

**DE LA WIDOW'S WALK A SECURITY. UNA INTERPRETACIÓN SOBRE LAS MASQUES DE JOHN HEJDUK**  
**FROM THE WIDOW'S WALK TO SECURITY. AN INTERPRETATION ON THE MASQUES OF JOHN HEJDUK**

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**p.85 WIDOW'S WALK**

John Hejduk, on a walk with Raimund Abraham and Aldo Rossi in the old part of the city of Providence, in Rhode Island, tells us about the houses on the East Coast of the United States. The article, published in *Mask of Medusa*<sup>1</sup> along with a photograph by Paul Strand (figure 1), deals with the use of a tower called *widow's walk*, which citizens of the old city used as a place from which to look out to sea. The *widow's walk*, located in some of the houses along the coast, is a room used by the women of the whalers when they returned from fishing. According to Hejduk, they went up to see if their husbands disembarked from the fishing boat after months at high sea. In that moment, and after being so much time distanced by thousands of kilometres from the person with whom they shared the house, when looking through this window, they would find out if they would indeed live with them again in that same house. Many seamen, during the whaling season in the Pacific, which lasted around half a year, suffered terrible accidents hunting the toothed whales, and some died. The other fishermen had to see how they lost a companion, how he lay inert on the deck of the ship. The body was thrown into the sea, could not even be returned to receive burial on land.

These stories were commented on by the women, married to the captains and sailors of the ships, who lived in fear whenever a ship left to go fishing. The interior within a *widow's walk* was between two very sensitive extremes for these women. The way in which this room was used, a viewpoint in the upper part that protrudes above the roof of the houses, built in wood, embodied very intensely life and death, hope and despair.

The book entitled *Time in New England*<sup>2</sup> shows a portrait of New England from stories told by its own inhabitants during a period of time from 1630 to 1940. The chronicles of fishermen in search of whales, reminiscent of Herman Melville, along with Paul Strand's photograph of a *widow's walk*, convey a sense of rawness<sup>3</sup>. The meaning of these parts of these houses is a stark communicator of the feelings and fears suffered by women when it is discovered what they were used for. The telling from a whaler of the moments after the death of one of the occupants of the ship is intimately linked to this piece that stands out from the roofs of many homes on the East Coast.

It could be assumed that all this was the subject of discussion between the three architects who walked between the houses, through the streets of the old city.

**THE NEW ENGLAND MASQUE**

John Hejduk, in a house he designed in 1983, located two *widow's walks* by means of two small towers overlooking the sea. The proposal, entitled *New England masque*, has two windows above the main floors (figure 2). A boat, attached to the shoreline, alludes in the sketch to the relationship between this piece and the ocean (figure 3). From behind, other types of links are found with the hill through the fence, the road, the labyrinth and the tree mass, showing differences between the two sides of the house. The almost direct link with the sea is opposed to the confusing and complex routes that show its relationship with the territory. The house, dedicated to the architect Regi Goldberg<sup>4</sup>, duplicates some of the pieces. The layout in plan of two living rooms, two kitchens or two *widow's walks* (figures 4 and 5) exhibits the two sides that a house usually conceals. The apparent simplicity of the plans presents detachments that seem to express outcomes among its inhabitants. They are the expression of contents that, although they are part of events in a constructed building, are part of the project as a means capable of expressing themselves, in turn, through theatre and cinema.

