

ARCHITECTURE AND THE LITERARY
IMAGINATION:

T.S. ELIOT'S THE WASTE LAND REINTERPRETED
AS READING AND PEDAGOGICAL SPACE

“YOU OPEN THE FRONT COVER. YOU ENTER.”

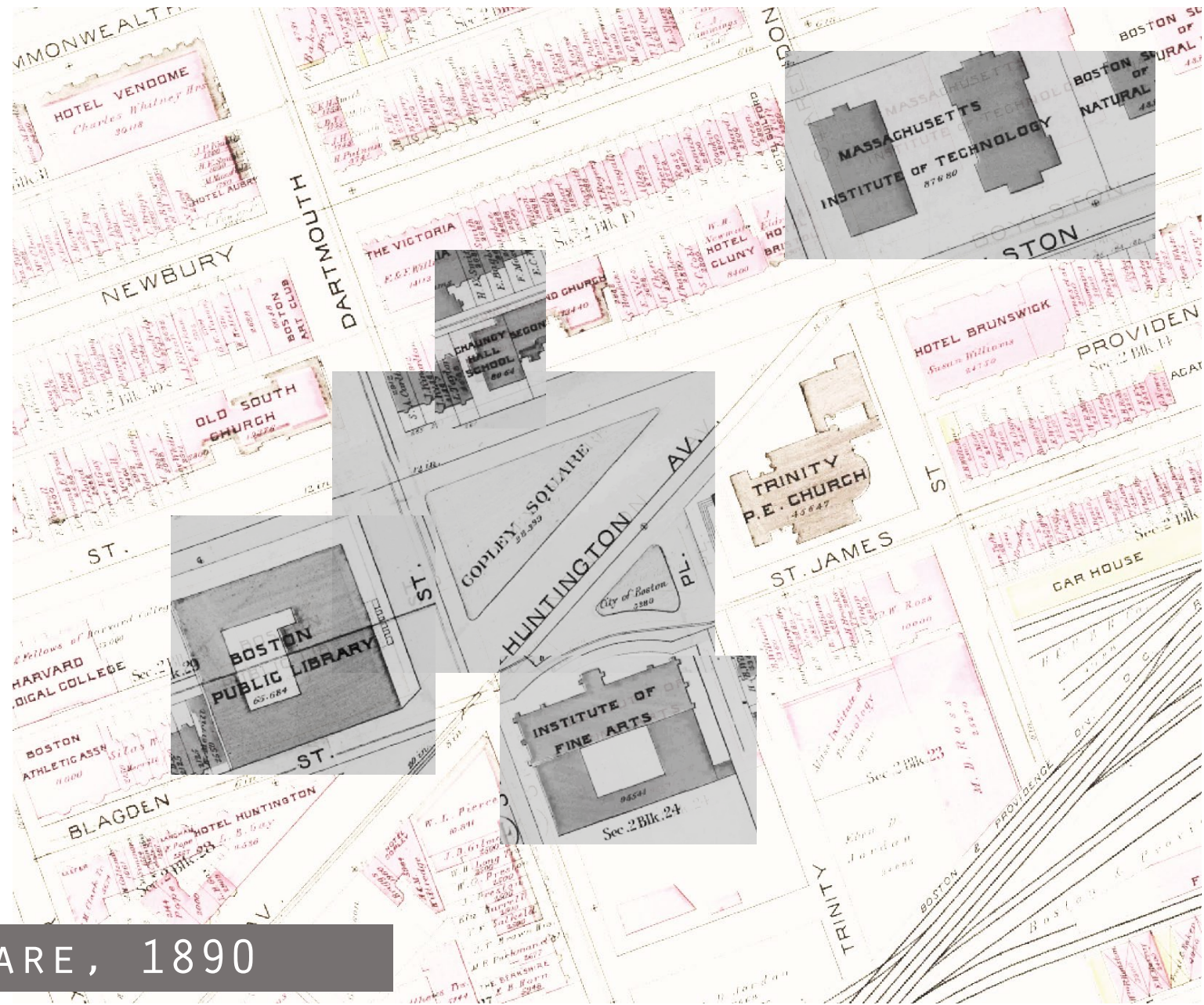
- JOHN HEJDUK



BOSTON

DETROIT

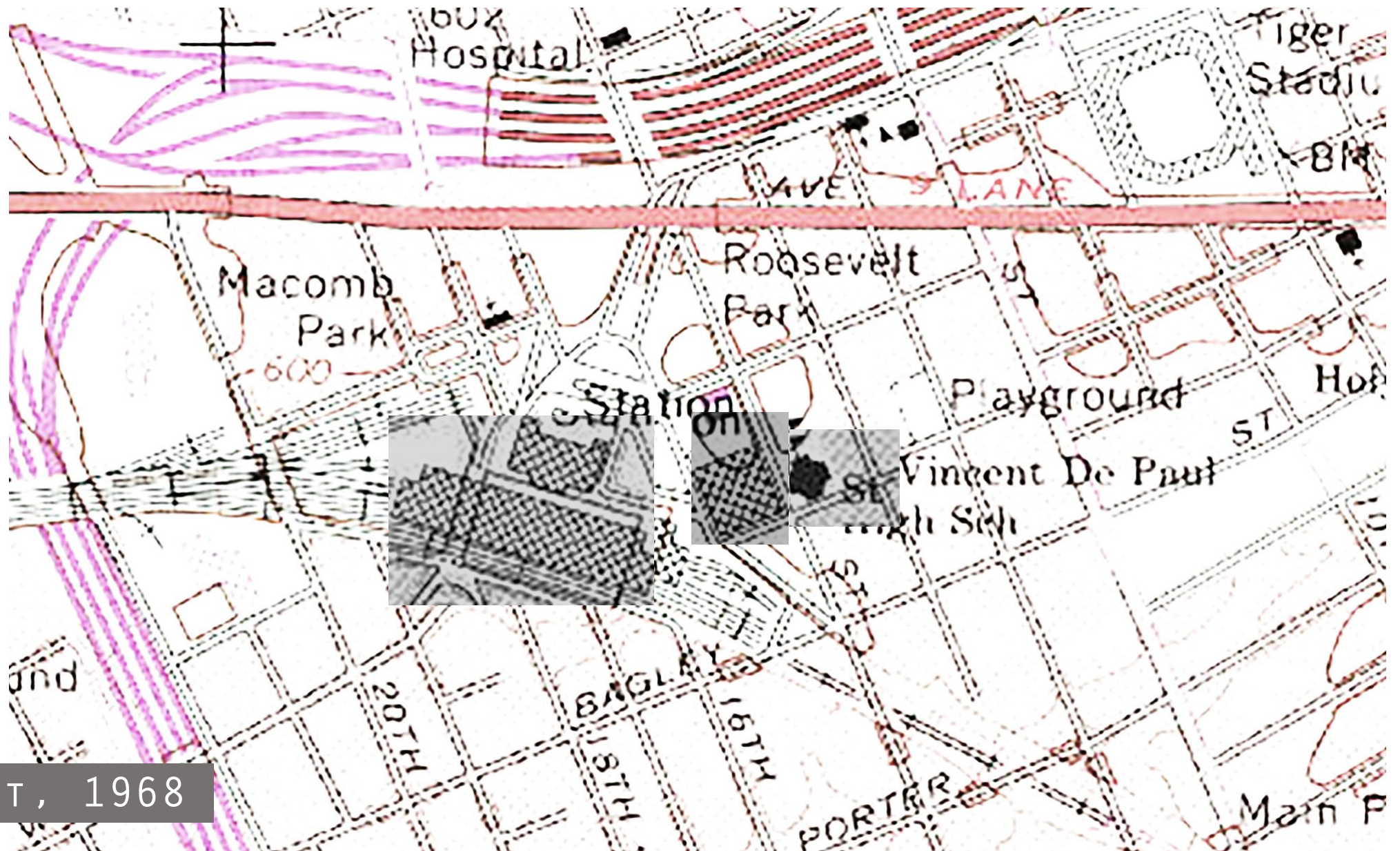




COPLEY SQUARE, 1890



CHAUNCY HALL
BUILDING, TODAY CVS
PHARMACY, BOSTON



