

Drawing the Other 'Other': A Conversation with John Hejduk

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Abstract

A Conversation from the Wild Fields of Architecture is a set of drawings that are conceived and built as a visual transcript. The imagined conversation is between John Hejduk and myself through the mechanism of his Masques and by my interventions. In this paper, I discuss the Masques of John Hejduk as representing architecture's otherness, set alongside Michael Hays' discussions of the Late Avant-Garde and Roland Barthes' ideas about the creation of the new. And within this context, the conversation piece aims to greet the Masques in their peculiar way that they demand; by the blurring of authorship in an a-synchronous collaborative creative work in which the others/observers stimulate the outcome as a performance. *A Conversation from the Wild Fields of Architecture* is thus an experiment resides at the initial point of departure from normative architecture by meeting instead the other condition where speculation is in fact the only accurate act of engagement.

Keywords

Architecture drawing; John Hejduk; Masques; Collaborative drawing; Otherness.

1. Introduction

The self demands others for its *internal negation*;¹ it delineates its position from the contrasts it retrieves from encounters with others.^{2 3 4} Therefore, situating ourselves within another person's context immediately defines a specific positional ground. Situating ourselves as others and encountering an other – thus meeting an other 'Other,' on the other hand, loosens this contingent equation. This research magnifies the interrelations of meeting as others to create unbounded positions, delineating wilder fields of architecture.⁵

The works of John Hejduk were much reflected upon and discussed during his lifetime. His projects were widely interpreted as critical responses to ongoing debates of the late-20th century. However, his Masques was notably divergent from the rest of his works. They were conceived as a series of nomadic memory theatres that would remain non-assimilated in relation to the settled, more expected spaces of the modern city.⁶ Although they were conceived and concluded solely

within their own terms,(Allen, Stan 1996) the Masques remain enchanting. They were radical inventions without an urge to position themselves too precisely, preferring instead to retain their openness so that they could be playgrounds through which to seek the otherness of architecture; the space they talk about is of our imagination and fascination. They are monstrously human, and only existent through their performative encounters. And this is the reason I believe that, the Masques of Hejduk represent the other 'Other.'

I define the architecture of this other kind as of shadows teleported from the land of the drawing – the realm of lines and textures and text –into our world, transformed in existentially clumsy and weird forms. These architectures can run free in this no-context wilderness, as there are no expectations made of them and no architectural ego is controlling them. I call this realm the Wild Fields of Architecture. Whatever these drawing-like creatures extensively lack as architecture, is what architecture can be in its otherness. Therefore

all the existent relationships of the work and author and witness (architecture, architect, user) demand suitable configurations. Thus the wilder realms of architecture trigger another kind of internal negation in their othered presence. My research takes on this odd relationship between architecture and its other and conducts experiments for an attempt to glimpse into this wilder field and its inhabitants. The experiment of this research, *A Conversation from the Wild Fields of Architecture*, was hence intended to greet this other 'Other' in the peculiar way that it demands. It was a conversation between the Masques and me – an asynchronous collaboration using weird implements (Figure 1).



Figure 1. *A Conversation from the Wild Fields of Architecture.*

Any conversation is an ephemeral activity that accumulates fictionally as we speak. Sometimes its course is incoherent; shaped by disparate monologues, as if each participant were chasing their own tail. Even so, it remains as a mutual construction, a creative, collaborative making of ideas and things. There is no owner of the resulting sum, just two (or more) manipulators that meet each other among mountains of chatter. *A Conversation from the Wild Fields of Architecture* is conceived as a box on wheel that holds a whole set of

visual transcripts for *theatricalization*, thereby resonating with the Masques through its ultra-odd presence. It is an embodiment of an autonomous architecture teleported from the *WFOA*⁷, demanding others/observers to perform and thereby spread its nomadic tale. The visual transcripts transmute the Masques into fleeting encounters in which the observers can materialize. Here architecture's otherness resides in the relationship created by the varied encounters between architectures, observers and architects (Figure 2).



Figure 2. The Conversation Box, sketch.

Although the self requires – indeed demands – other people in order to be able to delineate one's own contrasts, what I was seeking in these conversations with Masques was not any sense of *internal negation* of the self. In this case, meeting the other 'Other' was not intended to offer any definition about my own designs. It is a rambling in the Masques projects' otherness; a monologue on my side to disrupt the *internal negation*, thus creating an unbounded state among the two other 'Others.' I enter into the latter's realm in the search of sign posts to the *WFOA*, stopping a while to speculate and create another new inside John Hejduk's space of enchanting imagination (Figure 3).



Figure 3. The Refusal of the Internal Negation, sketch.

2. The Other 'Other'

My readings of Hejduk's architecture⁸ in this report follow Michael Hays' discussions about what he terms the *Late Avant-garde*. Hays uses Lacanian 'triptych of subjective register'⁹ to seek out architecture's desire within the works of Aldo Rossi, Peter Eisenmann, John Hejduk, Bernard Tschumi in a period from the late-1970s of architecture's negation by advanced capitalism.¹⁰ Their architectures are seen as positional displacements that aim towards what Hays defines as *the Big other (A)*.¹¹ This was for him the moment that architecture lost its role as a necessity, and the methods and processes for making buildings limited its potentials. This situation eventually triggered a systematic representational approach by the above architects that tried to manipulate architecture so that it became a language that expressed difference.^{12 13} Time however has passed since then, and we moved on to something else.

