

The Feeling of Otherness in Hejduk's Poetry and Architecture: Reading John Hejduk's Architectural Space of *Wall House 2* Through the Lens of his Poems on Paintings

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Introduction

John Hejduk (1929-2000), one of the key figures in American architectural history in the late 20th century, was also a prolific poet. Many have questioned his intentions for writing poetry. One hypothesis is that Hejduk used language to articulate his architectural consciousness. If this hypothesis proves accurate, Hejduk's poems can be perceived as lenses through which his architectural designs might be understood.

In this study, we will focus on three of Hejduk's poems on paintings and one of his architectural projects. The three poems are *To Madame D'Haussonille*, *Oslo Room*, and *France is Far*. The architectural project is *Wall House 2*. The connection between these three poems and *Wall House 2* is the strange feeling that all his works elicit. Although Hejduk poems allude to the paintings with straightforward language as if they were true representations of the subject, the viewer is suspicious about the strange relationships among the described elements. The same happens in *Wall House 2*. Although the architectural elements are simple, the viewer is left with a feeling as if something else is going on. Thus, the straightforwardness of the elements seems like a betrayal, for Hejduk's vocabulary produces the feeling of otherness. This encompasses the theme of this paper.

Hejduk is widely acknowledged as an advocate of a conceptual approach to architecture. His flat, axonometric projections, his architecture corpus that travels among cities, and the expansive wall in Wall Houses, which exemplify the present moment are the clearest examples of how his architecture expresses concepts. Thus, addressing the aspect of feeling in Hejduk's architecture may seem to be an act of heresy. The aim of this paper, however, is not to deny his conceptual approach to architecture and to support only the feeling approach, but to argue the existence of two opposing, yet complementary forms of thought in his work from the angle of feeling.

Feeling

What is the definition of "feeling"? Some might define "feeling" as "sensation." Although feeling is triggered in the process of sensation, feeling itself is non-sensory.¹ According to Susanne K. Langer, "everything that is not speakable thought is feeling."² Thus, feeling is an arcane notion since it is not only intangible but also unspoken. In



addition, feeling is the state of emotions that involve self-awareness, and although such emotions are not yet rational or logical thought, feeling can be associated with thought, and it is through levels of comprehension that involve the elaboration of sensation that feeling is triggered.

This study bears full awareness that actual feeling differs from the understanding of feeling. Certain feelings that come to us belong to the former category, but other feelings, ones that are expressed in a work of art, belong to the latter category. According to Otto Baensch, actual feeling is subjective while the understanding of feeling is objective.³ However, these two are not separate since the acknowledgement of the feeling expressed in a work of art depends on whether it elicits feelings in the viewers. The reason they are differentiated is to clarify the focus. The feeling it elicits requires that we focus on the audience while the feeling it expresses requires that we focus on both the work of art and the audience. The latter will be the focus of this current study.

Otherness

Hejduk overtly refers to “otherness” in his work. In *Mask of Medusa*, a collection of Hejduk’s work first published in 1983, the term “otherness” occurs three times. In an interview with Donald Wall, Hejduk discusses this term with regard to *Wall House 2*.

Wall: There is a paradox here. The work looks simple, indeed, perhaps naïve at first glance. And that has always intrigued me. When I look at the Bye House, if I look at it in parts, it looks very naïve: it’s a window; it’s a stair; it’s an attached form, it’s curvilinear in outline. It’s all very straightforward, no attempt at obscurity in the manipulations of forms, and yet there is some thing about the whole thing coming together which...

Hejduk: ... has an otherness...

Mask of Medusa, p.53

When talking about $\frac{1}{4}$ House, $\frac{1}{2}$ House and $\frac{3}{4}$ House, Hejduk refers to “otherness” again. As we know, these houses were designed when Hejduk designed *Wall House 2*.

The extended connector between the bedroom and living elements perhaps was the ambiguous element which produced the otherness about the building.

Mask of Medusa, p.61

“Otherness” is a title of the keyword on page 127 of *Mask of Medusa*. Although the word itself does not appear within the text, Hejduk’s description of Le Corbusier’s *La Roche House* exemplifies the idea of otherness. He describes how the house can be read as a church: The three-story entrance is the congregation area; the balcony on the second floor is the pulpit; the black marble table might be the altar; and the little garden stones out under the living room are like tombstones...

The La Roche House deeply affected my whole psyche, and others, too. The program was perhaps extremely specific but of another kind. Today we put labels here, ‘dining



room,' 'living room.' We can erase all those and put together listings which don't just make more sense, but all the sense in terms of the *experience of this house*. La Roche was a catalytic experience; it changed my entire architectural life.

Mask of Medusa,

p.127

Hejduk defines otherness as “the attribute of being inexplicable.”⁴ However, the above quotes reveal that he views “otherness” as shifting among different levels and not referring only to a feeling. Instead, it appears as a spatial organization with straightforward yet betraying elements. Otherness is then embedded in the vagueness of the relationship among those straightforward elements. When the audience detects that a seemingly simple, straightforward appearance might be concealing something, the work evokes a feeling of otherness.

