

Title (tentative):

Monere, Movere – a sense of place; a sense of time¹

by Tine Nørgaard

The work of the American architect John Hejduk (1929-2000) has been extensively analyzed by – amongst others -such prominent figures as K. Michael Hayes in his books *HEJDUK'S CHRONOTOPE (an introduction)*, 1996, and *ARCHITECTURE'S DESIRE, Reading the Late Avant-Garde*, 2010. Furthermore, Hejduk's work has been subjected to a great number of differing readings such as for example the one presented by Esra Akcan's in her essay "Open Architecture as Adventure Game: John Hejduk in a Noncitizen District". Published in *Perspecta 48: Amnesia* 2015, based on an analysis of Hejduk's project for the International Building Exhibition (IBA) 1984-87 and *Victims* 1984, in her essay Akcan identifies Hejduk's practice 'as adventure game and the adventure game as a form of open architecture'.² The proposed essay will perform a reading of *Victims* in which a focus on the quality labeled "openness" by Akcan will be maintained, however, it will lead to a conclusion which differs substantially from her's.

Appearing to actualize a re-visit, in March 2015 a set of original drawings – 25 sketches and 51 pen and ink drawings – from the project *Victims* were unearthed in the archives of The Architectural Association in London. Assumed known, the project was John Hejduk's entry for the 1984 Prinz-Albert-Palais competition in Berlin for the construction of a memorial park commemorating the victims of the Nazi era. Assumed equally known, a later project designed by the American architect Peter Eisenman was realized on the site 2003-2005. A comparison between the two projects reveal differing methodological approaches with regard to their manifestation of body-space relationships. It is as a source of methodological inspiration the proposed essay will pursue an exploration of the distinctly and uniquely dynamic relationship body-space in Hejduk's competition project and suggest its mnemonic potential.

The park-site of *Victims* per se inherently constituting a dynamic body-space relationship the proposed essay will consider *Victims* as an example of what may potentially be termed *embodied preservation*: A monument which - rather than manifesting itself as 'an entity frozen in time' latently undergoing quiescence – constitutes a strategy in the potential materializations of which 'memory [is] reshaped as life'³. Accordingly, in defining the term "commemorating" as an act of *remembering or recollecting together; with [someone; something]*, the proposed essay will suggest a reading of *Victims* from which the outline of a methodological approach will imply the inoculation of an increased focus on (re-)enactment of social value in pre-servation.

¹ "A Sense of Place; A Sense of Time", essay by the American landscape architect John Brinckerhoff-Jackson in which JB-J suggest (potentially repeated) *action* rather than *artifact* formative in the institution of a sense of place. In book publ. 1994 with the same title by Yale University Press.

² Op. cit. p. 131. In her article, Esra Akcan uses the term "open architecture" with reference to Umberto Eco's concept of "openness" as identified in his seminal book *The Open Work* (orig. *Opera Aperta*, 1962).

³ POLLOCK, Griselda, 2014, "The City and the Event: Disturbing, Forgetting and Escaping Memory", in: BORDEN, Iain et.al. (eds.), *Forty Ways to Think About Architecture*. Chichester, UK: Wiley & Sons Ltd., p. 94.

Author's biography

The author Tine Nørgaard, MA Arch., is assoc. professor at the Aarhus School of Architecture, where, since 2014, she has been head of its Critical Written Reflection program. Of particular interest to the symposium, in 1989 co-initiator and –constructor of John Hejduk's *Security* in Christiania Torv, Oslo.