DETROIT, 1968

MICHIGAN CENTRAL STATION, DETROIT

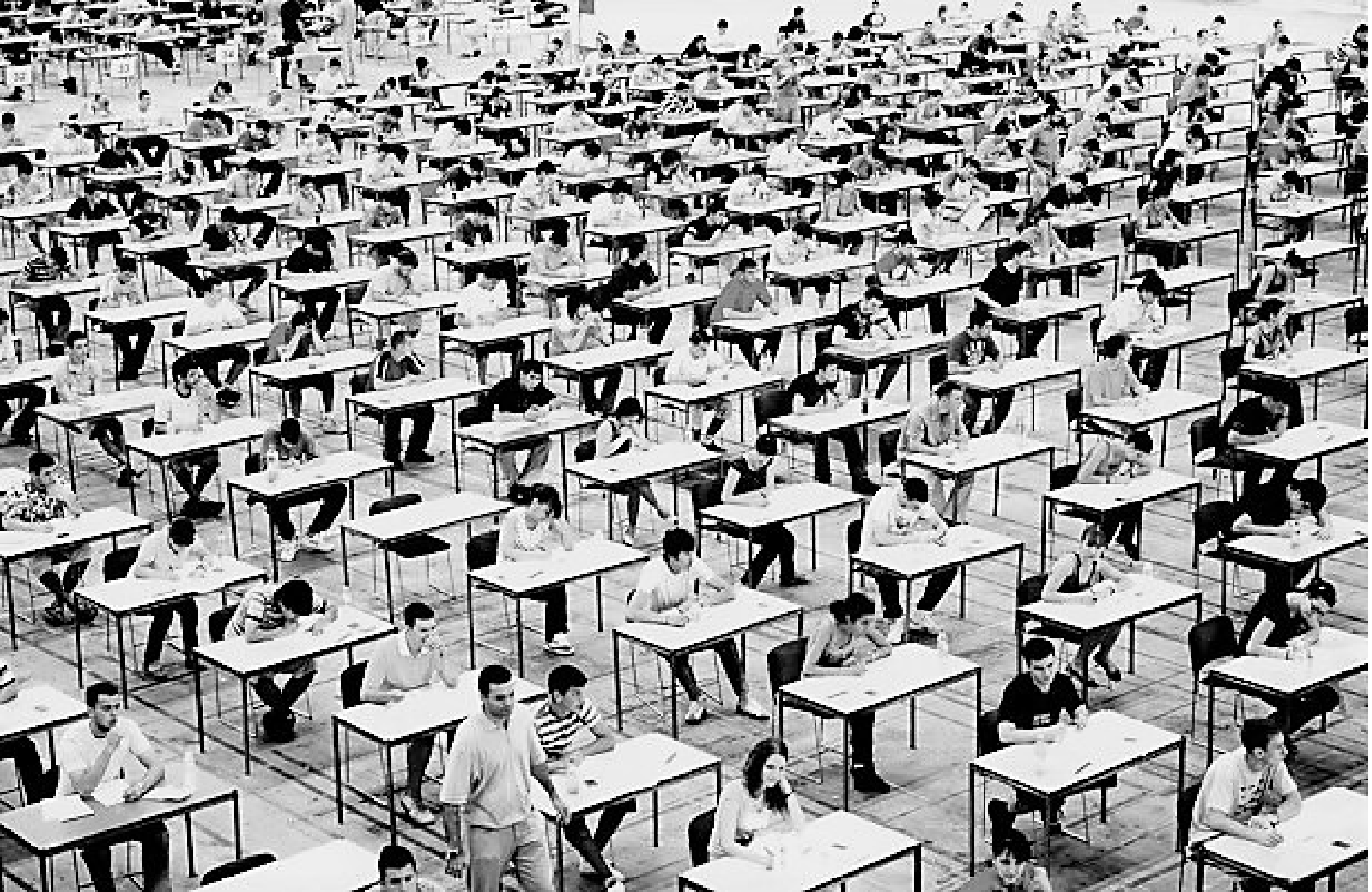


ROOSEVELT WAREHOUSE, DETROIT



“READING NOW TAKES MORE IMAGINATION THAN IT USED TO. THE TREASURE HOUSE OF THE BOOK IS NOW DISGUISED AS A CHEAP, DISPOSABLE OBJECT. THE LIMINAL ANIMAL OF THE BOOK—A CREATURE WITH LEAVES GROWING OUT OF ITS SPINE—HAS BEEN REDUCED TO A MACHINE-MADE BRICK OF PAPER HELD TOGETHER TEMPORARILY WITH GLUE. THE EYE IS ALL ALONE, SO IS THE TONGUE, SO IS THE HAND. REAL READING DRAWS THEM BACK TOGETHER AND MAKES THE READER WHOLE.”

- ROBERT BRINGHURST



UTOPIA:

A PLACE OF IDEAL PERFECTION ESPECIALLY IN LAWS, GOVERNMENT, AND SOCIAL CONDITIONS. BASED ON GREEK *OU* , 'NOT' + *TOPOS* 'PLACE.'

