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The Place of Silence

Architecture / Media / Philosophy

EDITED BY
MARK DORRIAN AND
CHRISTOS KAKALIS

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13

John Hejduk and Samuel Beckett:

Going on, in silence and lateness

Jason O'Shaughnessy

Silence, as a theme, is related to lateness. Such is the lesson that has been drawn from Theodor W. Adorno's assertion, made in the aftermath of the Second World War, that 'To write poetry after Auschwitz is barbaric. And this corrodes even the knowledge of why it has become impossible to write poetry today.'[1] To take this as a declaration of the end of art, however, is to belie the complexity and nuance of Adorno's position. As he would write in his 1962 essay 'Commitment':

> I have no wish to soften the saying that to write lyric poetry after Auschwitz is barbaric . . . But . . . suffering . . . also demands a continued existence of the very art it forbids; hardly elsewhere does suffering still find its own voice . . . The most significant artists of the period have followed this course.[2]

The question then is less to do with art's reduction to silence than with the imperative for it to reflect upon and problematize its practices in relation to the conditions within which it must endure. This chapter explores the way in which this is developed in the works of the writer Samuel Beckett and the architect and educator John Hejduk, both of whom specifically characterized their practice as late, operating within an almost-exhausted field. It sets out to examine the way their oeuvres develop – both in theme and form – while simultaneously acknowledging the silence and anxiety that surrounds artistic production in the shadow of Auschwitz.

Beckett's imminent silences

The theme of silence in Beckett's work can be traced to his early novel *Dream of Fair to Middling Women* (1932), in which the protagonist and Beckett's alter ego Belacqua Shuah meditates on the book he would like to write. This he compares to the compositions of Beethoven that have 'a punctuation of dehiscence, flottements, the coherence gone into pieces, the continuity bitched to hell . . . the notes fly about, a blizzard of electrons; and then vespertine compositions eaten away with terrible silences.'[3] It progresses with words that recall Beethoven's Seventh Symphony, 'eaten away with big black pauses'.[4] This is equally apparent in the overall form of the play *Krapp's Last Tape* (1958), which contains some eighty instructions to [*Pause*.] in the text and frequently includes the depleting direction that a character [*hesitates*]. In *Endgame*, which premiered the year before, silence seems to signal the failure to find adequate representation, with words expressing a type of doubtful and prolonged unending – thus Clov's self-repudiating declaration: 'Finished, it's finished, nearly finished, it must be nearly finished.'[5] Already, *The Capital of the Ruins* (1946) – a piece of reportage written by Beckett for Irish radio following his work with the Red Cross that went unbroadcast at the time[6] – seems, with its references to ruination, to anticipate the dread-filled settings of his writings yet to come:

> some of those who were in Saint-Lò will come home realizing that they got at least as good as they gave, that they got indeed what they could hardly give, a vision and a sense of a time-honoured conception of humanity in ruins, and perhaps even an inkling of the terms in which our condition is to be thought again.[7]

Of Beckett's wartime experience in France, James Knowlson has noted: 'It is difficult to imagine him writing the stories, novels and plays that he produced in the creative maelstrom of the immediate postwar period without the experiences of those five years.'[8]

This post-catastrophic condition perhaps becomes most powerfully configured in *Endgame,* with its permanent state of failure and alienation and of existence almost at an end. Indeed, its opening scenes suggest an acting-out following an unnamed or unspeakable catastrophic event – a sort of post-traumatic neurosis in which the cataclysmic event has failed to be adequately symbolized and has thus led to a symptomology of prolonged and sustained repetition:

Hamm Have you not had enough?

Clov Yes! (*Pause*). Of what?

Hamm Of this . . . this . . . thing.

Clov I always had. (*Pause*). Not you?

Hamm (*gloomily*) Then there's no reason for it to change.[9]

The scenario of *Endgame* portrays a decided slowing down of things, a countdown that stretches out toward some final collapse of the environment in which the characters contemplate their own diminishing existence. All that seems to remain is a grey 'corpsed'[10] emptiness in which all is 'Zero'[11] and where a list of things that have lost their existence are implicated by the repeated declaration that 'There's no more'. Thus, there are: 'no more bicycle wheels (. . .) There's no more pap (. . .) There's no more nature. (. . .) There'll be no more speech (. . .) There are no more sugar plums! (. . .) There's no more tide (. . .) There are no more navigators (. . .) There are no more rugs (. . .) There's no more pain-killers (. . .) There are no more coffins (. . .) Turkish Delight, for example, which no longer exists.'[12]

