

REIA #17/2021
226 páginas
ISSN: 2340-9851
www.reia.es

Qirui Wan

Universidad Politécnica de Madrid / Escuela Técnica Superior de Arquitectura de Madrid /
wanqirui@hotmail.com

Collapse of Dimension: The fall of the fourth wall in architecture of John Hejduk / *Colapso de la dimensión: la caída de la cuarta pared en la arquitectura de John Hejduk*

This article examines the techniques of breaking the fourth wall in John Hejduk's architecture. Through the comparative analysis of Hejduk's early and late paintings, this article points out that in Hejduk's career, his works have always shown a characteristic of trying to cross multiple dimensions. Hence, it proposes the connection between the forth wall of Bertolt Brecht's theatrical theory and the long procedure of Hejduk's intension of collapsing multiple dimensions into architecture. The article tries to define what is the fourth wall in the building and the possible result of breaking it. It then focuses on the three main mechanism that John Hejduk employed in order to break the fourth wall: a long path, transparent façade, and biomorphic and prosthetic form. By doing so, architecture archives the moment when it gains its estrangement effect and as a matter of fact, give the objectification of architecture a solution.

Este artículo examina las técnicas para romper la cuarta pared en la arquitectura de John Hejduk. A través del análisis comparativo de las pinturas tempranas y tardías de Hejduk, este artículo señala que en la carrera de Hejduk, sus obras siempre han mostrado la característica de tratar de cruzar múltiples dimensiones. Por tanto, propone la conexión entre la cuarta pared de la teoría teatral de Bertolt Brecht y el largo procedimiento de la intención de Hejduk de colapsar múltiples dimensiones en arquitectura. El artículo intenta definir cuál es la cuarta pared de la arquitectura y el posible resultado de romperla. A continuación, se centra en los tres mecanismos principales que empleó John Hejduk para romper la cuarta pared: un camino largo, una fachada transparente y una forma biomórfica y protésica. De este modo, la arquitectura archiva el momento en que gana su efecto de extrañamiento y, de hecho, da a la objetivación de la arquitectura una solución.

John Hejduk, Dimension, The fourth wall, Estrangement Effect /// John Hejduk, Dimensión, La cuarta pared, Efecto de Extrañamiento

Fecha de envío: 19/10/2020 | Fecha de aceptación: 31/10/2020

the 1990s, the incidence of *S. flexneri* has increased in the United Kingdom [10]. In the United States, *S. flexneri* has been reported as the most common serotype in children with acute bacterial dysentery [11].

There is a paucity of data on the epidemiology of *S. flexneri* in the United Kingdom. In the 1970s, *S. flexneri* was the most commonly isolated serotype from patients with acute bacterial dysentery in the United Kingdom [12]. In the 1980s, *S. flexneri* was the most commonly isolated serotype from patients with acute bacterial dysentery in the United Kingdom [13].

In the 1990s, *S. flexneri* was the most commonly isolated serotype from patients with acute bacterial dysentery in the United Kingdom [14]. In the 1990s, *S. flexneri* was the most commonly isolated serotype from patients with acute bacterial dysentery in the United Kingdom [15].

In the 1990s, *S. flexneri* was the most commonly isolated serotype from patients with acute bacterial dysentery in the United Kingdom [16]. In the 1990s, *S. flexneri* was the most commonly isolated serotype from patients with acute bacterial dysentery in the United Kingdom [17].

In the 1990s, *S. flexneri* was the most commonly isolated serotype from patients with acute bacterial dysentery in the United Kingdom [18]. In the 1990s, *S. flexneri* was the most commonly isolated serotype from patients with acute bacterial dysentery in the United Kingdom [19].

In the 1990s, *S. flexneri* was the most commonly isolated serotype from patients with acute bacterial dysentery in the United Kingdom [20]. In the 1990s, *S. flexneri* was the most commonly isolated serotype from patients with acute bacterial dysentery in the United Kingdom [21].

In the 1990s, *S. flexneri* was the most commonly isolated serotype from patients with acute bacterial dysentery in the United Kingdom [22]. In the 1990s, *S. flexneri* was the most commonly isolated serotype from patients with acute bacterial dysentery in the United Kingdom [23].

In the 1990s, *S. flexneri* was the most commonly isolated serotype from patients with acute bacterial dysentery in the United Kingdom [24]. In the 1990s, *S. flexneri* was the most commonly isolated serotype from patients with acute bacterial dysentery in the United Kingdom [25].

In the 1990s, *S. flexneri* was the most commonly isolated serotype from patients with acute bacterial dysentery in the United Kingdom [26]. In the 1990s, *S. flexneri* was the most commonly isolated serotype from patients with acute bacterial dysentery in the United Kingdom [27].

From Aesop's Fables to Enclosures: a crossing

Many years later, as John Hejduk prepared the publication of *Mask of Medusa*, he was to remember when Professor Henrietta Schutz assigned a drawing task to the students: illustrations for Aesop's Fables (fig.1).

