

Modalities of poetic syntax in the work of Hejduk

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Weiling He and John Peponis

Georgia Institute of Technology, USA

Abstract

In symbolic systems, meaning arises as patterns of relationships and elements mutually engage and define themselves. As Hillier and Hanson (1984) have pointed out, in some symbolic systems, such as built space, relational properties are far more important to the construction of meaning than any provisionally crystallised elements. Therein lies an important distinction between built space, as a morphic language, from language proper. The theory of space syntax has shown how generic social and cultural functions do indeed arise from the relational properties of built space. This does not preclude the possibility that the emergence of provisionally crystallised formal elements may have a role in the constitution, reproduction and activation of syntactic patterns, or that architectural meaning does depend upon the presence of crystallised elements. The relationship between elements and relationships is open to further exploration.

Through a limited analysis of some works by John Hejduk, we explore the way in which the mutual definition and interplay of elements and relationships is associated with a deeper interplay between syntactic and semantic structures, not only presupposed but also emergent through design transformations.

As leaves falling

The manner in which linguistic syntax and semantics may interact with the spatial arrangement of words on the page in order to construct poetic meaning is well illustrated by some of the poems by E. E. Cummings. The following two examples have three distinguishing characters. First, the fragmentation of words, normally the smallest meaningful entities. Second, the spatial arrangement of words and word fragments. Third, the use of punctuation. Meaning arises as the reader cognitively reconfigures the relationships between fragments and sounds in a conscious act of reading.

In the following poem, for example, reconfiguration calls into question the very sequence in which the poem is to be read, retrospectively revealing the spatial order of marks on the page to work as an exemplification of the very swirling of the

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weling.he@arch.gatech.edu
john.peponis@arch.gatech.edu

falling leaf, and the sounds produced by that swirling. Had language been used more directly [dropped from tree, black against white sky: a leaf goes swirling (as question and exclamation marks swirl into each other).] the event would merely be denoted. Poetic meaning arises from the ability to fold what is being described back into the structure of poetic language, in order to register an act of poetic perception.

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In another poem, similar devices are used to re-interpret a more stereotypical association between the mood of autumn and the feeling of loneliness.

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In this case, the fragments work as alternative semantic units, embedding a secondary language inside the primary. As professor Noelle Batt, of the University of Paris - Vincennes, has pointed out "la" and "le", are French masculine and feminine articles; "af" and "f" indicate symmetric congruence in the pair; double "ll" and "s" emphasise plural; next, the parenthesis suggests discontinuity, followed by a statement of oneness, a single "l", and a generic grammatical ending, "iness", horizontally resting at the end. By virtue of the spatial arrangement, the vertical trajectory, and definitive ending of the motion of the leaf becomes associated with the feeling of loneliness as a sensation incorporated in the structure of the poem.

What is intriguing in the two poems, from the vantage point of architecture, is the degrees to which words (meaningful elements) can be broken down, and the interplay between fragments and spatial relationships to constitute a pattern of meaning proper to the poem rather than generic to the language used to write the poem. Architecture is more strongly relational and configurational than language: there is no pre-established vocabulary of words, but only fundamental spatial relationships. Yet, if architectural meaning arises through conscious design, we should be able to describe the manner in which fundamental and generic spatial relationships become inflected so as to give rise to meaning at the level of the particular work, or the particular design idiom. We propose to look at the architecture of Hejduk for the manner in which semantics arises as spatial elements and spatial relationships define and entail themselves within syntaxes of design. We will use the word semantics to refer to the way in which significance, or a sense of importance is attributed to a particular relational pattern, to the motivation that governs the formulation of relationships during design or the perception and understanding of such relationships as intentional once design is complete. In other words, the word "semantics", as used here, does not bear upon external associations between forms and functions, or forms and ideas, but to the internal logic of forms as the aim and the product of intentional formulation. Similarly, we use the word "syntax" to refer to particular design moves. In particular contexts, or in general, syntaxes may lead to emergent properties which are not anticipated fully. The word "syntax", as used here, does not refer to any description of the configurational relationships that characterise a pattern, but only to those relationships that are posited as the pattern is generated.

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Over square grids

Hejduk: What was new in modern painting was a membrane, and the breaking through of that membrane. I probed the Cubism bit, the notion of centralisation, either compressing inwards or going outwards towards the edges and dissipating. So that was the Diamond Museum, where centralised, volumetric forms moved to linear, planar conditions. As the volume went out into space it became more geometric, and less organic (biomorphic).

Wall: The De Stijl abolished the centre in favour of all over kinetic equilibrium, while Cubism held on tenaciously to centralisation. You took the two antagonists and tried to bring them together.

