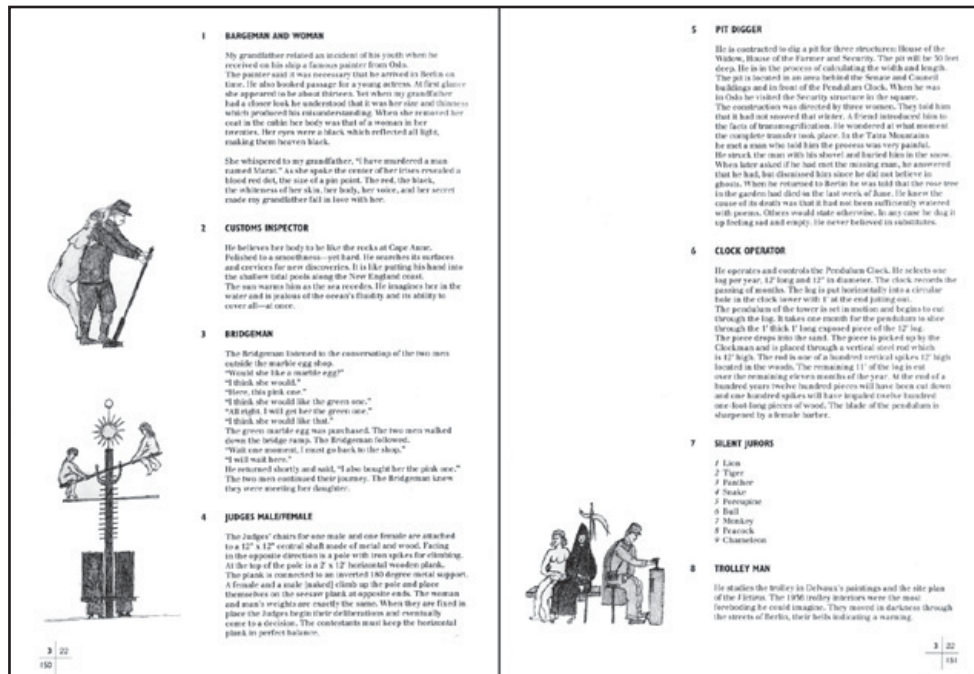
3 BRIDGEMAN

The Bridgeman listened to the conversation of the two men
outside the marble egg shop.
"Would she like a marble egg?"
"I think she would."
"Here, this pink one."
"I think she would like the green one."
"All right. I will get her the green one."
"I think she would like that."
The green marble egg was purchased. The two men walked
down the bridge ramp. The Bridgeman followed.
"Wait one moment, I must go back to the shop."
"I will wait here."
He returned shortly and said, "I also bought her the pink one."
The two men continued their journey. The Bridgeman knew
they were meeting her daughter.

4 JUDGES MALE/FEMALE

The Judges' chairs for one male and one female are attached
to a 12" x 12" central shaft made of metal and wood. Facing
in the opposite direction is a pole with iron spikes for climbing.
At the top of the pole is a 2' x 12' horizontal wooden plank.
The plank is connected to an inverted 180 degree metal support.
A female and a male [naked] climb up the pole and place
themselves on the seesaw plank at opposite ends. The woman
and man's weights are exactly the same. When they are fixed in
place the Judges begin their deliberations and eventually
come to a decision. The contestants must keep the horizontal
plank in perfect balance.

> She whispered to my grandfather. "I have murdered a man named Marat." As she
> spoke the center of her irises revealed a blood red dot, the size of a pin point. The
> red, the black, the whiteness of her skin, her body, her voice, and her secret made
> my grandfather fall in love with her.[126]

The narrator of the scene appears to be the grandson of the 'Bargeman' (1), the first of the two 'subjects' associated with the text. The other, identified simply as 'Woman', one presumes to be the actress. The first part of the passage revolves around a false first impression followed by a revelation ('When she removed her coat… her body was that of a woman in her twenties'); the second, around further revelations: the Woman's secret and the Bargeman's love.

The oblique associations to artists and works also feature prominently in the text. First there is the 'famous painter from Oslo', an apparent reference to Edvard Munch, who spent several noteworthy years in Berlin at the end of the 19th century.[127] Then there is the actress' confession, the most overt association being with the renowned work of the French painter Jacques-Louis David, 'The Death of Marat' from 1793 (Figure 5.4.7), showing the revolutionary leader in his bathtub, murdered by Charlotte Corday.[128] From these, however, another connection emerges, intimated by the special attention paid to colour in the almost painterly description of the young woman: her 'heaven black eyes', the 'blood red dot' of the irises, 'the whiteness' of her skin. Though not depicted in the David painting, the murder scene became the subject of many subsequent works that did show Corday, including two paintings by Munch: 'Death of Marat I' & 'Death of Marat II' from 1907 (Figure 5.4.8).

In addition, there is the fact the 'Bargeman' appears in an earlier work, namely *The Lancaster-Hanover Masque*. Not only does this set up a dialogue between the two characters and *Masques*, but it also brings the references from the former into conversation with the latter. The first of these is an oblique reference to 'a French painter', likely Georges Braque, and what might be one of several paintings from his 'Atelier' series, many of which feature birds in flight ("It pictured a black sea gull flying in between stripes of green and brown wallpaper…").[129] With the second reference, to Puccini's opera *Il Tabaro* (meaning 'the cloak'), a more powerful set

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[126] Hejduk, John. *Soundings*. Edited by Kim Shkapich, New York: Rizzoli, 1993, p.150.

[127] In 1892 an exhibition of his work in the city created a considerable scandal, and over the next four years this was where he produced much of the preliminary sketches for his major work, *The Frieze of Life*. (Prideaux, Sue. *Edvard Munch: Behind the Scream*. New Haven: Yale University Press, 2005.)

[128] Though not herself an actress, Corday was a descendent of the famed French dramatist Corneille.

[129] Hejduk, John. *The Lancaster/Hanover Masque*. London: Architectural Association; Montréal: Centre Canadien d'Architecture, 1992, p.22.

Figure 5.4.7

'The Death of Marat' 1793 (Jacques-Louis David)

of correspondences emerge. In both, images of love and death are central, where concealed appearances, if not outright deceptions, give way to revelations through a literal act of 'unveiling'. The opera revolves around a love triangle between the 'bargeman' Michele, his wife Giorgetta, and her lover Luigi, who together conspire to murder Michele; a misunderstanding foils the plan, leading to a confrontation where Luigi is instead killed, whose body Michele hides beneath a cloak, which he removes in the culminating moment to reveal to Giorgetta the grisly fate of her lover.

As one continues through the various texts these references accumulate, as do the ways they are established, creating an expansive web of associations with other works, artists and *Masques*. In some cases it is merely the name of the Subject or Object that creates the connection; more frequently, however, these linkages emerge from the body of the texts, though sometimes, as in the above example, it is a function of both.

With respect to the references to artists and works, the most common way they are framed is through a particular character's affinity or familiarity: the 'Park Attendant/Male' (9) 'reads the books of Charles Brockden Brown'; the 'Custodian of the Hall of Records' (15) 'favorite painter is Breughel'; the 'Rivetman' (25) 'studies the paintings of Leger'; the 'Factory Man' (27) 'reads Christa Wolf's books and admires the sentences of Duras'; the text for the 'Bureau Officer' (55) tells us 'through Gide's work he learned about disinterested murder'; the 'Cemetery Caretaker' (73) 'reads and re-reads the poem *A Tomb for Anatole*'.

Amidst these, however, are often more oblique examples. Only those familiar with Edgar Allan Poe's *The Cask of Amontillado*, for instance, will feel the additional portent in the text for the 'Mason' (21) through the veiled allusion to the story.[130] In the passage for the Custodian of the Hall of Records, in addition to the mention of Breughel, there is a second and more recondite reference to Kafka, which calls upon knowledge not only of his works but of his biography: that he lived in Prague and supported himself through his work at an insurance company. The text for 'Uccello' (33) is simply an excerpt from another book: 'Bryan's Dictionary of Painters and Engravers'. The 'Night Watchmen' (34) incessantly copies a poem, which seems to itself attenuate in homage to the artist evoked in the opening line, 'O Giacometti'.

With respect to the references to other *Masques*, the situation grows more varied and complex. The text for the 'Pit Digger' (5), for instance, not only makes mention of three structures– 'House of the Widow' and 'House of the Farmer', from the *Lancaster-Hanover Masque*,

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[130] The story revolves around a murder, where the victim is 'buried' alive behind a wall of brick and mortar.
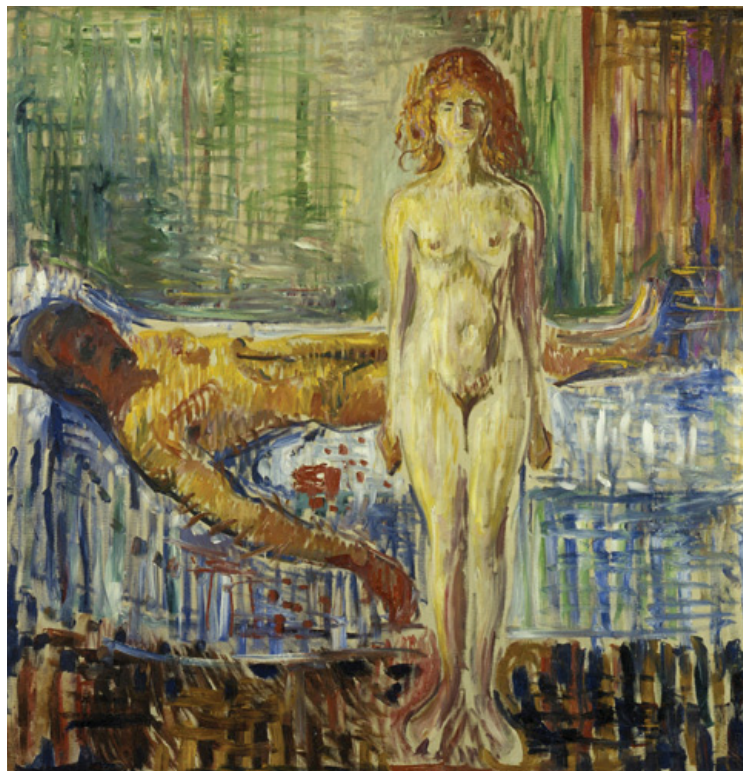
Figure 5.4.8

'Death of Marat I & II'
1907 (Edvard Munch)

and 'Security' from *Victims*– but also to an actual event: the construction of 'Security' at the Oslo School of Architecture in 1989.[131] The 'Examiner' (42) is treated by an 'Optometrist', a character who appears in *Victims*. The text for the 'Musician' (63), a character that appears in both the *Victims* and *The Lancaster-Hanover Masque*, reveals her to be a cellist, revealing yet another recurring feature: though not named as a Subject in the former work, a female cellist (always female) appears in several entries in the *Notes for a Construction of a Diary*; and in the latter, the 'Music House' is inhabited by cellist (who we also discover, in the Bargeman's text, to be his mistress, inverting the plot of *Il Tabaro*).

Perhaps most perplexing, in the text for the 'Trolley Man' (8) we are told that he 'studies the trolley in Delvaux's paintings and the site plan of the *Victims*'. Here, not only do we have a reference to a painter and his work, but also a strange kind of shift has occurred: it is not merely a Subject or Object from another *Masque* that is mentioned or implicated, but an element from the *book* itself. The Trolley Man, who is both a character in *Victims* and *Berlin Night*, is aware of this former work, of which he is a part, which has become for him an object of study– much, as it seems, the plan became for Hejduk.[132]

Moving on from the external connections, the texts also establish relationships between Subjects and Objects within the work itself. In previous cases, particularly in *The Lancaster-Hanover Masque* and *Victims*, the wealth of these connections seemed, among other things, to invite an alternative way of moving between the various elements of the work. Though still present, such linkages are considerably fewer in *Berlin Night*: there are scarcely a half-dozen references to other characters or structures within the seventy-three entries. Among other things, this fact again raises the question of navigation, since it is far from obvious what if anything links the various entries, particularly if one proceeds through them in sequence.

Selecting a page no less heterogeneous than any other (Figure 5.4.9), we find the following: for the 'Woman/Landscape Painter' (47), a description of her amorous encounter with a woman; for the 'Still Life Painter' (48), a conversation with his mistress; for 'Child Mother Father' (49), the phrase 'A morning trio'; for the 'Land/Marksman' (50), a list of seven plays he 'intended to write'; for the 'Confessor' (51), a confession concerning creation and romantic love, seemingly in Hejduk's voice;[133] and finally, for the 'Curator of the History of the Moon and Sun' (52), details

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[131] See Hejduk, John. Edited by Astri Than. *Security: A Work by John Hejduk*. Oslo: Aventura Forlag, 1995.

[132] Apart from the fact the site plan not only appears in *Soundings* and again in *Vladivostok*, Hejduk made frequent mention of the drawing, which he considered one of his most important 'inventions'.

[133] Hejduk makes similar statements in other contexts, specifically about the singularity of his love for his wife Gloria and her profound influence on his life and work.
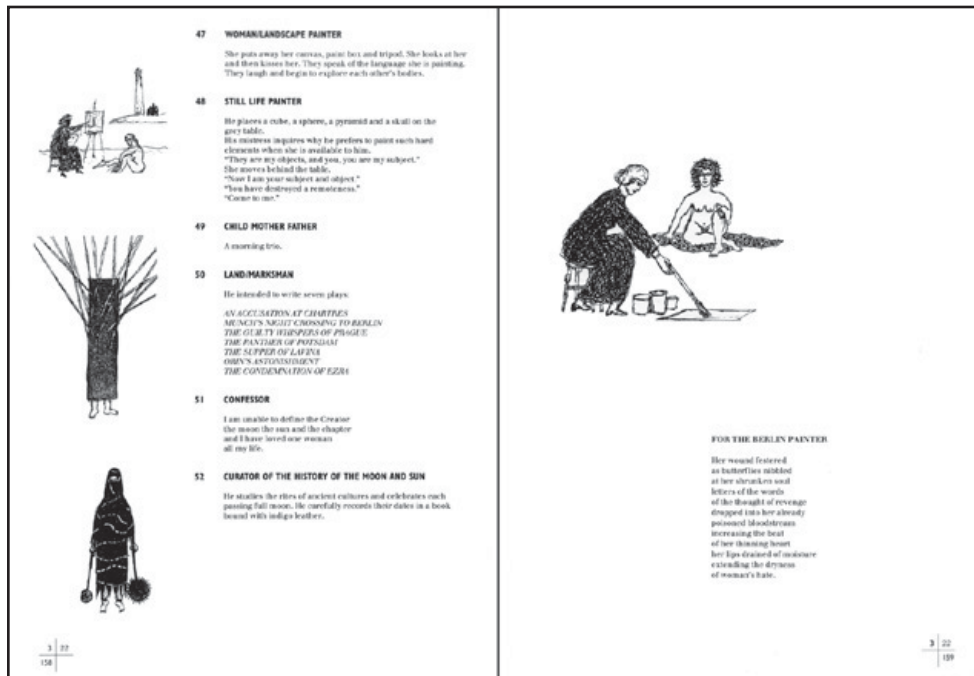
Figure 5.4.9

Subject texts, *Berlin Night*
(*Soundings*)
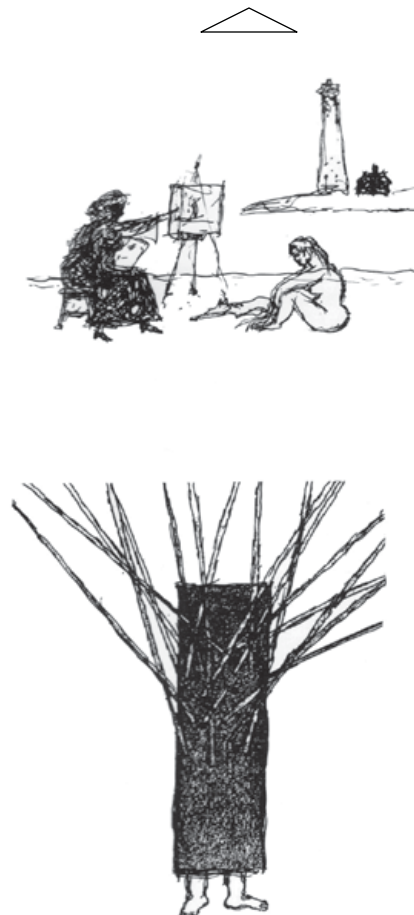
48   STILL LIFE PAINTER

He places a cube, a sphere, a pyramid and a skull on the grey table.
His mistress inquires why he prefers to paint such hard elements when she is available to him.
"They are my objects, and you, you are my subject."
She moves behind the table.
"Now I am your subject and object."
"You have destroyed a remoteness."
"Come to me."

49   CHILD MOTHER FATHER

A morning trio.

50   LAND/MARKSMAN

He intended to write seven plays:

AN ACCUSATION AT CHARTRES
MUNCH'S NIGHT CROSSING TO BERLIN
THE GUILTY WHISPERS OF PRAGUE
THE PANTHER OF POTSDAM
THE SUPPER OF LAVINA
ORIN'S ASTONISHMENT
THE CONDEMNATION OF EZRA

51   CONFESSOR

I am unable to define the Creator
the moon the sun and the chapter
and I have loved one woman
all my life.
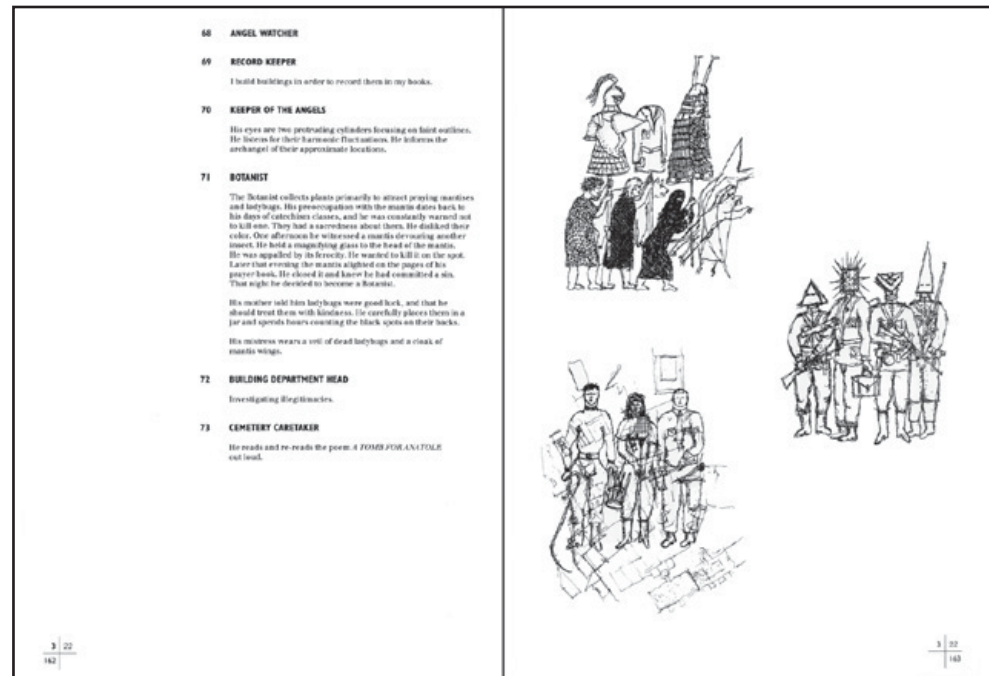
Figure 5.4.10

Sketches, *Berlin Night*
(*Soundings*)

about his object of study and method. What to make of such a disparate medley, so rife with correspondences and potential trajectories, both within and beyond the bounds of the work, but without an apparent unifying thread or point of culmination?