The Feeling of Otherness in Poems

The three poems analyzed in this study are *To Madame D'Haussonille*, *Oslo Room* and *France is Far*, published in *Such Places as Memory*. However, only the artists' names—Ingres, Munch, and Hopper, respectively—not the paintings, are mentioned. Hence, the author has identified the paintings based on the key elements of the painting alluded to in the poems. The three poems and the paintings they likely relate to are as follows:

- 1) *Oslo Room*, Edvard Munch, *The Day After*, 1894 (Fig.1)
- 2) *To Madame D'Haussonille*, Jean-Auguste-Dominique Ingres, *Madame D'Haussonille*, 1845 (Fig.2)
- 3) *France is Far*, Edward Hopper, A number of etchings and paintings (1920-1939) (Fig.3 in Appendix)

All three poems incorporate the feeling of otherness.

Between the Torment of the Body and the Unsettled Suspicions

Oslo Room alludes to the image of a woman lying in bed in the painting *The Day After*. However, viewers of the painting may strongly feel as if they are intruding, as the woman in the painting is not posing deliberately for the viewer but is in an unconscious state. In the poem, Hejduk describes the nuances of the woman's body as well as the setting around the body.

Limp flesh arm
and black hair
extend towards the floor
Perhaps the wrist bleeds
into the palm
or is it the





Fig.1
Oslo Room, Edvard Munch, *The Day After*, 1894

red of paint
brushed in
She lies two degrees
down from an exact
horizontal
her white blouse open
sweet breast exposed
The mattress cover
billows
from the fold
A weighted black stocking
concaves turquoise blue
silk blanket
The heavy cloth of skirt
bent under knees
pyramid thrust
The Siena bed
slides deep
Although drunk or dead
mouth nose eyes
might be kissed

From reading the poem, one may visualize the body through nouns such as “flesh arm,” “black hair,” “[bleeding] wrist,” “palm,” “breast,” but also experience feeling through adjectives such as “heavy,” “smooth,” and “sweet.” The woman’s body is stressed through the sensation of weight, which is created by the positions of the body parts. The arm is “limp”: and hair “extend” towards the floor; the mattress cover “billows”: and the Siena bed “slides deep.” Moreover, the wrist that bleeds into the palm exemplifies the weight of drops of blood.

The notion of torment is embedded within the body, or the body represents a result of torment, which leads to suspicion about what has happened to this woman. While reading “perhaps the wrist bleeds into the palm” and “mouth nose eyes might be kissed,” viewers might be able to construct a tragic love story, arousing suspicion that the woman has been tormented. However, since they do not know what has happened, viewers are left in a mental state of doubt and uncertainty, producing the feeling of otherness.

Within a Strange Body

To Madame D’Haussonville is dedicated to Ingres’ painting *Madame D’Haussonville*. The original painting is a portrait of a young lady. The artist may not have intended to create a strange portrait, but Hejduk sees it differently, as the poem is full of strange innuendo.

there are no reflections





Fig.2
To Madame D'Haussonville, Jean-Auguste-Dominique Ingres, *Madame D'Haussonville*, 1845

within Madame
 d'Haussonville
 only opacities which sunk
 into the cloth and folds
 of a Fuseli monster
 the arm holds the drapes
 of a hidden birth
 the flower case
 perpetuates the myth
 her smile shames Leonardo
 red bow the wait
 hands are suspended
 that never scratch the earth
 but tip the tongue
 for infusion
 dare that breast be held

Hejduk's comments that follow this painting explain why he finds it strange.

Isn't that strange? Look at the mirror – there's no reflectivity. It's absolutely opaque. It's impossible. And that arm... cannot belong to that person. I mean, the hand is the size of the face, It's all disjointed, all the parts are separated. It's Cubism, 60 years before Cubism. There's no depth, right? No perspective. This painting is in my work – in the wall Houses. The separation of the elements, the opacity of the wall, the lack of depth... it's a very important work for me.

P.76: Mask of Medusa

The strangeness first derives from the opacity of the mirror. Words such as “no reflections,” “sunk,” and “hidden” most clearly exemplify the opacity of the mirror, the cloth, and even the body. This lack of clarity alerts the viewer that something else is going on. In this way, the opacity in the painting suggests otherness. At the same time, the relationships among the body parts of the lady are aberrant. The woman's hands are too large, the breasts seem to be confined to too small a space between her arms, and her tummy is oversized. One would never expect this young lady to scratch the earth with her hands or to use the tip of her tongue for infusion, both associated with the actions of monsters. As Donald Wall said after discussing a similar subject with Hejduk, “if the malignancy doesn't lie in the parts, then it must reside in the way the parts are being assembled.”⁵ It is exactly how the feeling of otherness is created in this poem. It derives from the unusual relationships among the seemingly normal objects.

The Fragmentation of the Body in the Poem



France is Far juxtaposes 21 of Hopper's paintings⁶ and a picture of his in 55 lines (Appendix 1). Differentiated from the other two poems, this poem provides no intense description of the human body. Instead, it exemplifies a body that is fragmented and detached.