The play's theatrical set comprises a bare internal room, with walls washed in a grey light and two small windows set high on the rear wall. Though the curtains are often drawn, the presence of windows establishes the possibility of looking toward the ocean and a landscape outside. The same grey-lit walls seem to harbour a prophetic and deathly portent – the proverbial 'writing on



FIGURE 13.1 *Stage production of 'Endgame' in the Citizen's Theatre, Glasgow in 2016. © Tim Morozzo Photography.*

the wall'. Recalling Belshazzar's warning, Beckett's character Hamm is quick to remark upon and ridicule Clov's habit of gazing at the kitchen wall by demanding:

> **Hamm** The wall! And what do you see on your wall? Mene, mene? Naked bodies?
>
> **Clov** I see my light dying.
>
> **Hamm** Your light dying! Listen to that! Well, it can just die as well here, *your* light. Take a look at me and then come back and tell me what you think of your light.[13]

There are instances in which the audience encounters the peculiar physiology of Hamm's eyes, which remain obscured behind black-lensed glasses:

> **Hamm** Did you ever see my eyes?
>
> **Clov** No.
>
> **Hamm** Did you never have the curiosity, while I was sleeping, to take off my glasses and look at my eyes?
>
> **Clov** Pulling back the lids? (*Pause*). No.
>
> **Hamm** One of these days I'll show them to you. (*Pause*). It seems they've gone all white.[14]

While Hamm's blindness might be moot – he sees his eyes' whiteness after all – we are led to wonder about its cause. Is it perhaps the result of a genetic defect; or of some occlusion of the retinal vessel as a result – like the other assorted ailments he suffers – of advanced age; or might it be the outcome of some past event that has permanently corrupted the retina, such as the flash of a weapon whose intensity Hamm's prophylactic glasses were applied too late to protect him from but remain a memory of?

> He remains a moment motionless, then goes out. He comes back immediately, goes to window right, takes up the ladder and carries it out. Pause. Hamm stirs. He yawns under the handkerchief. He removes the handkerchief from his face. Very red face. Glasses with black lenses.[15]

Throughout the play, such character descriptions enunciate Hamm's agedness. Typically, they refer to and implicate his ocular condition – his 'seeing blindness' that articulates with his reliance on glasses and other

instruments of vision, spectacles and *speculae*, to deflect the dead, 'corpsed' and ashen world beyond the greyness of the interior shelter in which he finds himself. These acts of part-blinded-seeing are used in the play to heighten the sense of carcereal interiority that the characters must endure. It is the bareness and grey light and the grey nothingness of the world beyond the room that suggests that Hamm, Clov, Nell and Nagg may well be survivors of some terrible event – an end of days and a world in which things no longer grow.

Hamm Did your seeds come up?

Clov No.

Hamm Did you scratch round them to see if they had sprouted?

Clov They haven't sprouted.

Hamm Perhaps it's still too early.

Clov If they were going to sprout they would have sprouted.

(*Violently*.) They'll never sprout![16]

Although critics have been reluctant to attribute a specific context to *Endgame*'s post-catastrophic landscape, Adorno thought it could be read in terms of a historical singularity, suggesting that moments such as Hamm's inability to conjure a name for the event – his suppressed designation of 'this . . . this . . . thing' – indicates a form of repetition in which '[t]he violence of the unspeakable is mimicked by the timidity to mention it'.[17] According to Adorno, Beckett 'keeps it nebulous'; he writes: 'One can only speak euphemistically about what is incommensurate with all experience, just as one speaks in Germany of the murder of the Jews. It has become a total *a priori*, so that bombed-out consciousness no longer has any position from which it could reflect on that.'[18] While Beckett's characters and staging might suggest an apocalyptic tale – traditionally a warning or prophesy of what is to come – at the same time it is one in which, if we accept Adorno's comments, the catastrophe has already happened. As Adorno understands it, by keeping it nebulous, Beckett conjures an unspoken sense of dread and unease, *Endgame*'s haunted and silent enunciation forming an oblique correspondence with wider socio-historic conditions. Thus, Adorno concludes, 'the name of the catastrophe is to be spoken only in silence':[19]

> After the Second World War, everything, including a resurrected culture, has been destroyed without realising it; humankind continues to vegetate, creeping along after events that even the survivors cannot really survive,

on a rubbish heap that has made even reflection on one's own damaged state useless.[20]