However one chooses to move between them, the texts do appear in a set sequence, in accordance with the order given in the list of Subject-Object pairings. The same, however, cannot be said of the associated images that proceed from them. If the fragmentary character of the texts begins to raise questions about how to navigate the elements of *Berlin Night*, with the images this issue comes fully to the fore. Before proceeding, however, there are a few general aspects of the images and their organization worth noting.

As stated earlier, there are no hard-line orthographic drawings for *Berlin Night* and no overall site plan. Instead, the images for the work consist exclusively of free-hand sketches, ranging from the figurative depictions of the Subjects that appear alongside some of the texts, to the various plans, sections, elevations and perspectives of the structures that make up the final section. With respect to the former, by and large they are located adjacent to the passage of the character they ostensibly portray, the one exception being the three groups of figures opposite the final page of texts (Figure 5.4.10). With respect to the drawings of the Objects, on the one hand there are the vignettes that appeared in the previous publication, in what seems a more preliminary form: presented at a smaller scale and often with several to a page, in bare outline and without colour, the images are less powerful and the cinematic quality produced in the earlier work has been all but lost (Figure 5.4.11). On the other hand, there are numerous additional depictions of the structures, which sometimes appear individually or in small groupings, and other times, within complex overlapping arrangements that appear to be reproductions of pages from Hejduk's sketchbooks (Figure 5.4.12).

In most of the previous *Masques* one found a largely 'complete' set of orthographic drawings for the Objects, in the sense that they provided sufficient means for developing a comprehensive spatial understanding of the individual structures, and when this included a site plan, of their context, relation to one another, as well as the spaces between them. In *Berlin Night*, by contrast, this is far from the case.

To begin with, for nearly half the structures there are no additional drawings (beyond the thumbnail sketch that appears on the opening spread and in the Subject-Object list), and where there are further depictions, it is often only a single plan or elevation,[134] which for the most

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[134]   In many cases there is not even sufficient information to make this determination.
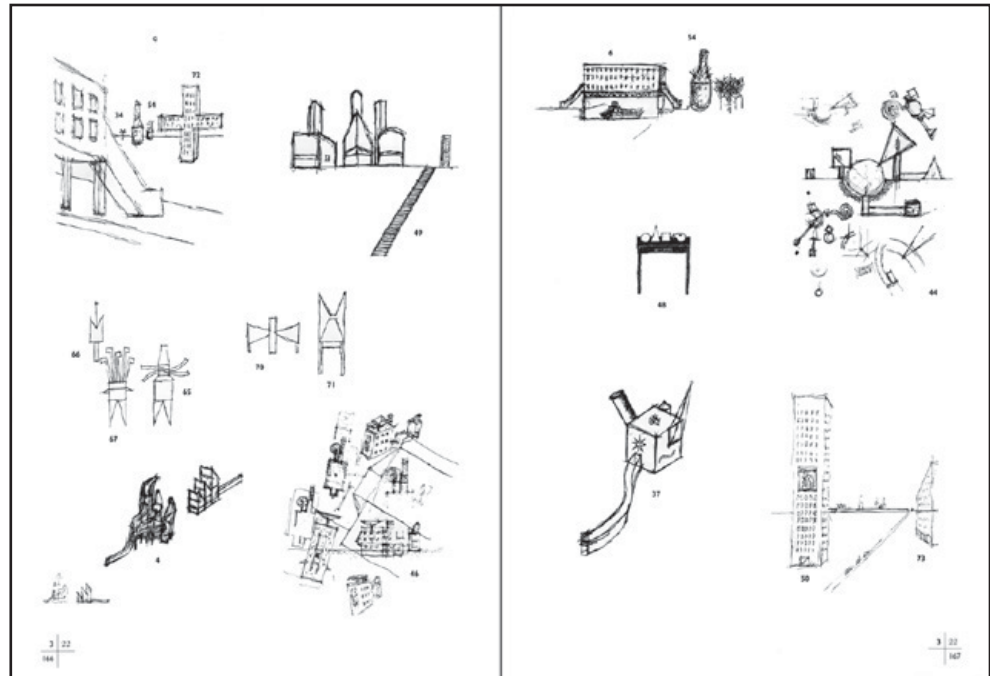
Figure 5.4.11

Vignets, *Berlin Night*
(*Soundings*)
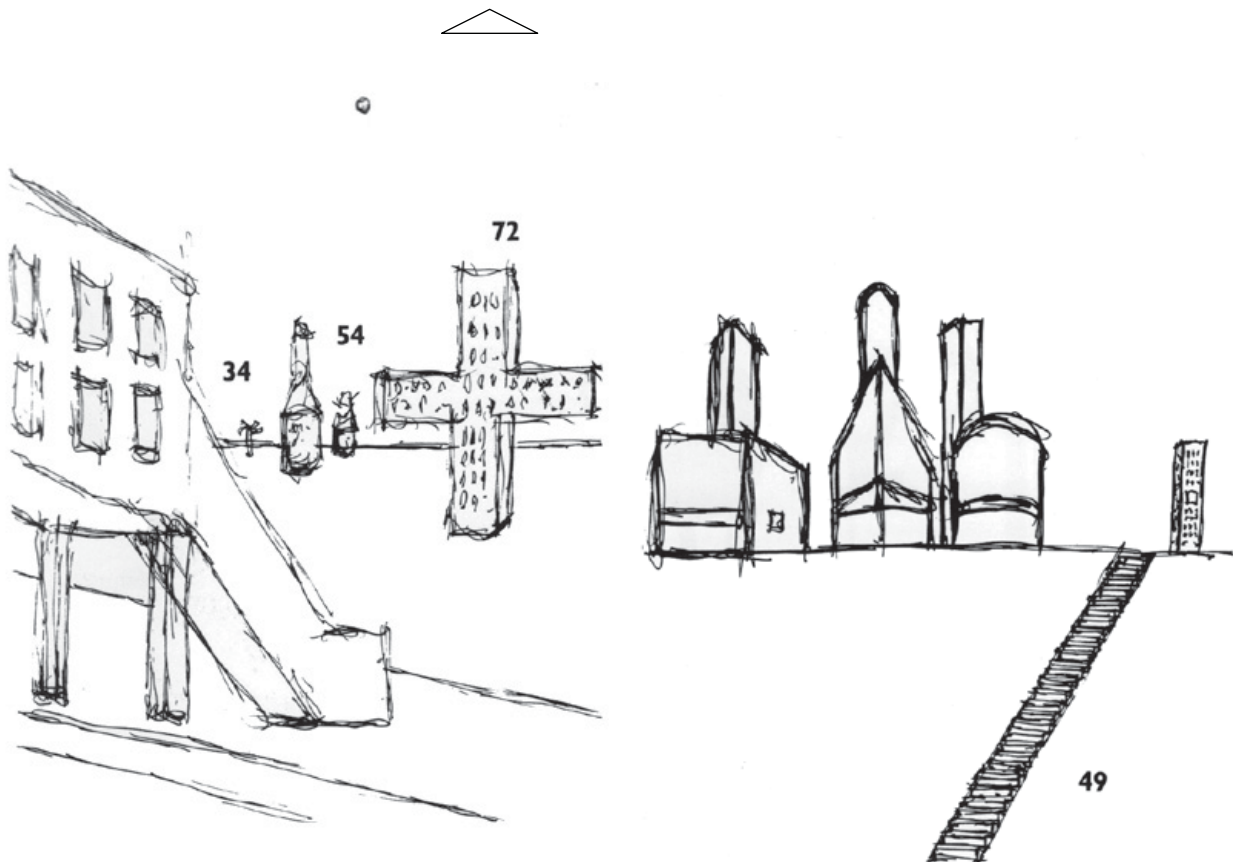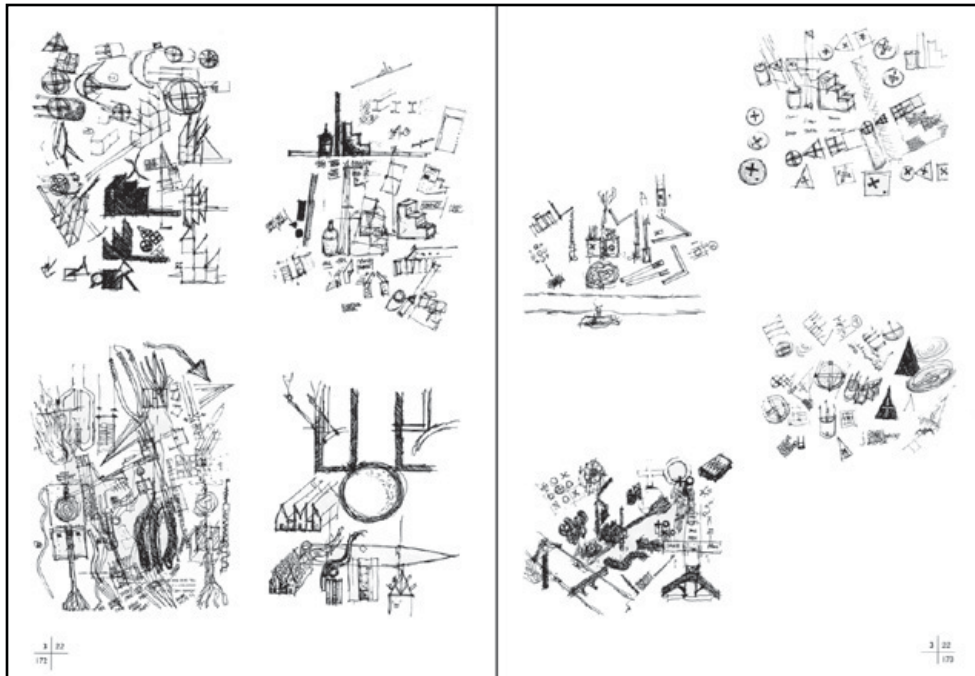
Figure 5.4.12

Sketches, *Berlin Night*
(*Soundings*)
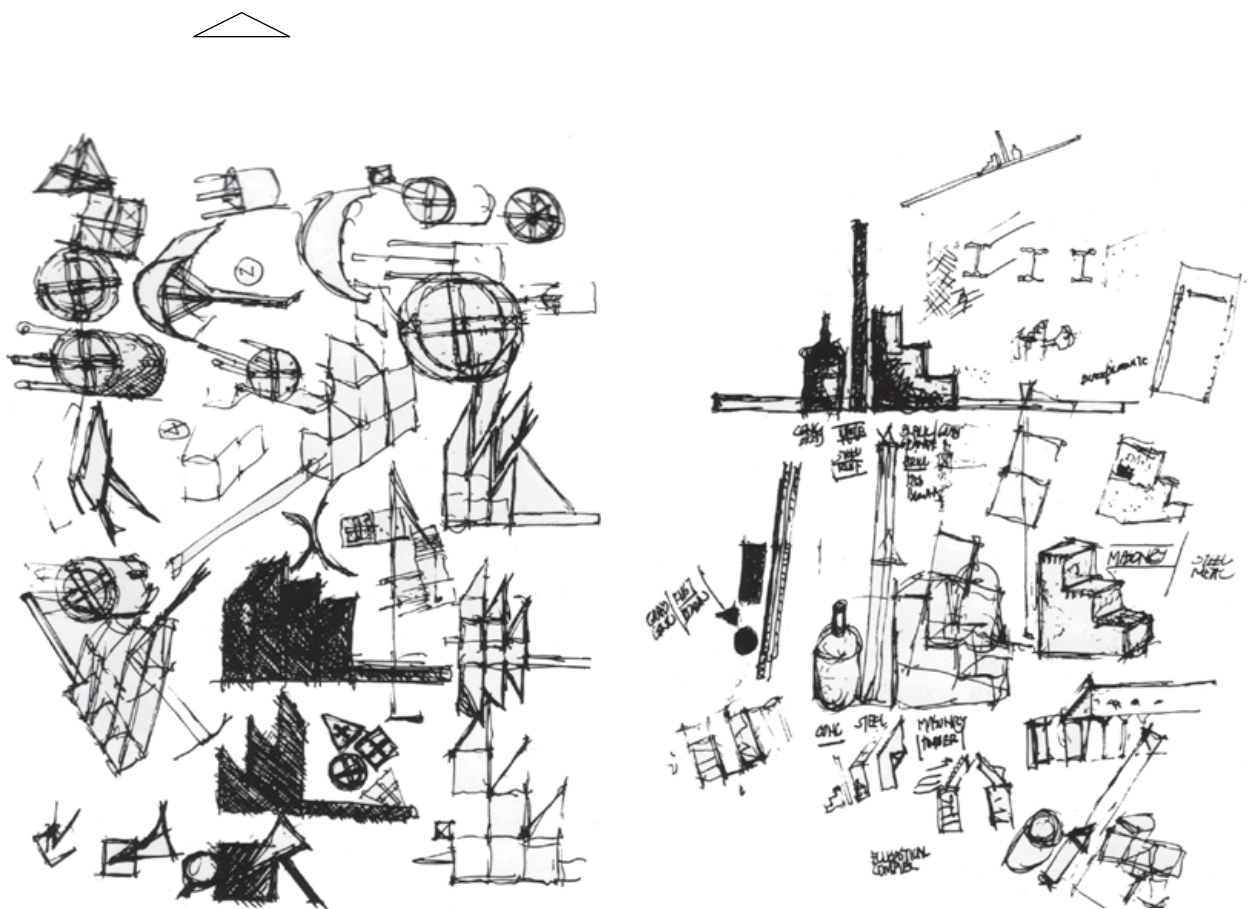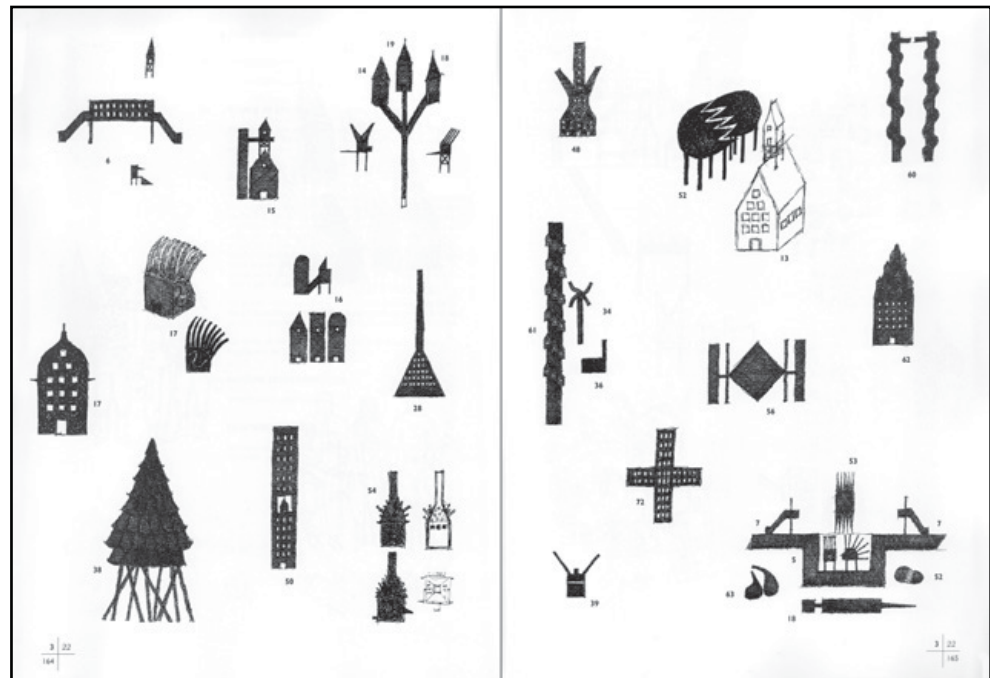
Figure 5.4.13

Sketches, *Berlin Night*
(*Soundings*)
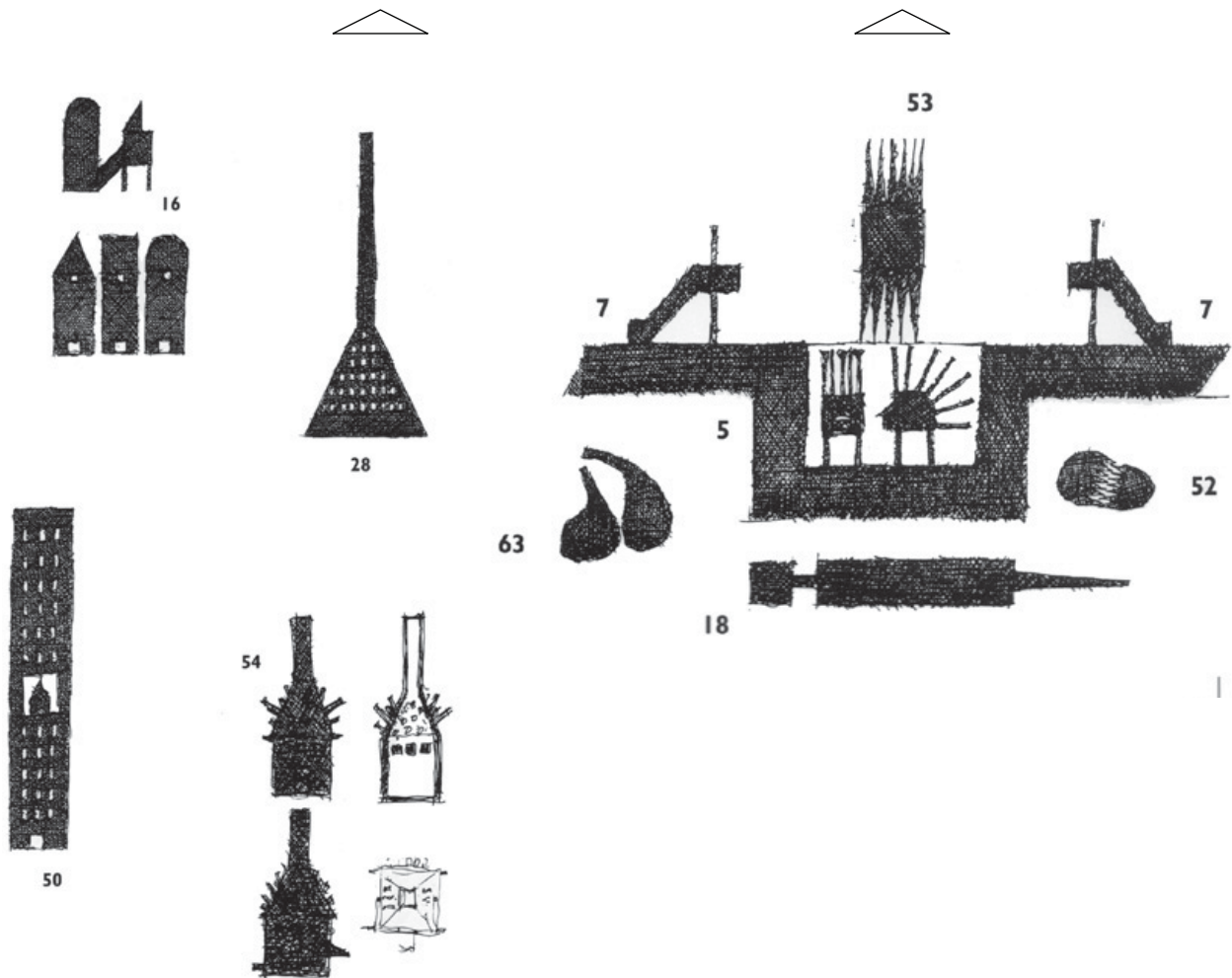
part provides little detail beyond the basic form and features of the construction. Furthermore, although in many of the sketches certain structures are shown together (Figure 5.4.13), suggestive of potential adjacencies, in the absence of a site plan there is no way of resolving a complete image of the project that includes the interrelation of all its parts. But there is another consequence to this fact as well, which turns again on the question of navigation.