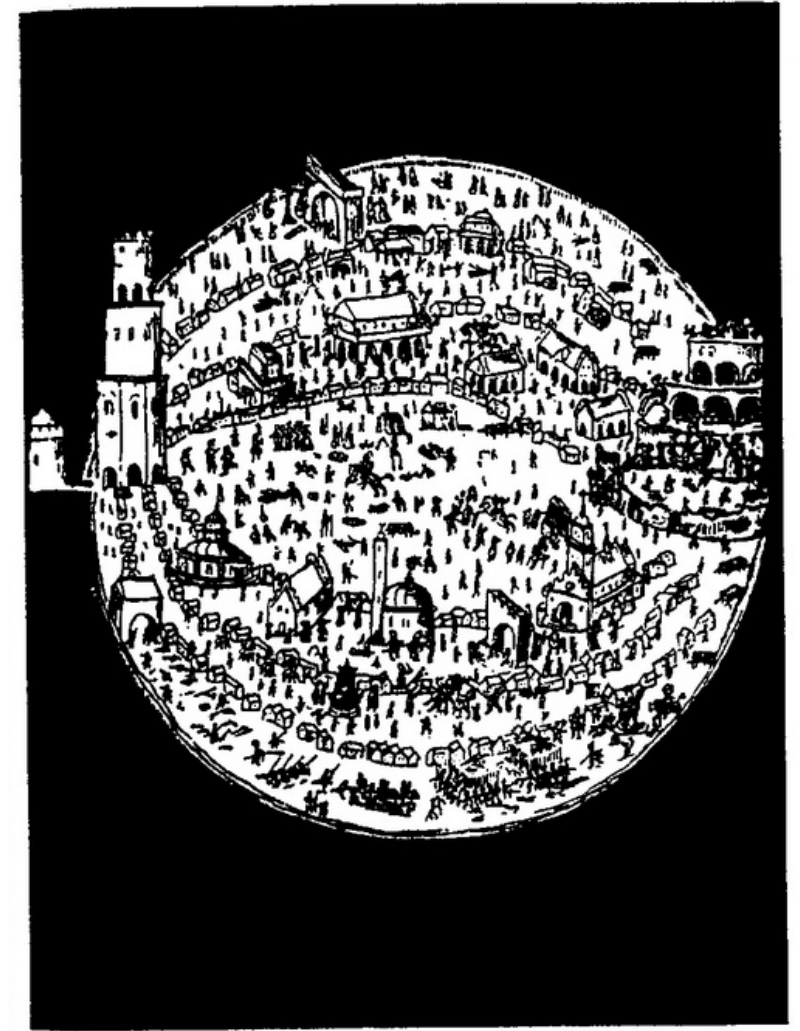
“NO PLACE”



Utopia, Sir Thomas More



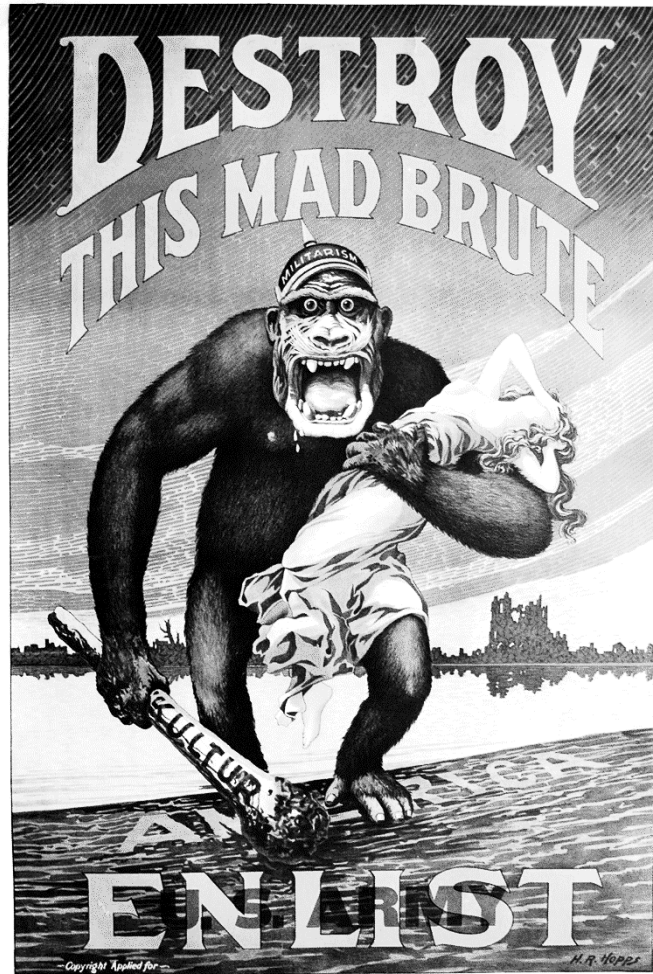
City of the Sun, Tommaso Campanella



The Labyrinth of the World and the Paradise of the Heart, John Amos Comenius

“AFTER HIM, THE ENTIRE PROCESS OF EDUCATION BECAME
AUTOMATABLE, MECHANICAL...AND SUGGESTS THE SHAPING OF YOUNG
HUMANS INTO PERFECT COGS FOR THE PERFECT SOCIAL MACHINE.”