Now, when we talk about negation and a sense of lacking within things, Lacanian thinking suggests positional displacements that occur simultaneously at the three levels of order: the imaginary, the symbolic and the real. The designs of the *Late Avant-Garde* can hence be defined as attempts of negation that turn against the

mainstream architecture of the time by using instead their own realm of symbols and signifiers.¹⁴ Therefore, these other architectures, in Hays' analysis, mostly reside at the Symbolic level of order in their reflections about 'Architecture'. (Hays, K. Michael 2010) This is why we can trace various architectonic tropes among the *Late Avant-Garde* practitioners. In principle, any positional displacement nullifies the object and splits the subject in the process.^{15 16} This can be seen in Eisenman's *House VI*, where somehow the architecture seems familiar but what it discusses soon unfamiliarizes itself and expands its meaning at a fundamental level: thus the architectural object-in-itself metamorphoses into an object-different-from-itself.¹⁷ In essence, what the *Late Avant-Garde* were pursuing in this manifestation of codes of symbols and signifiers was an establishment of their own ground, of their right to exist within a system that did not appear to need them at all.

The positional displacement of these *Late Avant-Garde* architects in relation to the *Big other (A)* resides in the fact that they kept with architectural precedent as their medium of interrogation and disruption.¹⁸ In Hejduk's case, we can see a gradual stirring away from a concern with 'Architecture' over time. His series of *Diamond House*¹⁹ undoubtedly made reference to Modernist architects such as Le Corbusier, Piet Mondrian and Ludwig Mies Van der Rohe. Wall Houses used these same precedents as the ingredients to express ambiguity about one's occupation of architectural space. Later, Hejduk moved on to a trilogy – Cemetery of Ashes of Thought, Thirteen Watchtowers of Cannaregio and Silent Witnesses – in which he sought to design architectural 'things' that could not be assimilated.²⁰ In the opinion of Hays, this trilogy of projects was however still mainly concerned with, and consists of reflections upon, *the Big other (A)*.²¹ In these projects, the positional displacement from architectural precedents might have been necessary to initialize the bifurcation of the subject and to express the object-different-from-itself. Hejduk emphasized that the trilogy was the threshold of a definite split: soon after he began to dive into the world of the Masques as structures that could become the proper other 'Other'. (Hejduk, John 1985)²²

3. Hejduk's Masques and Why He is a Citizen²³ of the Wild Fields of Architecture

On the other hand, if we look at Hejduk's Masques from today's perspective, it is plausible to trace a shift in his architectural projects away from Lacan's Symbolic order and towards the *Imaginary*.²⁴ Now, the coded precedents lack any powerful significance; *the Big other* (A) has already regressed and so lost its importance.²⁵ Therefore, if we see beyond the norms of Modernism and withdraw the Masques projects from a now-distant positional displacement, it became apparent that as new architectures they reside in a sense of otherness. Hejduk shows no interest in what these schemes might suggest; they just are. Their architectures do not mean anything by themselves. They are mask-like creatures; their existing conditions act as their voided center, and they are only definable within those moments of their performative encounters. In this way, architecture is here subjectified by the unpredictable position of the observers.²⁶ It is possible to say that the encounter here is a kind of a 'mirror stage' in which we reflect upon the proper architectural other instead of ourselves.²⁷ My conversation with Hejduk sits within this realm; I suggest that the Masques are the proper other in the pursuit of our own other.

Masks have of course been used in many cultures for varied rituals throughout the history of the humankind. Johan Huizinga explains this interest in masks as stemming from the nature of play.²⁸ It is a mysterious secluded act; play needs a kind of bifurcation and secrecy from the ordinary life to independently deploy its rules.²⁹ And, masks are part of the mysteriousness of play in terms of ceremonial games and rituals.³⁰ These rituals are usually held in religious festivals where the event and the enchantment of the ceremonial game are rarely detached, since they have specific and rigid rules to obey.³¹ Masks enable individuals to act as if they were another being – and, moreover, this is not limited to ancient rituals.³² Crucially, they are separate from their performers; their exteriority is unbounded from any interior.³³ Therefore the identity of a mask can change

with every narrative and performance.

Hejduk's Masques are rooted in 16th/17th century England, in a mode of performance initially called 'Mummers' that consisted of a theatre of play but without any story, ending or action.(Hejduk, John 1985) Likewise, Hejduk's Masques were not intended to have any interiority, nor were they interested in assuming any identity – and yet they were not just superficial as if they were like a thin façade. The designs consist of drawings and texts that work closely together. The texts – which gave titles and also subject/ object matrices – did not introduce any Symbolic order like the schemes of the other Late Avant-Garde.(Allen, Stan 1996) The Masques were enfolded within the interrelationships that existed among each variant. Therefore the enchantment of the Masques lies in an unanticipated, fluctuating, multiple series of implications that were otherwise quite unexpected from their appearance.³⁴ There is an obligatory threshold for others/observers to cross if they wished to enter into Hejduk's mental space.(Van den Bergh, Wim 1992) Similar to the selfless mask of Kobo Abe's *The Face of Another*,³⁵ the Masques projects create a realm that is separate and unbounded from any conditional, normative encounters. Wim Van den Bergh discusses Hejduk's Masques projects through an analogy taken from Roland Barthes,(Van den Bergh, Wim 1993) (Barthes, Roland 1997) which I also found fascinating to follow. He defines Hejduk as one of the logothetes³⁶ in his creation of the Masques. For Barthes, logothetes share some common activities in the process of creating original things: self-isolation, articulation, ordering, theatricalization.³⁷ Hejduk's Masques can be seen as likewise informed.