The paintings render a strong sense of detachment. For one, the poem alludes to people that are isolated from others in the paintings. Except in one scene, where two lovers kiss, most scenes present either one lonely character or two unrelated characters. The poem also shows detachment by the discontinuity between events and settings exists. For example, "he read the paper in the park at 10 p.m." defies common sense, as "reading the paper in the park" would rarely take place at 10 p.m. In addition, the flow of the poem illustrates detachment between people and places through a fading of the appearance of people and the emerging existence of France, as if the people and the place are moving in different directions, which resonates in the title *France is Far*. The considerable presence of people occurs in the first half of the poem, particularly in short lines. Near the end, the presence of people wanes, and they are merely referred to or implied as being present. For example, lines such as "Vermeer was looked at"; "at first she could be from Rouen yet some Canadians look American"; and "although Léger could have painted her" occur only in the latter half of the poem. On the contrary, the conjectures of place occur only at the beginning, such as "one slips on the rail or is it the horizon line"; and "that must be the house of Caleb." The implication of the existence of France emerges as a distant memory embedded in a barber pole. Then France is indicated in her appearance from Rouen, and at the end, to the sailboats, actually coming from Le Havre. However, a stronger presence of the place emanates from the lack of the presence of people in the painting.

A detachment between the poem and audience's expectation of the poem can also be detected. The scenes are fragmented in the painting; similarly, the lines devoted to each painting do not describe the entire painting, but only provide limited details about it. Furthermore, no clear thread connects one painting to the other. In fact, all of these etchings and paintings are found in the same book and described in the same sequence as they appear in the book.⁷ However, the randomness of each line of the poem as it alludes to each painting disorients readers since they cannot predict what the following line will be about. In other words, the poem devotes less than three lines to the majority of the paintings and shifts so quickly from one scene to another that readers feel as if they have been abandoned just as they begin to understand each painting.

Due to the discontinuity of the semantic flow, the poem embeds a rhythm that also exemplifies detachment. Thus, after several repetitive busy scenes, the audience becomes anxious. Then in three places—at the beginning, in the middle, and at the end—the poem begins to allude to the paintings in more detail and depicts more tranquility. The poem begins by describing a scene with only cows and a house. The middle of the poem describes scenes of a naked woman sitting in the evening light and a quiet Sunday morning with no people in sight; and the end alludes to abandoned granite quarries under sunlight and an island in the evening. Interestingly, only one scene, the one with a naked



woman, contrasts with the busy scenes, most of which have people in them. In this one scene, the woman in the painting is in an extremely lonely state, naked and sitting in the darkness. The other scenes without people hint of their previous existence, which contrasts to the empty space even more. These slow moments are those in which the audience's feeling of anxiety turns into a feeling of loneliness and emptiness. (Fig. 4)

The fragmented scenes and the accumulated emptiness again express a strange situation in which clarity strongly contrasts with opacity. The implication is that something else might be going on: otherness.

The Construction of Otherness in Poems

Hejduk's three poems embody the feeling of otherness, which is strongly expressed in allusions to the body. On the one hand, the body in the painting is intensely depicted and challenged. On the other hand, the body in the poem is fragmented, detached, estranged, and even tormented, as the body is stretched, deformed, and cut (as the palm in Munch's painting). The challenge to the body is then played against the audience's mind. As the viewer is surrounded with opacity, otherness is expressed in a covert manner.

The Space in *Wall House 2*

In *Wall House 2*, otherness is embedded as a spatial construction. The way in which otherness is constructed in the medium of space will be compared with the way in which it is constructed in the medium of poetry. Specifically, how are torment and the estrangement of the body expressed in space? If so, how do they elicit the feeling of otherness?

In terms of experience, "space" can be described as elementary conditions and relationships among these conditions, referred to as "sequence." Each elementary condition centers at a consistent spatial status or spatial change. A sequence is a linear complex of several elementary conditions, each of which may exist within a very short moment in time or in a longer duration with consistent spatial change. In other words, a sequence involves relationships among these conditions. The sequence in this discussion will be limited within the boundary of sequences in physical space as opposed to sequences from mental reconstruction, such as sequences in a montage. Hence, there is always a physical path in the space through which a sequence involving duration of time and an embedded structure can be experienced.

Although a visit was paid to *Wall House 2* in Groningen, Netherlands, in 2003, the analyses of this paper will be based on three-dimensional, animated films that reconstruct possible experiences within the space. The reason why animations rather than onsite shots have been used is that the former provides simplified and purified conditions for the study.



We will use a camera to document visual experiences within the space. The word “document” should not be construed as meaning “non-subjectivity.” In fact, the nature of the camera is subjective in that it is directed by the personal intentions of the photographer. Thus, the photographer controls the audience’s involvement in a work. In other words, what viewers see in the pictures is what the photographer intends them to see; thus, by taking pictures or creating movies, the photographer creates a conscious viewing experience.

Use of the camera will take place on two levels. The first level will consist of pictures constructed from normal points of view as if the viewer had no intention or attraction to anything specific, referred to as a “neutral view,” and only the most obvious characters in the space will be captured. The second level will consist of pictures with specific intentions that carry more interpretation of the space. Even though everyone in the space will have the same view, the pictures at least prove that certain spatial situations do exist, referred to as an “intended view.” By controlling the camera, a photographer may achieve different levels of consciousness within the space. Both neutral view and intended view will be used to capture elementary condition and sequence.