*New England masque*, as a project, is capable of presenting links that are specific to painting, theatre or cinema, with all the implication it has for architecture. As Hejduk says, *Comtesse d'Haussonville* by Ingres, *Mourning Becomes Electra* by Eugene O'Neill, *The Shining* by Stanley Kubrick or *La Roche House* by Le Corbusier<sup>5</sup> are in *The New England Masque*<sup>6</sup>. However, the link between these works is not direct, the spectator does not create similarities in an immediate way between them, but from the mystery that each one presents. *New England masque* is able to contain and enclose Countess Haussonville's mutilated body within its walls to make sense of the feminine in each *widow's walk*, or it also gives meaning to the Greek tragedy from life and death that, with Eugene O'Neill, gives us clues about confrontations and coexistence between people inside a house. The labyrinth, linked to the hill, is in turn a means to relate to the outside from a condition very different from that allowed by the views from the viewpoint, also from the meaning that is lost in it, as shown by Stanley Kubrick in *The Shining*. At the same time, the transformation explained by John Hejduk when he talks about the La Roche house, as if it were an ecclesial site<sup>7</sup>, exposes the complexity assumed by a housing program when it is capable of expressing other activities. The proposal goes beyond telling how a house works. It transmits changes in the ways of life. It manifests new needs defined from the abstraction itself, as in a theatrical representation. In the house, two steps appear at their sides to show their representative role. The theatre, as a means that evidences the hidden, is the necessary instrument to study the proposals made by John Hejduk after this project.

*New England masque* has not been lived, has not been built to talk about the subject that occupies or who gives a content to space, but is inhabited through literature, film or painting, intermingling the concrete and the abstract.

Hejduk says: "I always affirm that the architect starts from an abstraction and moves towards a reality, and the best architects are those whose reality, when it is finished and complete, is closer to the original abstraction. A painter travels the opposite way: parts from reality and moves towards an abstraction. But ends up defining a reality. Painters who stay closer to reality while performing abstraction are the best painters. They do not eliminate the figurative"<sup>8</sup>.

This proposal between the figurative and the abstract will be the precedent to the projects that John Hejduk will develop in the last quarter of a century. It is one of the most original architectures of the 20th century, due to its involvement in the cultural development of the West. The projects will be titled by *Masques*<sup>9</sup> and arise from the theatrical programs developed in the period of cultural and literary flourishing in the England of the XVI.

**THE MASQUES**

John Hejduk, with the *masques*, changes the meaning of the work done so far. It will develop numerous structures for any city in the world with the commitment to generate new architecture programs for the citizen. If we understand *New England masque* from the *widow's walk*, a piece capable of expressing and transmitting the sensations of the people who occupy its interior, we could say that this piece influenced the construction of the *masques* that will develop years later. The *masques* will be the expression of its inhabitants. It will be understood as the place of the event and, therefore, as a means of representation (figure 6). They will be proposals to occupy the public space. In squares and streets of numerous cities of the world, John Hejduk will pose and develop infinity of architectural pieces for the people who inhabit them. Berlin, Vladivostok, Riga, Hannover and Milan (in the Bovisa neighbourhood) are some of these cities. Through these ephemeral pieces, some fixed and others moving, Hejduk transforms the urban space. In these structures, its inhabitant is intimately linked to the instrument that surrounds it. Its body, defined as an organism and covered by the skin that shelters its organs, is, in turn, all of it, another organ that is part, irremediably, of the shell that covers it. The person, the subject, is the *masque* that merges with the object, which is the body wrap. In turn, the use is intimately linked to the masquerade. It raises a relationship between the instrument and the person who uses it, because the object and the subject are two elements that appropriate the expression of the mime for a representation of its architecture<sup>10</sup>.

The mime<sup>11</sup>, as pantomime and properly human figuration through the gestures where words are not used, has a direct relationship with the *masques* of Hejduk. They are mimic expression through the building that encloses the subject. The events that occur inside are absorbed by the object itself, as if transmitted by osmosis. Without saying a word, they give to understand something more than the use that its inhabitant can give according to new programs.