In other ways, the topology and setting of *Endgame* have deep affinities with an artwork that we have learned to read in relation to this post-catastrophic condition and to understand as embodying something of the sense of 'lateness' that infuses Beckett's play. This is Paul Klee's *Angelus Novus* of 1920, which was owned by Walter Benjamin (and later by Adorno) and is

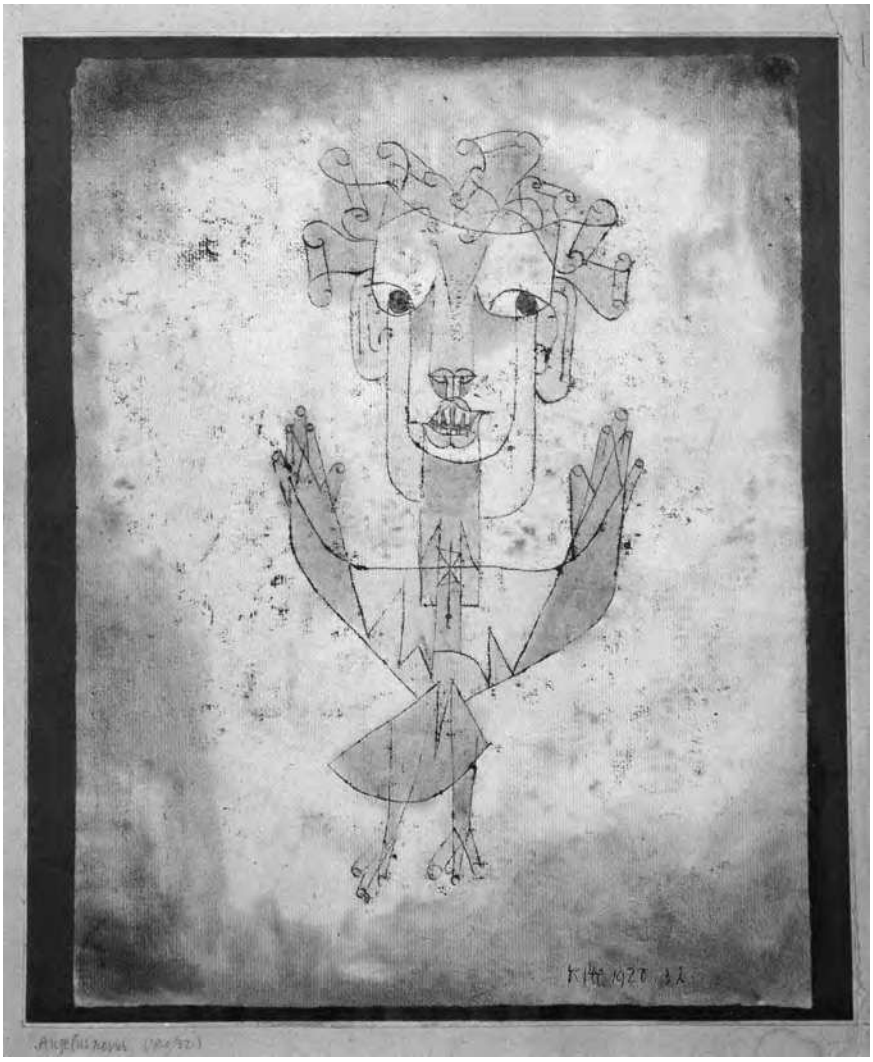


FIGURE 13.2 *Paul Klee, Angelus Novus, 1920. Getty Images/Heritage Images.*

widely known through the celebrated reading of it Benjamin developed in his 'Theses on the Philosophy of History' (1939). In a proleptic echo of what Beckett would call in *Endgame* a 'corpsed' world, Benjamin redefines Klee's figure as the 'Angel of History':

> This is how one pictures the angel of history. . . . A Klee painting named 'Angelus Novus' shows an angel looking as though he is about to move away from something he is fixedly contemplating. His eyes are staring, his mouth is open, his wings are spread. . . . His face is turned from the past. Where we perceive a chain of events, he sees one single catastrophe which keeps piling wreckage upon wreckage and hurls it in front of his feet.[21]