In *Victims*, for instance, the site plan not only facilitated an understanding of the project as a whole, but also, in allowing us to virtually enter the space of the *Masque*, it created an alternative way of moving through the space of the book. Not possible in *Berlin Night*, traversing the images we instead find ourselves faced with a similar situation to that described in the previous version, in the sense that we cannot make our way through the work in a 'point to point' fashion–albeit for different reasons.

Because the sketches do not appear in order, coupled with the fact they are only identified by number rather than name,[135] the reader is compelled to repeatedly move back and forth between the Subject-Object list and texts, in order to identify the structures in a given drawing and then connect them with their respective Subject. What is more, only the sketches on the first five pages of drawings appear with numbers, making this task progressively more complicated in the latter spreads. Finally, and again mirroring the stand-alone publication, in the images one also discovers numerous structures that do not appear in the Subject-Object list, though in this case, there are no identifying labels either.

Rounding out the chapter are two further works, which in *Soundings* are identified as distinct projects: 'Three Sisters of Hamburg', consisting of one spread of sketches and another with three poems (one of which being 'Anne'); and 'Town Hall', consisting of four pages of drawings.[136]

Given their differences, it is difficult to say with certainty whether the stand-alone publication *Berlin Night* and the work that appears in *Soundings* are best considered as separate works, or as two halves of a single project, or even as manifestations of the same work at different stages of development. As stated earlier, the question is not easily resolved, if it can be resolved at all. Regardless of how one chooses to approach them, ineluctably they exist in dialogue with one another. Difficult to distill, passing between the works can be likened to the experience of moving between atmospheres: in the first case, the sense is of being enveloped, where the

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[135] An inversion of the earlier circumstance, where only the name was given.

[136] One of the drawings, titled 'The Geometric Snakes', also appears among the vignettes in the stand-alone publication.

air has grown thick, has substance and weight, where light cannot penetrate, like the world reflected in a black mirror. In the second, the aether has dissipated, rarified, the work spread out for examination as on the table of an anatomical theatre, seen in greater detail perhaps, but as discrete parts of a once integral body. Put another way, the feeling is like passing back and forth between the interior and exterior of an edifice: the work seems to reside somewhere between the two, and in the transition itself. We leave off with the words of Hejduk:

> …You can be in a volumetric situation which is 'encompassing'. Architecture is the only art where you can have *that* experience, which is very curious. Or else, you can be a distance away, a block away from a house on a hill somewhere, and you can look at that distant thing as an object, whatever your perspective is. You approach it, you move toward it, the object is upon you, there is a moment– and I'm talking not only about the physical but also the mental moment– when you cross a threshold and you're no longer outside the object. You are in it… Architecture has the double aspect of making one an observer or voyeur externally, and then completely 'ingesting' one internally. One becomes an element of the internal system of the organism.[137]

<p style="text-align:center">* * *</p>

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[137]   Hejduk, John. *Mask of Medusa: Works 1947-1983*. Edited by Kim Shkapich, New York: Rizzoli, 1985, p.92.

Russia

**… I have established a repertoire of objects/subjects, and this
troupe accompanies me from city to city, from place to place,
to cities I have been to and to cities I have not visited. The cast
presents itself to a city and its inhabitants. Some of the objects
are built and remain in the city; some are built for a time, then are
dismantled and disappear; some are built, dismantled, and move
on to another city where they are reconstructed.**

**I believe that this method/practice is a new way of approaching
the architecture of a city and of giving proper respect to a city's
inhabitants.**

It confronts a pathology head-on.[1]

6.0   Summary

With *Vladivostok*, published in 1989, we come to the fourth and final Trilogy, and a volume
which contains the last of Hejduk's *Masques*. For a variety of reasons, the book creates
several challenges for the present study. On the surface, *Vladivostok* seems more of a piece
with *Mask of Medusa* and *Soundings*, volumes that have here been described and approached
as 'compilations', both by virtue of its scale– just shy of three hundred pages– and due to the
heterogeneity of its contents, which include a range of projects other than the three Russian
Masques. A closer reading, however, reveals it to have a greater kinship with the stand-alone
publications *Victims* and *The Lancaster-Hanover Masque*, albeit possessed of several features
make it unique among the *Masques*.

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[1]   Hejduk, John. *Riga, Vladivostok, Lake Baikal: A Work by John Hejduk.* Edited by Kim Shkapich, New York:
Rizzoli, 1989, p.15.

Indeed, despite the fact it ostensibly contains the three 'projects' that comprise the Russian Trilogy, and for reasons that will be discussed in due course, ultimately the book seems best understood as a unitary work and for the purposes of this exposition will be considered as such. In light of this, the present chapter begins with an overview that is more comprehensive and detailed than in previous cases, particularly in examining the opening progression of *Vladivostok*, after which each of the book's 'primary' components are treated in sequence– 'Riga', 'Vladivostok', and 'Lake Baikal', respectively.[2] It is worth noting, however, that although the internal structure of the chapter resembles those which came before, in this case these divisions are not intended to indicate separate works or publications. Instead, this format simply provides a convenient means of treating each part of the work and the specific issues raised by them.

Before proceeding, it should also be noted that a stand-alone book was published in 1989, "*John Hejduk: The Riga Project*", which describes the realization of the 'Object/Subject' structures at the University of the Arts in Philadelphia two years prior, structures which also appear in *Vladivostok*.[3] More than simply documenting the fabrication and assembly of a physical construction, the book is, as stated in its Forward, "… a tribute to [those] who brought *Riga* to life."[4] Along with Hejduk's sketches and drawings, construction documents and a detailed 'timeline' of the construction process, the book also includes essays and reflections from various collaborators, a series of striking photographs of the completed works by Hélène Binet,[5] as well as images from two performances– *Crooked Lightning* by Connie Beckley from the opening night, and *The Fall of Guilt*, a later response to the project staged by the School of Dance. It concludes with a several poems by Hejduk's close friend and colleague David Shapiro. A fine work in its own right, the volume ultimately falls outside the scope of the present study and will not be further discussed, for although it speaks to another dimension of the *Masques*, it is Hejduk's books rather than those created about his work that form the primary subject of the dissertation.

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[2]   For the remainder of the chapter, when written in italics, *Vladivostok* refers to the *Masque*, herein considered synonymous with the book itself, and 'Vladivostok', to the section or 'project' within it.

[3]   The book 'Security' represents a similar situation, also published in 1989, which describes and documents the realization of this structure in Oslo, an 'Object' which appears in both *Victims* and *Vladivostok*. (Hejduk, John. *Security: A Work by John Hejduk*. Edited by Astri Than. Oslo: Aventura Forlag, 1995.)

[4]   Hejduk, John. *John Hejduk: The Riga Project*. Philadelphia: University of the Arts, 1989, p.26.

[5]   Several of these photographs also appear in *Vladivostok*.

in between dreams[6]

As stated above, *Vladivostok* represents a special case among the works discussed thus far, beginning with how the book opens. Given the number and variety of issues raised, it is important to examine this progression in some detail, which for purposes of the present discussion encompasses the initial thirty pages of the volume. The first page contains the words 'Breath of Bacchus' in a bold black type on a white background,[7] the size of the text second only to that of the primary 'title pages', to be discussed shortly. Following this are six poems: the first appears on the right-hand side of the spread, opposite a blank page, the next four on spreads facing one another, with the final piece opposite a free-hand sketch (from the 'Jewish Museum' project in *Berlin Night*).[8]

Following the poems, on the next spread (left) is a photograph, a detail of the 'Object/Subject' structures realized in Philadelphia mentioned above, which faces the first of the 'title pages': 'Vladivostok' appears in the largest type used in the book, centred and slightly above the middle of the page.[9] After this initial 'title page' is a second, arguably more 'typical' introductory spread: to the left, the author and editor's names are given; to the right 'Vladivostok' appears again, this time with 'Riga' and 'Lake Baikal' above and below respectively, in a slightly smaller-scaled or 'secondary' type.[10]

After this we finally come to the colophon (left),[11] facing the sole passage introducing and framing the work that follows, titled 'A Matter of Fact'. Taking up the remainder of this opening section we have the dedication, followed by several spreads containing the list of nearly one hundred structures that appear throughout the book.

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[6] "*Between Dreams*" is the title of a film by the Finnish filmmaker Iris Olsson from 2009, who I had the good fortune of meeting– quite by serendipity– during my time in New York. The short documentary was shot along the Trans-Siberian railway between Moscow and Vladivostok, in which we see the passengers, mainly Russians traveling 'shorter distances between cities to work or visit relatives' in the third-class sleeping car. Set against a stark landscape of wilderness and industrial towns, it offers a haunting window into "... the dreams the fears and hopes of the passengers' everyday life... as well as the Russian belief in prophecies." See <http://dafilms.com/film/7786-between-dreams/>.

[7] All the text for *Vladivostok* is black on a white background, with the titles or headings all capitalized.

[8] The poems are: 'The Breath of Bacchus', 'Where the Irises Once Were', 'A Journey of Two', 'You Once Were', 'Your Breath Was Contained', 'Her Son's Face'.

[9] This is also how 'Vladivostok' appears on the front cover, except in crimson, as do the other elements: a sketch of a structure occupies the centre of the page, also from the 'Jewish Museum' project, below which is the sub-heading 'A Work by John Hejduk', with the publisher at the bottom of the page.

[10] At the base of the page the publisher's emblem appears again.

[11] The term 'colophon' refers to the brief statement, typically on the 'verso' (back side) of the title sheet, containing information about the publisher, date and place of publication, the printer, etc.

Of the curious aspects of this opening progression, we begin the 'title pages'. On the one hand, within the body of the work the distinctive typographic style and composition of these pages establish the primary 'tripartite' structure: appearing at the beginning of each of section or chapter, they serve as signposts and gateways signalling our entry into each new territory or location. On the other hand, on the first of these pages– preceding all elements of the work save the poems– 'Vladivostok' appears alone. Among other things, this fact speaks to the assertion, made at the outset of the present chapter, that the book is best approached as a singular work, for although followed by another title page which does include the names of the other works of the 'Trilogy', the composition and reduced scale of the type connotes a more subordinate or supporting role.[12]

In addition, the presence of two identical 'Vladivostok' title pages– one at the beginning of the book and the other demarcating one of the three 'works'– produces a similar situation to that encountered in two earlier projects, namely in *Berlin Masque* and *Berlin Night* as it appears in *Soundings*.[13] As in these instances, this double-naming, i.e. of the work as a whole and one of its parts, produces a 'nesting' effect, creating a sense of ambiguity as to the bounds and locus of the work.[14] What is more, we seem to enter the work from the very first page: not simply an epigram, the opening series of poems inaugurates our arrival, forming another kind of 'bracket' or frame with the series of poems that bring the work to a close.[15] Even the sketch from the 'Jewish Museum' project that accompanies them has its compliment on the terminal page, the two of which together form another perimeter.[16]

Acting in concert, the arrangement of these aforementioned elements create a series of encircling and overlapping domains– eccentric, rather than concentric– giving the sense not only of moving through different territories, but also of an inward progression, towards a centre that is also the work's outer ambit: Vladivostok. Traversing the book, the word comes to seem overdetermined, wrought with a mysterious significance: not merely the name of a city or project, it becomes a kind of evocation, a password for or watchword of a particular way of seeing or state of mind rather than just a physical place.

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[12]   It is worth drawing attention to the fact that 'Riga' and 'Lake Baikal' do not appear on the front cover.

[13]   See Section 5.1 and 5.4, respectively.

[14]   Even the prosaic details of the colophon,which typically stands 'outside' and frames a book's contents, has been subsumed by 'Vladivostok'.

[15]   The poems themselves are also marked by this 'nesting' property, with 'Breath of Bacchus' serving as both the title of grouping and the first poem.

[16]   A second page of 'practical' information appears on the penultimate page, which includes acknowledgements, permissions, attributions of the photographs, etc.

As in many of the *Masques*, an introductory passage precedes the main body of the work (Figure 6.0.1), which here serves a number of functions beyond simply framing what follows. On the one hand, it reads as a culminating statement on the *Masques* as a whole, described in terms of a journey which *Vladivostok* seems to be bringing to a close. On the other, it serves as a surrogate for the absent table of contents: rather than an itemized list of what the book contains we are instead provided with a kind of itinerary, which, among other things, offers insight into the seamless and potentially disorienting transitions between times, places and projects within the volume. In addition, like several introductory passages for the *Masques* previously discussed, it is also a condensation of what is to come, not simply a description but an embodiment– the work writ small– an image that is a piece and of a piece with the *Masque* itself.

The passage opens by identifying the major ports of call and the north-east direction of the journey, of which *Vladivostok* seems to be the terminal destination. The language, however, has yet to fully transition into the past-tense, and speaks still of something unfinished: the first phrase, for instance, "The journey I have been on…" implies continuance, as does the last of the paragraph, "This has been, *and is* [italics mine], a long journey." Next, 'bodies of water' are named, signposts and counterparts of their respective cities, followed by a sentence that shifts into another register, the tone and vocabulary recalling Hejduk's earlier introductory passages:[17] "The elements giving off their particular atmospheres and sounds impregnate my soul with the spirit of place, place actual… place imagined."

The three 'trilogies' are subsequently named, along with the individual *Masques* that comprise them, set-off from the main body of the text, with 'Vladivostok' listed as the final work of the Russian Trilogy[18]. The remaining elements found within the book are then given mention: sketchbooks 'kept and made', poems written, structures built. In each case, though little information is provided beyond the name of an element and when or where it was constructed, the summary does provide a basic means of identifying them as one moves through the volume. Like the work it ostensibly serves to mediate, the transitions are abrupt and absent of further elaboration: poems, drawings, structures, and cities follow one after another, shifting seamlessly between times and places, concluding with a sentence that seems to mark another shift: "I state the above to indicate the nature of a practice."

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[17] In particular, those which open the autonomous publications *The Lancaster-Hanover Masque* and *Berlin Night*.

[18] In the book, it represents the second 'section'.

A MATTER OF FACT

The journey I have been on for the past ten years followed an eastern route starting at Venice, then moving north to Berlin through Prague, then northeast to Riga, from Riga eastward to Lake Baikal and then on to Vladivostok. This has been, and is, a long journey.

Bodies of water mark the trek. Venice of the Adriatic, the lagoons, the Venetian canals, the river Vltava of Prague with its echoes of Rilke and Kafka, the waterways of Berlin, the Gulf of Riga, Lake Baikal, and the Sea of Japan of Vladivostok. The elements giving off their particular atmospheres and sounds impregnate my soul with the spirit of place, place actual... place imagined.

The works from this journey are named and form trilogies.

In Venice;
The Cemetery of Ashes of Thought,
The Silent Witnesses, and
The 13 Watchtowers of Cannaregio.

In Berlin;
Berlin Masque,
Victims, and
Berlin Night.

In Russia;
Riga,
Lake Baikal, and
Vladivostok.

A detour was taken in Italy to Bovisa in Milan with the Collapse of Time structure (proposed for Northern Italy and built in London, like the mobile housing unit proposed for Berlin and built in Milan).

I kept and made sketchbooks for Berlin, Riga, Lake Baikal, and Vladivostok. During the same period of time I wrote certain poems: *The Sleep of Adam*, *The Breath of Bacchus*, and *Eros*. The work *Zenobia's Constructions* was commenced, and the papers *Evening in Llano*, *Northern Episode*, and *Architecture and the Pathognomonic* were composed.

A number of structures were built: The House of the Painter and the House of the Musician in the Great Hall of the Gropius-Bau in Berlin; The New England Masque at the Institute of Contemporary Art in Boston; The Object/Subject structures in the Light Hall at the University of the Arts in Philadelphia; The Collapse of Time in Bedford Square, London; The House of the Suicide and the Mother of the Suicide in Atlanta; and four buildings for social housing through the I.B.A. in Berlin were constructed.

I state the above to indicate the nature of a practice.

The Berlin sketches were produced over a time of two years and the Russian sketches over a time of approximately one year.

I have established a repertoire of objects/subjects, and this troupe accompanies me from city to city, from place to place, to cities I have been to and to cities I have not visited. The cast presents itself to a city and its inhabitants. Some of the objects are built and remain in the city; some are built for a time, then are dismantled and disappear; some are built, dismantled, and move on to another city where they are reconstructed.

I believe that this method/practice is a new way of approaching the architecture of a city and of giving proper respect to a city's inhabitants.

It confronts a pathology head-on.

Figure 6.0.1

Introductory passage, (*Vladivostok*)

At this point the focus of the introductory passage expands, for although the reference to his 'repertoire of objects/subjects' or 'troupe' specifically relates to *Vladivostok*, it clearly concerns the larger journey represented by the *Masques* as a whole.   As elsewhere in the passage, the actual and imagined begin to blur– '…cities I have been to and cities I have not visited'– and the transitory and equivocal nature of these works comes to the fore: "Some of the objects are built and remain in the city; some are built for a time, then are dismantled and disappear; some are built, dismantled, and move on to another city where they are reconstructed."[19]

In the closing lines, description gives way to a more assertive voice, framed in terms of 'belief', a conviction that this 'journey', both the larger arc of the *Masques* and the one upon which we as readers of *Vladivostok* have already embarked, represents "… a new way of approaching the architecture of a city and of giving proper respect to a city's inhabitants." The final line, like that which concludes the introduction to *The Lancaster-Hanover Masque*, revolves around the word 'pathology', although here as there we are given no further explanation as to what affliction this statement might refer.