*"We were given a blank sheet of white paper approximately 10 inches by 12 inches and were asked to place a black shape using no right angles in the approximated center of the field."*¹

The task lasted for a year, leaving Hejduk with a deep impression about the unique way of drawing inside a frame. If he was obliged to work on a paper of special size during one year, it could follow that the figures of his illustrations might show a specific quality that responds to the limitation around them. Upon close look, one finds that they do. Although Hejduk didn't point out the borderline's existence in his illustrations, several indications of the limitation (10" by 12") could be detected. Overall the 29 illustrations for Aesop's fables, the figures share a similar tension of inward contraction. Not only the animals are twisted into curves by a centripetal force, the patterns of background are also shaped in sectors, ellipse and semicircles. The animal's natural quality gives a certain dynamic effect to the drawings. Hence, it seems that all the patterns are constantly moving towards a certain center. The figures are conscious of the paper size. Due to Hejduk's concern of a fixed-size working field, the figures give the border a response, making us realize the limitation's existence. Because of the Inescapable border of paper, animals are captured and imprisoned inside the frame, huddling up and waiting for the sentence. The limitation of his working field becomes the trap for the animals.

1. Hejduk, John. *Mask of Medusa: works, 1947-1983*. Rizzoli Intl Pubns, 1985, 27.



Fig.1 John Hejduk, illustrations for Aesop's Fables, from Aesop's Fables, Illustrated by John. Hejduk, Rizzoli; First Edition edition (August 15, 1991)

"The field comes first. As with most Cubist canvases, the field worked upon is usually directional..."²

The Aesop's Fable is somehow a rather classic work. Hejduk concentrated on dealing with the patterns in a fixed working field and paid much attention to the relation of the center and the periphery. In contrast to the grid of Mies, the 9-Square-Problem of Hejduk always has to do with a central space. Back to his early age, Hejduk was faced with the same problem with which the Cubist and Neo-Plasticist had come up when dealing with canvas. The limitation of canvas could also be compared to that of the screen of experimental movies. No matter canvas or screen, the vision field is limited into a frame. Canvas is the basic medium of painting art form, while wall plays the same role in architecture. As a painter, Hejduk keeps on struggling with the flatness of canvas inherited from Cubist, Neo-plasticist and American-type painting. Meanwhile his architectural works absorb what he carried out in his drawings and develop the next postulation of the topic. Hejduk's awareness and concern of the limitation become obvious when comparing these

2. Hejduk, John. Out of time and into space, Mask of Medusa: works, 1947-1983. Rizzoli Intl Pubns, 1985. P.71-75

Fig.2 John Hejduk, Enclosures no.12, From "Sanctuaries: The Last Works of John Hejduk: Selections from the John Hejduk Archive at the Canadian Centre for Architecture, Montreal & the Menil Collection, Houston. Whitney Museum of American Art, 2002. "



illustrations with his last works, *Enclosures* (fig.2).³ Toshiko Mori pointed out that *Enclosures* show a longstanding problem that has haunted Giotto, Piero della Francesca, Georges Braque and Barnett Newman: The coexistence of volumetric interior and planar exterior.⁴

Like paper edge isolates 2-dimensional drawing from 3-dimensional reality, the vertical line in *Enclosures* separates the interior from the exterior, the volumetric from the planar, and the dead from the living. It is the wall of *present*.⁵ Nevertheless, contrary to the impenetrable edge in Aesop's *Fables*, the wall in *Enclosures* could be traversed by several

3. Hays, K. Michael, and John Hejduk. *Sanctuaries, the last works of John Hejduk: selections from the John Hedjuk archive at the Canadian Centre for Architecture, Montreal and the Menil collection, Houston*. Whitney Museum of American Art, 2002.
4. In his article *Illuminated Presence*, Toshiko Mori claimed: "In Hejduk's *Enclosures*, Giotto and Piero della Francesca collapse into Barnett Newman through Georges Braque." *Ibid.*, 143
5. "The wall itself is the most "present" condition possible. Life has to do with walls: we are continuously going in and out, back and fourth, and through them. A wall is the quickest, the thinnest, the thing we're always transgressing, and that is why I see it as the present." Hejduk, John. *Mask of Medusa: works, 1947-1983*. Rizzoli Intl Pubns, 1985, 67.

elements: a beam of light, running water, flying angels or a grief gaze, implicating the possibility to transgress between mentioned dichotomous systems. Micheal Hays commented incisively on the importance of transgressing the limitation and claimed that Hejdukian wall must have something passing through it⁶.

The concept of crossing reappeared in Hejduk's text about Studio III of Georges Braque. The Painting shows a particular moment when a bird is trapped by layers of wallpaper. In this case, the form of trap changed as rotted wallpaper. Overtime, the trap not only captures animals, but also hunts the gods. Sometimes a bird could be the embodiment of an angel and vice versa. Hejduk drew illustrations named Angel Catcher in which a man successfully hunted his prey-an angel-by holding a machine with spikes on his shoulder. As for Hejduk, the trap can appear in various forms. It could be a rectangle frame, piles of rotting wallpaper or a machine that looks like an instrument of torture.

It is possible for us to see Hejduk's attitude towards the limitation. Those who are trapped inside the enclosure shall eventually be dead while those who break and come across the limitation shall live. It seems that Hejduk has a continue intention of passing through the wall. Micheal Hays also pointed out that the wall of Hejduk has a tendency of keeping transforming: "The wall must constantly transform and deform itself into its other; it must direct discrepancies; it must, for example, have a bird fly through it. The wall brings forth the bird as the bird brings forth the wall in a singular assemblage, wall-becoming-bird." In opinion of Micheal Hays, the wall has to be accompanied by a bird/angels. And this composition forms the base of Hejduk's structures.

We ask, why there is such startling experiment of transgressing the limitation; and we seek to explain the passage of transgression in architecture as well as in painting. In the initial stages of John Hejduk's works, the way of transgressing displays considerable diversity in approach and form (from walls to long corridors). Once a passing through becomes well established, however, there is an inexorable push towards the estrangement effect.