While Benjamin's angel is powerless before the historical violence that catches its wings and propels it backwards into the future, the dynamic motif of the vortex of history is alien to Beckett whose characters exist in a kind of suspended or incremental temporality and in whose work any dream of redemption, however residual, is foreclosed. Yet there is a relation between Benjamin's angel and Beckett's not-quite-fully-present beings who course an ashen world and who survive, in their own way, as powerless witnesses of disappearance and absence. It is a continuing, however, that seems only partial, for in *Endgame* the characters are sufferers of a type of lateness that, despite their physical endurance, they 'cannot really survive'. Instead, according to Adorno – in an allusion that recalls Benjamin's text – they are thrown upon a 'pile of ruins which even renders futile self-reflection of one's own battered state'.[22] If the characters seem vital, it is only insofar as they manifest a post-catastrophic corporeality in which animation is a pathological symptom. Likening their actions to those of a half-dead fly, Adorno writes: 'Beckett's figures behave primitively and behavioristically, corresponding to conditions after the catastrophe, which has mutilated them to such an extent that they cannot react differently – flies that twitch after the swatter has half smashed them.'[23] They are brought to a 'point' or 'zone of indifference' in a way that indicates how 'pure identity becomes the identity of annihilation, identity of subject and object in the state of complete alienation':[24]

> There is something absurd in the form of the dialogue itself; meaninglessness of the question-and-answer relationship; gibberish. . . . Hearing oneself talking is like watching a Beckett play . . . One is alienated from one's own language by B[eckett].[25]

As seen from the note above, it is clear that Adorno understood the state of alienation in *Endgame* as one that was specifically linguistic in nature,

although this response must be understood within a broader context. As a work that attempts neither to render nor represent the Holocaust, nor remains entirely silent, the play offers a distinct form of incomprehensibility. For Adorno, the play's refusal to stake out any legible political position is laudable; instead, politics in *Endgame* have penetrated to such an extent that the work can only appear 'politically dead'[26] and the catastrophe only spoken of through silences and elisions. The absurdity of the characters – with their 'lameness, blindness, and unappetizing bodily functions' – is presented not only as a sign of biological lateness (agedness) but also as a refraction of wider devastations. These are figures that exhibit, Adorno writes, the 'post-psychological state' of 'torture victims'.[27] In this sense, the characters seem doubly positioned as both angels and ghosts: angels because of their communicative agency of foretelling or forewarning; and ghosts because they are traces of past presences whose half-life is itself an intimation of historical guilt. To Hamm's declaration 'I don't know what's happened',[28] Adorno responds that 'the reason why the catastrophe may not be mentioned' is not because it is unknown, obscure, or unfathomable, but because 'Hamm himself is vaguely responsible for it'.[29]

However, Adorno makes it clear that the *near* silence in Beckett's work should not be confused with actual silence – as he writes in *Negative Dialectics*: 'After Auschwitz all culture, and urgent critique along with it, is garbage . . . silence only rationalizes particular subjective incapacity by granting it the status of objective truth, thereby once more degrading truth into a lie.'[30] This was, in broad terms, an anxiety that was shared by various thinkers in the postwar period, although different positions were taken around it. Alexander and Margarete Mitscherlich's study of the pathology of repression, denial and guilt in the aftermath of the Nazi era, *The Inability to Mourn* (1967), maintained that the German people had never come to terms with their own relationship to Nazi wartime atrocities. The Mitscherlichs argued that there was an unconscious break with the past, which was why there were 'so few signs of melancholia or even of mourning'. This they interpreted as being attributable to a 'collective denial of the past'.[31] Adorno anticipated this issue in *What Does Coming to Terms with the Past Mean?* (1959), concluding that the historicity of Auschwitz had not yet settled into a fact and that 'the fundamental structure of society and its members, which brought it on, are today the same'.[32] In Beckett's *Endgame,* as Adorno understood it, it was the specific 'antagonistic tendencies'[33] of the play that displayed a form of cultural production which disavowed any possibility of working through or resolving the trauma of the past. Rather than presuming to adequately render a reality, with all the presumptions of coherence that that would entail, it is the adjacency of Beckett's work to silence and its articulation of suffering that offered a powerful symptomology of recent history that negotiates culture's 'after-Auschwitz' aporia.

Hejduk's Berlin presences

From these considerations I will now turn to the later work of the architect and educator John Hejduk, in which, I claim, specifically in his own Berlin projects, we can detect 'antagonistic tendencies' that are directly analogous to those we have discussed in Beckett. These include the projects *Berlin Masque* (1981) and *Victims* (1986), and the associated thoughts and poems that were developed for the site around the Prinz-Albrecht-Palais in Berlin. Significantly, the latter was a site of torture while acting as the headquarters of the SS and Gestapo during the Nazi period.