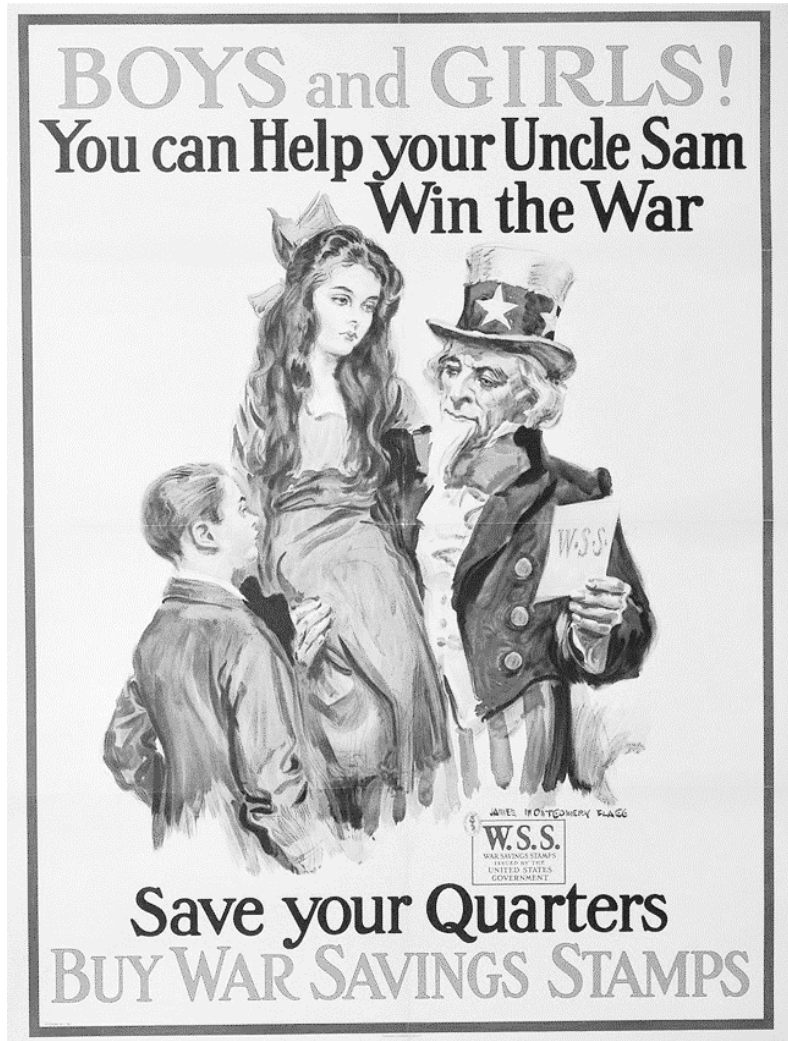
-JONATHAN POWERS, ON COMENIUS



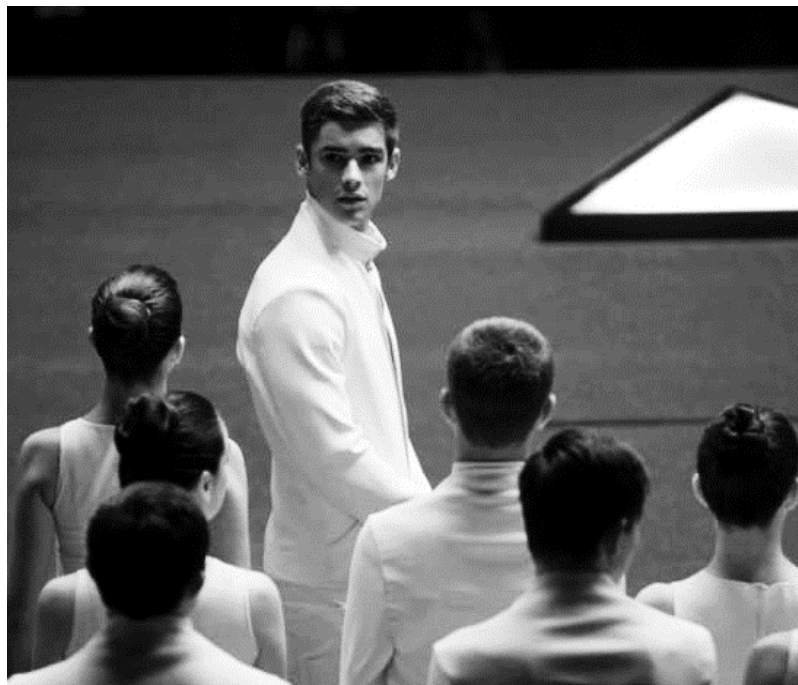
The Campaign with Proceeds to:
 A. Carlisle & Co.
 H. S. Crocker Co.
 Galloway Lithograph Co.