Elementary Conditions

Cameras 1 and 2: The Wall

We will discuss the majority of elementary conditions within sequences. The only key elementary condition that we will emphasize here is the one at the wall. This condition is repeated three times on the three floors.

A camera that explores the threshold to the dining area right before one enters is set up. The camera targets the key element, the wall, while the camera moves horizontally at eye level, as if one is walking through the threshold while staring at the wall (Fig.5). From this viewpoint, the vertical visual elements dominate. One sees the huge wall of the stairwell and the wall of the dining area as well as the spaces in between. Within this short distance, these elements form an intense vertical visual rhythm that forms a strong sense of cutting among the elements. More importantly, one can also see the sections of the walls, which create another level of cutting. One realizes that he/she no longer walks “along” the wall, but “through” the wall.

The camera is then set up at the threshold for a more modified view. It targets the floor while other elements remain the same (Fig.6). Within this view, what one sees intentionally overlaps what one touches with the feet. Because of the cutting of the walls, the floor appears to be a “bridge” hanging in the air as the viewer passes through the vertical boundaries. This view clearly demonstrates the position of a viewer’s body while crossing the threshold. The body is acutely aware of this special location.

Sequence



Camera 3: The Exterior

Outside the house, a path that surrounds the house and experiences the surfaces of the house is designed as if the viewer is walking around the house (Fig.7). However, the house rejects the viewer's involvement from the outside. The walls create a sharp definition of the exterior from where the viewer stands. No vagueness between the interior and the exterior of the house exists. One might see the inside of the house through the windows, but the windows are only cuts on the vertical walls so that the walls underneath the windows prevent one from entering the house. On the two sides of the huge wall, vertical cuts are created from floor to ceiling. However, the exterior space is so narrow that it can barely fit an average human. The "back" of the house is even lifted like a bridge in the air. The house defines a clear boundary that isolates the inside from the outside.

Camera 4: Entering the House

A camera, beginning at the entrance of the house, moves straight forward until it reaches the edge of the space. This view depicts what one might see upon entering the house and moving to the second floor dining area (Fig.8).

The space appears to be narrow and dark at the entrance. A single flight immediately confronts the visitor, forcing him or her to ascend. Since the stairs are narrow and steep, the viewer can see only the stairs but nothing at the top of the stairs, rendering it impossible to predict the nature of the space he or she is entering.

While approaching the top of the stairs, the viewer sees a long corridor with a small amount of light entering from the sides and a bright end. This corridor is about as wide as the stairs. Openings on each side of the corridor appear to be cuts on a dark tunnel, allowing little light to enter. The darkness seems to lengthen the corridor.

Two vertical openings on each side of the corridor break the darkness immediately before the entrance to the bright dining area. Between these two openings lies a large wall. However, moving from this space to the dining area, one barely notices the wall from inside since the treatment of the two openings are just the same as any other openings. The dining space is defined by curved surfaces and large openings. The forced directionality of movement is relaxed for the first time.

In this sequence, the viewer's body is dramatically challenged from the very beginning. The body is forced to go up, but the mind is unable to decipher what will happen at the top of the stairs. The biggest challenge in terms of labor lies in the contrast with the least challenge being intellectual. The distance one must travel before reaching the dining area is also a challenge to the body. Due to the lengthened prelude, the corridor represents an important space rather than a mere transition or connection, and because of its darkness,



it is an emphasized cut among spaces where light enters and where one may linger. Thus, these spaces, which invite one to linger, are isolated.

Shot Juxtapositions

View Composition 1: The Two Sides of the Corridor (Fig.9-1, Fig.9-2)

A camera is set up at waist level from the entrance to the dining area in order to explore the interplay between the challenge of the feet and that of the eyes. It is noted that the intense challenge for the feet (such as climbing the stairs) is related to the smallest challenge for the eyes. The lesser challenge for the feet (walking on the floor without vertical change) is related to an acceleration of visual change. Movement towards the dining area constantly takes place, and the light attracts the viewer. Even the detail of the first extruded horizontal window suggests a direction towards the wall area. However, the two sides of the extruded window are not the same, as the side facing the dining wall is open and the side facing the entrance is closed.

Another camera is set up along the same path, but it faces to the right, where the wall—either completely solid or characterized by continuous openings—is more radical than it is on the left. The openings form a repetitive vertical-horizontal-vertical-horizontal rhythm. At the top of the flight of stairs, a narrow hallway off of the main corridor leads to an office area. The two sides of the narrow hallway are openings that provide vertical openings with depth to the main corridor. On the wall of the corridor, after a long dark surface on the wall designed to be a closet, the wall is cut with eye-level horizontal openings. Immediately, these horizontal openings are broken by vertical cuts. Immediately again, the vertical cuts are eased by the horizontality of the dining area.

The views of the two sides of the corridor are put together with the time and speed set to correspond. The openings construct a rhythm for each side of the corridor. The right side is static and continuous, while the left is more dynamic in terms of the size and position of the openings. Openings never appear on both sides in the same spot. That is, whenever an opening appears on the left, a solid wall is on the right, and vice versa. Because the corridor is dark, one cannot discern its features, which ensures its opacity.