Hejduk's Masques are hence about architecture's otherness; they are monstrously human, emotional structures. They can be interpreted as quasi-anthropomorphic transmutations: 'a tribe of architectural animals, a travelling carnival of objects gradually assembled over the last decade; a tribe that now seems infinitely extensible.'³⁸ How Hejduk treats the Masques is utterly divergent from his *Late Avant-Garde* contemporaries. He might share the sense of

disengagement as the starting point of a critique, but his designs were not necessarily intended as tools for criticism. They were much more than that under the cloak of being playful nomadic charades.³⁹ This links to the self-isolation mentioned by Barthes, which triggers in turn a material vacuum, an exterior that had bifurcated from the ordinary.(Wim Van den Bergh 1993) The realm of the Masques projects is somewhere out of reach of commonplace architectural expectations. This is a state I am most curiously engaged with in relation to Hejduk's Masques; an undefined realm of architecture where expectations and stereotypes are obsolete. I echo the way that the Masques subjectify architectures and baffle us in our encounters with them – making us rethink our positions in designing/making as architects and observers.

This ephemeral existence of Hejduk's Masques was especially witnessed through their narratives of performance: they needed crafty ports of accessibility so that observers would not hesitate to enter into. For Barthes, articulation follows self-isolation in the process of original creation.(Barthes, Roland 1997) A boundless exterior for example is articulated through the rules, arrangements and combinations of assemblage.(Wim Van den Bergh 1993) The accessibility of the Masques projects begins with the titles and the subject/object matrices that Hejduk produced. These consisted of a series of implications and probabilities written with elaborate details about time, behavior, emotion, materiality, constructional method, structure, and lifetime maintenance. These texts help to animate and articulate the otherwise hollow-looking cladding of the Masques. In this setting, the Masques appear benign, making them easier to engage with by others/observers. (Hejduk, John and Wall, Don 1985a) Nonetheless, the assemblage of the whole; architectures juxtaposing with titles and subject/object matrices; Masques gathering in a parade; composing of the time; each proclaim their sense of otherness. This is part of the subtle and witty craftsmanship of Hejduk that I wished to follow in my own design experiment. He shows that the condition of the other architectures is fugitive; it demands a series of tactics to engage with it and tread within it.

Eventually, the many potential configurations of any assemblage need some kind of ordering: this offers a particular, higher reason for architectural design.(Wim Van den Bergh 1993) The Masques projects invite others/observers to take a position within their realm, as the operators needed to define the boundaries of the performance within.⁴⁰ Therefore, it becomes these others/observers who perform the Masques, and in doing so they stimulate their encounters with each other. The titles, subject/object matrices, and the architectural forms are each interwoven to create the larger narrative.(Mertins, Detlef 1996) This is hence a reciprocal and demanding relationship; the observers need to perform to enter the Masques, and the latter need the observers to be able to establish their narratives. They co-exist together. For Hejduk, the aim behind the Masques project was to invent an authentic program in which the configurations of the various parts could trigger an unexpected whole that, collectively, altered the definition of architecture.(Hejduk, John 1985) (Hejduk, John and Wall, Don 1985b) If it is the others/observers who stimulate these configurations, architecture's otherness expands with every combination of the narrative. Masques travel,⁴¹ so they could merge with whatever they desire or exclude what they disliked along the way, always looking for a neglected other.⁴² They ramble within an imaginary psychogeography to explore different types of space.⁴³ They are persistent provocateurs of the urban unconscious, unsettling mechanisms of otherness drifting within the settled forms of the city.⁴⁴ The constant play between text, titles and images formulated within Hejduk's work bring un-thought probabilities of architecture that had hitherto only resided somewhere within the cracks of commonplace conditions and expectations. The others/observers, without knowing or realizing it, were able to excavate the Masques' otherness and deploy it as they played. It is in this sense that the Masques projects are best understood as nomadic memory theatres.⁴⁵ Their narratives accumulated only in the memories of the others/observers who performed within.

Hejduk's Masques are thus the other 'Other'. They belong to architecture's sense of otherness, yet without any urge to position themselves thus. They were radical inventions – mythical configurations even – that con-