From this, we come to the last element of the opening section of the work, namely, the catalogue of structures or Objects (like *Berlin Masque* the list does not include characters or Subjects). Spanning a dozen pages, the numbered 'thumbnail' sketches of the ninety-six Objects form the central column of each page, variously shown in plan or elevation, with the name of each on either side– to the left in Russian, to the right in English (Figure 6.0.2). In contrast to the other *Masques*, each of which possessed its own specific 'troupe', i.e. list of Objects and/or Subjects, here there is only the one, and no indication as to which Objects appear in which section or project. Indeed, a third of them appear in more than one project, and in some cases, all three. Though possible to discern while progressing through the projects, this fact is most evident in the second 'catalogue' that follows the main body of the work, which includes page numbers to indicate the location of the various structures in the book.[20]

These two elements form another kind of 'bracket' or frame enclosing the main body of the work. Because the order in which the structures are presented in these catalogues does not coincide with how they appear within the work,[21] however, only the latter offers a practical

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[19]   In particular, this sentence recalls the opening passage of *Victims*: "…One possibility is that all 67 structures can be built over two 30-year periods, the other possibility is that none of the structures is built. A third possibility being that some structures are built."

[20]   In this case, the names of the structures do not appear in Russian, and are located to the left of the thumbnails, with the page numbers to the right.

[21]   The order of the two catalogues, however, are consistent with one another.
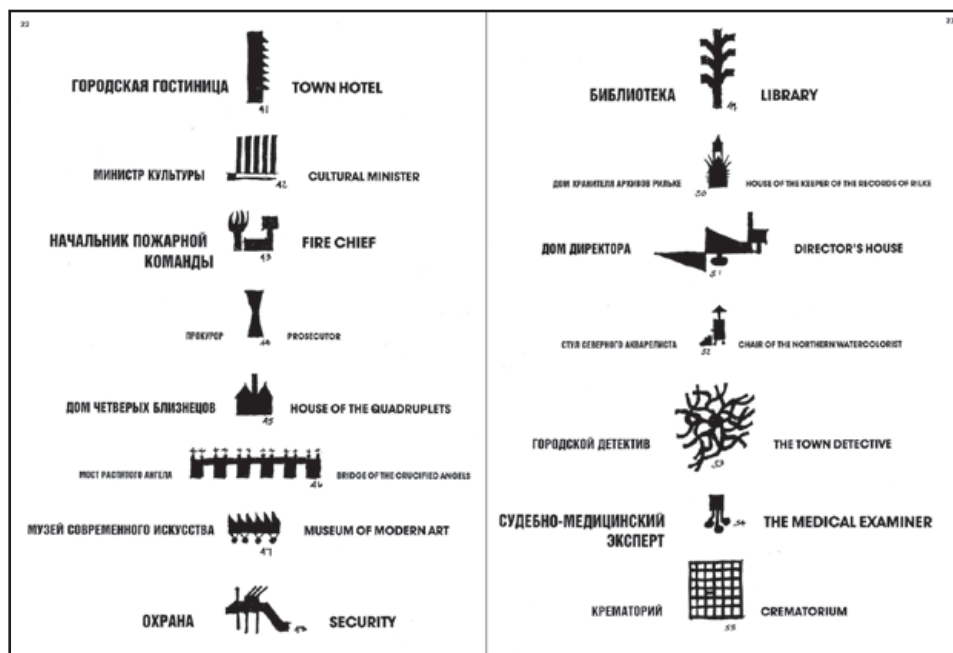
Figure 6.0.2

Object catalogue,
(*Vladivostok*)
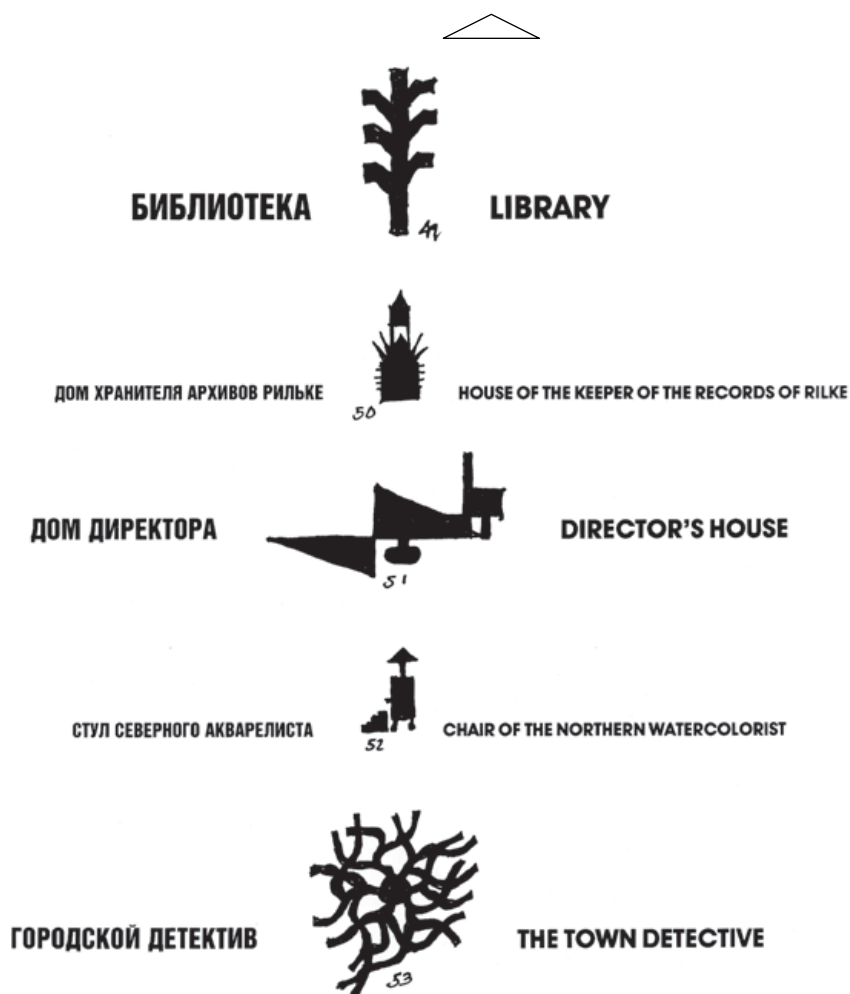
means of locating and moving between them– a feature the reader would be unaware of at the outset. Instead, the first catalogue simply offers a glimpse of what is to come rather than serving as an aid for actually navigating the work.

What this first catalogue does bring into focus, however, is the sheer number of elements from other projects that appear in *Vladivostok*– far more than any previous *Masque*. Although this feature grows increasingly apparent as one moves through the work,[22] particularly in the connections established by the various texts, from the catalogue alone it is possible to identify elements from all but three of the projects considered in the present study.[23] Of all the *Masques*, nowhere else is the equivocal nature of their boundaries so pronounced or the scale of the overlap between them as far-reaching. Indeed, *Vladivostok* emerges as a kind of nexus through which the strands of the entire endeavour seem to cross.

In many instances an Object or Subject from a previous project simply reappears. Other times the correspondence is through a shared title, although the structures themselves might differ. More frequently, however, the structures remain consistent and it is the name that has changed, as is the case with *Theater Masque* and *Retreat Masque* from the New England Trilogy, herein called the 'Director's House' (51) and the 'Director's Country House' (67),[24] respectively. From the Venice Trilogy three structures have been incorporated: the 'House for the Inhabitant Who Refused to Participate' (36) from *Thirteen Watchtowers of Cannaregio*; the 'Hotel' (41) from *New Town for the New Orthodox*; and the 'Intro/Extro/Houses' (74) from *Silent Witnesses*. From *The Lancaster-Hanover Masque* there are three structures that reappear,[25] with four from *Berlin Masque*,[26] and seven from *Victims*.[27]

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22   When one takes into account the texts, many of which have simply been transposed from other projects, more than half the Objects comprising *Vladivostok* originate, in whole or in part, from other works.

23   The exceptions being the *Geometric Masque*, *New England Masque* and *Cemetery for the Ashes of Thought*.

24   In the proceeding discussion the numbers that appear in brackets are those that have been applied to each structure in *Vladivostok*.

25   The 'Death House', the 'Suicide's House', and the 'Farm Library', here designated 'Town Cemetery' (14), 'House of the Suicide' (32), 'Prosecutor' (44), respectively.

26   Apart from 'Masque' (20), the remaining structures are different but share similar names: 'Waiting House/House of the Eldest' (28), 'Book Market' (38), 'Cross/Over Bridge' (58).

27   There are two structures, the 'Gate House' (7) and the 'Prisoner's Ferris Wheel' (10), which are not identical but closely resemble their counterparts from *Victims*. Then there are four structures that appear with different though similar names: the 'Crochet Woman' (13), the 'Cross/Over Bridge' (58), the 'House of the Painter' (63), and the 'House of the Musician' (64). Finally there is 'Security' (48), which is consistent across both projects.

Finally, there are nearly a dozen structures in *Vladivostok* that also appear in *Berlin Night*, roughly half of which are identical to those in the latter (albeit without an associated 'subject'): the 'Chinese Consulate' (72), the 'Angel Watcher' (81), the 'Magistrate' (82), the 'Communications Ministry' (86), and the 'Office of the Death Certificates' (94). In two cases, shared names have been applied to different structures,[28] and in the remaining four examples, consistent structures reappear with alternate designations: the 'Botanist Complex' (12), 'Guest Housing' (15), the 'House of Keeper of the Records of Rilke' (50), and the 'Conservation Office' (96).[29] In addition, there are several instances where the connections are to projects besides the *Masques*, like the 'NESW House' (79), or to built works: 'Clock-Collapse of Time' (16), 'Housing' (31), and 'House of the Quadruplets' (45).

From the catalogue, the reader finally enters the main body of *Vladivostok* and the first of the three main sections or 'projects', inaugurated by the title page 'Riga'. Although each part will be treated individually, before proceeding there are some general features of the book worth noting.

To begin with, at the top of the right-hand page of most spreads a place name is provided. In the absence of a table of contents, these entries serve as a kind of compass, providing the first and most basic means of identifying the material arrayed on a given page or spread. The only major departure from this convention is in the twenty-page section 'Eros' that follows 'Lake Baikal', the poem and series of black and white drawings which together constitute the final element of the book. With respect to the 'primary' projects (i.e. Riga, Vladivostok and Lake Baikal), where the place and project names are identical, this process of identification is essentially direct. In other cases, however, it is more involved, requiring the reader to either return to the introductory passage or locate the structure in the catalogue to determine what is being depicted.

Barring a few minor exceptions, the spreads for 'Riga' retain a largely consistent composition and set of elements: on the left-hand page, one or more numbered thumbnails of the structures and associated texts;[30] on the right, large watercolour vignettes in colour (Figure 6.0.3), and in some cases black and white sketches in which one or more of the structures from the facing page appear. Although to a degree this pattern continues in the remaining sections, in 'Vladivostok' one finds greater variation in the form and content of the spreads, and more radically, in the

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[28] The 'Building of Time' (9) and the 'Cemetery' (14).

[29] In *Berlin Night* these Objects-Subjects are named, respectively, 'House of Botanist–Botanist', 'End of Night Structure– Night Watchman', 'House of Records–Record Keeper', and 'Chapter House–Rural Priest'.

[30] In cases where the thumbnail of a given structure appears more than once, the associated text only appears beside one of them. Also there are some cases where there is no text associated with a structure.

latter half of 'Lake Baikal', the drawings and vignettes of the structures give way to figurative sketches where men and women mix with beasts and angels. In the spreads for the other projects or 'places' interspersed within these primary sections, the majority contain black and white photographs of built works, along with related orthographic drawings and construction documents.

Finally, with respect to the nature of the texts, there is the fact that more than a dozen structures have no associated passages. For those which do, roughly half are simply definitions of a word, taken directly from the dictionary and in some way related to the structure's name, and a quarter have been transposed from previous *Masques*. Consequently, only about twenty texts spring directly from and are unique to *Vladivostok* itself.

<p style="text-align:center">* * *</p>

The Botanist collects plants primarily to attract preying mantises and ladybugs. His preoccupations with the mantises dates back to his days of catechism classes. He thought preying mantises were *praying* mantises and he was constantly warned not to kill one. They had a sacredness about them…[31]

6.1   *Vladivostok*

Riga

Of the major 'projects' that comprise *Vladivostok*, the most conspicuous feature distinguishing 'Riga' from those which follow is its scale. On the one hand, the material associated with it occupies more than any other section in the book, in excess of a hundred pages– nearly three times that occupied by 'Vladivostok'. It also contains a majority of the 'detours' to which Hejduk alludes in his introductory passage, i.e. the other works that appear in the book besides those of the 'trilogy', accounting for nearly a third of the section. In addition, of the ninety-six structures from the catalogue, no less than sixty-four appear in Riga; by comparison, fewer than half appear in 'Lake Baikal', and only seventeen in 'Vladivostok'. When one only considers the structures unique to each 'project', the contrast is even more apparent: there are twice as many in 'Riga' than in the other two combined.

Finally, there is the increased size of many of the structures themselves, and even more striking, the scope of the intervention more generally, which first becomes apparent in the opening series

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[31]   Hejduk, John. *Riga, Vladivostok, Lake Baikal: A Work by John Hejduk.* Edited by Kim Shkapich. New York: Rizzoli, 1989, p.194
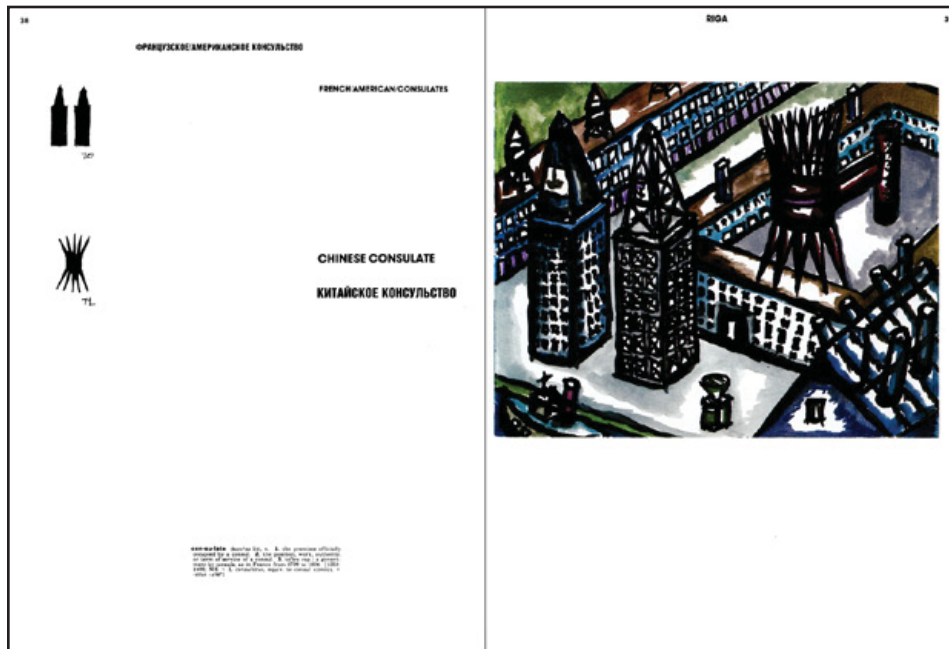
Figure 6.0.3

Vignette, 'Riga' (*Vladivostok*)

of vignettes, where the Objects or groupings of Objects come to define the urban fabric itself, operating at the scale of streets, public squares or entire city blocks (Figure 6.1.1).

Like some of the earlier *Masques*, there is no site plan for 'Riga', nor indeed for the others. Among other things, this fact makes it difficult to determine the full extent of the works, the cumulative effect of the spaces created by the various structures, or their relation to one another. More precisely, in the first two cases it is simply not possible, and in the last case, limited to isolated instances where several structures appear in the same image. Instead, in order to gain a sense of the work we must rely almost entirely on the vignettes, occasionally augmented by the sketches that at times accompany them.

Similar to *Berlin Night*, a cinematic quality attends this succession of images, though it is less pronounced than in this earlier work, where the scenes occupied the entirety of the page and flowed seamlessly from one to the next. In this case, there is the additional element of the associated texts, which almost always appear opposite the vignettes. The effect of this arrangement, though better informing our understanding of what appears in the images, also divides our attention, diffusing the sense of continuity and immersion one had moving through the scenes of *Berlin Night*. More profound, however, are the disruptions created by the 'detours', which introduce an alternative set of issues; and particularly in 'Riga', where they are most frequent, they give rise to a very different kind of experience. First, however, the vignettes.

In *Berlin Night*, though allowing us to imaginatively inhabit and locate ourselves within the spaces depicted, the sense conveyed by the images was that of entering a world at the edges of the actual, familiar but always permeated by an air of unreality. In the progression of vignettes that open 'Riga', as in many sequences found throughout the book, a similar impression is produced. Leaving aside the unconventional forms of the structures, there is the medium itself, the properties of watercolour which, despite the bold-black outlines that tend to delineate the objects and planes, lends the scenes a certain abstraction and indeterminacy: the edges of things bleed together; lines and planes intersect in ways that defy embodied experience and common sense; overlapping surfaces grow transparent, with structures in the background visible through those in the foreground (Figure 6.1.2). In addition, along with the frequent shifts in vantage point, there is a strangeness to the representational techniques employed in the construction of the images, which in most cases seem to hover between perspective and orthographic projection while remaining irreducible to either.

As illustrated by the opening spreads of 'Riga', beyond the properties of the scenes themselves there is also something somnambulatory to the way they unfold, like visions or images half-
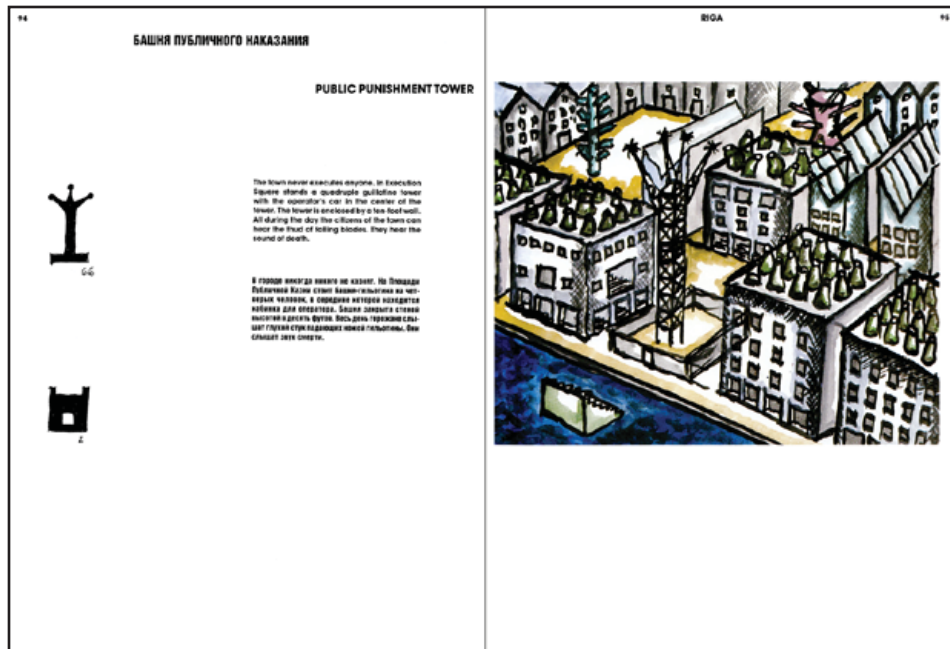
Figure 6.1.1

Vignet, 'Riga' (*Vladivostok*)

remembered from sleep, since the logic of the progression remains ever-elusive. As previously stated, it doesn't reflect or even seem related to the sequence of the structures as they appear in the catalogue.[32] Nor is it clear whether the scenes follow a particular route through the territory occupied by the project. Indeed, in the absence of a site plan there is no way of determining the overall disposition of the constructions or scale of the intervention. Finally, although sometimes one is able to connect certain scenes through structures that appear in both,[33] in a majority of cases it's not possible to establish a spatial continuity between them. Seemingly reflected in the elevated vantage point occupied by the viewer in most of the scenes, traversing them one has the impression of being suspended, of floating above a work that has perhaps yet to fully coalesce: like images in a dream, pieces of the *Masque* resolve momentarily, only to recede again as the page is turned.