View Composition 2: Traveling Among Major Spaces (Fig.10)

Rotating cameras are set in each of the three multi-level spaces: the bedroom, the dining area, and the living area. The higher the space, the freer it is. The lowest floor is essentially a rectangular space with round corners, freedom being illustrated in the free-shaped windows. The second floor is a free-shaped space with numerous openings, freedom being exemplified in the possibility of one's meandering along the edge of the space. The third floor has not only a free shaped design but also a curved roof line. The entire space seems to float. However, regardless of how free each individual space



becomes, it is isolated from the others. Traveling from one space to another takes place in darkness; thus, each space is clear, but the connections among the spaces are not.

By convention, we consider the study room, the dining room, the living room, and the bedroom as the major spaces in the house and circulation spaces as connectors. In *Wall House 2*, the contrast between major spaces and connecting spaces such as light and dark, transparent and opaque, and slow and fast, is predictable. More importantly, the circulation space serves more to cut or separate the major spaces than it does to connect.

Cameras are set up at the end of the second floor corridor at the entrance to each major room. What the camera catches is quite interesting. The continuity among the major spaces is completely destroyed by the dark and narrow circulation spaces. This separation becomes even more pronounced in the multi-level areas of the living room, dining room, and bedroom due to the physical proximity of the three spaces. The spiral staircase not only lengthens movement from one space to another but also eliminates the connections between the spaces. Because of the tedious circular travel in the darkness, the viewer is emotionally detached from the previous space and “reset” to the empty mode for the space yet to be seen. Regardless of how wide the view is through the large windows, one still remains isolated in the bedroom and the living room because the dark spiral staircase is the only way out.

The Expression of Otherness in *Wall House 2*

Unusualness

In *Wall House 2*, unusual conditions in the form of direct contact or unusual combinations of the senses of touch and sight challenge the viewer’s body. The darkness of the circulation spaces suffocates the body. As an illustration, one is put in an uncomfortable position when experiencing the cutting of the big wall into the floor. Walking past the big wall and perceiving this cutting is absolutely the most unnerving moment in the space of *Wall House 2*. The wall actually challenges the position of the viewer since it tends to cut into the corridor. Furthermore, the structure of the space challenges the body and the mind because it is unusual and unpredictable. For example, one would not expect to be drawn to the second floor when the first floor can be reached with less effort. One would not expect to climb up and down simply to watch television, to have breakfast, or to take a nap. The unusual arrangement of space is incompatible with the viewer’s experience. Thus, the space of *Wall House 2* elicits the feeling of otherness, much the same way as *To Madame D’Haussonville* does.

Torment

Confinement and incision are the two major aspects of torment embedded within the space of the house, as are the narrowness and darkness of the transitional spaces. In addition, since only one route to any space is available to the visitor, the body is always



challenged. Such space differs from that in Le Corbusier's *villa Savoye*, for example. To illustrate this, in the latter, the view from the roof terrace provides a choice of directions and subject matter, while the views from the free spaces in *Wall House 2* provide little choice of direction or subject matter. Due to the confinement, the seemingly "free" space in the dining room, the living room, and the bedroom is actually isolating, so visitors no longer feel free. Without choice, the view becomes a monologue with the space talking to itself.

In *Wall House 2*, the sensation of cutting continuously occurs. The narrow slices of space on both sides of the big wall clearly exemplify the action of cutting. The intense contrast between the circulation space and the major space adds stress on the extraordinary spatial conditions of the vertical cuts.⁸ Furthermore, the insertion of dark circulation space isolates the living area, the dining area, the bedroom, and the study room. This exemplifies cutting, as the continuity among these spaces is terminated suddenly. The whole house is cut into pieces. While confinement and cutting cause the physical body to suffer, the mind remains empty. Thus, the space of *Wall House 2* evokes otherness the same way as it does in *Oslo Room*.

Detachment

Confinement and incision not only torment the body but also cause isolation and detachment. The continuity of space is broken down by the incision of the dark circulation space. Regardless of which space one is in, he/she is isolated spatially from the rest of the house. As spaces are detached from each other, spatial isolation gradually becomes an expression of otherness, as if something is silently taking place in between the spaces. The feeling of otherness created in *Wall House 2* is constructed the same way in *France is Far*. In this poem, each painting is addressed, but what occurs in between the paintings is missing. In *Wall House 2*, each living space is straightforward, but the elongated corridor and the dark spiral staircase conceal something else. The relationship among the elementary components of the living room, the dining room, the bedroom and the study room, with their defined shapes, is unclear. At the same time, the mind is somewhat detached from the body. While the body is forced into tedious movement, the mind is always left blank, as there is little to see. This is also true in *France is Far*, which shifts from one bustling scene to another. In other words, the three major spaces and the connecting dark spiral staircase in *Wall House 2* are analogous to three tranquil moments separated by the two sets of bustling scenes in *France is Far*. Thus, by representing a detachment of the mind from the body, both express the feeling of otherness.