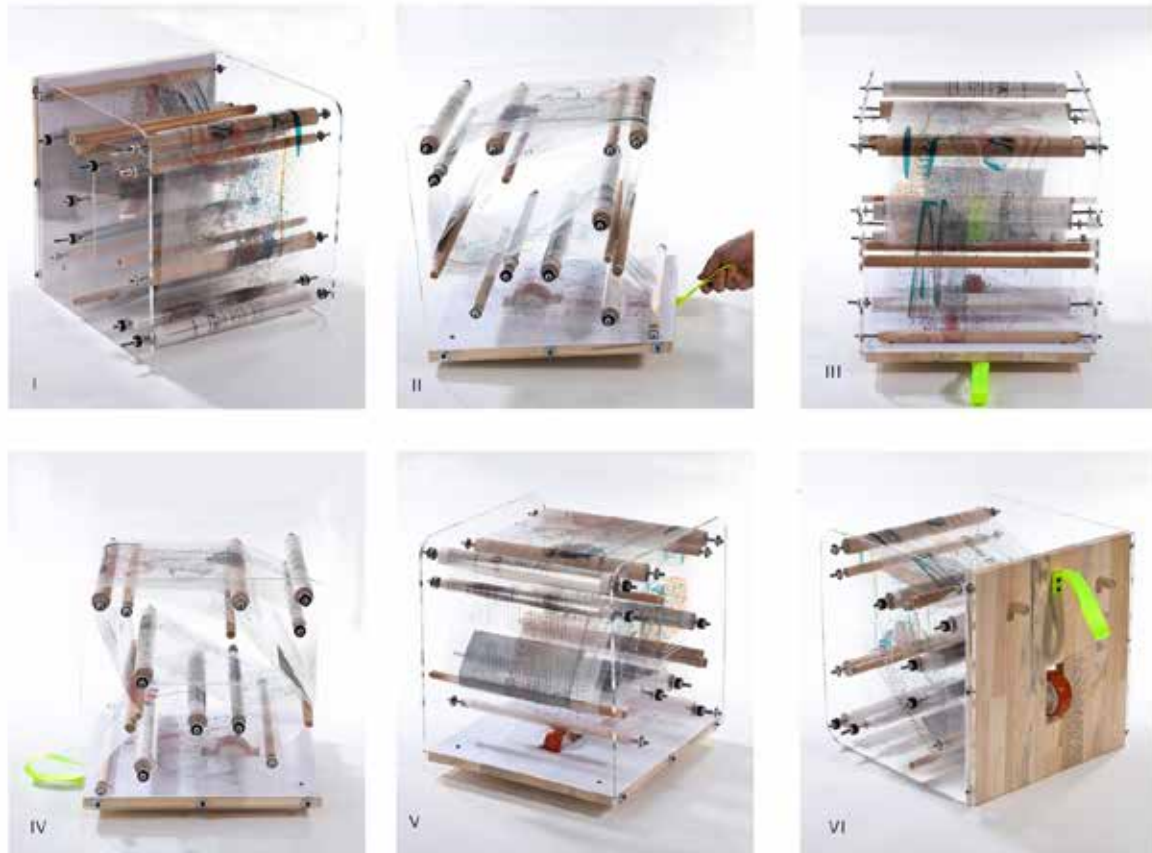


Figure 4. Six Faces of a Conversation.

fronted the prevailing order of reality by not necessarily being critical. Their space is that of the creative imagination in their absolute uselessness. What they trigger is an implicit stillness that sharpens our senses and enables the un-thought in architecture to become explicit. (Wim Van den Bergh 1993) This is the realm that Hejduk expanded in his work: the creation of the new was established through theatricalization.⁴⁶ It is obligatory for the creator to be diminished, and become almost anonymous, if we want others/observers to join in, intervene and speculate about such acts of creation.⁴⁷ Engagement with others nourishes and liberates the creative work from its creator. Masques were already designed without any 'master' creating them; Hejduk seemed to breathe air into their hollow cladding with his titles and subject/objects matrices. He designed therefore by

drawing and writing together. In return, his designing/ making became a fluid, non-circumscribed discipline.⁴⁸ I think that what he produced was a peculiar creativity – a perplexing, inexhaustible source to explore architecture's otherness. This is where I joyfully enter into the realm of the Masques projects. I walk around along with a tribe of monstrously human architectures in search of the WFOA. I speculate upon the implications of subject/object matrices to create another new architecture. A Conversation from the Wild Fields of Architecture is thus intended as an experiment inside the realm of Masques that likewise privileges speculative designing/ making.

4. A Conversation from the WFOA

This experiment was undoubtedly conceived as a performative act, an utter spectacle. A *Conversation from the Wild Fields of Architecture* is comprised of a box – a structure that resonates with Hejduk's Masques in its odd presence, an embodiment of an autonomous architecture teleported from the WFOA to share its nomadic tale. The space of the conversation is a cube (400mm x 400mm x 400mm) made of clear acrylic. It resembles a printing machine, or a transcriber; yet there is no printing job to be done. Instead there are rolls of semi-transparent paper inside that slide and interweave and disappear. If the box is observed closely, there are hints of its nomadic existence and the need for operators to enact its mechanisms. The 15 paper rolls are connected by three sets of belts, with six handles operating them. The box stands on a wheel and two legs at the bottom and can be pulled along with one arm. The space of the narrative can be observed on all six faces of the box, each one telling their own version of the conversation (Figure 4).

The main ingredient of the box is the set of visual transcripts. These are the layout of the narratives of the conversation with John Hejduk. They are recorded on papers with a height of 29cm. As records, they are digital, translucent drawings. Their length is decided by the duration of that part of the conversation. The linearity of these conversations resembles a seismic waveform record or a heartbeat monitoring report. They are as if they were endless, persistent recordings. My part in the conversation is as a form of mistranslation⁴⁹ whereby I speculate about Masques in my efforts to comprehend and translate them. The Masques of Berlin, Lancaster/Hanover and the Victims are thereby retrieved, snatched away from their whole to kindle our conversation. Their subject/object matrices, titles and architectures are diligently speculated, crossed out, rewritten. The visual transcripts then form the records of this a-synchronous collaboration. John Hejduk explains in one of his interviews that Masques demand studies about genuine programs to enable the new, saying that he would like anyone to test the authenticity of his programs in thirty, forty years' time – a timespan that corresponds to us now.(Hejduk, John and Wall, Don 1985b) He men-

tions that the Masques were rooted in an American way of comprehension that did not resonate the dominant European understanding of spatiality.⁵⁰ He describes his fascination of the mysteries of the female through his male gaze; this approach is inherent in the Masques projects.^{51 52} Therefore some kind of mistranslation was mandatory for my conversation with him. Today the necessity of open-ended programs is widely discussed. In addition, distinctions between the western or the eastern have become mixed, blurred, and thus became something else; we cannot name a place and exclude it from the other parts of the world anymore. The North American way or European approaches cannot be defined so clearly either in their ways of comprehension. Moreover, as a native speaker of a genderless language,⁵³ me being a female does not initially shape my way of thinking. (Boroditsky, Lera and Brockman, M. 2018) There is no anticipated mystery of the male or the female. I gladly use these contingences and a-synchronous states to my benefit when speculating about Hejduk's Masques.

The conversation contains a series of subject/object matrices. These were first retrieved from John Hejduk's Masques that he designed for Berlin(Hejduk, John 1985), Lancaster/Hanover(Hejduk, John 1992) and Victims(Hejduk, John 1986) projects. Later, these subject/object matrices become something other. All told, there are three kinds of text within the conversation.