From ancient times to the present, mime, the art of treating gesture and dance, were intimately linked to human passions. It was not a mere entertainment<sup>12</sup>, it was developed as a means of expression through which the abstract and the concrete were linked, and very intimately linked. The expression through the body, by eliminating the voice, establishes conditions that swing between these two aspects, abstraction and reality, which are very close but which, in turn, are between two opposite poles. By eliminating the voice as the most used and most direct mode of communication among people, the real gesture expressed by the body, which is used to accompany speech, becomes a very different mode of expression when accompanied by sounds. The expression is filled with abstraction through mime messages. It involves leaving aside the eloquence of spoken language to expose a body language. It shows what the speech does not express by itself. The gesture is an expression of the hidden. The trembling of a hand when taking a glass of water in the middle of a talk, however well prepared the speech, no matter how eloquent and clear the words, will always be the means by which the speaker shows his nervousness. That which is always about hiding and that remains inside us, just expresses, through the gesture, a hidden state of mind. The gesture, in this case, ends up being a feeling that one tries to hide.

John Hejduk, one of the architects who has best known how to show the opposite ends in people's lives in architecture, presents proposals that lead us to understand the two sides that differ in man and woman, painting and architecture, inside and outside, life and death, reality and abstraction or body and space. On the distinction between the concrete and the abstract, Hejduk proposes architecture as an expression of the interpretable and, therefore, from the possibility of transforming meanings. Through the pieces he fills the city with gestures that, wherever they are located, turn the place into disturbing situations.

One of John Hejduk's most well-known *masques*, *Victims*<sup>13</sup>, was presented to the contest convened by the IBA<sup>14</sup> the city of Berlin. For the contest -in which almost 200 proposals were submitted, according to the documentation of the works<sup>15</sup>-, John Hejduk will develop the *Masque* in one of the most enigmatic locations of the Kreuzberg district.

Attached to the Berlin Wall, between Stresemann Strasse and Wilhelm Strasse (Figure 7), the proposal of 67 structures, if they had been built, would have created new inventories for the city in a space full of different activities (figure 8). The city, from the proposal, will transform the place to give to understand the infinity of times that is able to contain a space. Each of the pieces, driven by its inhabitant, poses the interaction between 67 subjects. The

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relationship between the pieces, between a third and a citizen, or between all of them, proposes to make these links visible as an inherent part of the Hejduk proposal. The purpose will be to interpret the meaning of presenting the activities that people develop. The occupation of man will be part of the public space to rescue new meanings. The pieces, scattered in the interior of the plot, in future proposals will appropriate streets and squares to proclaim an occupation of the urban layout.

**p.92** Of the 67 structures, projected in the place where the headquarters of the Gestapo of the Nazi regime was located during the Second World War, three will be built. The Martin Gropius Bau<sup>16</sup>, a museum reconstructed after the war, will serve to expose two of them (figure 9): structure 22, entitled *Study A*, to which the *Painter* belongs as subject (figure 10), and structure 23, entitled *Study B*, to which the *Musician* belongs as a subject (figure 11). As we can read, "the painter is given *Studio A of the park so that he can paint*" and "the musician is given *Studio B of the park so that he can compose*"<sup>17</sup>. The relevance of these two pieces, as it is exposed in the references to the subject, is in two intentions: to paint and to compose. However, the two structures will be constructed to be exposed as objects disconnected from the subject and the sense of the *masque*. The five planes above the room of the painter's piece show us how the plane of the horizon becomes the plane of the painting. The translation of the horizontal plane to the vertical plane expressed by the 5 walls above the room has its figurative meaning with all its expressive load, but, when the painter disappears, the sense of the action of painting a painting and all the emotional charge that this entails is eliminated. In the other piece, *Study B*, which expresses the sounds that escape from its interior, will cease to hear the scores, which will absorb the sky. The absence of the subject, the absence of the *painter* or the *musician*, cancel the event of each of the pieces. The ultimate goal by which the *masques* are erected is transformed with the exhibition of the installation, which convert the two structures into prototypes at a scale of 1: 1.