Bertolt Brecht's Verfremdungseffekt

"Breaking the invisible fourth wall", one of Bertolt Brecht's most important estrangement concepts could serve as a clue to this operation. It was not until Bertolt Brecht who introduced the estrangement effect into theatre theory as Verfremdungseffekt (estrangement effect), that the concept gained its fruitful spatial interactions with the audience. In Brecht's comment on traditional Chinese acting in 1935, the Verfremdungseffekt was "The efforts in question were directed to playing in such a way that the audience was hindered from simply identifying itself with the character in the play (Brecht, 1935)." This Anti-Aristotelian theory, according to him, provides the audience with

6. "The wall must constantly transform and deform itself into its other; it must direct discrepancies; it must, for example, have a bird fly through it. The wall brings forth the bird as the bird brings forth the wall in a singular assemblage, wall-becoming-bird." Hays, K. Michael. *Architecture's desire: reading the late avant-garde*. MIT Press, 2010.

an objective and critical way of watching theatre. The estrangement effect of Brecht's theory enabled direct contact between the audience and the actor. Inherited from Shklovsky's literature technique, Brecht developed a more interactive mechanism of estrangement effect. He took advantage of spatial experience and transformed it into a catalyst of human's sensation. An alienating performance is often carried out in the following way: "artist never acts as if there were a fourth wall besides the three surrounding him [...] The audience can no longer have the illusion of being the unseen spectator at an event which is really taking place."⁷ The aim of breaking the fourth wall is to enact the estrangement effect in theatre.

According to Brecht, Chinese actors applied the estrangement effect in their acting as the following:

(C.1).The actor expresses his awareness of being watched.

(C.2). The self-observation of the actor.

(C.3).The actor holds himself remote from the character portrayed in order not to make its sensations into those of the spectator.

The three mechanisms mentioned above were developed into Brecht's theory of how to apply the distancing effect in theatre performing.

(B.1).Speak in the third person

(B.2).Speak in the past tense

(B.3).Say their stage directions

The similarities and differences between Brecht's three performing principles and Shklovsky's three estranging techniques are quite obvious. Speaking in the third-person directly corresponds with the second technique of Shklovsky (S.2) whilst the other two principles are adopted with the aim of detaching the actors of the character which could easily be related to Shklovsky's third technique (S.3). On the other hand, despite of the fact that the utilization of unnamming the object (S.1) is quite obscure in Bertolt's theory, its impact could still be spotted in his discussion upon Chinese actors, especially in (C.2) when the actor looks at himself with surprised expressions as if he is observing his body for the first time.

For the purpose of enacting estrangement effect, multiplied senses are involved in the performing. In order to give the audience the closest experience, a traditional "Aristotelian" actor uses every effort to convert himself into the character as completely as possible. Hence the actor is alienated from his own "human nature". While on the other hand, Mei Lan-Fang , as Brecht described, could demonstrate a female character wearing a dinner jacket. When he performed, people can find two identities on stage: the actor and the character. In other words, the "species-essence" of the performer is conserved and presented. As Karl Marx was saying in his alienation theory, the alienation from the self is "a consequence of being a mechanistic part of a social class, which condition estranges a person from his and her humanity (Marx,1844)." In theatrical space, people are divided into two classes: the spectator and the performer. The spectator enjoys a higher priority level than that of

7. Brecht, Bertolt. *Brecht on theatre*. Bloomsbury Publishing, 2014.91

the performer in Aristotelian type of theatre. Meanwhile, both classes have equal status in Anti-Aristotelian acting of Brecht.

In order to achieve the estrangement effect, the artist should neglect the forth wall beside the three physical walls around him. As a result the audience is forced not to cast himself on the actors. By specific techniques such as talking with the audience directly or casting the sight towards the spectacle in an estranging performance, the actor expresses his awareness of being watched by the audience. The estranging performance emphasizes the basic form of the stage (an enclosed box set) in order to remind the audience his identity of an observer. "This intention is also reinforced by movies later. The screen, as a new form of the "fourth wall", has been broken with the same technique of Brecht: actors look directly into the camera and try to establish communication with the audience. Especially in the final scene of "The Great Train Robbery", where Justus D. Barnes, the leader of the outlaw band, pulls out his gun and takes aim right at the audience. The danger of being watched or being detected converts into the danger of being attacked. Eventually a bullet breaks the screen and destroys the physical "fourth wall". After keeping the general idea in mind, and before delving into the concept of estrangement, it is necessary to point out the exact time when this term was mentioned in the field of architecture.

The fourth wall in architecture

As an image borrowed from architecture, the fourth wall problem has never been taken into a serious discussion in its birthplace. Is there a *fourth wall* in architecture? Since Hejduk is acknowledged of Bertolt Brecht,⁸ is it possible that the wall that Hejduk tried to pass through is the fourth wall that Brecht tended to break in order to achieve the estrangement effect? Is estrangement effect of architecture the aim of Hejduk's fifty years' career? If it is assumed that the fourth wall is the vertical line in *Enclosures* and the invisible edges of *Aesop's Fables*, what would be the fourth wall in his architecture? If the fourth wall in theatre refers to the interface between the actor (observee) and the audience (observer), could it also indicate the interface between architecture and individuals? John Hejduk once mentioned human's two kinds of experience with architecture: architecture is considered as object from distant, while it becomes a volumetric system when one enters into it — the dichotomy of volumetric interior and planar exterior.⁹ The two experiences could be transformed into one another. During the process