Much of the way Hejduk's work would subsequently unfold is anticipated in his *Berlin Masque* and is part of a broader shift in the architect's work that he described as a turn toward and architecture of 'pessimism'.[34] The site plan for the *Berlin Masque*, published under 'Frame 7: 1979–1983' in Hejduk's book of collected works *Mask of Medusa* (1985), comprises the two regular geometric forms of a triangle and square, both with contoured/rounded edges, and imagines a boundary enclosure of hedges 12 feet high.[35] It features twenty-eight 'Elements/Structures', as Hejduk calls them, that spread across the two sections of the site with a single element – named the 'Crossover Bridge' – connecting both parts of the deliberately maintained split-site condition. Above the site plan and on the same page is a photograph of a model. Describing more of the three-dimensional aspects of the project, this draws attention to the physical remains of the Prinz-Albrecht-Palais complex. These two architectural depictions are counterpointed by a pair of texts on the opposing page, one by Italo Calvino and one by Honoré de Balzac, both of which were included in the brief for the competition for which Hejduk's project was an entry. The Calvino extract describes the 'invisible' city of Maurilla, in which 'city after city may follow one upon the other in the same spot, with the same name, rising and falling with nothing to say to one each other'.[36] This was a possibility, read in the historical context of Berlin, that Hejduk clearly found disturbing. As he wrote in his poem, *Victims*:

> The unacceptability of the
> erasures
> and of the unaccountable
> disappearances
> wherever and whenever
> throughout the world.[37]

In an interview in 2009, the poet David Shapiro turned his conversation with Hejduk toward the question of artistic production in the wake of the Holocaust:

S Let's talk about the terror. We live in an age in which Adorno said after Auschwitz there can't be a lyric poem . . . You've brooded on the Holocaust. It's almost a subject that is too terrifying to talk of. You've written victim's ceremonies. How have you been able to deal with that?

H 'Victims' is . . . it's a book – but something else is – it's the work I leave. I don't know how to say that but that's simply the work I leave addressing that problem – not problem. You can't call it a problem . . . It's something else and the 'Victims' book is my elliptical . . . approach to horror.[38]

Victims is a complex and labyrinthine amalgam that eschews any totalising view. Although it appears navigable through its parts – an introduction with a taxonomy of subjects/objects, a site plan, a diary, drawings of elements, and sketches of structures in various relationships – a legible entry point into this enigmatic system seems withheld. Instead it appears, as Raoul Bunschoten has observed, inherently liminal and in a state of suspension – 'a threshold condition not part of the normal environment'.[39] This sense of the work existing in an intermediate state resonates with Hejduk's adoption of the word 'Masque' for his projects from the early 1980s onwards. Through this, he

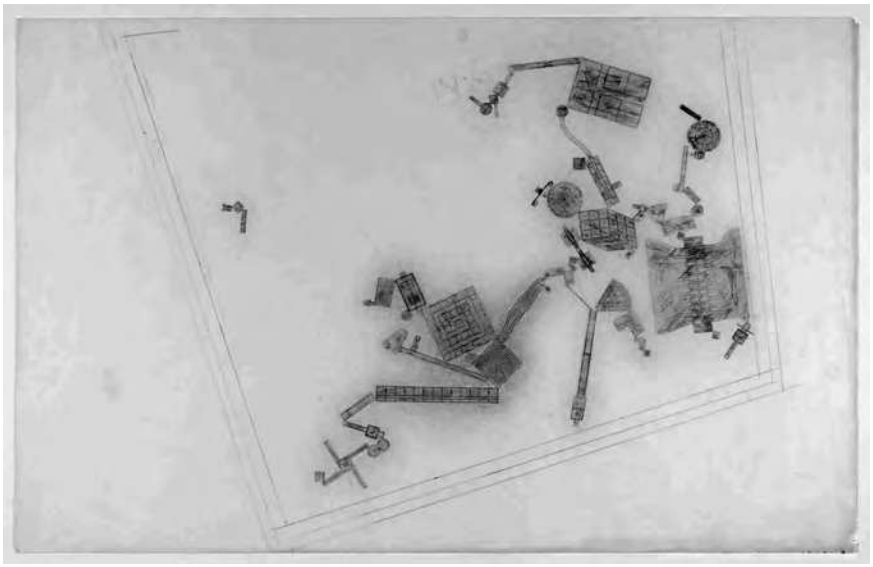


FIGURE 13.3 *John Hejduk, 'Partial site plan, Victims I', Victims, 1984. Reference number: DR1998:0109:003:019. Part of: DR1998:0109:003:017-019, Site plans and plans. John Hejduk fonds, Collection Centre Canadien d'Architecture/Canadian Centre for Architecture, Montréal. Courtesy of Canadian Centre for Architecture. © CCA.*

alluded to the concise theatrical form of the Renaissance court and, more broadly, to the tradition of English Mummery, which he claimed was a performance generally lacking 'story action, crisis or ending'.[40] This view exiles *Victims*' sixty-seven Elements/Structures and its ordering of the subjects/objects in a seemingly recognizable taxonomy from any questions of development or resolution.