Miscell-Gullins Bank Note Co.
 O. F. O'Brien Lithograph Co.
 Louis Rosenthal Co.

Tracing Label and Lithograph Co.
 Schmidt Lithograph Co.
 Carson Lithograph Co.



WWI PROPAGANDA



THE GIVER



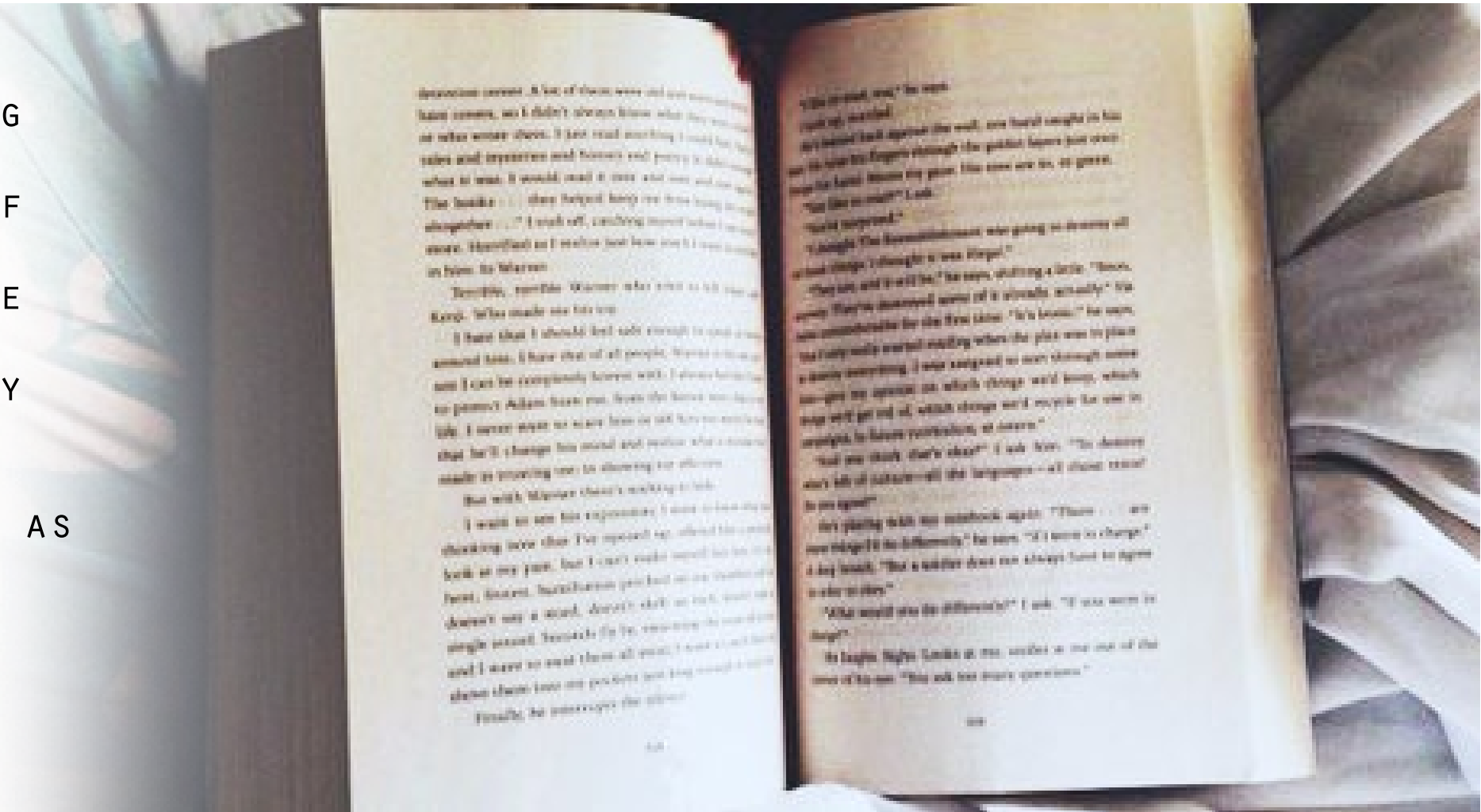
THE HUNGER GAMES



THE HANDMAID'S TALE

“WHEN READING A GREAT NOVEL, WE KEEP CONSTRUCTING ALL THE SETTINGS AND SITUATIONS OF THE STORY AT THE SUGGESTION OF THE WORDS OF THE AUTHOR...REMARKABLY WE DO NOT EXPERIENCE THESE IMAGINARY SPACES AS PICTURES, BUT IN THEIR FULL SPATIALITY AND ATMOSPHERE.”