8. In his proposal for Venice, he did quote a line from the Three Penny theatre of Bertolt Brecht: "And a ship with eight sails and / With fifty great cannons/sails in the quay- Bertolt Brecht, Threepenny Opera." (Mask of Medusa, P.369). He also quoted some comment of Robbe-Grillet on Kafka: "The Hallucinatory effects derives from the extraordinary clarity and not from mystery or mist. Nothing is more fantastice ultimately than precision." (Mask of Medusa, P.39)

9. According to Hejduk, only with architecture that human could come across the volumetric experience. "you can be in a volumetric system which is 'emcompassing.' 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 not only talking about the physical but also the mental moment -when you cross a threshold and you're no longer outside the object." Hejduk, John. *Mask of Medusa: works, 1947-1983*. Rizzoli Intl Pubns, 1985, 67.

of one's approaching to a building, in a certain instant, the conversion from planar system/object to volumetric system/encompassing occurs – like an angel passing through a wall in *Enclosures*. This critical point of transformation was called as “Moment of the present” when observer stops seeing building as a pure object and gets into the volumetric system – a parallel to the fourth wall's falling down when the audience stop objectifying the actors.

The fourth wall could be the canvas in the gallery, the pages in the book, and the screen in the cinema...etc. In his essay *Evening en Llano*, John Hejduk expressed his concern for this Subject/Object issue. The interface mentioned above is so-called geometrized air by Hejduk. He compared human's position when observing paintings and books. Features such as body position, distance, exhibition method, forms of media...are taken into concern in order to study the interactions between human body and the form of art. In Hejduk's opinion, when the observer is fully connected to the painting, his dematerialized thought may leave his body and making the distance between his eyes and the painting disappear.¹⁰

There should be an interface of observation in architecture as well. Kenneth Frampton observed that Hejduk “has been unable to abandon the Humanist emphasis on frontality”.¹¹ This frontality rooted, as Frampton pointed out, not only in the frontality of the Renaissance, but also Le Corbusier's further study of the *front scenae*. As traversing movement often occurs in the *front scenae*, it could be the physical interface between architecture and observer, contributing as a part of the fourth wall of architecture. Moreover, the fourth wall is a process of transformation between observer's planar experience and the volumetric system, including the movement of subject and the action of transgressing certain limit in a subject-object system. Movement, limitation and Subject-Object system are the three elements that architect could operate with. Therefore, the mechanism that John Hejduk uses to break the fourth wall could be regarded in three aspects:

Movement – a long path

“I believe that full comprehension of an object involves the least physical movement of the observer. I can speculate that painting is fixed, sculpture is fixed, and architecture is fixed.”¹²

John Hejduk

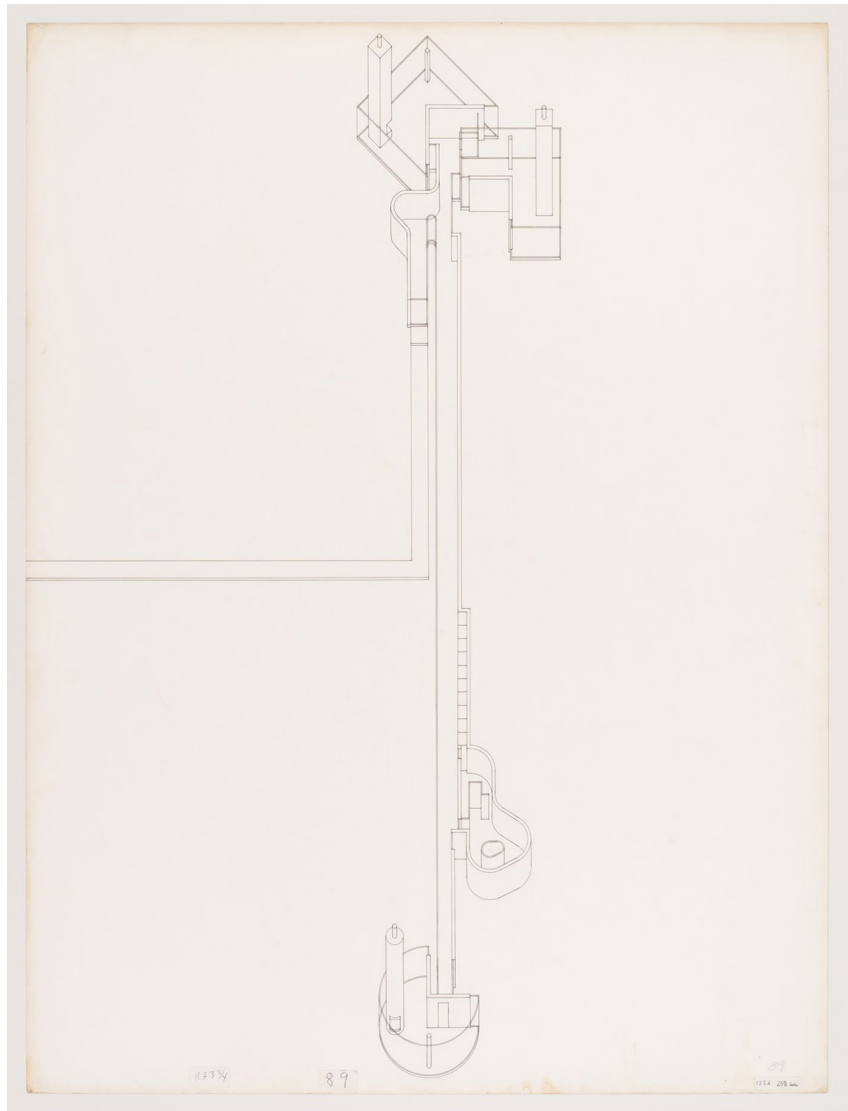
Hejduk seems well aware of the formal consequences imposed by the movement of observer, as his further study on the passage in-between dimensions reveals. Once individuals enter into the building, the way of seeing architecture undergoes a transformation from looking it as an object to looking it as a volumetric system. Breaking the fourth wall means to make this movement of passage –the subject's approaching, coming across, passing through, and alienating from architecture– as frequent and elongated as possible. By doing so, it would attract the