Might we then be justified in seeing Hejduk's constructions that wander across the site as spectral things – threshold objects that do not so much take up a position upon the site as haunt it? His comments suggest that he understood the site's absent presences in terms of a vaporous miasma emitted from the ground. In his interview with Shapiro, he says that:

> although the buildings had been destroyed, and had disappeared, the aura came through the ground. In other words, the physicality of the buildings were not there, but one could feel the sense of structures having been there. . . . There were the disappearances that had occurred, but yet the atmosphere of these structures was coming through the earth.[41]

Hejduk's preoccupations with architecture's agency as a mediator of past presences, a communicator across time and space, and a meditation upon loss are explicitly articulated in his poem 'Thoughts of an Architect', which accompanies the *Victims* project. Subtitling the poem 'The X-ray', Hejduk situates his drawings as shadowy traces akin to those of that spectralizing instrument, the X-ray.[42] As Hejduk describes them, these forms are '[m]editations on the sense of erasures' that 'gelantanize forgetfulness', and it is this synthetic architectural X-ray tracing (perhaps most apparent in the *Victims* site plan [Figure 13.2]) that, Hejduk contends, reveal 'apparitions, outlines, figments . . . They are not diagrams but ghosts.'[43]

In his poem 'Berlin Looms' – which is presented in *Mask of Medusa*, accompanied by the winged figure of an Angel – Hejduk reiterates this sense of the felt presence of what is absent, writing that 'the vanished can still be felt'.[44] And while it is notable that Hejduk's works increasingly depict angels from this period onwards, we should be cautious in considering their presence to indicate any form of redemption. Instead, Hejduk's angels seem to have lost their message of hope in the face of an epochal pessimism – a recognition perhaps that the angel's attempt to open a gap in the continuum of catastrophic history is a failed one. Perhaps it was this that Hejduk was addressing, when he suggested:

> This is the time for drawing angels. Angels have to do with crucifixion in a strange way. You know from 'Salambo' the Flaubert book there is a battle going on in Carthage. And one of the armies comes marching along. They

> hear terrifying screams of an animal. They come over the hill and when they come over the hill they see a lion that has recently been crucified . . . The invading army speaks 'what kind of people are these that crucify lions?' So you had animal – the crucifixion of men, of lions and animals you had the crucifixion of men, and then you had the crucifixion of gods. We're in a time that we have the ability to crucify angels.'[45]

Clearly, in Hejduk's telling, an era that crucifies angels is a late one and in it architecture's inadequacies lie exposed. The crisis of representation identified in Adorno's dictum 'To write poetry after Auschwitz is barbaric' points to his conviction that the harmony of lyric form can merely draw an ideological veil across a dissonant and damaged reality. Indeed no 'positive' expression of harmony remains possible to art; instead, it can only be indicated negatively through its opposite. The barbarism of post-Auschwitz production, then, would inhere in its false depiction of coherence and the illusory image that it presents of a world that has passed beyond any condition to which representation could be adequate. Artworks must acknowledge this and struggle to wrest their response to it from within their own form. In this way, if a post-Holocaust poetics is thinkable, it would be one that is dissonant and awkward, founded in an abnegation of the naturalism of the lyric. Accordingly, the sites of catastrophic loss that Hejduk contends with become places of 'reparation and mourning' that elicit from the architect – in a phrase Shapiro adopts from Adorno – the 'anti-lyrical response that is indeed *required* after Auschwitz'.[46] For Shapiro, in order to respond to such sites, Hejduk had to develop an architectural repertoire that capably articulated 'the horror and glory and the boredom'[47] of what surrounded him. Perhaps from this viewpoint, Hejduk's reintroduction of the image and figure of the angel can be best understood to exemplify epochal lateness by the way it draws upon the angel's paradoxical character. The angel, for Hejduk, is no longer an agent of salvation but is instead emblematic of a wider sense of loss that is refracted through images of the entrapment and suffering of these hitherto transcendent beings. These Berlin projects then come to share the desire of Benjamin's angel: to observe and make visible what has been silenced, and to bear witness to the victims of a catastrophic history. Understood this way, *Victims* reconvenes the 'forces of a poetics within architecture largely lost elsewhere to gestures of parodistic abandon'.[48]