All of this, however, is brought to an abrupt halt by the first of Riga's many 'detours', less than twenty pages into the section. Suddenly we find ourselves in Philadelphia (Figure 6.1.3), as the 'signpost' at the top of the page informs us,[34] where the aery and still seemingly inchoate watercolour-world on the Baltic Sea has given way to the crisp lines of the photograph,[35] the representational mode to which has accrued the authority of actuality's implicit and most faithful emissary. The shift is jarring. Not only have we been transported to a different place, but also, one has the sense, to a different time. What is more, the contrast between painting and photograph seems to herald another transition, from the apparently fictive to the factual, from mere prospect to the sturdy reality of built works.

The apparent divide precipitated by this shift in mediums is belied, however, by the fact that the 'Object/Subject' structures in the photographs from Philadelphia actually appear in the vignette that precedes them– a recurring feature of the remaining 'detours'(Figure 6.1.4).[36] Among other things, these scenes serve to bridge the gaps created by the 'detours', with their contrasting spatial, temporal and phenomenal character, weaving them back into the fabric of 'Riga'. In

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[32] In the first vignette, for instance, although the first structure is depicted (along with the ninth and tenth), in the second there are five structures that come from diverse parts of the catalogue. The third shows the seventieth and seventy-first structures.

[33] In Riga, to take one example, there are three scenes that can be connected in this way, which appear on page 33, 37 and 83, respectively.

[34] This remains the most direct means of identifying the work depicted, in conjunction with the introductory passage, since the various 'detours' appear without any other identifying labels or texts.

[35] All the photographs in *Vladivostok* are in black and white.

[36] The main exception being the series of photographs from Milan of the 'Mobile Housing Units' which form part of 'Vladivostok'. In addition, the last 'detour' for 'Riga' is bounded on both sides by vignettes that relate to the construction it depicts.

Figure 6.1.2

Vignet, 'Riga' (*Vladivostok*)
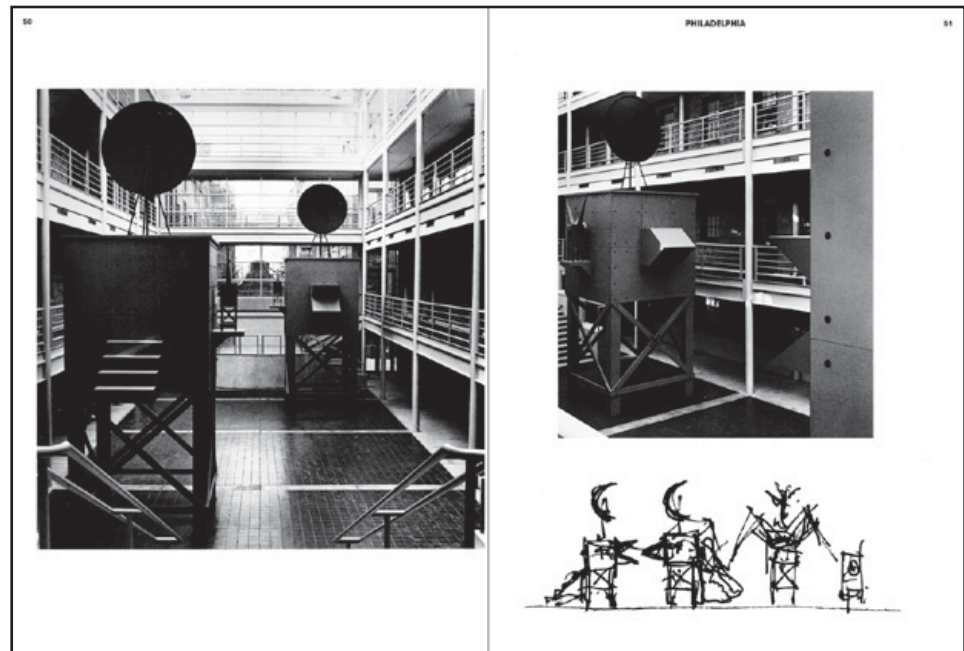
Figure 6.1.3

Photograph of 'Object/
Subject' structures, 'Riga'
(*Vladivostok*)
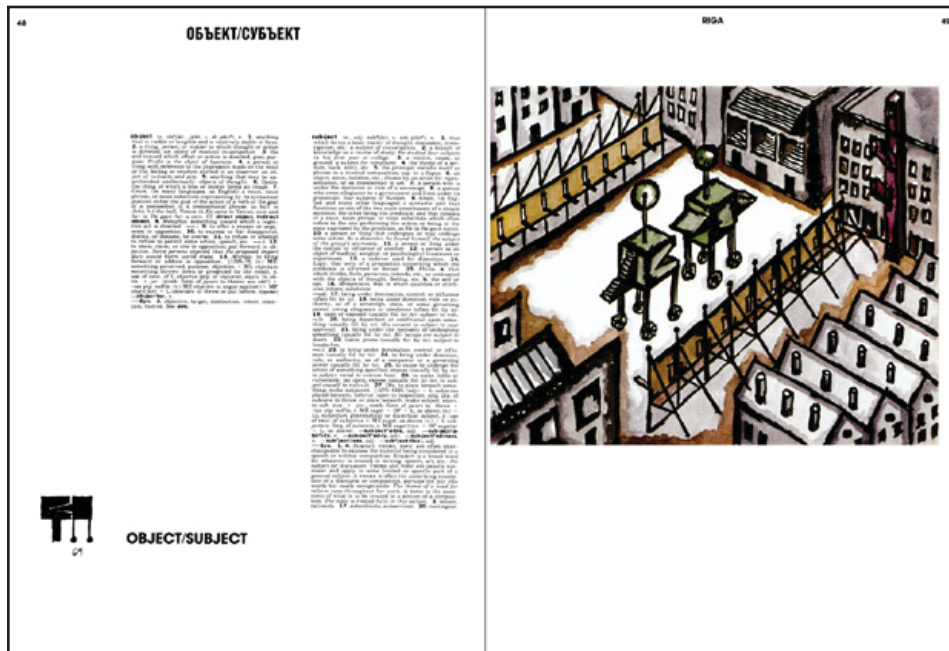
Figure 6.1.4

Vignet, 'Object/Subject',
'Riga' (*Vladivostok*)

turn, the 'detours' begin to inflect and offset the ethereality of the vignettes, insinuating that, although what appears in much of them might seem improbable, a connection to actuality remains.

The final aspect of this first 'detour' worth noting concerns the inclusion of the site plan from *Victims*, which appears without any identifying labels or texts. Serving to presage the next 'detour', which takes us to Berlin, it also represents another kind of 'nesting', a double-remove or 'detour-within-a-detour'.[37] What makes this particular spread unique, however, is that, in the absence of any attribution for the drawing, all of this would be lost on anyone unfamiliar with *Victims*.

As one progress further, the oscillations created by the 'detours' intensify. The return to Riga is brief, and after only a few pages we are taken back to Berlin, with photographs and construction drawings for one of Hejduk's larger built works, the Tegel housing project constructed for the IBA 84/7. The next stopover is similarly swift before moving on to London, where we pass through a series of photographs of the 'Collapse of Time' structure, realized in Bedford Square. Similar to the first 'detour', there is a spread embedded in the sequence that again momentarily takes us somewhere else: a drawing and photograph of the structure 'Security', realized in Oslo.

Following this are some thirty pages of scenes from 'Riga' opposite various associated texts, briefly interrupted by a short detour, occupying a single spread, with photographs of the 'House of the Painter' and 'House of the Musician' constructed in Berlin. The final 'detour' of the section, again to Berlin, apart from being the longest at a dozen pages, also contains the most extensive documentation, with numerous photographs and detailed construction drawings for the largest of Hejduk's built works, the Kreuzberg Tower and housing blocks, also for IBA 84/7 (Figure 6.1.5).

Vladivostok

In several respects, 'Vladivostok' represents the 'smallest' work of the Russian 'trilogy'. Of the three, it occupies the fewest number of pages, contains but a single 'detour', and includes less than a fifth of the structures in the catalogue, and only a handful might be considered 'integral' to it, in the sense that they don't appear in any of the others. In terms of the constructions one encounters, however, what stands out is the marked increase in scale, many of which dwarf even the largest of those depicted in 'Riga', amplified by the nature of the images and spreads.

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[37]   This also occurs in the 'detour' to London, though in a slightly different way.

Though rendered in watercolour and in a similar style, several features distinguish the vignettes in 'Vladivostok'. In terms of what one finds in the scenes, the prime difference concerns the context in which the structures appear, or more properly the lack thereof. In previous cases, they were predominantly situated within and integral to the urban fabric of the city. Here, on the other hand, the constructions are largely set within a sparse and muted landscape, where the overriding impression is that of discrete objects effectively divorced from their surroundings. This is reinforced by the way the three-dimensional character of the structures, the depictions of which employ a mix of perspectival techniques and orthographic projection, contrast with and stand out from the minimal backgrounds, rendered in washes of colour that tend to flatten the scenes.

Furthermore, this contrasting treatment of figure and ground, in conjunction with the uncertain three-dimensionality of the structures, result in scenes that tend to confound our sense of depth and scale. In a number of cases, it is possible to estimate their size based on visual cues– parts of the structures that resemble familiar elements, like rows of windows– from which some can be seen to rise twenty-five stories or more. But it is by engaging in just such an operation that one might miss the peculiar way the images are constructed, specifically in terms of the modes of architectural representation they bring together.

In perspective, the size of a given object will vary depending on its relative position in the visual field, appearing smaller as it recedes towards the vanishing point or larger as it approaches the picture plane. In orthographic projection, by contrast, the size of any given object is consistent regardless of its position. In the variable mixing of these two conventions, it becomes difficult to determine the relative position of structures by comparison to one another, and the uniformity of the ground plane thwarts situating them in the visual field. As a result, we find images that are at odds both with reason and our usual habits of visual perception: identical objects rendered in axonometric, the relative size of which should presumably remain constant, diminish in scale as they recede towards a horizon, the position and mere presence of which defies the spatial logic of both perspective and orthographic drawing (Figure 6.1.6).

Whichever ways the scenes conform to or depart from these representational techniques, however, in the end it is what the images convey that is of prime concern: how they intensify the imposing stature of the structures depicted by interfering with our usual sense of depth and scale, fostering a feeling of detachment between them and the environment they appear within. In the vignettes for 'Riga', even if it wasn't possible to establish their actual physical relation to one another, the recurring presence of the city provided a common reference that lent them a spatial continuity. Here, on the other hand, a feeling of isolation prevails, where the constructions appear as more distinct, almost independent interventions, rather than representing the constituent parts of a larger entity.
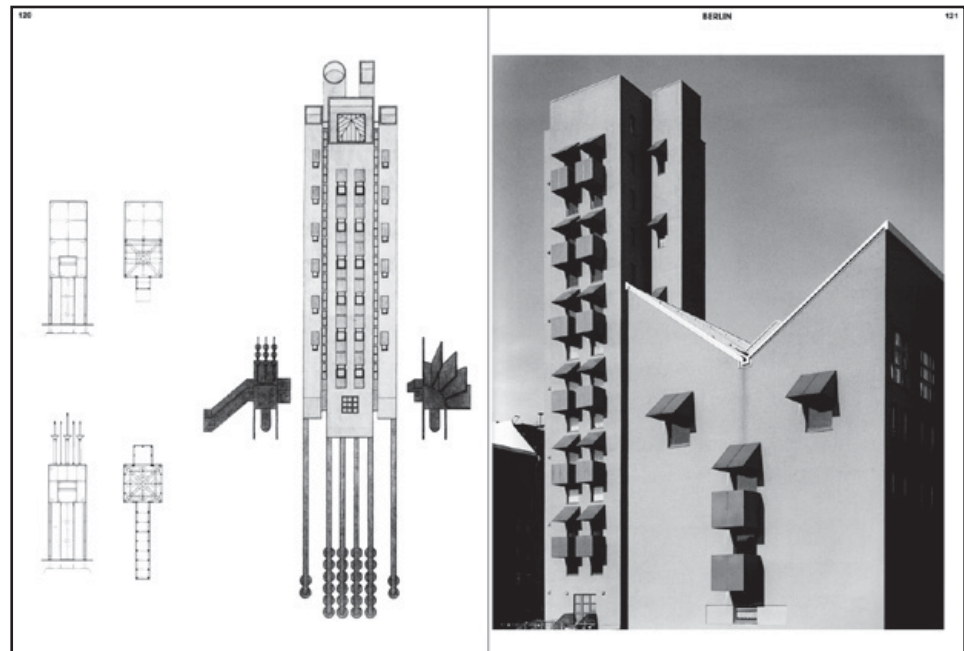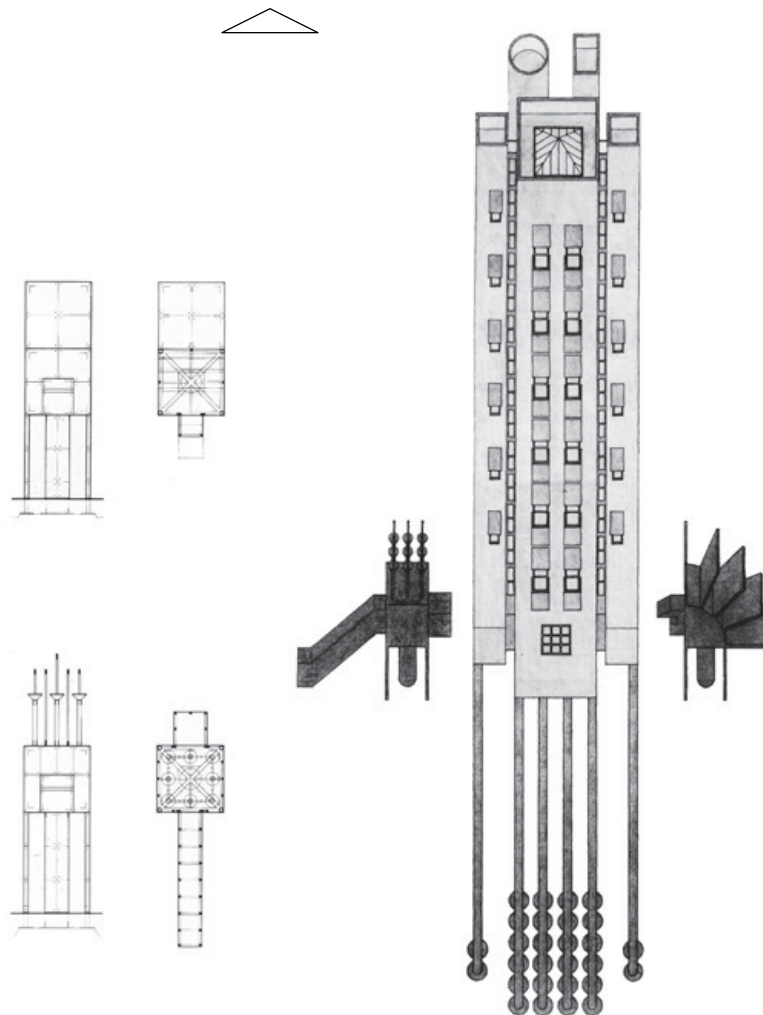
Figure 6.1.5

Photograph & drawings
(Kreuzberg Tower), 'Riga'
(*Vladivostok*)
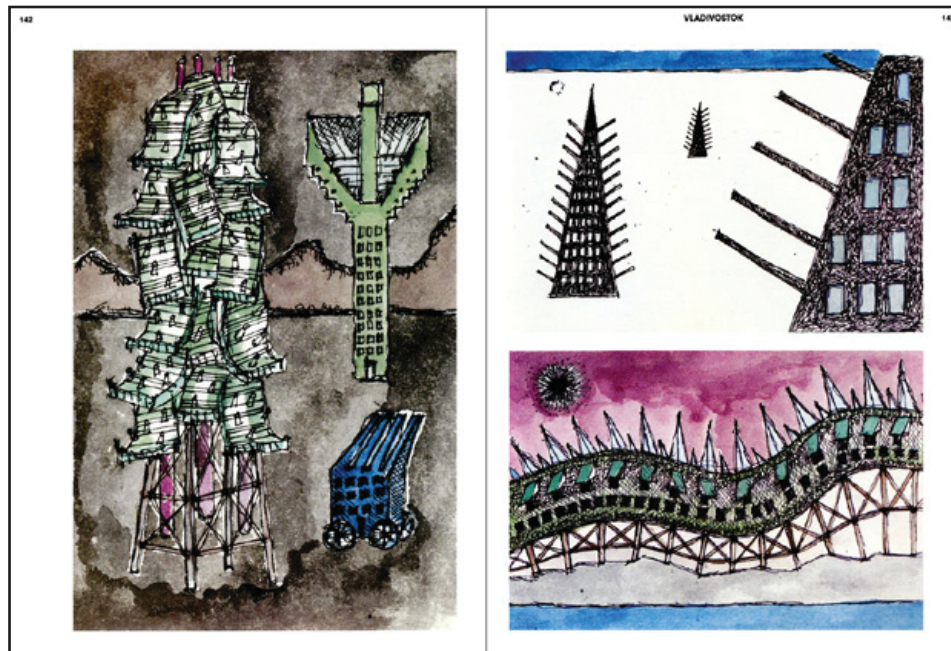
Figure 6.1.6