10. Hejduk, John. “Evening in Llano.” *The Architect* 4 (2007): 017.

11. Frampton, Kenneth. “John Hejduk and the cult of humanism.” *A+ U-ARCHITECTURE AND URBANISM* 365 (2001): 79

12. Hejduk, John. *Mask of Medusa: works, 1947-1983*. Rizzoli Intl Pubns, 1985, 68.

Fig.3. John Hejduk, 3/4 House Projections, from "Mask of Medusa: works, 1947-1983. Rizzoli Intl Pubns, 1985.



attention of noticing this process, which is parallel to the Bertolt Brecht's actor who expresses his awareness of being watched in order to remind the observer the existence of the fourth wall.

A long corridor is called into being by John Hejduk as solution to the need of higher frequency and longer duration of this passage. The dynamic walkway inspired Hejduk to establish a physical movement between systems. Not only the path extended the approaching process, it also enhances the frequency of the switch between inside and outside.

Moreover, there's evidence showing that Hejduk's long path derived from rectangle frame of the limitation. As Manfredo Tafuri mentioned, Hejduk's long path served as the screen of cinema.¹³ That is to say, the limitation in John Hejduk's architecture first appeared as the borderline and then was transformed into a pathway. The directly translated form of rectangle frame in drawings gained its architecture mechanism in the

13. Tafuri, Manfredo. "American Graffiti: Five x five= twenty-five." *Oppositions* 5 (1976): 68.

case of One-Half House. The peripheral walls enclosed the major part of the building. What worth noticing is that one of the four surrounding walls – the fourth wall – has transformed into a long pathway that ties all parts as a whole. The path connecting the two extremes of 3/4 House (fig.3), the long rear-side rectangle which encloses the central assembly in One-Half House, or the base form of Diamond Project A & C... These protagonists of wall and path are, in conclusion, symbols of trap, just as the frame, wallpaper in Hejduk's paintings. The long corridor works on the two dimensional drawings as well. As the proportion is extreme long, one's gaze has to travel from top to bottom of the paper. The essence of Hejduk's limit treatment is dealing with the relation between spaces, instead of operating physical limitations.

Limitation – Transparent façade

Apart from the physical passage as long path, one can also “pass through” the wall with vision. The transparency of façade provides a mechanism to gaze into the volumetric system without stepping in it.

Hejduk was no longer satisfied with the physical interaction upon the wall/canvas. Elements such as stair tower and chimney in Bernstein House are pushed outside. The interior is represented by the exterior. As Detlef Mertins addressed, inherited from *Villa Garches* the disclosure of *Bernstein House* is both literal and phenomenal transparent. “The Bernstein House externalized its figural ambitions, pushing stair tower and chimney to the outside, leaving the interior rather empty.” The external façade becomes a summation of the interior and the exterior. Nonetheless, “the building could also be said to body itself fourth more directly by placing elements of the interior on the outside and obscuring the representational device of the facade.”¹⁴

The inside-out operation leads to a transparency drawing technique, which we could find in his latest work of Cathedral (fig.4). Hejduk usually drew with an 8H or 9H pencil¹⁵, and as a result, his drawing has a Dazzle Camouflage effect. In the drawing of Cathedral, the façade, the section and the interior are overlapped on the same surface. Due to the extremely light color of lines, it is hard to distinguish each layer apart, thus produces illusion of depth. The complexity of Hejdukian transparency arises: His transparency seems to swing between the transparent, the translucent and the opaque. Once several transparent layers are overlapped on the same surface, the transparency disappears, opacity occurs instead.

“The uncanny [is] something which ought to have remained secret and hidden but has come to light.” Freud's reinforce on the concept of uncanny provide a possible aim of John Hejduk's transparency operation. When “something which ought to have remained hidden” in the enclosed architecture is revealed by the transparent façade, it comes to light, producing observer's uncanny feelings upon architecture.

14. Mertins, Detlef. *The Shells of Architectural Thought*, HAYS, K. Michael (ed.). Hejduk's chronotope. Princeton Architectural Press, 1996. 23-53