It is perhaps restrictive to only think about these works in relation to the Holocaust and the horrifying forces of modernity. Yet in their agonistics of near-silence, they offer an important response to them, working to subsist in their ongoing aftermath. So, Beckett's characters survive only to suffer the incarceration of an unending half-life without limit, while Hejduk's cast of subject/objects are suspended within a passion play or eschatology from

which any redemptive moment has been stripped away. Remnants of the fallout of progressive history, their dissonant poetics recall Adorno's counterblast to Hegel: 'No universal history leads from savagery to humanitarianism, but there is one leading from the slingshot to the megaton bomb.'[49]

39 I am grateful to Mark Dorrian for referring me to Roland Barthes's article on plastic and for his suggestion that the implications of Pesce's work be discussed in terms of the future anterior.

13. John Hejduk and Samuel Beckett: Going on, in silence and lateness

1 Theodor W. Adorno, 'Cultural Criticism and Society', in *Prisms* (Cambridge, MA and London, UK: MIT Press, 1981), 34.

2 Theodor W. Adorno, 'Commitment', in *Notes to Literature, Vol 2,* ed. Rolf Tiedemann, trans. Shierry Weber Nicholson (New York: Columbia University Press, 1992), 88.

3 Samuel Beckett, *Dream of Fair to Middling Women: A Novel*, ed. Eoin O'Brien and Edith Fournier (New York: Arcade Publishing, 2012), 138–9.

4 Samuel Beckett, 'German Letter of 1937', in *Disjecta : Miscellaneous Writings and a Dramatic Fragment*, ed. Ruby Cohn (London, UK: John Calder, 1963), 53.

5 Samuel Beckett, *Endgame, and Act Without Words – A Mime* (London, UK: Faber & Faber, 1958), 12.

6 The reasons posited are that the piece was critical of both prospective listeners and attitudes in Ireland more broadly, and that it might have been seen as directly opposing the neutrality of the Irish State during the Second World War. See William Davies, 'A Text Become Provisional: Revisiting *The Capital of the Ruins*', *Journal of Beckett Studies*, 26(2) (2017): 169–87.

7 Samuel Beckett, 'The Capital of the Ruins', in *Samuel Beckett : The Complete Short Prose 1929–1989*, ed. S. E. Gontarski (New York: Grove Press, 1995), 278.

8 James Knowlson, *Damned to Fame: The Life of Samuel Beckett* (London, UK: Bloomsbury Publishing, 1996), 351.

9 Beckett, *Endgame, and Act Without Words – A Mime*, 13.

10 Ibid., 25.

11 Ibid.

12 Ibid., 15–16, 35, 38–9, 41, 43–4, 46, 49.

13 Beckett, *Endgame*, 17.

14 Ibid., 13.

15 Ibid., 12.

16 Ibid., 17.

17 Theodor W. Adorno, 'Trying to Understand *Endgame*', *New German Critique*, 26 (1982): 123.

18 Ibid.

19 Theodor W. Adorno, 'Trying to Understand *Endgame*', in *Notes to Literature, Vol 1,* ed. Rolf Tiedemann, trans. Shierry Weber Nicholson (New York: Columbia University Press, 1991), 249.

20 Adorno, 'Trying to Understand *Endgame'*, *New German Critique*, 122.

21 Walter Benjamin, *Illuminations*, ed. Hannah Arendt (London, UK: Pimlico, 1999), 249.

22 Adorno, 'Trying to Understand *Endgame'*, *New German Critique*, 122.

23 Ibid., 128.

24 Ibid.

25 Theodor W. Adorno, 'Notes on Beckett', trans. Dirk Van Hulle and Shane Weller, *Journal of Beckett Studies*, 19(2) (2010): 162.

26 Theodor W. Adorno, *Can One Live after Auschwitz? : A Philosophical Reader*, ed. Rolf. Tiedemann, trans. Rodney Livingstone (Stanford, CA: Stanford University Press, 2003), 258.