The first is white colored text on black; this being the original subject/object matrices from the Masques. The second is white colored strikethrough text on black; these are Hejduk's subject/object matrices that are negotiated in the conversation. And the third is ordinary black text; these being the subject/object matrices that I talk about in this conversation.

Some quasi-facts for *A Conversation from the Wild Fields of Architecture*.

A. Hejduk worked for three years on his Lancaster/ Hanover Masques designs.

B. Keyboard Warrior (definition) n. inf.: A person who makes abusive or aggressive posts on the Internet, typically one who conceals their true identity.



Figure 5. The Plan of A Conversation from the [X].

C. Nearly 4000 Migrants Died Crossing Mediterranean in the year 2015.

D. In the UK, over 17 Million Selfies are uploaded to social media every week.

E. 'true friendship is when you walk into their house and your wifi connects automatically.'

F. The story of Zero Waste Girl is here <http://trashisfortossers.com/> Her 'Four Years of Trash: One Jar. What's in Lauren Singer's Mason Jar?' video on YouTube has been clicked 833.271 times by November 2018.

G. Cuddling kills depression, relieves anxiety and strengthens the immune system.

Mistranslations in our conversation transmuted the Masques over time. In this way the Masques still travel around the *WFOA*; they are nomadic in their interrelations and configurations. Their nomadism creates a disposition beyond an existing city, an utter exteriority towards all the cities in a way. They still seek the other

to emulate them, yet the others are from our times, from all over the world. The visual transcripts retain their otherness and remain in the exterior; they constitute a set of playful MRI scans of our times.⁵⁴ From my speculations there arose three visual transcripts, and they each have different routes within the box. Therefore the visual transcripts are affiliated with these routes: Route A, Route B and Route C. The routes nest one within the other; this suggests a certain hierarchy of interiority and exteriority. If the box is examined closely, the linear expansion and the relationships between the routes suggest the fluctuating plan of our conversation (Figure 5). Route A is the outer visual transcript that hovers over the other two, enveloping them. In Route A, there are Wind Tower, House of the Suicide, Death House, Observation Tower, Application Passport Building, and Maze.⁵⁵ Route A thus delineates the thresholds for our conversation; it acts both as a background that defines the general state and an overlay that the Masques are visible through.

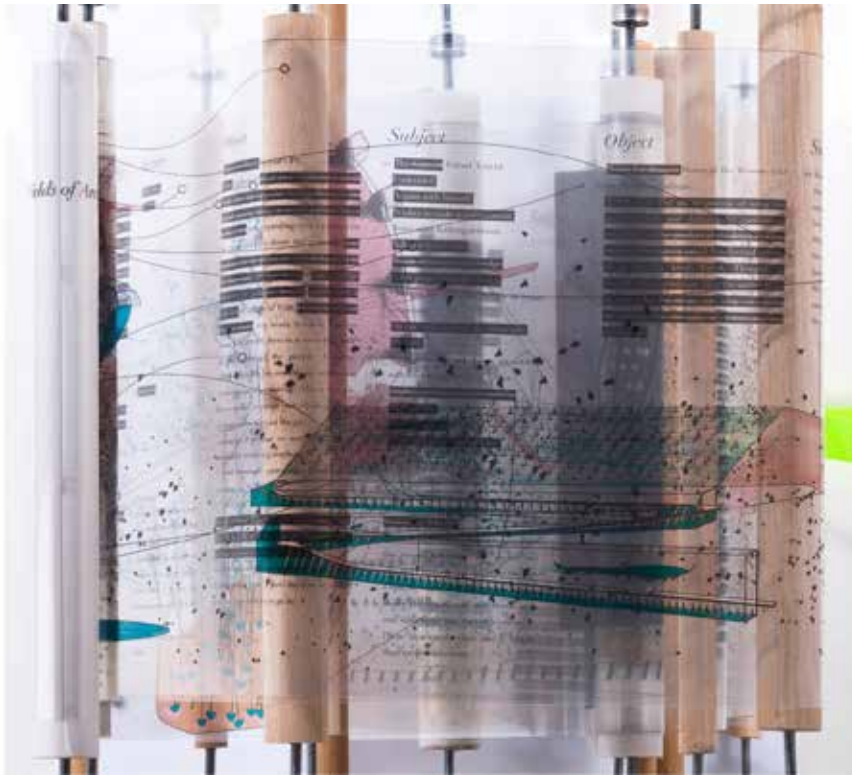


Figure 6. The Virtual Activist goes to Scanning Hall, sees Voided Centre from afar. Data Gathering Monster lurks from behind. The Balloonist/Property manager puts up the banners. A4 pages glide.