15. Viray, Erwin JS. *Essay-Contents*. A+ U (Architecture and Urbanism), 2009, no 471, 1.

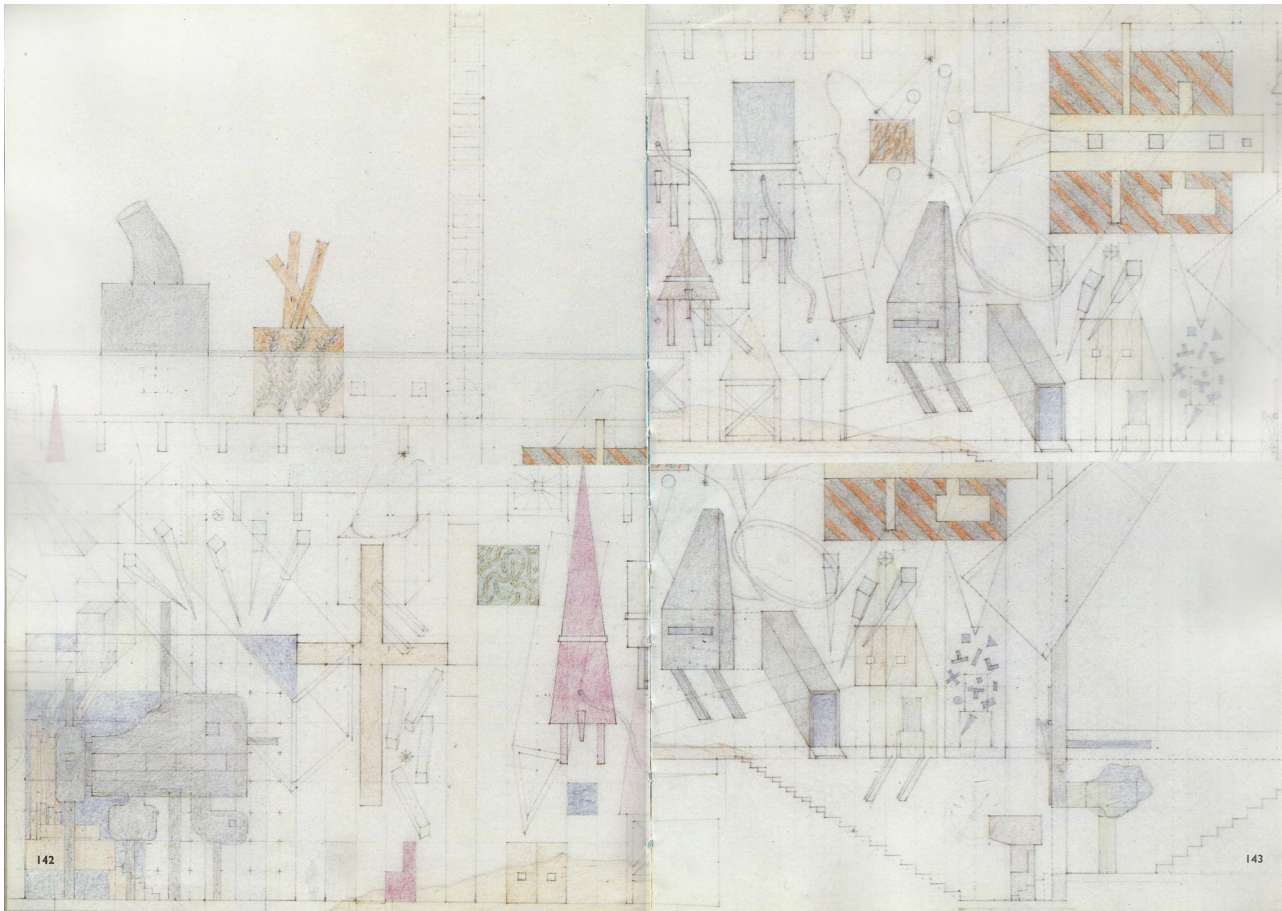


Fig.4 John Hejduk, Cathedral, from "Pewter wings, golden horns, stone veils: wedding in a dark plum room. Monacelli Pr, 1997"

Subject-object system – biomorphic and prosthetic form

Buildings are the extension of human's body. To be more specific, architecture, as many other tools invented by human, serves as their prosthetics. It is necessary for us to revalue the three transformations of bodily projection pointed out by Anthony Vidler¹⁶

1. The notion that building is a body of some kind;
2. The idea that the building embodies states of the body or, more importantly, states of mind based on bodily sensation;
3. The sense that the environment as a whole is endowed with bodily or at least organic characteristics.

Vidler argued that the oppositions "between classical humanism and modernist antihumanism, between faced buildings and faceless ones"¹⁷ were presented in the time of postmodernism. The object (building) should, at first step, reveals its own essence (in architectural terms, its interior). As time goes on, the external appearance (façade) is divided into two: one as the original separation (enclosed space), the other as the new connection (operations such as window/ transparency/ embodiment/ frontality) between its own identity and the original subject.

16. Vidler, Anthony. *The architectural uncanny: essays in the modern unhomely*. MIT press, 1994.70

17. Vidler, Anthony. *The architectural uncanny: Essays in the modern unhomely*. MIT press, 1992.89

Many scholars argued that the projects of John Hejduk have a certain quality of autonomy. “Like the animals in a fable that speak with human voices, Hejduk’s objects seem, impossibly, to be aware us, to address us.” They seem to have a figurative manner: standing right up on two legs, hedgehog-like hair and sometimes with there wild opened window staring right upon the observers.¹⁸ “Hejduk’s subtle dialectic reveals in the flash of a moment the cohesiveness of form and person and proves that every form has a personal physiognomy- is a person; that every person is a form.”¹⁹

In an interview with Don Wall, Hejduk also admitted the biomorphic quality of his model.²⁰ Hejduk’s architectures, especially his structures in Mask/Masque projects, could be easily regarded as creatures with its own autonomy. The small structure on Subject-Object has a prototype of Cherub or angel heads with wings. In the drawing Angel Catcher (According to the date of publication, Hejduk drew it after the construction of House of suicide in Prague), architecture becomes a human body. It enacts a moment when the building becomes human.