#### SECURITY

**p.94** One piece that appears in several masks by John Hejduk is *Security*. *Victims*<sup>18</sup>, *The Colapse of Time*<sup>19</sup>, *Security*<sup>20</sup>, *Mask of Medusa*<sup>21</sup>, *Vladivostok*<sup>22</sup>, as well as *Pewter Wings*, *Golden Horn*, *Stone Veils*<sup>23</sup> are some of the publications in which we find this structure among its proposals, as if it were a key piece of the *masques*. A drawing, its silhouette or photographs about its installation in Oslo indicate the relevance of this object and make us think that it is one of the main ingredients of the *masques*. In the list of subjects and objects of *Victims*<sup>24</sup>, the number 40 corresponds to the piece *Structure as object and Security as subject*. While in most pieces of the *masque* the subject identifies with an inhabitant, in this piece he does so with a situation. The subject is not a person. It is a state of prevention towards the inhabitants. On "safety", he says: "A motorised (electric) vehicle that can move around the lot. It is the decision of the city of Berlin that security is put into operation or not, or even that which exists."<sup>25</sup>

The piece, as an instrument that has to propose a new program, has the purpose of guaranteeing security. The built structure rises 10 meters above the ground to form a room that is accessed by a ladder integrated into the frame itself. From the outside you can see that it is composed of different elements. On the one hand, the staircase allows you to climb into a room defined by a cube with four legs resting on the ground about four meters high. Fifteen tubes of triangular section relate the interior stay with the sky, denying connections with the level of the pavement of the street. Once inside, a suspended vertical plane that is on the opposite side of the entrance must be crossed. Afterwards, a narrow and horizontal peephole allows access to the exterior. The viewing lens is located above a sloping interior pavement that makes the viewer uncomfortable. The piece built in Oslo, in a drawing of the aforementioned publication<sup>26</sup>, is dragged by some fifteen people who grab a rope pulling it (figure 12). One of its inhabitants, inside the piece, enters into relationship with the sky, which he can feel behind his back. From the wall suspended in the air you will see, through the viewing lens, the buildings in movement.

**p.95** *Security* is a device. It makes possible the recovery of new contents of the space where it is located. The expression conveyed by the piece, treated as a gesture, is presented as a representation of mime and a program to return the events that have occurred, from which space and place are never freed. The viewing lens, triangular tubes tilted behind the wall according to the movement or separation of the floor articulate the time spent with the present time to return it jointly to the space in which they are latent. The structure, displaced by the streets of the city, declaims the immeasurable events that took place. *Security* is presented in the place to occupy and move the air that is in the atmosphere, delimited by the facades. A wall moving above the ground, composed of the canvas that separates the viewing lens with the room that is accessed by the staircase, removes from the representation of the plane the events of the past. Transfer to the present time a way to present the events that occurred, intertwining with the time of the inhabitants. The movement caused by the people who pull the structure makes conceive the two extremes of the suffered events, those of the past and those of the present, at the same moment. Using a rope that gives movement to the structure, *Security* advances as if it were the ritual of a procession that presents, through the rest of the pieces of his *masques*, a new way of conceiving the activity of man through the structure. The event itself is subordinated, because "humans also have the ability to decipher some strata of monads. The strata of time crystallised in each monad capture a specific relationship with the universe and preserve it, like a long-exposure photograph."<sup>27</sup> Hejduk is very clear that space never gets rid of the events that occurred in it, that limits are carriers of each event because they are the ones that contain them. *Security* is an instrument responsible for returning the security of knowledge about what happened in the space. It is an instrument that transforms the inhabitant into his or her most intimate and sensitive being by returning the time spent in the place where the citizen lives.

So far, John Hejduk's approach to this piece (figure 13) are designs that try to propose new relationships between people based on their presence. Let's see how they are articulated with the built piece.

*Security* is erected in 1989 (figure 14). The piece, built in the city of Oslo, is sponsored by students and professors from the School of Architecture. It is mounted in the Christiania square, in the old city where the hospital was, the cathedral and the first town hall. Next to the square, according to Astri Th n in *Architecture of the Mind*<sup>28</sup>, there was a fortress that served, in turn, as a place of execution for the citizens of the resistance during the Nazi occupation. **p.96**

Something similar to what was commented happened with the construction of the piece in Oslo. According to Astri Th n, publisher of the publication on construction, *Security* gave life to the thick brick and stone walls of its facades, where its distant past could be experienced. Upon taking possession of the place, the awakening of memories that had to do with social and collective responsibility where architecture acquires a commitment was felt. The mere presence of the piece, its construction in the plaza, modified the public space. The architectural intention was present and expressed a feeling that, often, only manifests itself in ideas or events. Through *Security*, it is proposed as an expression by itself.