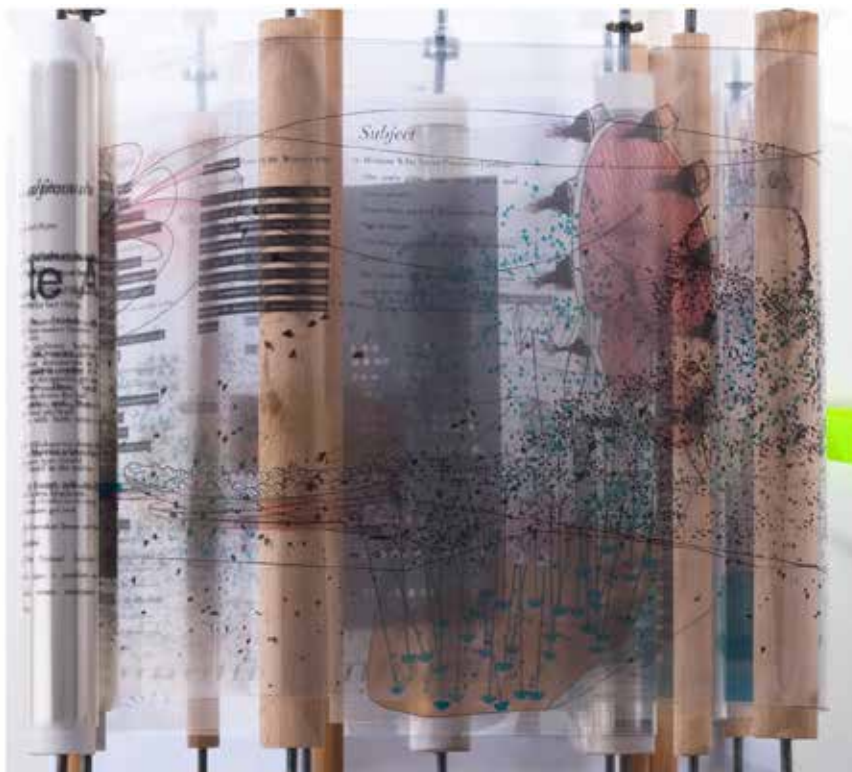


Figure 7. Woman who never produces garbage is on the Mindful Self-observation Deck, recording a Vlog. The Visitor is on an excursion, enjoying the promised, ready-made experience. Online Cemetery hovers over the Ferris Wheel.



Figure 8. The Silos for Those who looked the Other Way chants the mass media news, the self-observer is unsettled by it. Woman who never produces garbage prepares seed bombs.



Figure 9. The Useless gather around the prickly projector, the beams of color reflect on their faces. They feel united. The Visitor watches from afar. Caretakers head back to their units. The Dead are dead.



Figure 10. Data Gathering Monster collects email addresses, passwords, shopping trends, and political preferences; scans messages from group chats, tweets with hashtags; samples biometric data

Route B is in the middle and almost encases Route C. Cross-over House, Useless House, Inhabitant's Maze, Caretaker's Unit, Room for Those Who Look the Other Way, and Room for Thought reside here.⁵⁶ In the middle of the design for the Lancaster/Hanover Masque, there was nothing. Hejduk playfully creates a voided center with an ochre-colored ground. This is the core of the parade where the Masques gather around, to observe the void and each other. Respectively, Route C remained in the middle of our conversation and begins with the Voided Centre and continues with Arbitration Hall, Summer Visitor's House and Balloonist Unit.⁵⁷ In our conversation, the gesture of the linearity of the visual transcripts decentralizes Voided Centre. The ochre colored ground is stretched and spilt all over, but remains continuously visible. As the papers roll and slide inside the box, they merge and interweave one within the other or else disappear. Again, similar to the Lancaster/Hanover Masques, the Masques gather around to gaze on and observe the void and each other (Figures 6-10).

This encounter in our conversation, this meeting with the other 'Other', resulted in several mistranslations of the Masques projects. However, how the observers ma-

terialized and subjectified our conversation was quite another matter. Their admittance is dependent upon the box, meaning that they only engage with our conversation by the performing the walking of the routes at their own pace. They use the handles –probability triggers—to operate the routes. Whenever the routes interweave, this is visible in the front and back views of the box; these constant shifts also suggest the plan scheme of the Masques. The routes collide, clash and Hoover on the upper, left and right views of the box; these surfaces are for contingent encounters where the narrative changes depending on one's viewpoint. And the bottom view of the box is only for the wheel and stumpy legs.

5. Conclusion

A Conversation from the Wild Fields of Architecture is content with its existence as a box. It is the embodiment of an ephemeral, autonomous architecture that I presume arrived from the WFOA. The box enfolds a nomadic tale of mistranslations, speculative encounters of meeting an other 'Other' where conversation becomes a creative act of accepting, denying and implementing

the new. It is the record of how I greet the other 'Other' in the specifically odd way that is required. The Masques travel, transcend their time and transmute to seek the neglected others; creating new interrelations and configurations as the others/observers perform. Thus our conversation implements another layer of otherness to the Masques. The box interposes othered presence of mythopoetical forms. These become fugitive witnesses to the unprecedented chaos of our times.

The theoretical framework of this research extensively relies on Hays' analysis of the *Late Avant-Garde* and the way he defines this other kind of architecture in Hejduk's works. I follow Lacanian triptych register, the mirror stage and Sartre's phenomenological ontology in definition of the self and becoming other. I reflect these explorations in the creative making of architecture. This is where Hays defines as the fictional, whereby there is no necessity to seek a positional ground to define the work, which expands the realm of Hejduk's projects and enhances their otherness. I think Van der Bergh's analogy from Barthes on Hejduk's creative and speculative making of architecture delineates what I pursue in meeting an other as an other. The creation of the new unbounds itself from common expectations, normative practices and its author. This is precisely what Hejduk enables with the Masques.

My experiment hence explores the position of being an other 'Other' in the realm of Hejduk's Masques. These architectures suggest a position with no identity, dependent on the performances and narratives of others, and they also suggest fluctuating implications of architectural beings baffling those who meet them. These encounters however accumulate only in the memories of the observers. The *WFOA* is a fugitive place, necessarily guided and witnessed by observers whose interest in architecture is fictional – one that does not offer any kind of positional disposition in relation to commonplace discussions of architecture. Yet, what otherness of architecture reveals is another kind of mirror stage. This is a sort of reflection we would rather not see, the theatricalization of the absurdity of our current conditions. I think that when the wilder fields of

architecture deploys its realm, the mirror stage shatters the common practices of architecture, unbounding the spatial making from authorship, referents and ego to welcome peculiar creativity of being other.