Hejduk: Yes. Tried to, which in architecture is difficult"

Mask of Medusa, p.52

A diamond design for a museum is shown in Figure 1, juxtaposed to a painting by Mondrian. The painting is one among a set of paintings that were taken as a source of inspiration for the series of Hejduk's diamond designs. Mondrian's painting is composed of lines and 2-d shapes enclosed by lines. However, the square appears as a major figure, and motif, in three ways: First, as an underlying grid (Figure 2b). Second, as a 2-d sub-shape which contains no other 2-d sub-shape (Figure 2c). Due to the underlying grid, all similar 2-d sub-shapes that are not squares can be described as either double squares, or squares augmented by half squares. Third, as the shape of the perimeter of the whole composition. Of course, the relation of the perimeter to the underlying grid is irrational. The painting also involves the idea of rotation in two ways: the perimeter is rotated by 45° with respect to the underlying grid; some small unit squares are so constituted by the intersecting lines that we can recognise spinning wheel sub-shapes (Figure 2d). In fact, it would be possible to classify individual square sub-shapes according to the manner in which their angles are formed as two, three or four way intersections between line segments; this would provide a criterion for classifying squares into sub-symmetry groups, one of which would be sub-symmetry of all four rotations without any reflection: the spinning wheel. For the purposes of our argument, however, the manner in which squares, lines, and rotations are present in the composition is a sufficient description of some of the geometric properties of the composition.

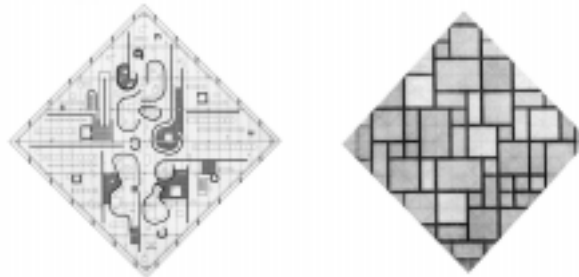
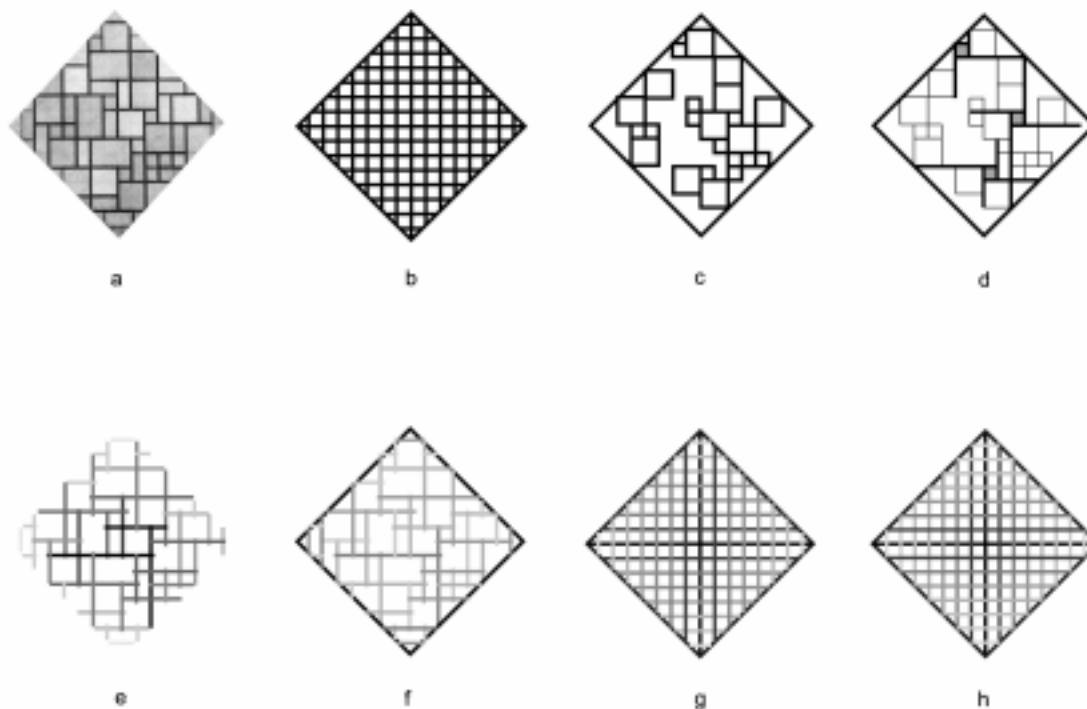


Figure 1: The plan the of the Diamond Museum and a painting by Mondrian

If the painting by Mondrian is interpreted as a system of intersecting lines to be analysed according to the pattern of integration, the following observations can be about the pattern of composition. The Integration core is internal to the shape, pivots off the geometrical centre, and approximates a spinning wheel (Figure 2e). However, if the boundary lines are included in the analysis, integration shifts entirely to the perimeter, as would be expected given the fragmentation of all internal lines (Figure 2f). If the underlying grid is analysed while acknowledging with precision the uneven pattern of intersections of the painting, integration is spread between traversing lines and perimeter (Figure 2g). If the ideal underlying shape implied as by Mondrian's composition is analysed, integration runs evenly along the perimeter and the diagonals (Figure 2h). Quite clearly, the construction of the painting

transforms the pattern of integration from the original balance between diagonals and perimeter, to a tension between a potentially powerful perimeter which is not drawn, and an internalised radiating core.