Conclusions

In this paper we compared the way in which Hejduk's poems address the "body" through details and spatial settings with the way in which his architectural space addresses the "body" through elementary conditions and sequences of embodied experiences. His



poems produce a feeling of otherness on the basis of the strangeness and the torment of the physical body. At the same time, the spatial structure of his architecture functions as a metaphor and an extension of the physical body. The fragmented structure is then charged with meaning. On a deeper level, the feeling of otherness is associated with thoughts. The straightforwardness of elements in his architecture plays against the most inexplicable relationships, and the clarity of the space strongly contrasts with its opacity. Such straightforward, clear elements are incongruent with the vague, unsettling relationships among them, leading to suspicion and perplexity. Thus, something else that cannot be discerned must be occurring, which creates what might be interpreted as the feeling of otherness.

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Appendix.⁹



		<p>1 Line 1 Sentence</p> <p>Multiple Lines 1 Sentence</p> <p>Multiple lines Multiple Sentences</p>		<p>etched cows move towards vertical banks one slips on the rail or is it the horizon line that must be the house of Caleb les deux pigeons kissed on the terrace the military man paid the waiter she looked through the double hung window east side the el shades had become warped the catboat entered the squall naked men tended the tiller he read the paper in the park at 10 p.m. a wreath nailed to the door of an isolated brownstone in an earth lot sumac rendered two children dug while awnings were lowered the carriage approached the mansion near Vestal he closed the barn doors they seemed elegant while living in Washington Square a nude woman with slippers sits in the velvet chair hands crossed under the evening lights early Sunday morning brown cast iron fascias absorb the heat those shop fronts are in Secaucus there is a smell of rotting antiquity the barber poles tell of France is far pharmacies diners and florists always turn the corner Vermeer was looked at solitude is a place ground swells are of gelatin usherettes doze under wall lamps Cape Cod dogs bark in the evening frosted glass doors remain closed at first she could be from Rouen yet some Canadians look American 1930 underwoods are heavy although Léger could have painted her the granite quarries of Deer Isle had long since been abandoned the stonecutters blue prints were still brittle don't talk to me of Blackwell's island you can find that apartment block only on the edge of Bolzano the shingle covered turreted house has gone to sea the sail comes from Le Havre the woods are pine dark</p>
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Fig.3&4
France is Far, Edward Hopper, A number of etchings and paintings (1920-1939)