27 Adorno, 'Trying to Understand *Endgame'*, *New German Critique*, 128.

28 Beckett, *Endgame,* 23.

29 Theodor W. Adorno, 'Trying to Understand Endgame', in *Notes to Literature,* 245.

30 Theodor W. Adorno, *Negative Dialectics*, trans. E. B. Ashton (London, UK: Routledge & Kegan Paul, 1973), 367.

31 Alexander Mitscherlich and Margarete Mitscherlich, *The Inability to Mourn* (London, UK: Grove Press, 1975), 28.

32 Theodor W. Adorno, 'What Does Coming to Terms with the Past Mean?', in *Bitburg in Moral and Political Perspective*, ed. Geoffrey H. Hartman (Bloomington, IN: Indiana University Press, 1986), 122.

33 Adorno, 'Trying to Understand *Endgame'*, *New German Critique*, 127.

34 John Hejduk, *Mask of Medusa: Works, 1947–1983*, ed. Kim Shkapich (New York: Rizzoli, 1985), 83.

35 Ibid., 384.

36 Italo Calvino, *Invisible Cities*, ed. Giulio Einaudi, trans. William Weaver (London, UK: Harcourt Brace Jovanovich, Inc., 1972). Quoted in Hejduk, *Mask of Medusa,* 385.

37 John Hejduk, *Such Places as Memory: Poems, 1953–1996* (Cambridge, MA: MIT Press, 1998), 58.

38 John Hejduk and David Shapiro, 'John Hejduk or The Architect Who Drew Angels', *A+U*, 471(12) (2009): 76.

39 Raoul Bunschoten, 'OTOTEMan, or "He Is My Relative": John Hejduk: VICTIMS / The Collapse of Time', *AA Files* 13 (1986): 74.

40 Hejduk, *Mask of Medusa*, 137.

41 Hejduk and Shapiro, 'John Hejduk or The Architect Who Drew Angels', 77.

42 See Mark Dorrian, 'Clouds of Architecture', in *Writing on the Image: Architecture, the City and the Politics of Representation* (London, UK: I.B. Tauris, 2015): 112–13.

43 John Hejduk, *Victims: A Work* (Architectural Association, 1986), n.p.

44 Hejduk, *Mask of Medusa*, 388.

45 Hejduk and Shapiro, 'John Hejduk or The Architect Who Drew Angels', 73.

46 David Shapiro, 'An Introduction to John Hejduk's Works Surgical Architecture', *A+U*, 471(12) (2009): 20.

47 Ibid., 21.

48 David Shapiro, 'John Hejduk: Poetry as Architecture, Architecture as Poetry', in *Such Places as Memory: Poems, 1953–1996* (Cambridge, MA and London, UK: MIT Press, 1998), xv.

49 Adorno, *Negative Dialectics*, 320.

14. Quiet places – silent space: Towards a phenomenology of silence

1 On how silence is viewed as a female virtue, see Claudia Benthin, *Barockes Schweigen: Rhetorik und Performativität des Sprachlosen im 17. Jh.* (Munich, Germany: Wilhelm Fink Verlag, 2006).

2 The translation here is by Holger Saarmann, see http://www.holger-saarmann.de/texte_abendlied.htm [accessed 2 May 2018]. Later I follow the translation of Bertram Kottmann, see http://myweb.dal.ca/waue/Trans/Claudius-Abendlied-Bertram.html [accessed 11 April 2016].

3 John Cage, *Silence: Lectures and Writings* (London, UK: Marion Boyars, 1978).

4 Gernot Böhme, 'Schweigen als moralisches Problem', *Scheidewege* 39, Jg. 2009/2010 (Stuttgart Germany: Hirzel, 2009), 279–87.

5 Peter Handke, *Versuch über den stillen Ort*, 3. Auflage (Frankfurt, Germany: M. Suhrkamp, 2012), 8 ff. The translation is mine – it seems that there is no English translation so far.

6 Ibid., 21.

7 Ibid., 76.

8 Ibid., 72.

9 Ibid., 9.

10 Jun'ichiro Tanizaki, *In Praise of Shadows* (New Haven, CT: Leete's Island Books, 1977), 3.

11 Ibid., 4.

12 Ibid.

13 Handke, *Versuch über den stillen Ort*, 47.

14 According to German penal law – *Strafgesetzbuch*, §168 'Störung der Totenruhe' ('Disturbance of the death-peace'). See https://dejure.org/gesetze/StGB/168.html [accessed 7 June 2018].

15 Juhani Pallasmaa and Leonhard Lapin, *Architecture du Silence* (Helsinki, Finland: Musée finlandais de l'architecture, 1994).

16 Here is the full quotation: 'Going into the anechoic chamber at Harvard University, I expected to hear no sound at all, because it was a room made as