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Endnotes

1 Sartre, Jean-Paul, *Being and Nothingness: An Essay on Phenomenological Ontology*, trans. Hazel E. Barnes (London: Routledge, 2003), p.15.

2 Lacan, Jacques, "The Mirror Stage as Formative of the / Function as Revealed in Psychoanalytic Experience," in *Ecrits*, trans. Bruce Fink (New York: W. W Norton & Company, 2006), pp. 75-80.

3 For Lacan, Sigmund Freud's unconscious is a vacillation of an alien temporality; it is a phenomenon of disruption. (Lacan, Jacques 1998) And in this equation, conscious acts are profoundly fugitive. (Freud, Sigmund 2005) Conscious knowledge is a limited temporal existence, which must have been part of a greater, yet latent structure that resides in the unconscious. In Freud's psychical topography, when the unconscious transposes into a conscious act, this is recorded in the conscious. Meanwhile there remains another record in the unconscious. As a result, there are disparate records of the same that reside in different layers of the psychical topography. (Freud, Sigmund 1997) The relations of the unconscious, the conscious, the other, the subject and the ego are quite complex. Situating them by their relations to the other however clarifies the connections and the structure becomes apparent. Other exists in consciousness; it is an act of becoming and therefore, an *internal negation* of the self. And, my adventurous pursuit starts with tailing the Other. Sartre, Jean-Paul, *Being and Nothingness: An Essay on Phenomenological Ontology*, p. 618.

4 Lacanian 'mirror stage' is almost spatial. Here, the ego begins to operate and creates situated positions among interrelated accounts of the subject, the other, and consciousness. In the beginning, 'the I' is primitive and pre-objectified. Lacan comes with his famous example to describe this phase; every infant undergoes a stage as they experience the absence of their mother. Therefore, Lacan initializes the 'mirror stage' with the idea of absence; the infant who no longer retains their unity with the mother, begins to look for identification as a necessity to fill her absence. Lacan, Jacques, *Ecrits*, trans. Bruce Fink (New York: W. W Norton & Company, 2006), p. 96. In this phase, the infant begins to position themselves in the world, among others; this signifies the

emergence of the subject, the object, the self and the other, which are the conceptual structures of their life. Grosz, Elizabeth, *Jacques Lacan: A Feminist Introduction* (London: Routledge, 1990), p. 35.

5 The Wild Fields of Architecture: This phrase is abbreviated as the WFOA in the text. WFOA refers to a performative state of architecture in which the realm opens up with each and every attempt at peculiar, creative designing/making.

6 Vidler, Anthony, "Vagabond Architecture," in *The Architectural Uncanny Essays in The Modern Unhomely* (London: MIT Press, 1992), pp. 207-214.

7 The Wild Fields of Architecture.

8 Hays defines Hejduk's architecture as a *chronotope*; it can only be defined by its own time and place. K. Michael Hays, ed., *Hejduk's Chronotope* (New York: Princeton Architectural Press, 1996), p.10.

9 Triptych of Subjective Register – *The Imaginary, The Symbolic and The Real*: These are part of Lacanian 'triptych of subjective register.' For Jacques Lacan, the three registers reside in the unconscious and the conscious levels. They are mutually dependent on one and another. *The Imaginary* is related to the consciousness and awareness, which operates and conceptualizes *the Real*. Therefore *the Imaginary* is central to Lacanian 'mirror stage.' *The Symbolic* refers to customs, languages, norms that represent pre-existing order to structure the subject, Lacan uses *the Symbolic* mostly in reference to the unconscious as he claims that the unconscious is structured like a language. The term 'the big Other (A),' symbolizes the *Symbolic* as the self is structured with its positions to the other. *The Real* is the raw material of the impossible reality, for Lacan it even evades definitions; it is inaccessible to direct experience and awareness. 'Triptych of subjective register' is a system that has many alterations in the course of Lacan's works however how he establishes them is an interrelation to define the conditions of the subjects in the course of their becoming. (Lacan, Jacques 1998)

10 Hays, K. Michael, *Architecture's Desire: Reading the Late Avant-Garde* (Cambridge, MA: MIT Press, 2010), pp. 5-21.

11 Hays refers to a Lacanian term as *the big Other* (A), italicized French 'autre' that symbolizes the symbolic

register. Hays positions the architectural debates going on from the 1970s to the 90s, and Modernism generally as *the big Other (A)* in his discussion about the works of the *Late Avant-garde*. Ibid., 16.

12 Ibid., 13.

13 Jacques Derrida, "Force and Signification," in *Writing and Difference*, trans. Alan Bass (Chicago: The University of Chicago Press, 1978), pp. 5-9.

14 Hays, K. Michael and Trotter, Marrikka, "Fielding Fictions: A Conversation," *Log, The Absurd*, no. 22 (Spring - Summer 2011), p. 138.

15 (Lacan, Jacques 2006b), pp. 75-80.

16 R. David Laing, *The Divided Self: An Existential Study in Sanity and Madness* (London: Penguin Books, 1990), pp. 76-78.

17 Hays, K. Michael, *Architecture's Desire: Reading the Late Avant-Garde*, p. 13.

18 Ibid., 1-21.

19 Diamond House is a series of derivative illusions that speculate the history of architectural space being fundamentally diamond shaped, prior to square forms.

20 Hays, K. Michael, *Architecture's Desire: Reading the Late Avant-Garde*, pp. 109-111.

21 Ibid., 1-21.

22 Wim Van Der Bergh defines Hejduk's trilogy as a series about the 'hardware' of the city in which autonomous architectures question the architecture of the city, with the *Masques* as the 'software'; this is a stage where architecture is only defined by the ephemeral relations of these autonomous architectures, unbounded by pre-existing conditions. (Van den Bergh, Wim 1993)

23 Hejduk names the subjects of the *Masques* as 'citizens', so I keep the same approach to identify him within this realm.