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Figure 2: Elements and syntax in Mondrian's painting

Hejduk creates a number of grids. The internal columns imply a four by four square grid, (Figure 3a). The columnar peripheral elements create a dense series of thirteen layers in one direction (Figure 3b). The beams suggest a sparser series slicing the object in a perpendicular direction, picking up the column intervals (Figure 3c). If the later two patterns are superimposed (Figure 3d) we can see that, from a perceptual point of view, Hejduk creates a tension between a neutral structural grid, and superimposed grids whose effect is to differentiate the two diagonal directions.

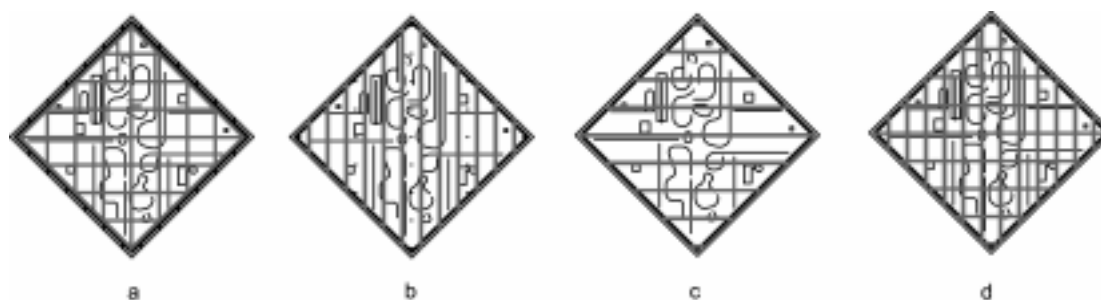


Figure 3: Geometric grids in the Diamond Museum

The internal arrangement of space involves two kinds of elements. Free standing walls, offset from all major grids, in the manner of Mies (Figure 4a - thickest lines), free standing walls that extend into curvilinear enclosures (Figure 4a - medium lines), and walls that have been bent around to define enclosures (Figure 4b). The

latter appear as objects placed in a spatial field. They dissemble from the painting by Mondrian: they stand unambiguously as figures; and they do not replicate the underlying square shape or a shape derived from it. Thus, they raise a question as to their formal logic and whether we can reconstruct it in a manner which makes sense of the relationship between painting and plan.

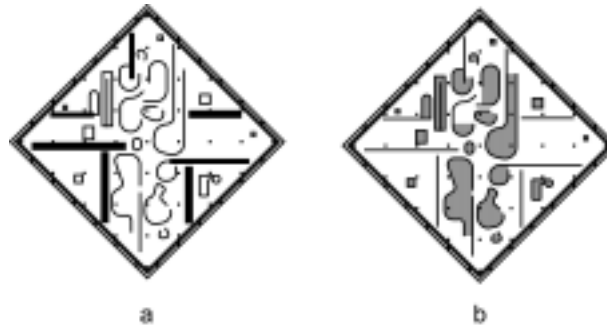


Figure 4: Elements in the Diamond Museum

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Free-standing walls are simple boundaries which, from a topological point of view, imply an even division of the surrounding plane. Curvilinear boundaries, on the other hand, also have the potential to generate a distinction between interiority and exteriority depending on whether they define convex or concave regions in their neighbourhood. As the curvilinear walls form enclosures, and as these appear as free-standing objects, irregular regions of space are defined between them, especially at the centre of the composition. A situated observer occupying these regions would perceive herself as standing outside the surrounding objects and also between them, with no other frame of reference or orientation that the unfolding of surrounding curves. This is picked up by the isovist drawn in Figure 5a. As the observer moves outwards, the outer perimeter becomes visible, first in small part (Figure 5b), and subsequently quite substantially (Figure 5c). As the observer gets closer to the perimeter the visual integrity of the outer shape is revealed. Thus, Hejduk's plan takes subjects across, inside, and between boundaries while at the same time engendering a tension between a regular outer boundary to which is attached a peripheral ring of space, and an internal irregular region meandering between curvilinear objects. The integration structure of the plan balances these two poles: while the outer ring of spaces has the highest integration, there are some strongly integrating lines that penetrate towards the centre and almost traverse the plan in two directions (Figure 5d); of course, if the perimeter is eliminated, the core firmly radiates from a position offset from the geometrical centre of the plan (5e). Overall, the balance between interior and peripheral integration is better maintained in Hejduk's plan than in the painting by Mondrian.