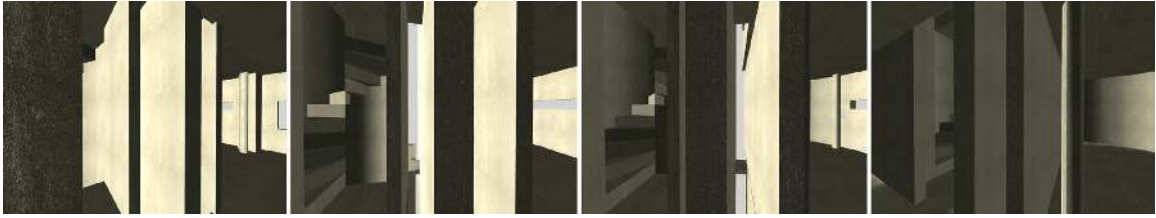


Fig.5 The Wall, view 1



Fig.6 The Wall, view 2

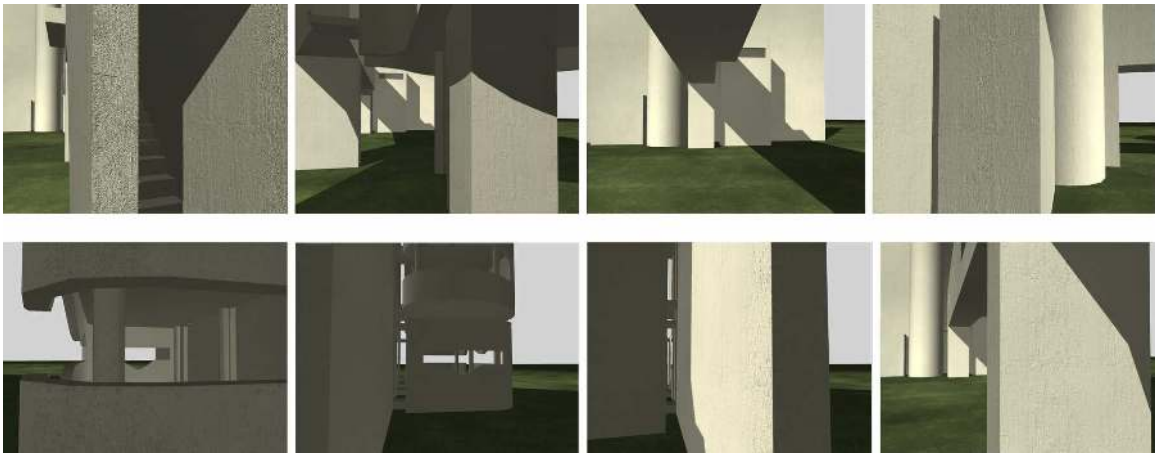


Fig.7 The Exterior

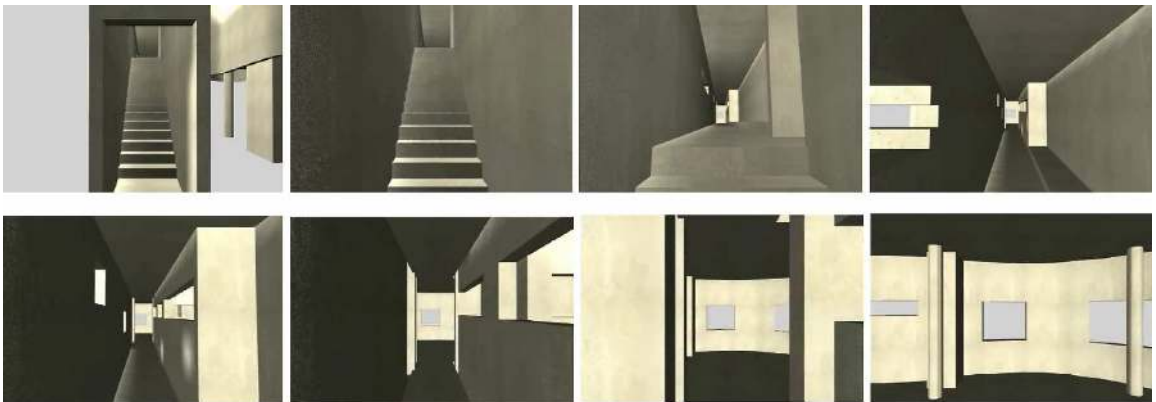


Fig.8 Entering the House



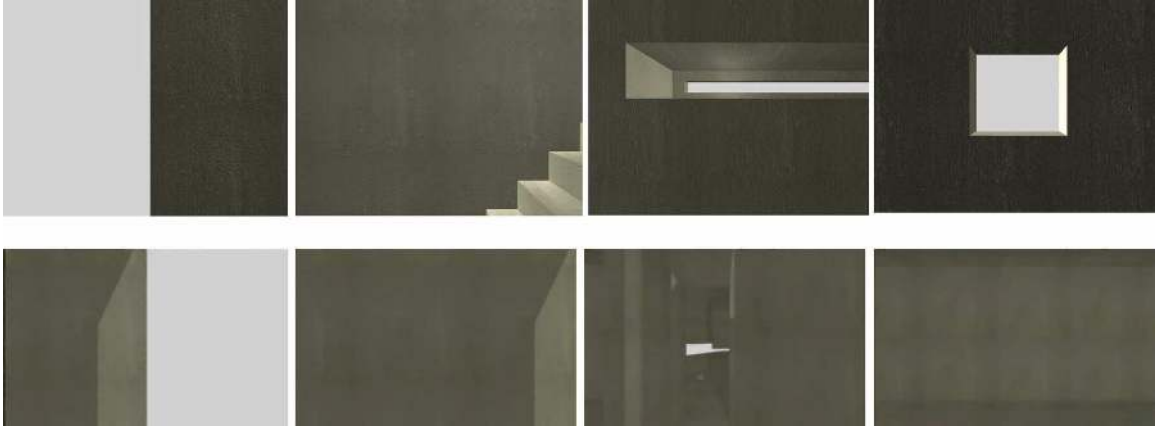


Fig.9-1 The Two Sides of the Corridor

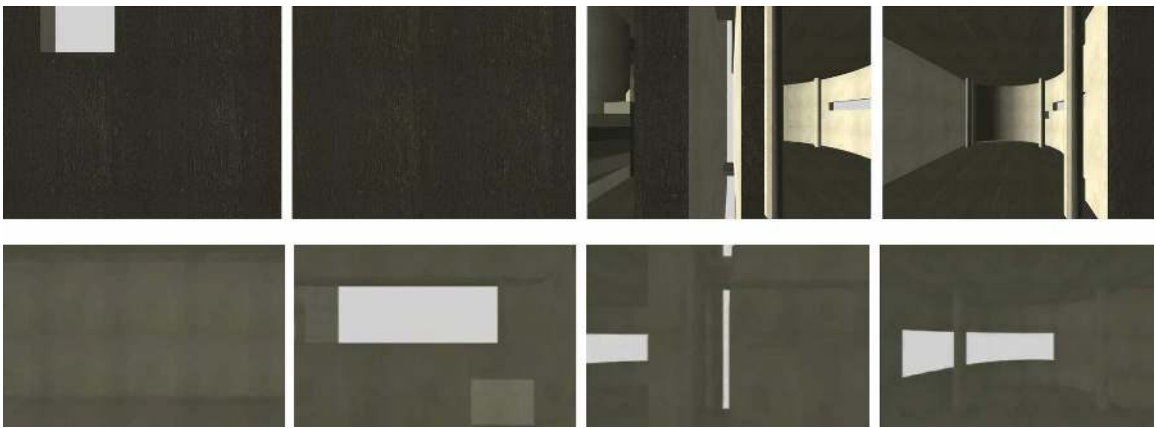
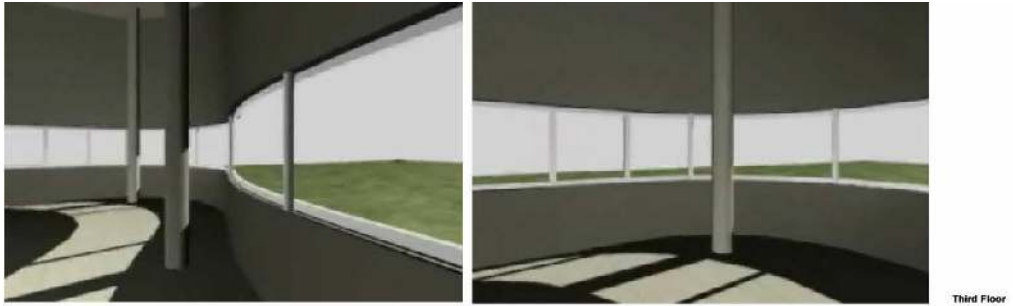