The architect wants the visitor to realize his being faced with (fig.5). The building, with their autonomy, becomes an observer subject instead of the dead observee. Michael Hays take these “biomorphism” as a key to interpret the idea of how those structures encounter the observers. For Edward Mitchell, the House of the Suicide “dose resemble a head with a crown”.

Hejduk didn’t stop exploring the transparency of forms and expression. In his Mask Projects, the exterior expresses the inner sense of the habitant. With the figurative operation, a structure becomes a human. The original observers are no longer the subjects in this relation, for those anthropopathic structures are looking back at them.

“the « face » is ‘the mark of Hejduk’s doubt’ (Allen), his ‘nature theater’ (Mitchell), his ‘wilderness urbanism’ (Ingraham).”²¹

These faced buildings look back to their visitor as the actors look into the camera. In Hejduk’s late works, the actors (Hejduk claimed his mask projects as theaters and the structures as actors.) made eye contact with their audience, avoiding the empathetic emotions. Thus the fourth wall is broken. Since the original observers could no longer be able to watch upon the obeservee with priority, the audience is forced to keep a critical view upon the performance. The structures of Hejduk enact a rethinking

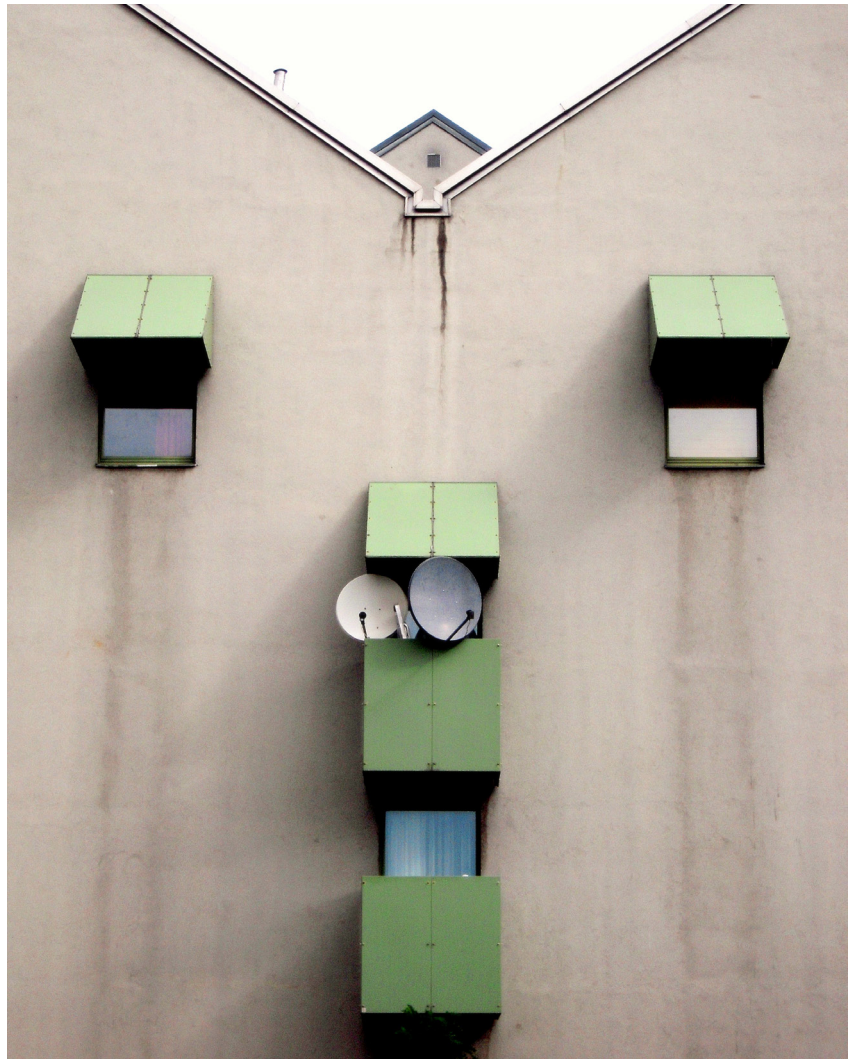
18. Hays, K. Michael. *An introduction*. Hays, K. Michael (ed.). Hejduk’s chronotope. Princeton Architectural Press, 1996.1-7

19. Mertins, Detlef. *The Shells of Architectural Thought*, Ibid., 23-53

20. “Hejduk: The remark about the biomorphic façade is right. I had seen it that way. It’s a good observation because it’s true. Look at this little guy! [Hejduk is holding the diminutive Element House model in his hands when speaking: it measures 4” x4”.]” Hejduk, John. *Mask of Medusa: works, 1947-1983*. Rizzoli Intl Pubns, 1985, 64.

21. Hays, K. Michael. *An introduction*. Hays, K. Michael (ed.). Hejduk’s chronotope. Princeton Architectural Press, 1996.1-7

Fig.5, John Hejduk, The Kreuzberg Tower, from Marco Bellucci's photostream on Flickr (<https://www.flickr.com/photos/marcobellucci/2770750677/>)



upon daily scene, producing an alienation effect on the way of seeing.