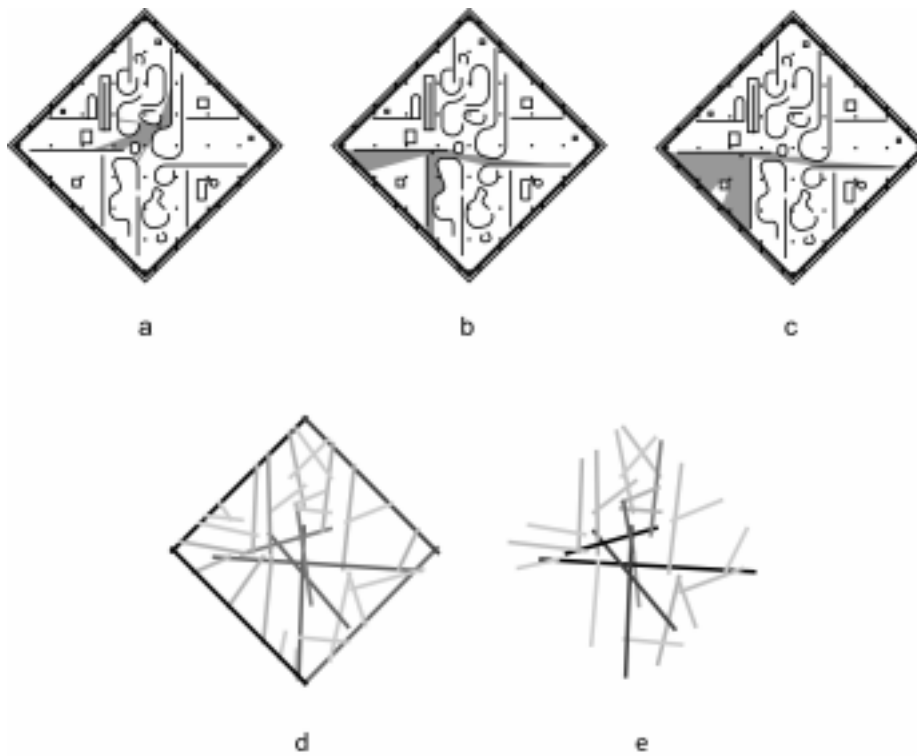


Figure 5: Spatial analysis of the tension between the centre and the perimeter

We suggest, however, that the curvilinear shapes do more than create the perceptual and topological differentiation of interior and perimeter. By setting the subject's movement into curvilinear frames of reference they insinuate an interpretation of the relationship between internal grids and perimeter as a relation of rotation. We have also seen that when positioned in the larger spaces attached to the perimeter, a subject would perceive the differentiation of the cardinal diagonal directions according to the subdivision internal applied. Ultimately, the situated subject would perceive that the disposition of boundaries charges the underlying neutral grid with both directional differentiation and rotation.

This brief analysis suggests that the plan can be perceived and understood not merely as a pattern of the convex subdivision of occupiable areas and the linear directions of movement, but also as an interplay between ordering principles and topological frames of reference. Such principles and frames of reference, if indeed retrieved, are the semantic charge of the design, even before taking into account functional references or patterns of use. In this instance, the semantic charge arises from the manner in which simple elements are set in complex configurational relationships. The connection to the painting is to be sought precisely in this operation.

How does the definition of elements interact with the creation of relationships? The simplest material elements, the walls, are set into geometric and syntactic relationships to define more complex configurational patterns. However, more

complex compositional elements are also suggested, such as the grid of columns, the striation by beams in one direction and the striation by external vertical elements in the other direction, just to mention a few. These composite elements are best defined as sub-shapes of a simpler overall shape; more precisely as sub-shapes that pick and interpret different properties of the square, such as diagonal axes of symmetry, potential subdivision, or rotational symmetry. We can therefore suggest that in this case elements are also defined by reading relationships implied in the structure of the fundamental geometric generator of the plan, they act as material markers of these relationships. In short, ‘elements’ are not only posited at the outset, they are also ‘retrieved’ as the design unfolds and as configurational patterns are locked into place.

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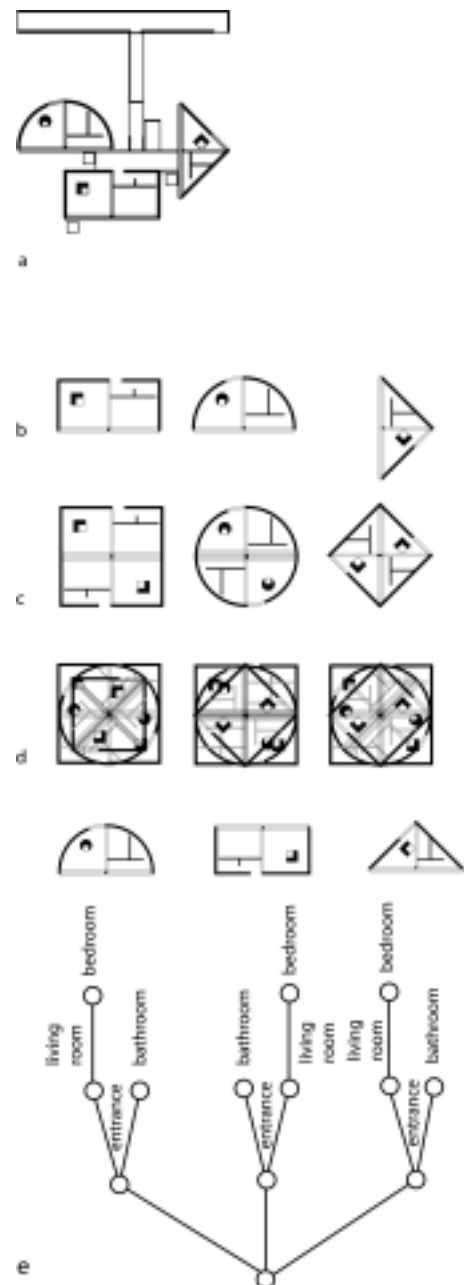