The piece, located in the square, is the expression of an intentionality, and although it alters and transforms the urban space with its presence, the meaning and its relation to the place do not become complete. Due to its scale, its figuration, its colour or the contrast with the facades of the square, the street will acquire a new allegorical meaning. The presence of the piece shows an ephemeral architecture that surprises by the unusual. Its temporality will transform the place by appearing as a ritual. However, the expressive of *Security* is in showing the delicacy of the mind of those who inhabit the structure. The indissoluble union of object and subject, with dozens of people pulling the piece, should put the installation into operation. The occupant is not seen, but other motives are visible: those of the feelings when the security of knowledge has been put in danger. *Security* will start the search for new human needs after the clashes that have taken place in the West. It is no coincidence that *Victims* was located in the same place where the torture chambers were located during the Second World War. More than ever, security must be understood to give guarantees. During the time in which the structure is moved, it will alter the space upon awakening new conditions. Hejduk reverses the order of things. *Security* raises some intentions that are far from satisfying some needs. It's the other way around. Its implementation raises the search for new needs that humanity requires. As if it were an ancestral tradition, the movement, driven by the inhabitants, transforms the meaning of space, giving it "senses that do not reveal, in paths that are not prevented"<sup>29</sup>, but rather, are evident. The priority of guaranteeing safety is not achieved through the presence of the piece. It is not a military object that defends us. The evidence of sensitivity is the means to create new conditions of space. Although *Security* is a temporary piece that modifies the space where it is located, it is really its inhabitant who presents its transformation. The ephemeral part of the piece is not in the presence of the installation at a specific moment, rather it is in the fleeting of the sensations when they are presented, when they are expression and when they are felt as such. **p.97**

*Security* is not a building that enables improvements according to what a society needs. It is not a currency. Who has best explained, by the simplicity of his words, these conditions on the relationships of people in the world we inhabit has been Josep Quetglas giving voice to Karl Marx. If in the quote we change the word "love" to "need", "feelings" or "sensitivity", we will see that the search for needs is a relationship between equals that goes beyond satisfying a shortage through abundance. Josep Quetglas says:

"Marx writes about love in one of the notebooks of the *Economics and Philosophy Manuscripts of 1844*. With quotations from Shakespeare, he has described the mechanism of money as an investing process, which transforms the world and turns it into another, which converts anything in its opposite: the coward in brave, the delinquent in judge, the uneducated in wise, the apothecary in president.

And Marx goes on to describe the equivalence between commodities, each convertible into any other: within the market-made world, within the made-world market, anything can be exchanged for any other, however disparate. I can go to the market with geography books and leave it with some shoes; I can change a bicycle for hours of work in a hotel; Marchioness thighs can be worth Ikea furniture. All thanks to the universal translator, the money, which absorbs the character of anything until it becomes homogeneous to all the others, representatives and all represented by money. All things, except one, untranslatable, solitary, exclusive, which can only be exchanged for itself. This thing, says Marx, is love:

"Suppose man as a man and his relationship with the world as a human relationship: then, you can only exchange love for love, trust for trust [...]. If you love without revealing love, that is, if your love, as love, does not produce reciprocal love, if through your vital exteriorisation as a loving man you do not become a loved man, then your love is impotent, it is a misfortune"<sup>30</sup>.