- JUHANI PALASMAA





VIOLIN AND CANDLESTICK,
GEORGES BRAQUE

“THE HISTORICAL SENSE
INVOLVES A PERCEPTION,
NOT ONLY OF THE PASTNESS
OF THE PAST, BUT OF ITS
PRESENCE...A SENSE OF THE
TIMELESS AS WELL AS OF
THE TEMPORAL AND OF THE
TIMELESS AND OF THE
TEMPORAL TOGETHER, IS
WHAT MAKES A WRITER
TRADITIONAL.”

- T.S. ELIOT



THE WASTE LAND

BY

T. S. ELIOT

“NAM Sibyllam quidem Cumis ego ipse oculis meis
vidi in ampulla pendere, et cum illi pueri dicerent:
Σίβυλλα τί θέλεις; respondebat illa: ἀποθανεῖν θέλω.”

WHAT THE THUNDER SAID

Which an age of prudence can never
retract

By this, and this only, we have existed

Which is not to be found in our obituaries

Or in memories draped by the beneficent
spider

Or under seals broken by the lean solicitor

In our empty rooms

DA

410

Dayadboam: I have heard the key

Turn in the door once and turn once
only

We think of the key, each in his prison

Thinking of the key, each confirms a
prison

Only at nightfall, aetherial rumours

[47]

407. Cf. Webster, *The White Devil*, V. vi:

“ . . . they’ll remarry

Ere the worm pierce your winding-sheet, ere
the spider

Make a thin curtain for your epitaphs.”

[62]

411. Cf. *Inferno*, XXXIII, 46:

“ed io sentii chiavar l’uscio di sotto
all’orribile torre.”

Start reading second.

WHAT THE THUNDER SAID

Which an age of prudence can never
retract

By this, and this only, we have existed

Which is not to be found in our obituaries

Begin reading second.

THE BURIAL OF THE

You cannot say, or guess, for
only

A heap of broken images, where
beats,

And the dead tree gives no
cricket no relief,

And the dry stone no sound of

There is shadow under this rock
(Come in under the shadow

rock),

show you something
from either

Your shadow at morning stretch

Or your shadow at evening fall

you;

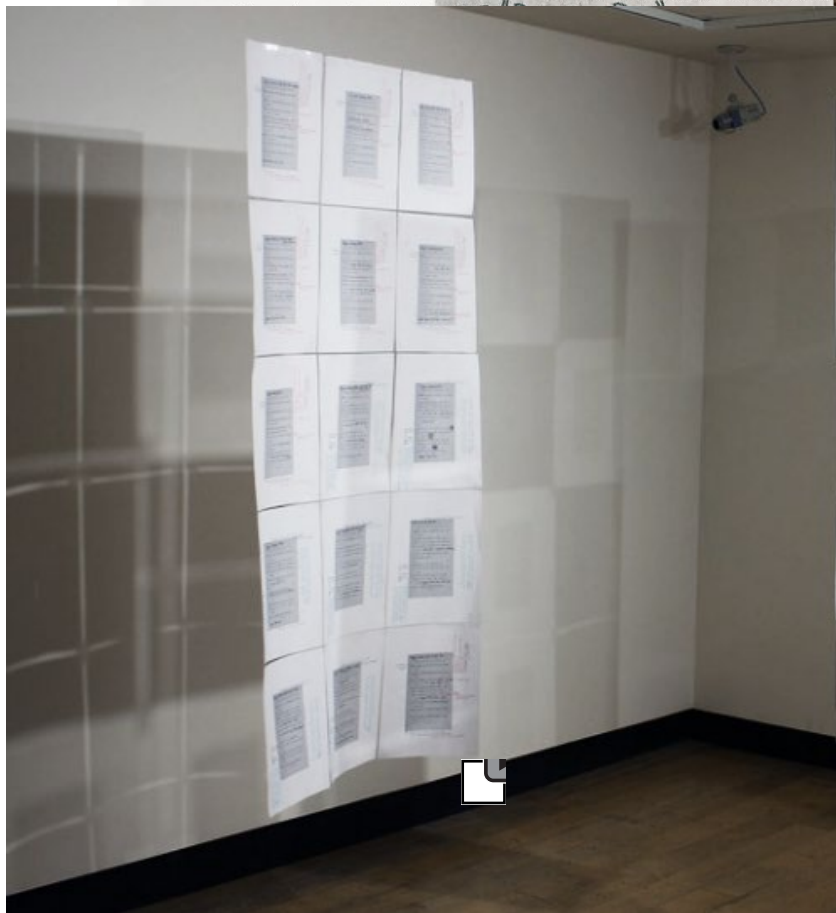
[11]