Figure 6: Geometric relationships among elements and syntactic relationships within elements in the Half House

To fragment and rearrange

The plan of a half house is shown in Figure 6a. The plan is an arrangement of dominant elements: a half circle, a half square and a half diamond. Each shape unit has a free-standing element, a fireplace, inside it. The internal plans of the three shapes are identical in the spatial structure (Figure 6e). The clear bisection of these shapes by the corresponding structural systems implies an original four fold subdivision. If we isolate the half shapes (Figure 6b) and combine them with their rotated copies, we can produce the whole shapes from which they are conceptually derived (Figure 6c). We can then overlap the three full shapes, circle, square and diamond, and notice that they form a pattern whereby the circle is inscribed in the square and the diamond in the circle (Figure 6d). From a dimensional point of view, therefore, the three geometrical elements are proportionally co-ordinated.

The name of the house draws attention to the elementary shapes as compositional elements. In more traditional terms (Frankl, 1973), if the diamond design lends itself to an analysis terms of grids and boundary arrangements that subdivide an original shape, the plan considered here suggests an analysis in terms of additive composition. A possible derivation of the geometrical order of the plan is provided in Figure 11. Here, we use the term geometrical order to refer not to the generative geometric syntaxes of the plan, but to the manner in which these syntaxes are retrospectively adjusted ('regulated' to use Le Corbusier's term) into particular relationships of proportionality and order. A 3x3 grid is applied to the plan (Figure 7a), with the diagonals drawn. A secondary 3x3 grid is then added (Figure 7b). Some grid lines are offset by a wall width (Figure 7c). In this manner all key points of the plan are accounted for. Subsequently, a small grid unit is subdivided in three intervals based on the diagonal. The squares and circles generated according to this subdivision provide the dimensions of the dominant free-standing elements in the plan, the fireplaces, whose dimensions are based upon the relationship between the three basic shapes inscribed into each other at 1/27 scale (Figure 7d).

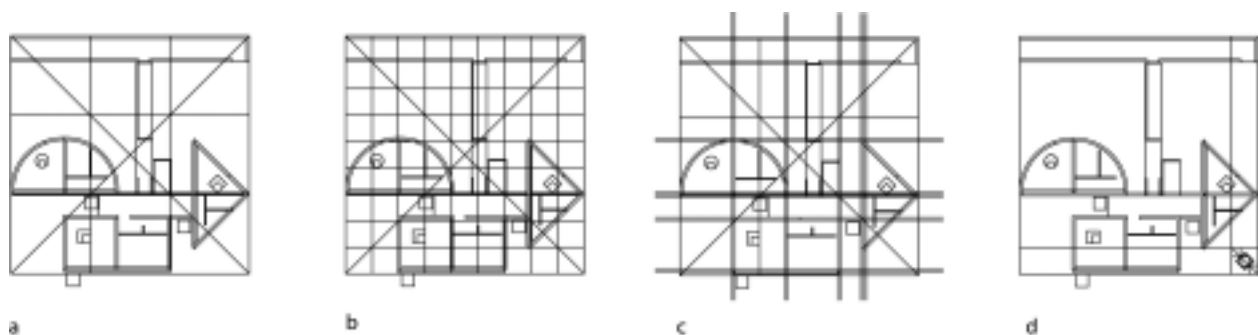


Figure 7 Geometric ordering grids in the Half House

The manner in which the plan is named can now be seen as a mask which emphasises some features over others. From the point of view of compositional geometry, the houses not only combines three basic elements, but is also based on a three-fold subdivision. The main compositional elements arise from a two-fold subdivision. Thus, the work is more than an experiment with fractions. It calls us to distinguish between the geometry of elements and the geometry of arrangements, between the overt elements and the covert relationships. The semantic charge is how to map the geometry of elements onto the geometry of relationships. For the elements, individuality is maintained, whether we look at the outer boundaries or the convex spaces encompassed. Elements do not overlap. To compose the elements is not to destroy their individuality but to make them parts of a non-obvious whole. Three kinds of wholeness are implied: the wholeness of the original complete shape; the wholeness that sets the three elements into a proportional framework; and the wholeness of a composition whose principles can only be retrieved after some effort. The first derives from the shape of elements, their power to project the whole shape of which they are halves. The second derives from the manner in which elements engender each other, the manner in which they can be inscribed within each other within geometrical constructions. The third derives from spatial relationships geometrically ordered.

The interior of blocks

In painting, the English term still life and the Italian term *natura morta* haunt. Not an innocent combining of two words: in English, 'still life'; in Italian 'dead nature' If the painter could, by a single transformation, take a three-dimensional still life and paint it on a canvas into a *natura morta*, could it be possible for the architect to take the *natura morta* of a painting and, by a single transformation, build it into a still life?