The space transformed by *Security*, occupying the air between the limits of the square, is achieved through the elegance of showing a feeling. Sensibilities can not occur without its inhabitant. The gesture is who operates the piece to establish associations with the expression of the unknown, towards new searches. The new needs, the new programs, will be the means by which Hejduk will try to pronounce difficult words to hear in public space. This is the starting point in his proposals for the *Masques*. It is the inhabitants who put them into operation. However, to finish, it could be said that the construction of the pieces in Oslo or Berlin is still dissonant when the installation forgets the subject. Not having the inhabitant, the one who completes his architectures, makes the piece itself is constituted from its absence: evidence itself its purpose to show the need for human sensibilities, the subject. ■ **p.98**

1. HEJDUK, John. *Mask of Medusa*. Nueva York: Rizzoli, 1985, pp. 90-91.
2. STRAND, Paul. *Time in New England*. Nueva York: Phaidon, 1980.
3. "It's curious. In Europe towers always signify defense or preservation of a monument or land mark. In America, the widow's walk meant both hope and despair, life and death in the same element." HEJDUK, John, op. cit. supra, nota 1, p.91.
4. Gerri Goldberg was one of the members of the exhibition *Women in American Architecture: A Historic and Contemporary Perspective*. The exhibition, held in 1977, was organised by The Architectural League. A group of women, in a male profession, demonstrated the quality of their work in design, architecture and urban planning after the increase, in the early seventies, of the enrolments made by women in the Architecture career. It appears in: <http://archleague.org/2014/07/women-in-american-architecture-1977-and-today/>
5. "The *Madame d'Haussonville painting* related to the New England House. You'd have to put in the book *Gloria gave me in 1949*, *Time in New England* by Paul Strand. The film "Mourning Becomes Electra," 1952, and the visitation to Deerfield, Massachusetts about 1965, which was very important- Colonial houses of a certain kind. We have to make relationships along that line." HEJDUK, John, op. cit. supra, nota 1, p.126. "Okay, it was a functional thing, but it has an "otherness," an "unrevealed characteristic," or what is the sensibility of the *Madame d'Haussonville painting*; we don't have that kind of mood in modern architecture. So when I refer to O'Neill's Mourning Becomes Electra, that is a very American thing. It's based on the Greek play Electra, but O'Neill turned it into an American thing." HEJDUK, John, op. cit. supra, nota 1, p.129.
6. "The New England House is really accumulative over years. The obsession with *Madame d'Haussonville, nineteenth century. Whatever is in there. The obsession with certain kinds of literature.*" HEJDUK, John, op. cit. supra, nota 1, p.129.
7. "I'll tell you what I think the La Roche House is. You enter in here and there is a big hall which is three stories high- I call that the congregation area. You go up the stairs and there is a balcony; that's the pulpit. This could be the altar, this black marble table which appears to be levitating. It comes off a single point. Behind the altar is the fireplace and one of those lamps. Someone entered and said Something is wrong with this place. You can't sit around the fireplace." I said "You weren't meant to." Up here where the library is, it's really the choir. And the procession goes down into the major room which is why there are clerestories. (For a living room?) The other half of the twin house, or the other house where the caretakers stay, is part of the whole thing- it's a normal house. And the little garden stones out under the living room are like tombstones. They are like little tombstones for the garden. There are things about Corb which writers have never commented upon. The La Roche was always an atypical house for me, yet La Roche as the most beautiful house I have ever seen, the most mysterious." HEJDUK, John, op. cit. supra, nota 1, p.127.
8. HEJDUK, John, op. cit. supra, nota 1, p. 128.