Vignet, 'Vladivostok'
(*Vladivostok*)
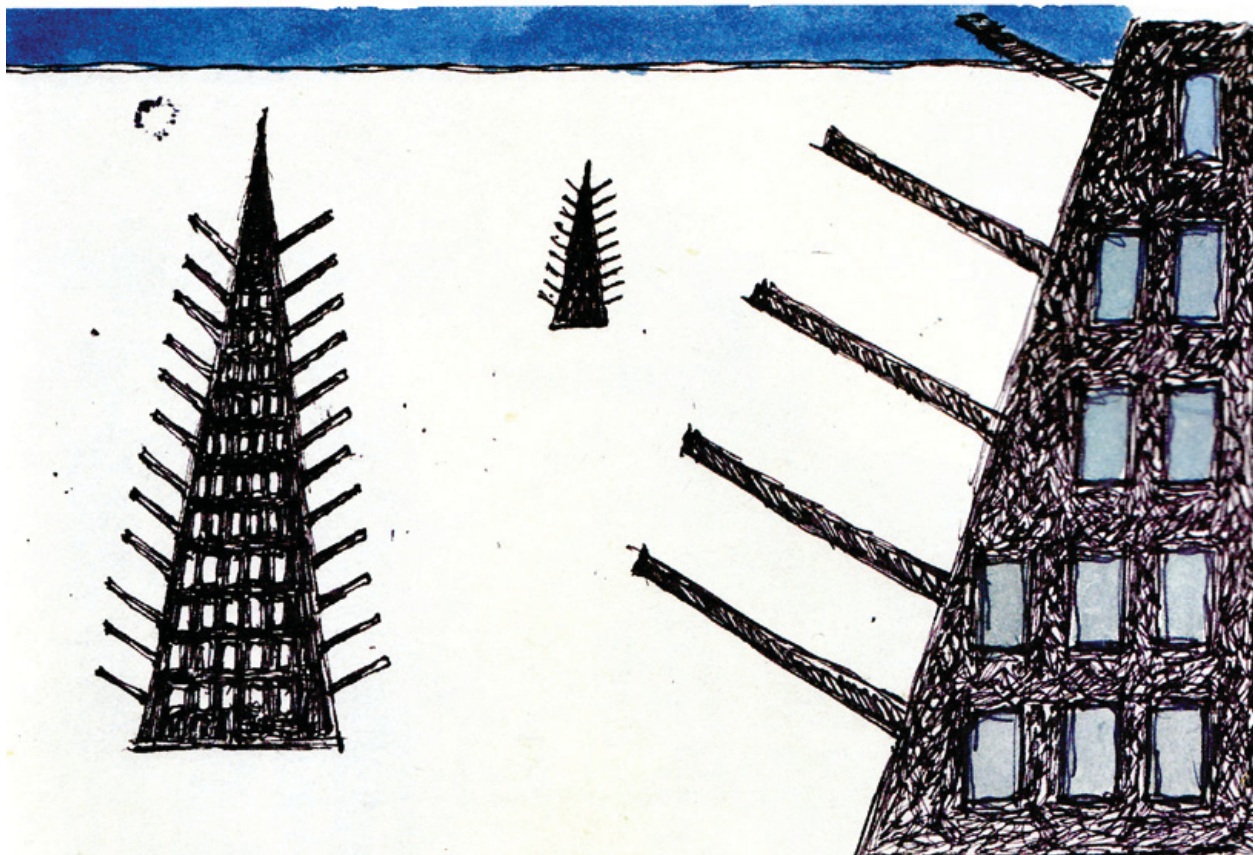
In conjunction with the scenes themselves, the composition of the spreads further contributes to the more fragmentary quality of 'Vladivostok', as well as the range of elements employed and the nature of the progression in general. To begin, although a majority of the spreads retain a similar format to those of the preceding section,[38] here the exceptions are more frequent. The sole 'detour' in the section,[39] for instance, is the only one in the book not preceded by a scene in which the built work is shown, which previously helped to mediate these transitions and fold them into the work. On the spreads that follow one finds another break from the usual pattern, a poem surrounded by a variety of unnamed structures to which it has no explicit connection, a contrast of monumental towers and figures with strange devices (a precursor of the change that occurs in the images of 'Lake Baikal'). Finally, there are multiple instances of scenes facing one another without any identifying annotations, and of the structures depicted in the section, roughly two-thirds are not found in the catalogue (Figure 6.1.7).

With respect to this last feature, the final dimension of the 'detachment' one feels in 'Vladivostok' comes into view, which concerns the way we traverse the book in general, and involves an element of the work yet to be addressed, namely the texts. In previous *Masques*, apart from providing insight into the respective structures and characters with which they were paired, the associated texts offered an alternative way to navigate the works, i.e. through the web of connections they frequently disclosed. On the one hand, that so many of the constructions in 'Vladivostok' do not derive from the catalogue also results in their not being paired with any texts, effectively preempting the elliptical pattern of movement these passages facilitated elsewhere. More profoundly, however, there is a greater insularity to the associated texts in the volume as a whole, which establish fewer connections within the work itself.

Due in part to its more modest size, this last fact is particularly evident in 'Vladivostok': containing but fifteen texts, nearly two-thirds are definitions drawn from the dictionary, along with a few excerpts from other books; and only four of the passages seem to spring directly and uniquely from the world of the work. With regard to these entries, there are similarities with the associated texts of earlier *Masques*. In the passage for 'Ministry of Culture' (83), entitled 'A Northern Episode', there are references to artists, Melville and Hawthorne, and the latter's work 'The Blithedale Romance'. In others, the actions of those inhabiting the structures are described. In at least two texts, connections are established with other structures and characters, as in that

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[38]   Where associated texts for one or more of the structures appear on the page opposite the images depicting them.

[39]   A series of photographs of the 'Mobile Housing Unit', from the *Berlin Masque* and constructed in Milan.
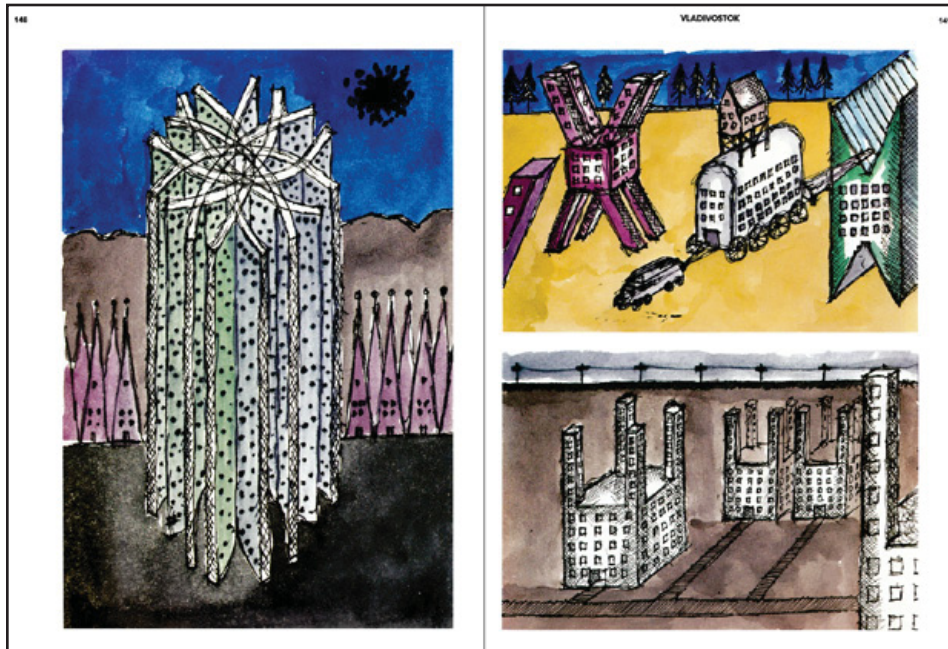
Figure 6.1.7

Vignet, 'Vladivostok'
(*Vladivostok*)
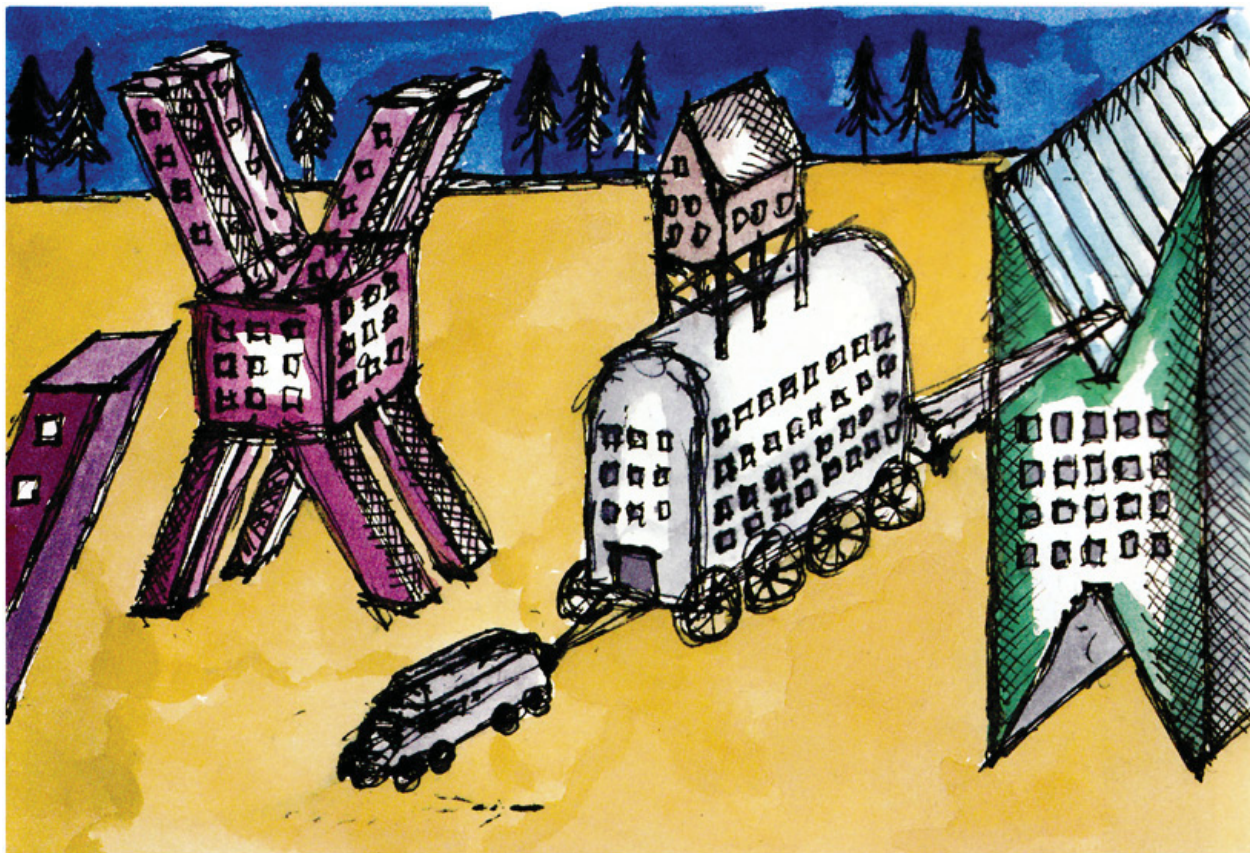
for the 'Communications Ministry' (86), which implicates the 'Conservation Office' (96).[40] In the main, however, what stands out is the relatively scarcity of these internal connections and the impact this has on how one inhabits the work.

A similar situation prevails throughout the book as a whole: of the eighty-three entries in the volume,[41] roughly a quarter are of the kind described above, i.e. original and specific to *Vladivostok*, with another quarter borrowing passages from previous *Masques*. The remainder, representing nearly half the associated texts, consist of dictionary definitions. With respect to the predominance of the latter, the are two major effects that bear consideration, the first of which pertains to the question of navigating the work. Rather than leading us to other elements, each text instead functions as a kind of cul-de-sac. Strictly speaking, they do not even refer directly to the structures they appear alongside, in sharp contrast to the web of interrelations between Subjects and Objects that emerge from the passages in *Victims* or *The Lancaster-Hanover Masque*.

The second effect is more subtle, and concerns the nature of this sort of text. In general, there is something expressly prosaic in the 'definition', a presumed objectivity that aspires towards the mere presentation of fact. In this, they appear as foreign bodies in the poetic domain of the *Masque*, originating from outside and self-sufficient of the work. This is evident even in their distinct typeface and formatting, which not only distinguishes them from the other texts but also speaks of a certain imperviousness to their new environment, transposed without alteration from their source.[42]

Ostensibly a tool of language, however, as language they too are subject to its mysterious properties, and it is precisely in attempting to clarify and state unequivocally what words mean, or can mean, that they reveal and alert us to the polysemic and mercurial nature of that which they too are made. And just as the word is perpetually subject to a 'change of sign' depending on its surroundings, in a different context even the most prosaic proposition can become the material of poetry; and in the domain of the *Masque* the essentially discursive nature of these texts undergoes a transformation.

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[40]   Although there are technically no 'subjects' in *Vladivostok*, it is usually through the 'official' names of those who would presumably inhabit a given structure that these connections are made.

[41]   There are thirteen structures for which there are no associated texts.

[42]   In contrast to the definitions that appear in *Victims*, for instance, which retain a typographic style consistent with the other texts.

In contrast to their intended and usual function– to aid us in comprehending the meaning of a given phrase by better understanding the sense of the words it is composed of– here there is no such 'object' upon which to conduct this operation. Here, instead of resolving ambiguities, the entries tend to deepen them, particularly where there is no obvious relation between the word for which a definition has been provided and the structure it has been paired with. For example, on the spread containing thumbnails for the structures 'Garden of Angels' (8), 'The Building of Time', and 'Outdoor Stadia' (85), of which only the name of the latter appears, one finds the definitions for the words 'Bear' and 'Fox' (Figure 6.1.8). But even when the relation is more readily apparent– usually a specific word or root from the title of the construction– in the absence of further criteria by which to narrow the sense of the word intended to be brought forward, we are instead overwhelmed by a flood of potential associations. And this is amplified and joined by the additional layer of correspondences these passages set up with the images opposite them.

Paradoxically, the very 'objectivity' that gives rise to the sense of detachment between these texts and the work is also the source of the poetic charge they accrue in this new context, and what ultimately binds them to the whole as integral elements. Turned against itself, the utilitarian function of the passages has been denied and in its place something else emerges: no longer mere statements of fact, it is the poetic dimensions of the phrases that rise to the surface, a latent significance, there all along, but which we are now suddenly able to see as if with new eyes. One example will have to suffice.

On the spread for the structure 'House for the Homeless' (29), a definition of the word 'home' is given. Hardly exceptional, so ubiquitous a word would seem unlikely to garner a second thought: with language, to amend that time-worn adage, familiarity appears to breed invisibility before contempt. And it is precisely on this count, as in so many cases, that the effect of these texts is most striking, bringing into our awareness the burden borne by a word so commonplace and casually used: the sheer weight of history and nuance carried by something so slight, and the veritable miracle that we can entangle from its sound, let alone its visage, the cacophony of voices it labours to retain– and does– like the surprising and unassuming strength of the ant upon which the grand colony depends.

Lake Baikal

Moving on, we arrive at 'Lake Baikal', the last of the 'projects' that comprise *Vladivostok*, which along with the piece 'Eros' make up the final section of the book. Among the distinguishing features of the former, most conspicuous is the shift that occurs midway, effectively dividing it into two parts, each roughly thirty pages in length. In the first half, despite the occasional
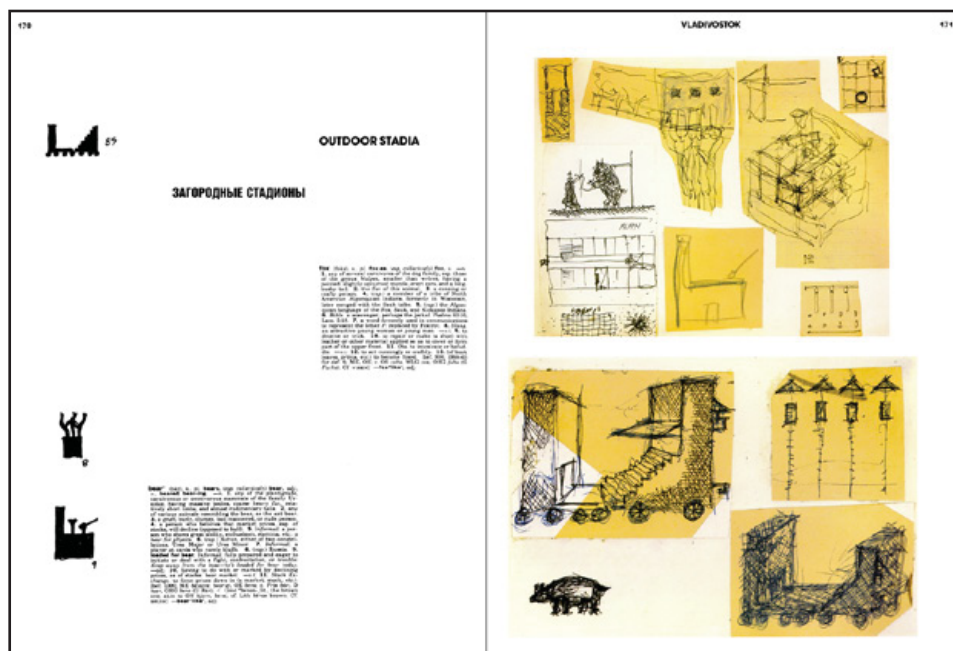
Figure 6.1.8

Texts & sketches,
'Vladivostok' (*Vladivostok*)

bear² (bâr), *n.*, *pl.* **bears**, (*esp. collectively*) **bear**, *adj.*, *v.*, **beared**, **bear·ing**. —*n.* **1.** any of the plantigrade, carnivorous or omnivorous mammals of the family Ursidae, having massive bodies, coarse heavy fur, relatively short limbs, and almost rudimentary tails. **2.** any of various animals resembling the bear, as the ant bear. **3.** a gruff, burly, clumsy, bad-mannered, or rude person. **4.** a person who believes that market prices, esp. of stocks, will decline (opposed to *bull*). **5.** *Informal.* a person who shows great ability, enthusiasm, stamina, etc.: *a bear for physics.* **6.** (*cap.*) *Astron.* either of two constellations, Ursa Major or Ursa Minor. **7.** *Informal.* a player at cards who rarely bluffs. **8.** (*cap.*) Russia. **9. loaded for bear**, *Informal.* fully prepared and eager to initiate or deal with a fight, confrontation, or trouble: *Keep away from the boss—he's loaded for bear today.* —*adj.* **10.** having to do with or marked by declining prices, as of stocks: *bear market.* —*v.t.* **11.** Stock Exchange. to force prices down in (a market, stock, etc.). [bef. 1000; ME *be(a)re, beor(e)*, OE *bera*; c. Fris *bär*, D *beer*, OHG *bero* (G *Bär*); < Gmc **beran-* lit., the brown one; akin to ON *bjorn, bersi*; cf. Lith *béras* brown. Cf. BRUIN] —**bear′like′**, *adj.*

fox (foks), *n.*, *pl.* **fox·es.** (*esp. collectively*) **fox**, *v.* —*n.* **1.** any of several carnivores of the dog family, esp. those of the genus *Vulpes*, smaller than wolves, having a pointed, slightly upturned muzzle, erect ears, and a long, bushy tail. **2.** the fur of this animal. **3.** a cunning or crafty person. **4.** (*cap.*) a member of a tribe of North American Algonquian Indians, formerly in Wisconsin, later merged with the Sauk tribe. **5.** (*cap.*) the Algonquian language of the Fox, Sauk, and Kickapoo Indians. **6.** *Bible.* a scavenger, perhaps the jackal. Psalms 63:10; Lam. 5:18. **7.** a word formerly used in communications to represent the letter *F*: replaced by Foxtrot. **8.** *Slang.* an attractive young woman or young man. —*v.t.* **9.** to deceive or trick. **10.** to repair or make (a shoe) with leather or other material applied so as to cover or form part of the upper front. **11.** *Obs.* to intoxicate or befuddle. —*v.i.* **12.** to act cunningly or craftily. **13.** (of book leaves, prints, etc.) to become foxed. [bef. 900; 1960–65 for def. 9; ME, OE; c. OS *vohs*, MLG *vos*, OHG *fuhs* (G *Fuchs*). Cf. VIXEN] —**fox′like′**, *adj.*
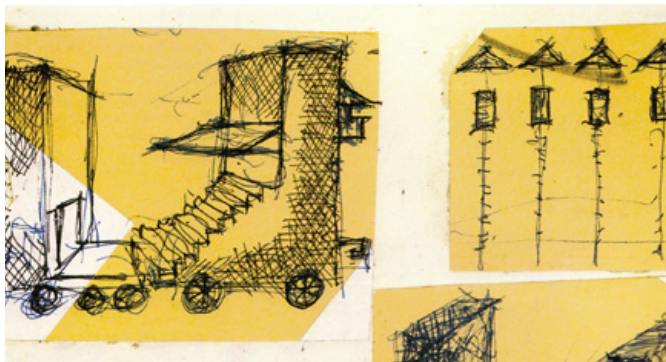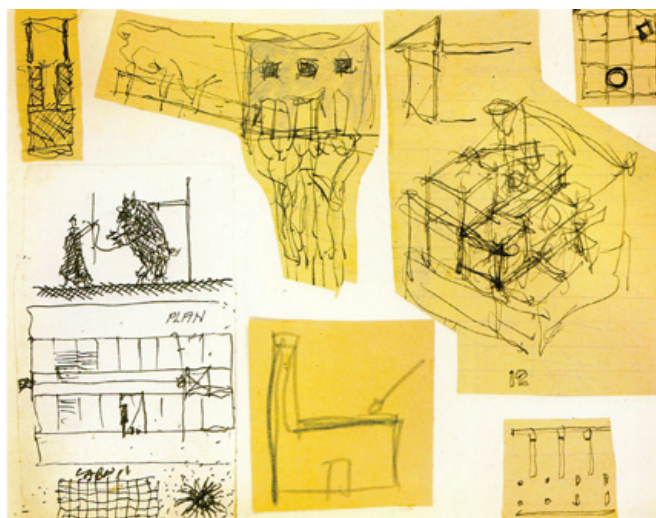
variation, the format of the spreads continues the general pattern already established; and while there is greater variety in the character of the images, with respect to what is depicted, i.e. constructions of one sort or another, they remain largely in keeping with those that came before. In the second half of 'Lake Baikal', by contrast, this kind of image suddenly gives way to scenes that are almost entirely figurative and eminently otherworldly, the nature of which not only establishes a profound break with the rest of the book, but also with all the previous *Masques*.