Hejduk, *Mask of Medusa*

Hejduk attaches different semantic interpretations to very similar elements in very similar relationships. In *Adjusting Foundations* the thread that links the projects is the opposition of life and death. In the 'still life' trilogy, the opposition takes a particularly clear form. The three projects, 'cemetery for the Ashes of the Still Life Painters' (Figure 8a), 'House/studio of the Still Life Painter' (Figure 8b), and 'Medical Complex: painter's journey' (Figure 8c), are in fact scaled up from a typical still life composition from a painter's studio (Figure 8d). Basic to the composition is the juxtaposition of two rectangles, one proportioned as a box, the other like a slab, compressed in width, vertically elongated, and longer than the box. Objects, alternatively looking like simple geometrical solids, or like everyday objects such as bottles and glasses, are situated on the box, which serves as a base, and seen against the slab, which serves as background. In the cemetery project the box becomes a church and the slab a cinerarium for the urns of the ashes of dead painters; a bottle-like shape visible over the box corresponds to the protruding upper part of a crematorium furnace located in the basement and rising through the church; an oval

shape is interpreted as a waiting room and a round shape as a chapel for the families of painters. A ritual is performed in this setting: when a painter dies, still life compositions of organic elements are placed on small slabs cantilevered off the outer church wall; when the organic material decays, a painting by the painter is hung on the upper part of that wall; after the entire wall is covered it is intended that the paintings will fill the volume of the church volumetrically. In the painter's house project, the box is interpreted as a studio and the solids resting on it as elements of a house; the slab is interpreted as storage for the paintings; a garden extends on the other side of the slab. In the medical project the box is interpreted as medical suites; the slab as recovery rooms and the solids on the box as a delivery room, an operating room and a morgue.

The way in which the functions fit into the composition is characterised by certain consistencies. First, there are analogies in the manner in which functions are paired. The larger space accommodates the main operation while the slab serves for keeping the consequences of the operation. The objects which are sculpturally foregrounded serve important functions which mediate the contents of the main volumes: waiting, praying and cremating mediate the storage of paintings and urns; everyday domestic spaces mediate the process of conception, production and storage of paintings; operating rooms mediate the relationships of doctors to patients. Second, there are analogies and referential connections across the three projects, as they are about cyclical processes overlapping in time. The third project is about the birth, life, pathology and death of human bodies. The first is about the creation, display, memory and decay or erasure of the works. The second is about the production of the works themselves, linked to the daily life of the painter. Thus, the cycles are associated with operation upon human bodies, bodies of work and bodies of memory. While the operations upon human bodies and upon works of art are given as building programs, the operations associated with memory are designed by Hejduk. In other words, as seemingly diverse programs are forced into the same volumetric composition we are led to seek underlying structural analogies between them. The argument cannot be pursued into an analysis of spatial organisation, because no detailed elaboration is provided. Indeed, these projects remain at a diagrammatic stage, and have to be treated as statements of intention rather than as completed designs.

The fundamental semantic charge of the projects, however, does emerge and requires us to perceive a deeper irony in the way in which elements of still life composition become poetically charged, not as painterly objects, but as architectural and spatial conditions. In a still life painting attention is focused on the objects visually fore-grounded, their formal diversity and detail, their skin texture, the manner