24 Hays, K. Michael and Trotter, Marrikka, "Fielding Fictions: A Conversation," p. 138.

25 Ibid.

26 Hays, K. Michael, *Architecture's Desire: Reading the Late Avant-Garde*, pp. 111-119.

27 K. Michael Hays, *Hejduk's Chronotope*, pp. 7-19.

28 Johan H. Huizinga, "Nature and Significance of Play as a Cultural Phenomenon," in *Homoludens: A Study*

of the Play-Element in Culture (London: Routledge, 2009), p. 8.

29 Ibid., pp. 21-27.

30 Ibid.

31 Ibid.

32 Such as the wig in the court – a secluded, specific place—is a kind of a mask. When the judge wears the wig they become another being, and the etiquette changes in the room; different rules begin to apply. Ibid., 77.

33 In my research, one of the main references is of otherness expressed through the wearing of a mask. In *The Face of Another*, the protagonist Mr Okuyama journeys to the foreign in himself after he is physically and emotionally scarred by a laboratory accident. This encounter then leads him to make the perfectly imperceptible mask. After Mr Okuyama becomes the bearer of this mask, he gradually loses his identity and the mask seizes him. As the story continues, the mask builds its independent identity and deploys its reality upon Mr Okuyama's body. See (Abe, Kobo 2006) The relation of '(self/body) < > other' becomes 'self < > (body-other)' see (Laing, R. David 1990) This is an extreme example of splitting the identity and the self.

34 Ibid.

35 See the endnote nr. 35.

36 Barthes defines *logothetes* as the founders of new languages that we should not approach using existing referents, such as common-sense knowledge of society, etc. To explain this idea, he chooses three examples that could be the most unsympathetic for the 'capitalist, liberal, democratic, pluralistic, secular, officially optimistic but profoundly skeptical industrial society', as Thody defines. These are Marquis de Sade, Charles Fourier and Ignatius Loyola. (Thody, Philip 1977) Barthes tries to shift our attention to words rather than things in attempt to enter into their world with their rules without any preexisting condition and expectation.

37 Roland Barthes quoted in Wim Van den Bergh, 'Voiceless Reason Silent Speech', p. 5.

38 Vidler, Anthony, "Vagabond Architecture," p. 207.

39 Ibid., pp. 207-214.

40 Ibid.

41 The *Masques* projects are detailed to have the sense of mobility; they have wheels, or else are on tracks and built using precast concrete or prefabricated elements. Although they have specific sites, they retain their otherness in their relationship with whichever place. How the *Masques* can be transferred from one place to another involved a certain sense of repetition – a kind of repetition that is differentiated by every encounter and is thus able to create multiple meanings and configurations.

42 *Masques* emulate the other 'Other' in their travels. In the projects for Victims, Berlin and Lancaster/Hanover there are repetitive architectures that change and become something other on the way, responding to the site they are visiting. Vidler, Anthony, "Vagabond Architecture," pp. 207-214.

43 For Vidler this is the *unbounded space of nomadism* and he compares it to Deleuze and Guattari's 'nomadic spaces' versus 'state spaces', and their relation of emergence. Ibid., p. 214.

44 Ibid.

45 Ibid.

46 Ibid.

47 This is in fact pleasurable for the creator. (Barthes, Roland 1997)

48 Stan Allen, "Nothing But Architecture," pp. 79-99.

49 Mistranslation is one of the key methods used in my experiments as an act of peculiar creativity, a method of engagement. Mistranslations are unavoidable and so should be anticipated; the contingences of creative work are based upon these kinds of frailties. In translation, there is a binary position for both the translation and the translated; in this way, they corrupt and explicate each other. David Shapiro discusses the translation of poetry to architecture in collaborative work and how the in-between is multiplied with mistranslations. (Shapiro, David 1997)

50 John Hejduk explains how the Berlin *Masques* did not resonate in Europe and how his friends in the USA understood better the idea behind the design, or more likely were more easily able to adjust to the ideas. (Hejduk, John 1985)

51 Ibid.

52 John Hejduk's Works are collected under the title of 'Mask of Medusa.' In Greek mythology, Medusa is a winged female figure with snakes for hair, and gazing into her face would turn any onlooker into stone. Hejduk was hence playing with mythology in his fascination of the mystery of female.

53 'Genderless Languages' does not include any grammatical gender, but this does not necessarily mean that genderless languages are egalitarian and gender neutral. Turkish for instance is a genderless language; however there are of course implications of gender inherent in certain words or actions. See, (Braun, Friederike 2013)

54 In Lancaster/Hanover Masque Hejduk defines his drawings as x-rays, I update the technology and keep the same approach.

55 *Wind Tower* is now called Data Gathering Monster. *Observation Tower* is now Mindful self-observation Deck. *Passport Building* is now Scanning Hall. *Maze* stays as Maze. *Death House* is now Online Cemetery. *House of the Suicide* is now House of Wifi.

56 *Cross-over House* is now Activists' Pit. *Useless House* is now Useless House. *Inhabitant's Maze* is now Inhabitants' Maze. *Caretaker's Unit* is now Caretakers' Unit. *Room for Those Who Look the Other Way* is now Rooms for Those Who Look the Other Way. *Room for Thought* is now House for the Woman who Never Produces Garbage.

57 *Voided Centre* stays as Voided Centre. *Arbitration Hall* is now Cuddling Hall. *Summer Visitor's House* is now AirBnB Unit. *Balloonist Unit* is now Balloonist Unit/Property Management Unit.