In the first half of the section, as in 'Riga' and 'Vladivostok', there are fewer structures depicted in the images than appear in the thumbnails,[43] and of the forty-four that are represented, only about half appear with associated texts. Of these texts, again similar to previous sections, only a third seem to spring directly from the 'project', with the remainder consisting of definitions or passages drawn from other *Masques*.

Another feature that bears mention is the absence of any explicit 'detours'. Instead, the oscillation previously created by these elements, particularly in 'Riga', is here limited to a single spread. It contains a photograph of the exterior of the Cooper Union Foundation building under renovation, the design for which Hejduk was responsible, along with depictions of structures from previous works: a model of the DeStijl House (from *The Thirteen Watchtowers of Cannaregio)*, and sketches for the Intro/Extro Houses (from *Silent Witnesses*) and the NESW House. On the facing page, thumbnails and titles are only given for the latter structures, and only the NESW House has an associated text. Because it retains an identical format to the pages that precede and follow from it, and lacking any 'signpost' to signal our departure, the power the photograph possessed in previous cases has been diminished. No longer occupying the entirety of the visual field, here it is but one component of the composition, which no longer transports us to another destination, but rather, alludes to several– New York, but also Venice and presumably New England.[44]

Lastly, there is the general character of the images in the first half of 'Lake Baikal' to consider, for although not as dramatic as what occurs later, there are some differences worth noting. In terms of composition, there are far fewer cases where a single image appears alone or occupies the entirety of the page. Even where there are only black and white sketches, which are more prevalent here, because multiple structures are usually depicted the impression is still of numerous discrete drawings. Among other things, this feature contributes to the overriding effect produced by the images, a sense of isolation of a different order than previously encountered.

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[43]   There are fifty-six in total.

[44]   Beyond its inclusion in the New England Trilogy, the project did not seem to occupy a geographic location that could be identified.

The major change concerns the fact that of the eighteen pages of images there is only one watercolour that might be characterized as a vignette or scene, in the sense that a structure is depicted within some kind of surrounding context, however nominal. In 'Vladivostok', the sense of detachment stemmed from the sparsity of the landscape, which still retained the semblance of a horizon or ground plane. Here, however, even this has fallen away and the structures simply float above a blank space (Figure 6.1.9). What is more, they are only shown in elevation or plan, further flattening what increasingly appear as abstract objects, or even patterns, rather than constructions– a far cry from the cinematic quality of moving through the urban scenes of 'Riga' or hinterland of 'Vladivostok'.

As one passes the midway point of 'Riga', however, the images undergo the more radical shift alluded to above, where the structures give way to human forms, who are soon joined by stranger bedfellows. Similarly absent of any setting, the figures hover in a kind of aether, except here, perhaps due to the innate spatiality of the body and the fact none are ever shown in isolation, the multiplicity of figures seem to create their own context: the images somehow still read as 'scenes', albeit possessed of an exotic gravity and depth, to say nothing of the beings that populate them (Figure 6.1.10).

As one proceeds, some of the images still appear opposite pages containing thumbnails and associated texts, despite there being no structures depicted. At times uncertain, even in earlier cases, here the relation of these entries to the content of the images grows more tenuous, though it seems, through certain visual cues, that several figures might represent the 'characters' associated with a given structure: a uniformed figure carries a naked woman opposite the entry for the 'Customs House' (21);[45] a woman with a bandolier of syringes around her waist stands facing the text for 'The Anesthesiologist' (18);[46] a trio of figures playing various instruments appear across from the 'Music Rooms' (60).[47] All told, however, only a third of the remaining images are paired with texts in this way, which are ultimately overwhelmed by the progression of paired scenes on facing pages, absent of any associated texts.[48] At times appearing with titles, the content of the scenes seems charged by a latent if ambiguous symbolism, recurring figures, objects, and creatures that seem to speak of an underlying narrative.

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[45] Hejduk, John. *Riga, Vladivostok, Lake Baikal: A Work by John Hejduk.* Edited by Kim Shkapich. New York: Rizzoli, 1989, p. 213

[46] Ibid., p.219.

[47] Ibid., p.220.

[48] The penultimate image does appear opposite a text, but this is not paired with a structure.
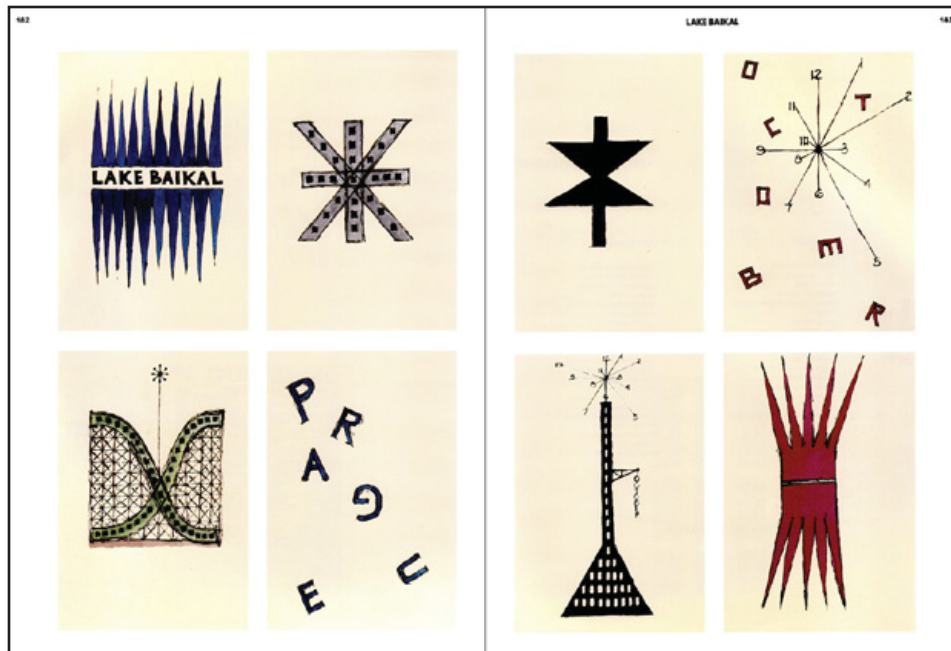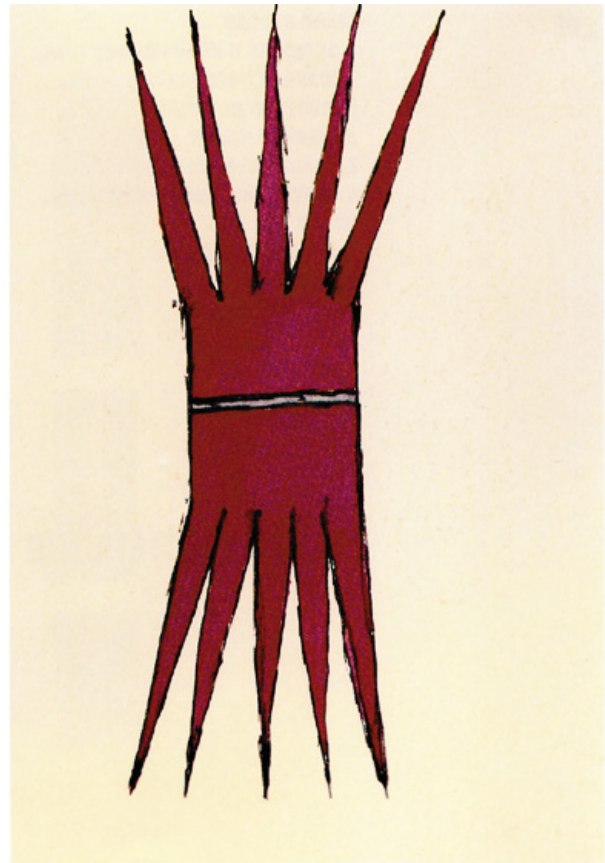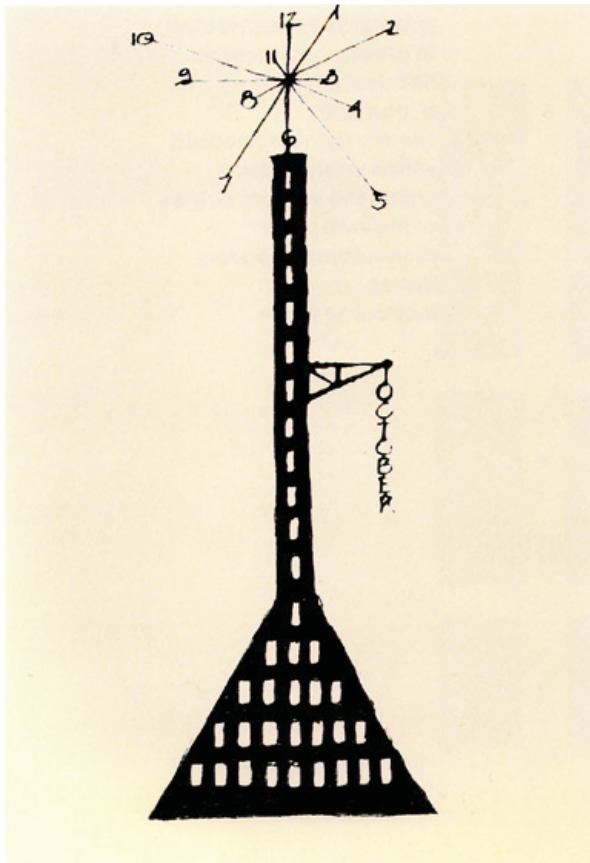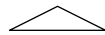
Figure 6.1.9

Sketches, 'Lake Baikal'
(*Vladivostok*)

Almost like another kind of 'detour', if what was 'jarring' before was the impress of actuality–
the authority of the photograph and the tangible reality of a built work– here we are pulled in the
opposite direction. In contrast to previous *Masques*, where the surrealist dimension was largely
introduced by the texts, here this manifests in the images, which no longer hover at the edges
of the plausible but have fully crossed over into the fantastic. What is more, the expectation of
'return' inherent in the notion of 'detour' is not fulfilled. Instead, the last scenes of 'Lake Baikal'
transition almost seamlessly into those of the piece 'Eros', which have a comparable character
and are populated by similar figures and apparitions, transporting us finally not to a physical
place or into the space of a story but to an emotional state.

Remaining with the progression that closes 'Lake Baikal' for the moment, as stated above, the
continuity of the scenes derives from the unfolding actions insinuated by the recurring presence
of various figures, foremost among which is a woman, or perhaps series of women, who appear
in almost every image.[49] Various men with spiked helmets also appear in multiple scenes,
along with a cloaked figure and a disembodied 'angel-head'[50] (both with wings), and a variety
of animals– a lion, panther, fox, and white bear. Finally, there are also a number of objects
or implements that reappear, often in the hands of different figures: a cruciform staff with an
impaled serpent;[51] two discs, red and yellow, evocative of the sun and moon; and various musical
instruments, notably long-necked bugle and a marching drum.

Despite the correspondences established by the repetition of these elements through successive
scenes, however, in the end no clear narrative arc materializes; and although the titles that
accompany certain images offer tantalizing clues as to their potential significance, too much
remains unknown to make conclusive judgements, not only about what they might mean but also
about what is even being depicted: dream or vision, rite or myth, fable or cosmological allegory.
However one chooses to view the scenes, the nature of this ambiguity is perhaps best illustrated
by following one of the strands running through them, namely, the omnipresent female figure or
figures and the winged angel-head, which often appear together.

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[49]   Whether it is a single personage, different 'incarnations' of her, or separate individuals remains an open
question, since there is insufficient visual information to decide the matter.

[50]   The reference to 'angel heads with wings' appears in 'Riga', within the text for the 'Director of Medical
Services' (4). A reference is also made to a 'decapitated angel head (with wings)' in the entry for
September 11th in the section *Notes for a Construction of a Diary* from *Victims*.

[51]   Variations of this imagery can be found in earlier *Masques*, particularly the figurative sketches that
appear alongside some of the texts for *Berlin Night* in 'Soundings'; the object is also described in the text
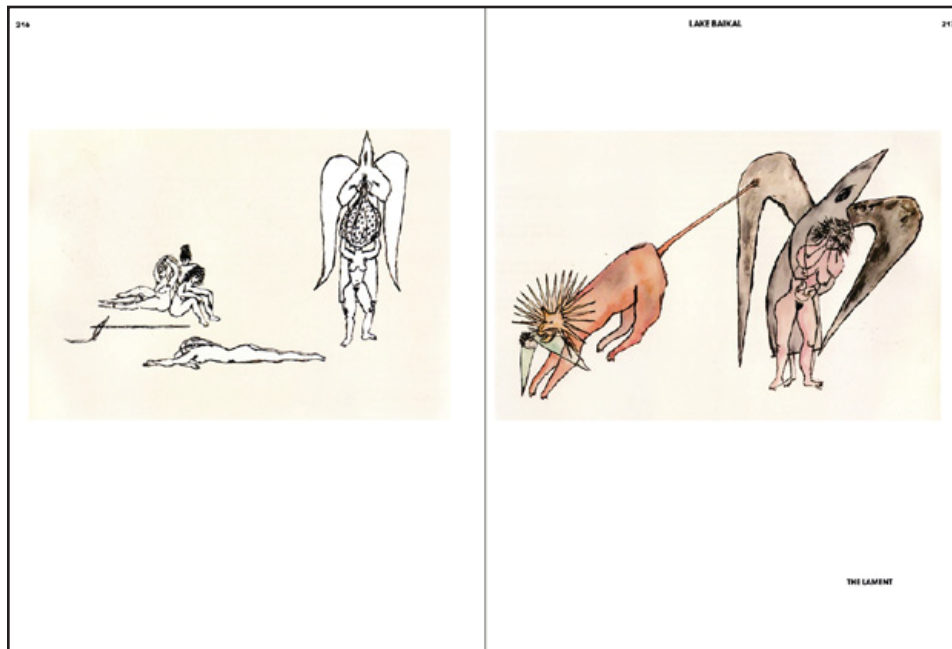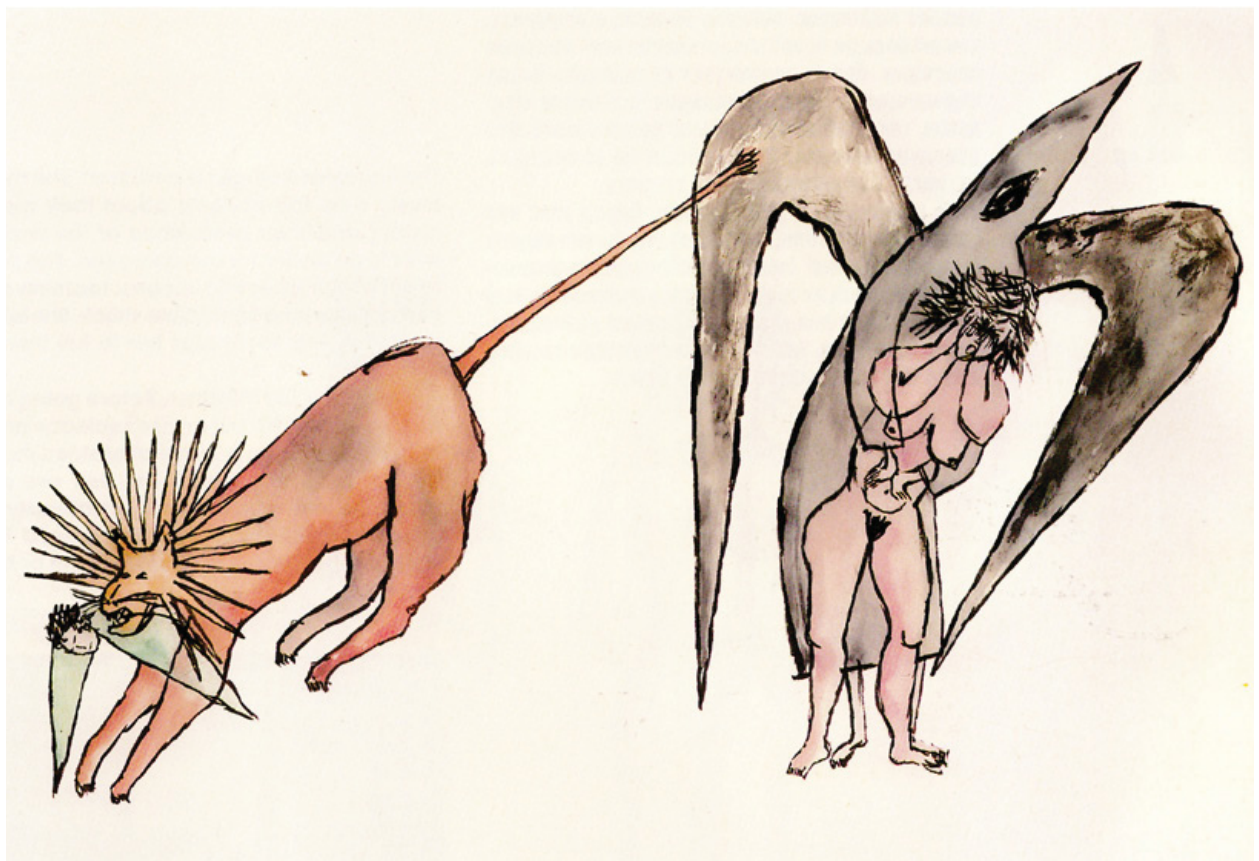for the 'Master Builder' in *The Lancaster-Hanover Masque*.