Fig.9-2 The Two Sides of the Corridor (continue)

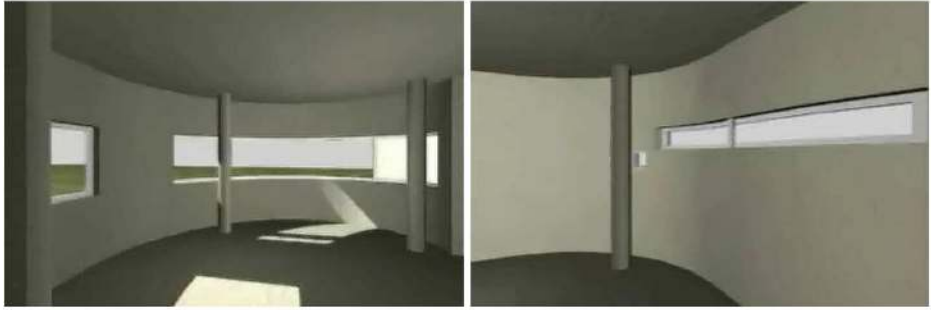




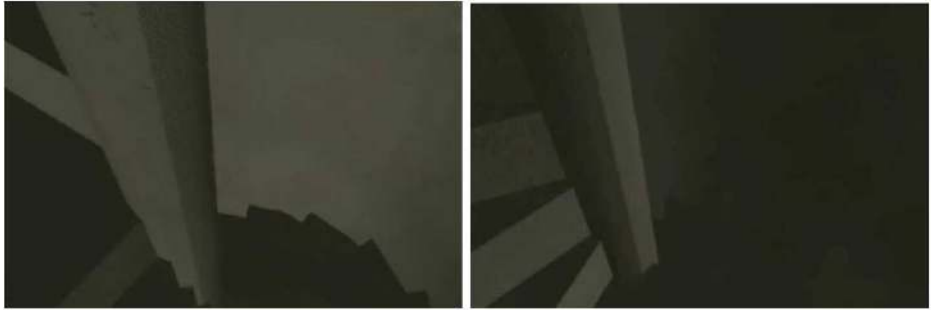
Third Floor



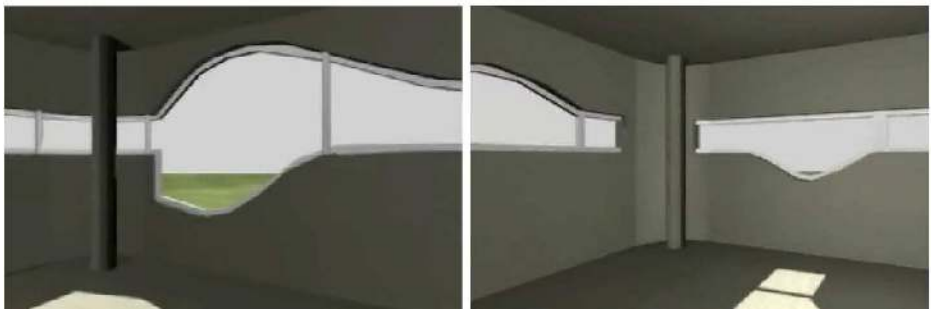
Spiral Stairs



Second Floor



Spiral Stairs



First Floor

Fig.10 Traveling among Major Spaces

¹ Baensch, Otto. "Art and Feeling" in Reflections on Art, ed. Susanne K. Langer (London, Oxford, New York: Oxford University Press, 1968), 12.

² Langer, Susanne K. Philosophy in a New Key: A study in the Symbolism of Reason, Rite, and Art. (Cambridge, Massachusetts: Harvard University Press, 1979), 87.

³ Baensch, Otto. "Art and Feeling" in Reflections on Art, ed. Susanne K. Langer (London, Oxford, New York: Oxford University Press, 1968), 10.

⁴ Hejduk, John. Mask of Medusa : works, 1947-1983. Edited by Kim Shkapich ; Introduction by Daniel Libeskind. (New York : Rizzoli, 1985), 53.

⁵ Hejduk, John. Mask of Medusa : works, 1947-1983. Edited by Kim Shkapich ; Introduction by Daniel Libeskind. (New York : Rizzoli, 1985), 52.

⁶ Among the twenty-one paintings, one is still not determined for the line "a wreath nailed to the door of an isolated brownstone." A blank space is left to indicate the missing painting.

⁷ Based on Renata Hejduk's advice, the author looks at the book Hopper published by Abram and found all the referred etching and paintings.

⁸ If the wall was literally the wallpaper in Braque's painting and the viewer was the bird, the process of flying through the wallpaper is signified in the house by crossing back and forth.

⁹ Vertical Bars are added by the author to separate lines that depict each painting.