9. "In the days of Elizabeth of England, in Elizabethan times, the most important and celebrated work for the architects was to make a masquerade, which is not a mask, but rather a special type of architectural work called the Masque. The Masque a construction, a structure that was introduced in another building. Behind the facade of the Masque there was a mechanism like behind a stage. They were built like Leonardo's war machines, and the participants in the Masque were not only the actors, but also the spectators. The Masque had neither beginning nor end, people could enter at any time they liked and wanted, and participate in the Masque. But the function, the program of the Masque was silence. It was all mime and pantomime. The construction of the Masque, of this type of element, ended in England when public executions were introduced. I think the concept of Masque has something to do with new and authentic programs." SÁNCHEZ-ROBLES, Cecilio, et al., eds. *John Hejduk. Seminario de arquitectura*. Valencia: Universidad Politécnica de Valencia, 2004.
10. At the moment when Hejduk, Raimund Abraham and Aldo Rossi comment on the meaning of the widow's walk, they understand that this part of the house acquires the condition of expressing, as if it were a question of mime, the properly architectural sense of this tower, from its more sensitive phenomenon, and how it transforms the sense of the house and its environment.
11. There are many pieces that refer to the scenic representation, such as the piece entitled *Masque or Pantomime Theatre, Reading Theatre or Public Theatre*, all of them from *Berlin Masque*. HEJDUK, John. Berlin Masque. In: *Chelsea*, New York: Autumn, 1982, No. 41, pp. 7-53. It also appears in: HEJDUK, John, op. cit. supra, nota 1, pp.138-153.
12. "There were, also, philosophers who saw in the mime something more than mere entertainment". NICOLL, Allardyce. *Mask, mimes and miracles*. New York: Cooper Square Publishers, 1963, p. 82.
13. The project submitted for the contest is published in HEJDUK, John. *Victims*, London: Architectural Association, 1986.
14. The IBA (Internationale Bauausstellung Berlin) will be the international architecture exhibition that will serve to reflect on housing and urban renewal in neighbourhoods near the Berlin Wall. Many lots, due to their proximity to a border area and the political and social conditions that plagued the city during the Cold War, despite being part of the center of the city of Berlin, were unbuilt, with plots full of herbs and abandoned objects.
15. KLEIHUES, Josef Paul, ed. *Dokumentation. Offener Wettbewerb. Berlin, Südliche Friedrichstadt Gestaltung des Geländes des ehemaligen Prinz-Albrecht-Palais*. Berlin: Internationale Bauausstellung Berlin, 1985.
16. In a state of ruin due to the bombings, its demolition was paralysed after the intervention of Walter Gropius and the actions of the Prussian Cultural Heritage Foundation and Edwin Redlob, co-founder of the Free University of Berlin. Refer: [https://www.berlinerfestspiele.de/en/aktuell/festivals/gropiusbau/ueber\\_uns\\_mgb/das\\_haus\\_mgb/geschichte.php](https://www.berlinerfestspiele.de/en/aktuell/festivals/gropiusbau/ueber_uns_mgb/das_haus_mgb/geschichte.php)
17. HEJDUK, John. *Victims*, Murcia: Yerba, 1993.
18. HEJDUK, John, op. cit. supra, nota 13.
19. HEJDUK, John. *The Collapse of Time*, Londres: Architectural Association, 1986.
20. HEJDUK, John. *Security*. Oslo: Aventura Forlag, 1995.
21. HEJDUK, John, op. cit. supra, nota 1, pp. 195, 211, 283, 389.
22. HEJDUK, John. *Vladivostok*. Nueva York: Rizzoli, 1989, pp. 22, 66-67, 104-105, 263.
23. HEJDUK, John. *Pewter Wings, Golden Horn, Stone Veils*. Nueva York: The Monacelli Press, 1997, p. 164.
24. HEJDUK, John, op. cit. supra, nota 13.
25. HEJDUK, John, op. cit. supra, nota 17.
26. HEJDUK, John, op. cit. supra, nota 20.
27. STEYERL, Hito. *Disappeared: interlacing, overlapping and exhumation as places of indetermination. Los condenados de la pantalla*. Buenos Aires: Caja Negra, 2014, pp. 143-165.
28. Quoted by HEJDUK, John, op. cit. supra, nota 20.
29. QUETGLAS, Josep. *Clouds, angels, cities. Escritos colegiales*. Barcelona: ACTAR, 1997, p. 196.
30. QUETGLAS, Josep. *Fuyles d'amor. Restes d'arquitectura i de crítica de la cultura*. Barcelona: Arcadia, 2017, pp. 193-194.