“Faciality is the production of a specific, though provisional, authorization and regulation of visual images out of a proliferation of signification (and Hejduk’s objects, as we know, do spin off signs) and subjectification (and Hejduk’s subjects, as we know, are constructed and chosen).”²²

The collapse of dimension

Each of mentioned approaches above Hejduk tried successfully broke the fourth wall of in architecture — the process of transformation from 2-dimensional to 3-dimensional experience. Therefore, architecture is no longer a pure object. Instead, these operations convert architecture as a complex duality of 2-dimension and 3-dimension. It seems as though sometimes we must use the one dimension system and sometimes the other, while at times we may use either. The estranged architecture is a new kind of difficulty. John Hejduk’s oeuvres have two contradictory

22. Ibid.

pictures of experience; separately neither of them fully explains the phenomena of estrangement effect in architecture, but together they do. As Michael Hays once pointed out, what Hejduk looked for is “neither diamond nor wall, but the stage in between- a diamond in the process of flattening, a diamond becoming a wall.”²³ Therefore, dimensions collapse, enabling human to have two kind of experience in a single moment.

23. HAYS, K. Michael. *Architecture's Destiny*, Sanctuaries: The Last Works of John Hejduk: Selections from the John Hejduk Archive at the Canadian Centre for Architecture, Montreal & the Menil Collection, Houston. Whitney Museum of American Art, 2002.

Bibliography

- HAYS, K. MICHAEL. *Architecture's desire: reading the late avant-garde*. MIT Press, 2010.
- HEJDUK, JOHN. *Mask of Medusa: works, 1947-1983*. Rizzoli Intl Pubns, 1985, 27.
- HAYS, K. MICHAEL, AND JOHN HEJDUK. *Sanctuaries, the last works of John Hejduk: selections from the John Hejduk archive at the Canadian Centre for Architecture, Montreal and the Menil collection, Houston*. Whitney Museum of American Art, 2002.
- BRECHT, BERTOLT. *Brecht on theatre*. Bloomsbury Publishing, 2014.91
- BRECHT, BERTOLT., Eric Bentley (trans). *On Chinese Acting*. The Tulane Drama Review 6.1. 130–136. 1961.
- SHKLOVSKY, VIKTOR. Art as technique. *Literary theory: An anthology*.15-21. 1917.
- BENJAMIN, WALTER. Charles Baudelaire: A lyric poet in the era of high capitalism. Verso Books,1997.
- HEJDUK, JOHN. “Evening in Llano.” *The Architect* 4 (2007): 017.
- FRAMPTON, KENNETH. “John Hejduk and the cult of humanism.” *A+ U-ARCHITECTURE AND URBANISM* 365 (2001): 79
- TAFURI, MANFREDO. “American Graffiti: Five x five= twenty-five.” *Oppositions* 5 (1976): 68.
- MERTINS, DETLEF. *The Shells of Architectural Thought*, HAYS, K. Michael (ed.). Hejduk's chronotope. Princeton Architectural Press, 1996. 23-53
- VIRAY, ERWIN JS. *Essay-Contents*. A+ U (Architecture and Urbanism), 2009, no 471, 1.
- VIDLER, ANTHONY. *The architectural uncanny: essays in the modern unhomely*. MIT press, 1994.
- HAYS, K. MICHAEL. *An introduction*. Hays, K. Michael (ed.). Hejduk's chronotope. Princeton Architectural Press, 1996.1-7
- HAYS, K. MICHAEL. *Architecture's Destiny*, Sanctuaries: The Last Works of John Hejduk: Selections from the John Hejduk Archive at the Canadian Centre for Architecture, Montreal & the Menil Collection, Houston. Whitney Museum of American Art, 2002.

the 1990s, the incidence of *S. flexneri* serotype 3 infections has increased in the United Kingdom [10]. In the United States, the incidence of *S. flexneri* serotype 3 infections has increased since the 1970s [11].

There is a need to identify the risk factors for *S. flexneri* serotype 3 infections. In the United Kingdom, the incidence of *S. flexneri* serotype 3 infections has increased in the 1990s, but the incidence of other serotypes has decreased. In the United States, the incidence of *S. flexneri* serotype 3 infections has increased since the 1970s, but the incidence of other serotypes has decreased.

The purpose of this study was to identify the risk factors for *S. flexneri* serotype 3 infections. The study was conducted in the United Kingdom and the United States. The study was conducted in the United Kingdom and the United States. The study was conducted in the United Kingdom and the United States.

The study was conducted in the United Kingdom and the United States. The study was conducted in the United Kingdom and the United States. The study was conducted in the United Kingdom and the United States. The study was conducted in the United Kingdom and the United States.

The study was conducted in the United Kingdom and the United States. The study was conducted in the United Kingdom and the United States. The study was conducted in the United Kingdom and the United States. The study was conducted in the United Kingdom and the United States.

The study was conducted in the United Kingdom and the United States. The study was conducted in the United Kingdom and the United States. The study was conducted in the United Kingdom and the United States. The study was conducted in the United Kingdom and the United States.

The study was conducted in the United Kingdom and the United States. The study was conducted in the United Kingdom and the United States. The study was conducted in the United Kingdom and the United States. The study was conducted in the United Kingdom and the United States.

The study was conducted in the United Kingdom and the United States. The study was conducted in the United Kingdom and the United States. The study was conducted in the United Kingdom and the United States. The study was conducted in the United Kingdom and the United States.

The study was conducted in the United Kingdom and the United States. The study was conducted in the United Kingdom and the United States. The study was conducted in the United Kingdom and the United States. The study was conducted in the United Kingdom and the United States.

The study was conducted in the United Kingdom and the United States. The study was conducted in the United Kingdom and the United States. The study was conducted in the United Kingdom and the United States. The study was conducted in the United Kingdom and the United States.