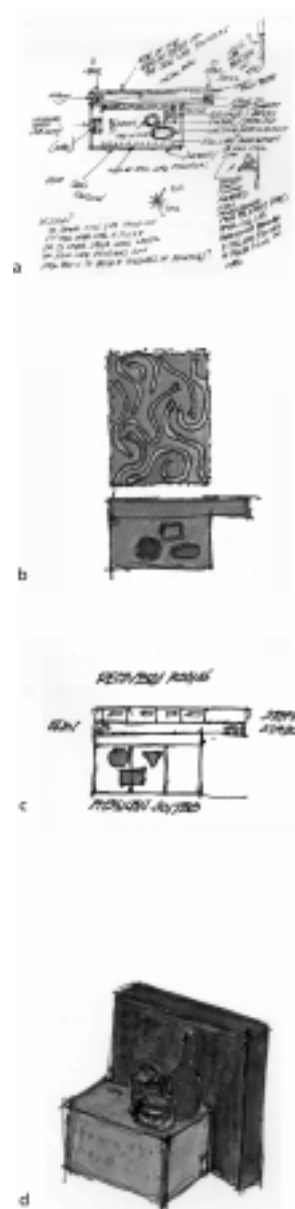


Figure 8: The trilogy of Still Life

in which light falls upon them. In the architectural compositions, attention shifts to a contrast implicitly formulated by the designs. On the one hand we have visibly composed volumes and spatially composed programs of activity (the religious ceremony, the house, the operating theatre); on the other hand, we have an experience of enclosed volume, with an emphasis upon compression tending to eliminate not so much the possibility of interior as the possibility of view. As the paintings pile up volumetrically in the church of the cemetery, so their viewing, as if they were in a gallery, would become difficult and would occur at increasingly oblique angles. The same would naturally apply to viewing the urns or the paintings arrayed in the slab. Increasingly oblique lines of visibility, tending towards distortion and then annihilation of shapes, is central to the logic of the designs, although not explicitly revealed in any of the drawings. The persistent representation of the projects from the exterior, calls us to imagine the spatial experience implied by the interior. And the deeper tension between life and death has to do with the complete inversion of visual experience from exterior to interior. Hence the irony of affixing the image of the sky on the external slab wall adjoining the church; or of juxtaposing the image of a labyrinth garden to the external slab wall facing away from the painter's studio: the architecturally presented interior is a boundary bearing sky and labyrinth on its two sides, as the spatial consciousness it allegorically expresses bears seeing and memory on its face.

And to cross-reference boundaries

On one side of the wall (the past), the circulatory elements ñ ramp, stair, elevator ñ were placed. They were volumetric, opaque, monochromatic, in perspective with the structure grounded. The colour was white, grey, black; the materials reinforced concrete, steel and cement. Once the single inhabitant passed through the wall he was in a space overlooking a landscape (trees? Water? Earth? Sky?) which was basically private, contemplative and reflective. There were three suspended floors cantilevered from the collective elements. The materials on this side of the wall were glass and reflective metal; a fluidity was sought after. Whereas the collective side was hard, tough, concrete, the private side was inwardly reflective, a light shattering into fragments, mirror images moving along the polished surfaces of metal.

Hejduk, Mask of Medusa

The design of the wall house (Figures 9) conjoins two motifs, sharp discontinuity across a boundary, and an interest in the particular moment when a boundary is being crossed, as when a bird flies through the wall in a painting by Braque, Studio III, that Hejduk often mentions in his work. Indeed, the wall house could perhaps be interpreted as a three-dimensional painting on an easel. The vertical circulation and the ramps would provide structural support, and the living accommodation would be the main object fore-grounded. The functional connections between spaces would require one to continuously cross between support and object, to treat them as a single composition. However, as with the previous example, a facile analogy to painting would conceal the architectural treatment of the visual.

In the wall house, the wall does not only act as the major boundary between circulation and living accommodation, between front and back, but also as a constant visual reference. Its extension outwards in all directions means that each of its surfaces is visible from spaces at different levels. At the same time the boundary is the horizon and point of reference for the perceptual and navigational intelligibility of the design. From a syntactic point of view it is easy to see that of 3-D accommodation was to come 'around' an open space, such as an atrium, visual connections would be provided at the expense of less direct access; also, if the boundary was itself elaborated into a more complex shape, depth would almost automatically be added (Figure 10). The visual prominence of an otherwise elementary boundary thus underscores a particular semantic charge: to simultaneously differentiate and render intelligible, to separate but also to link, in short to become a reference for the entire design. Thus, the design can be read as a poetic of the single boundary as a concretisation of complex spatial relationships. Hence the almost paradoxical parallel fore-grounding of the threshold, the experience of crossing, the transient moment rendered architecturally present, and the permanence of reference over the length of time.

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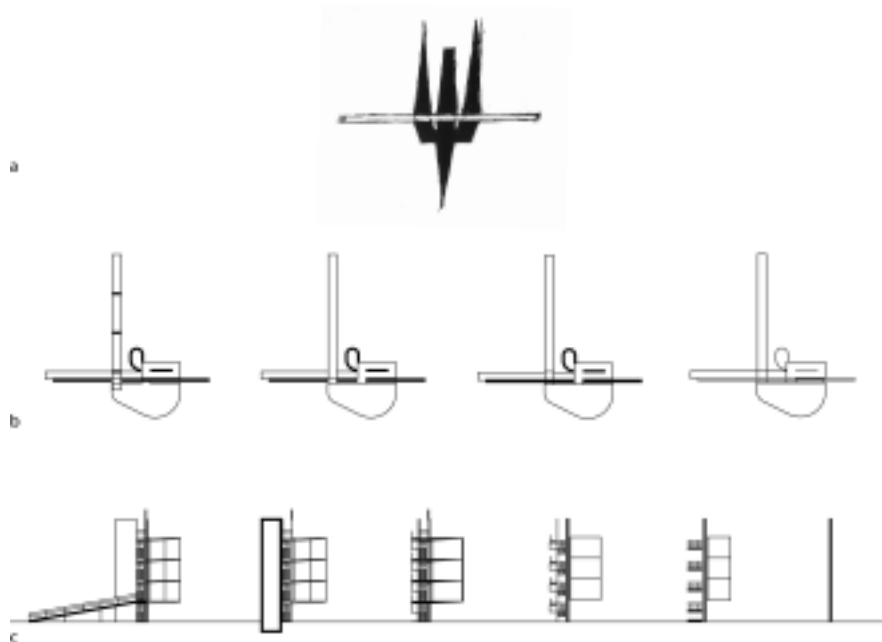


Figure 9: Wall House I plans and sections



Figure 10: Discontinuity minimised for access and maximised for visibility

One is tempted to read the sequence of sections through the house as a symmetrical conceptual narrative. Travelled from left to right, the sequence of drawings starts from a presentation of essentially all the main elements, to end with the wall, as an impoverished skeleton. Travelled in reverse from right to left, the sequence starts with the wall as structural principle, and ends with the whole

composition as an elaboration of relationships potentially implied by the wall. Thus, while the plans continue to emphasise the asymmetry between circulation and main-use spaces which would be continuously inhabited by the body, the sections, taken as a set, allow us to retrieve a conceptual tension that can be interpreted as an underlying design motive.