Figure 6.1.10

Sketches, 'Lake Baikal'
(*Vladivostok*)

In the opening spread, the left-hand image shows the winged, hooded apparition removing the mantle of stars from the woman, beside which the angel-head rests in the lap of one of three reposing female figures. Below this, a fourth woman is depicted lying face down, and between them, the cruciform staff. In the facing image she is shown in the embrace of the same apparition, distressed and covering her eyes, while the angel-head appears in the jaws of the lion, an image entitled 'The Lament'. On the following spread she is shown astride a leaping panther, holding a pole upon which the apparition's cloak and angel-head trail like a pennant, an image called 'Her Gift'.

On the third spread, in a scene entitled 'The Celebration', the angel-head is shown in flight, hovering above three figures approaching a sleeping white bear: the woman leads the procession, covered in the star-patterned mantle and holding aloft the fox, followed by a man in a spiked-helmet playing a horn and the cloaked apparition playing a drum. Turning the page, the bear appears to be attacking the man in the spiked-helmet, who is now holding the cruciform staff, watched from above by the angel-head, with a look of shock or dismay, and below, by the fox. At the bottom of the frame the woman, on hands and knees, buries her head.

Later, on the final spread of facing images, on the left is a scene with the title 'Reluctance': the angel-head appears before the lion, reclining and placid, beside which is a naked male figure holding the 'sun' and 'moon' discs, and in the corner of the frame, the woman, curled up tightly in a ball. Opposite this is the penultimate scene of 'Lake Baikal' and the last colour image in the book, entitled 'An Offering'. It seems to constitute a culminating moment of the progression, in which virtually all the beings and objects are gathered together (Figure 6.1.11).

The focal point of the image is a grouping to the bottom right of the frame. The hooded apparition stands behind the female figure, its hands encircling her waist, as she holds out the angel-head to a second, seated woman: the star-patterned mantle spread over her lap, in one hand she holds what resembles a knitting needle, with a ream of fabric in the other; she is the only adorned female figure, a pendant hanging from her neck. To her side stands a male figure in a spiked-helmet holding a bouquet of flowers, his other hand upon her shoulder. At her feet is a snake, and curled up behind her, the panther. Finally, between the two women is smaller figure, perhaps a child, reaching upwards to what is perhaps the 'offering'.

The remainder of the frame is occupied by a variety of elements from the preceding scenes– the lion, bear and wolf recline in one corner– but it is also populated by further depictions of those from the congregation described above, particularly four further female figures: one sits atop the marching drum playing a bugle, held by the hooded apparition; one grips the wings of the angel-
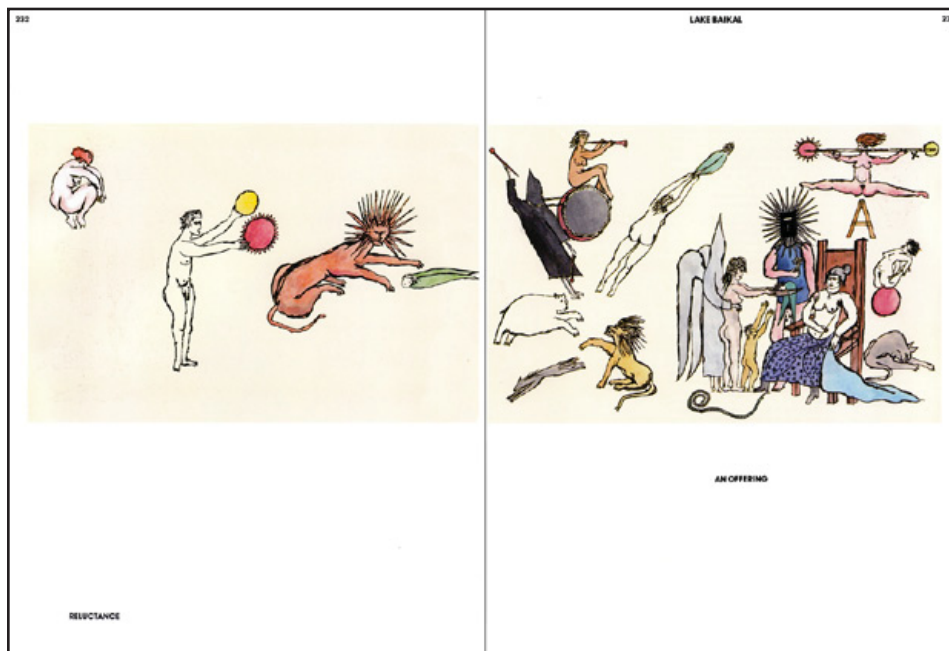
Figure 6.1.11

Sketches, 'Lake Baikal'
(*Vladivostok*)

head, carried aloft; still another holds the staff affixed with 'sun' and 'moon' discs; and finally, one arches backwards, balanced on another disc or sphere. Among other things, this repetition of characters creates a kind of simultaneity in the image, which does not simply show us one event at one moment in time but many. It also suggests that the multiple instances of similar female figures throughout the progression does not preclude their mutual identity, the possibility of viewing them as avatars or incarnations of a single being.

Like dreams or visions, the synchronism of the final image typifies the fluidity of the progression more generally, the coherence of which does not rely on a spatial or temporal continuity. Instead, it emerges from the nebulous associations between the scenes and their subjects, hinted at but never entirely resolved. Without denying this aspect, there are also other correspondences: on the one hand, particularly in the last image, the formality and reverential quality of the gesture towards the seated woman speaks of a religious rite; and on the other, the subject matter seems to veer into and blend together a variety of literary forms.

In the celestial iconography, there is something of a cosmological allegory, and in the presence and interplay of animal with human, one finds a hallmark of the fable. Perhaps most patent, however, are the mythological allusions, like the persistent female figure, who resolves over the course of the progression as a sort of Artemis or Diana, whose presence, if it does not tame the wild beasts, seems to subdue their hostile nature. Of the objects, the cruciform staff with a serpent is arguably the most laden with symbolism– which it fuses into something else. Often confused with the 'caduceus'– the staff with two snakes carried by Hermes– it weaves together the talisman of Asclepius with its powers of healing, a rod entwined by a single serpent, with the Christian crucifix and its associations with death, resurrection and redemption.

In the final image, a number of the figures reappear to form a procession, mirrored by the animals below, and watched from above by the angel-head. Leading them, however, we find a new being: wrapped in a hooded cloak and playing a horn, unlike the winged apparition we are able to discern its features, whose skeletal arms and bare skull identify as an emissary of Death. Presaging what is to come, the image also faces the final text for 'Lake Baikal', a passage entitled 'Music of Purcell', to which the discussion will return, and with it bring the present chapter to a close. Prior to this, however, a few words about the piece 'Eros'.

Comprised of roughly two parts, the first consists of a poem extending across several spreads. This is followed by a series of black and white sketches, scenes populated by male and female figures, some human and others seemingly 'angelic' with wings, along with a hooded apparition, like that from the previous progression. Laid out on facing pages, the figures appear in various

groupings, many of which have titles. Like the earlier sequence, although these entries offer additional insight, the significance of the depictions remains fraught; and while there are numerous associations between them and the poem, the former cannot be reduced to illustrations of the latter, but instead resolves as a kind of companion piece.

In part a function of the way they are rendered– in rough and overlapping lines that tend to blur the boundaries between the figures– there is a greater dynamism to these scenes, a heightened emotional turbulence reflected in the distressed countenance of the figures and the composition of the groupings (Figure 6.1.12). Possessing a vitality and animation evocative of the title of the piece, the generative and sustaining force of Eros, this is countered by the fact that a majority of the scenes speak to the obverse of life: of the eighteen titles, half explicitly contain the word 'death'– 'The Air of Death', 'Death's Weight', 'Death's Womb', etc.– or make similar allusions, i.e. 'The Fallen Fruit', 'To Remove', 'Release', or the title of the final image, 'To Shed'.

Like the progression that closes 'Lake Baikal', the last scene seems to represent a culmination; and while an uncertainty remains, both with respect to the meaning of the particular image as that of the progression more generally, in this case the dominant motif is more apparent: a movement towards death and the cessation of life, the threshold between our corporeal form and the mystery of what, if anything, might lie beyond.

To conclude, however, we return to the aforementioned passage 'Music of Purcell', which not only brings 'Lake Baikal' to close, and so too *Vladivostok*, but also figures as a kind of parting word on the *Masques*. Although many of the *Masques* begin with an introduction of some sort, only here do we find something comparable at the work's end: distinguished from the other texts in the volume by the fact it isn't associated with any structure,[52] the personal nature and tone of the piece sets up a dialogue with Hejduk's opening remarks, the two of which stand somewhat apart from and encircle the body of the work. Rather than a concluding 'statement', however, the passage takes the form of a recollection:

> **Some time ago I was reading, seated in my leather chair, when my eyes chanced to look at the bookshelves which contained a modest library. This quiet observation produced two events/ thoughts. One, I focused upon a book my wife had given me when we were students at The Cooper Union over forty years ago. The book was a Phaidon publication of photos of the sculpture work of Michelangelo. I opened the publication and looked at all the Pietas Michelangelo had created from early**
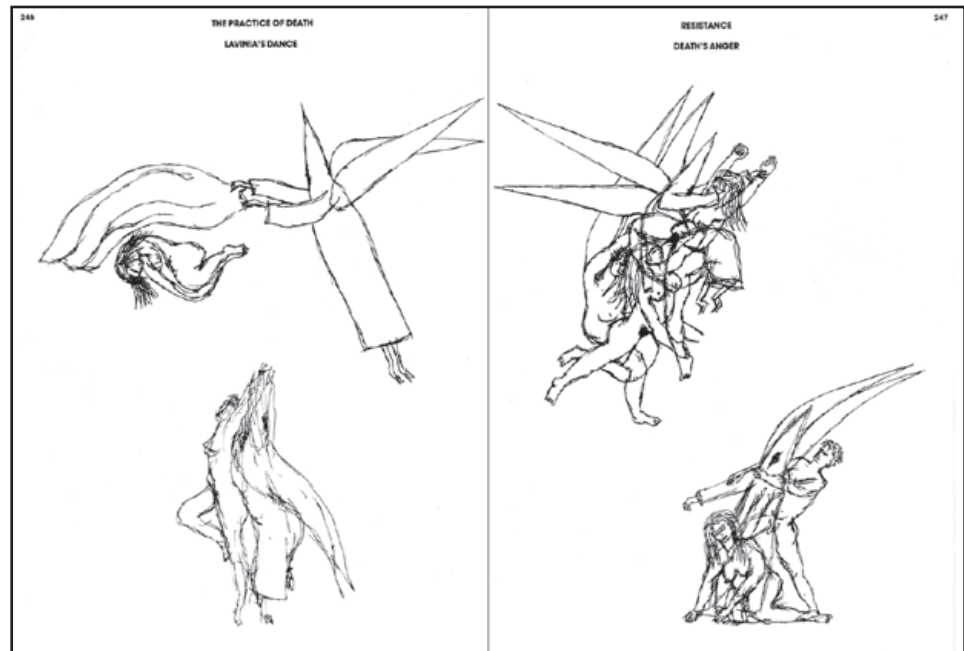
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[52]   Excepting the various poems.

Figure 6.1.12

Sketches, 'Eros' (*Vladivostok*)

youth to his old age. The early Pieta was lovingly and precisely polished so that the surface of the marble gave off a satin glow which had the effect of crystallizing the air surrounding Mother and Son. The late Pieta from Michelangelo's old age was rough-hewn and had the tendency to thicken the air about the stone. Then I was struck with a revelation: during all the many years that Michelangelo had created his life-long Pietas, that is, from youth to old age, the Pietas' Mother Mary and Christ had aged along with Michelangelo. In his first Pieta when he was young, so were the figures of Christ and Mother Mary. When Michelangelo was very old, so too were Christ and Mary old.

The second observation I had was that my library, the volumes on the bookshelves, had in fact aged with me. Although there were new volumes set into the bookshelves, the overall patina was of an aging. I liked that sense.

Also what interested me was that many of the books' slipcovers, their outer protective skins, had disappeared; all that remained were the hard covers guarding the books' content. Of course, there were many slipcovers still on other books; some were battered from use and show their worn life. They were like the first skins soon to be shed. Of course, there were also new, fresh books exposing new life and joy.

I end with a few lines from songs by Purcell.[53]

At first glance, such realizations might not seem especially remarkable: works often bear the stamp of their creators and physical objects suffer the ravages of time. As one finds throughout Hejduk's work, however, the guise of the apparently commonplace often belies a deeper significance, and as one lingers on the two 'events/thoughts' described, a rich poetic image begins to coalesce.

Among other things, Hejduk's first observation evokes the mutual transference and reciprocity between the evolving life of the artist and the works to which that life gives rise. This is distilled in one of Michelangelo's most iconic subjects, itself an image of an analogous transference between the poles of incarnation, the finite perishable body and the changeless eternal spirit that slips the mortal coil. There is a tension here, however, arising in concert from the chosen sculpture and the aspect to which Hejduk draws our attention, a kind of inversion not unlike that in *The Picture of Dorian Gray*: an aging Pieta runs counter to the sense of timelessness

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[53] Hejduk, John. *Riga, Vladivostok, Lake Baikal: A Work by John Hejduk.* Edited by Kim Shkapich. New York: Rizzoli, 1989, p.234.

associated with the work of art, the notion of something essential having been captured and preserved by the creative act, immune to the contingencies of time's relentless march: the luminous and immaculate round of Mary's downcast face does not wrinkle, does not blemish.

With Hejduk's second observation, this first image is joined by and to another, one that corresponds and in some ways mirrors the former, which it also inflects. The subtle shift stems both from the image itself and the kind of work from which it springs: books. In the first observation the mark of time's passage was a part of the image created by the work; in the second, it is expressed in terms of the effects on the physical object itself. But books are a peculiar kind of work: provided the pages of a given volume haven't deteriorated beyond the point of legibility, the images they produce are created out of language, and words are not subject to this kind of decay. Instead, the description draws our attention to the weathering effects of age and use on their 'outer protective skins', on the covers and bindings of the volumes in Hejduk's library, a collection which presumably included his own. Again, the observation speaks of the mortality of the artist reflected in their works, but also of something inviolate that inheres and endures within and through them.

The passage concludes, however, with a reference to yet another kind of work: a piece of music, specifically songs. In this, the text offers a kind of parallel to the general progression in the scenes of *Vladivostok*, where physical constructions, realized or imagined, suffer a gradual dissolution and all we are left with is the human form, until even that too falls away. Like a book, a song is also language, but language more intimately bound to the body, vocalized and heard directly, without recourse to the printed word. At their most elemental, in aural traditions before writing, they are fleeting creations that leave no trace, like the sparrow of Norse legend, that flits through the warmth and light of human dwelling, but for a moment. The continued existence of this kind of work, like the vessels from which it springs, depends on re-creation, on being sung again at other times by other voices.

* * *

Ithaka

As you set out for Ithaka
hope the voyage is a long one,
full of adventure, full of discovery.
Laistrygonians and Cyclops,
angry Poseidon—don't be afraid of them:
you'll never find things like that on your way
as long as you keep your thoughts raised high,
as long as a rare excitement
stirs your spirit and your body.
Laistrygonians and Cyclops,
wild Poseidon—you won't encounter them
unless you bring them along inside your soul,
unless your soul sets them up in front of you.

Hope the voyage is a long one.
May there be many a summer morning when,
with what pleasure, what joy,
you come into harbors seen for the first time;
may you stop at Phoenician trading stations
to buy fine things,
mother of pearl and coral, amber and ebony,
sensual perfume of every kind—
as many sensual perfumes as you can;
and may you visit many Egyptian cities
to gather stores of knowledge from their scholars.

Keep Ithaka always in your mind.
Arriving there is what you are destined for.
But do not hurry the journey at all.
Better if it lasts for years,
so you are old by the time you reach the island,
wealthy with all you have gained on the way,
not expecting Ithaka to make you rich.

Ithaka gave you the marvelous journey.
Without her you would not have set out.
She has nothing left to give you now.

And if you find her poor, Ithaka won't have fooled you.
Wise as you will have become, so full of experience,
you will have understood by then what these Ithakas mean.[1]

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[1]   Cavafy, C.P. *Collected Poems*. Translated by Edmund Keeley and Philip Sherrard, Edited by George Savidis,
      Princeton University Press, 1992.

epilogue

It was very hot, one of those unrelenting July days, sun baking the asphalt and concrete of the city, just as it had been on my first trip to the Bronx to see Gloria. That time had been with David, who had graciously arranged our initial meeting, as well as with Renata, who was, as luck would have it, in New York that day. As then, walking to the house from the station was like entering a different world, the tree-lined streets a reprieve from the torrential sun, the small houses shaded and hemmed in green profusion. Theirs stood on a corner, set back from the street, handsome and unassuming.

Gloria greeted me at the door and again ushered me into her home. I was touched to have been welcomed back, and to share a meal in the cool of the kitchen. After lunch we retired to the living room, a pleasant breeze washing through the house. We spoke about her husband, their life together, poetry and children, among other things. She showed me the house, and John's diminutive study. As I was preparing to leave, gracious as ever, Gloria paused, 'but you cannot leave without a gift'.   Standing before the bookshelf, she leaned down and removed a volume from their collection: a hard-bound copy of *Vladivostok*. I tried to refuse, it was too much, I insisted, but to no avail. It was a special day and a special gift, the full extent of which I did not fully recognize at the time. As I would only discover later, that day was July 19ᵗʰ, John's birthday.

As I made my way back to the station, feeling the weight of the book, I reflected on the fact that, at the time, the volume I had been given was one of the few of Hejduk's *Masques* I'd managed to acquire. I had to smile a little. Far from precious objects, my favoured books were invariably the most worn, and now, I thought with some satisfaction, 'this one at least could be preserved!', my own edition already showing the marks of use. Perhaps this is why, returning to my apartment and placing it beside my own copy, it didn't occur to me to open it.

It would be many months later, back in Montreal, immersed in the daunting early stages of writing, that one particularly difficult day my thoughts turned to that afternoon, to Gloria's gift, quietly seated on my bookshelf where it had remained untouched since my return. I don't know exactly what possessed me to pick it up, something about her kindness and the trust she had put in me. Inside was a single sheet of paper, resembling a publishers note, in characters I couldn't discern. In stunned silence I flipped through the pages.

They were blank.

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