To compress the spatial and iconic into the visual

In the foregoing argument we have used the expression 'semantic charge' to refer to the manner in which designs lead us to read them in particular ways. At this stage, the manner in which we have proceeded is heuristic, rather than systematic. Certain methodological principles, however, can perhaps be discerned. The identification of a semantic charge as inherent in the form, guides our interest towards specific formal properties. If the aim is to understand the formal meaning which arises by virtue of design formulation, it would, almost by definition, be inappropriate to try to bring all projects under the purview of a uniform a-priori set of questions. Only in retrospect is it possible to clarify the pertinent comparisons and to establish comparative frameworks. Thus, the last two projects work to intensify a particular spatial idea, whether pertaining to boundary, or to constricted interior views: we can perhaps think of them as compressed patterns coming to redefine, or re-qualify otherwise elementary syntaxes. The poetic equivalent would be the manner in which a stanza recharges the meaning of an otherwise common word. The first two projects layer complex patterns so as to co-integrate alternative syntactic principles into a whole, whether it be directionality and rotation, centrality and peripherality, bisection and trisection, or juxtaposition and composition. In all cases, spatial relationships suggest oppositions and tensions. Also, in all cases designs are replete (Goodman, 1978) in that we can attribute significance to a variety of properties. What differentiates them, is the manner in which oppositions, repleteness and tensions are brought together.

We have occasionally attempted to imagine the spatial experience that would be engendered by the designs, and thus to talk about the particular sense that they bestow upon the programs which they are designed to accommodate. But, as far as this paper is concerned, the emphasis of our argument was not on the interplay between the construction of the objects, the organisation of space and the structure of experience. We have looked at the formal logic of the objects in order to discuss how elements and relationships are simultaneously defined within the designs. Fundamentally, elements and relationships are defined the moment that abstract principles, such as division, directionality, centrality, integration, or rotation, are embodied in particular material forms. In the case of architectural design, we have the added complexity that principles may bear upon different levels of abstraction, from the topological and the projective, to the metric.

In all cases spatial meaning is configurational: we understand the significance of one kind of relation by understanding how it brings into play other kinds of relations. We are satisfied that we have understood the objects only when we can perceive entailment across different kinds of relationships as simultaneously realised in the object. Design languages should be thought of as particular ways in which configurational patterns can be generated and explored. The examples discussed here suggest that what defines a design language is a set of initial objects and operations (the square and rotation; the square and bisection; the square and its symmetries; the juxtaposition rectangles and so on), coupled to a set of underlying motifs. Here, we use the word motif to refer both to a recognisable pattern and to a motive, more precisely, to the way in which a motive is made specific to a symbolic form by being embedded into an underlying pattern. The work of Hejduk calls for further study because it allows us to study how metaphors, and metaphorical translations across symbolic forms come into play in the definition of such motifs, as well as how motifs become gradually crystallised into design languages.

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If we were to ask in what does the poetic reside in the work of Hejduk as seen from our spatial point of view, the idea of repleteness, already mentioned, suggests itself first. Not only do elements function in different ways (walls do not only divide or enclose, they also suggest grids, work as visual horizons and so on); they also create superimposed frames of reference, so that positions can be defined with respect to partly overlapping systems of conceptual co-ordination. The primary frames of reference are the iconic, the logical and the experiential. All the projects discussed here speak of relatively small free standing buildings whose visual imprint could be compressed into a relatively small set of significant views. Their representation as plans or sections suggests articulate principles of geometrical construction, but principles which can, nevertheless, be visually intimated and conceptually reconstructed quite directly. Thus, the projects simultaneously lend themselves to interpretation as iconic and as logical forms. The spatial experience they would engender, is less obvious and can only be imagined, as with any architectural project not built or not visited. The poetic function of the objects can perhaps be sought in the manner in which their iconic and logical forms intersect with such experience, and in the manner in which they engage its underlying schemas. The projects seem to define the 'internal' in terms of embodiment and the 'external' in terms of iconography and logic. As with all architecture, the subject is ultimately situated by the manner in which implied internal and overt external apperceptions intersect. With Hejduk, the intersection leads us to appreciate the multiple dimensions of the visual, (how the visual can be read within iconic, logical and spatial frames of

understanding) and therein lies at least one aspect of their poetic syntax, and perhaps one aspect of their potential irony: particularly the manner in which the iconic acts as a complement of the logical and as a mask for the experiential.

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