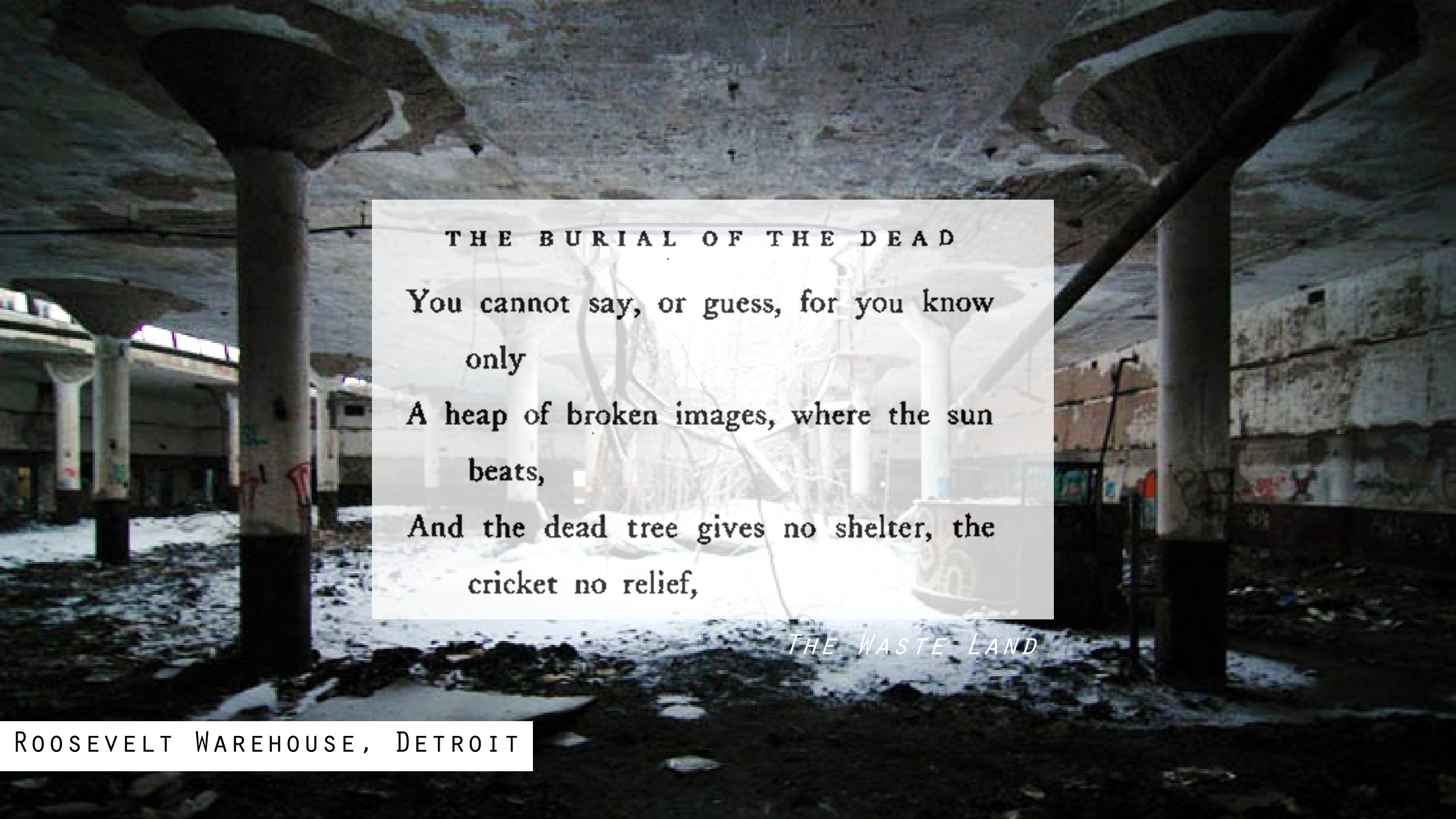
THE BURIAL OF THE DEAD

You cannot say, or guess, for you know
only

A heap of broken images, where the sun
beats,

And the dead tree gives no shelter, the
cricket no relief,

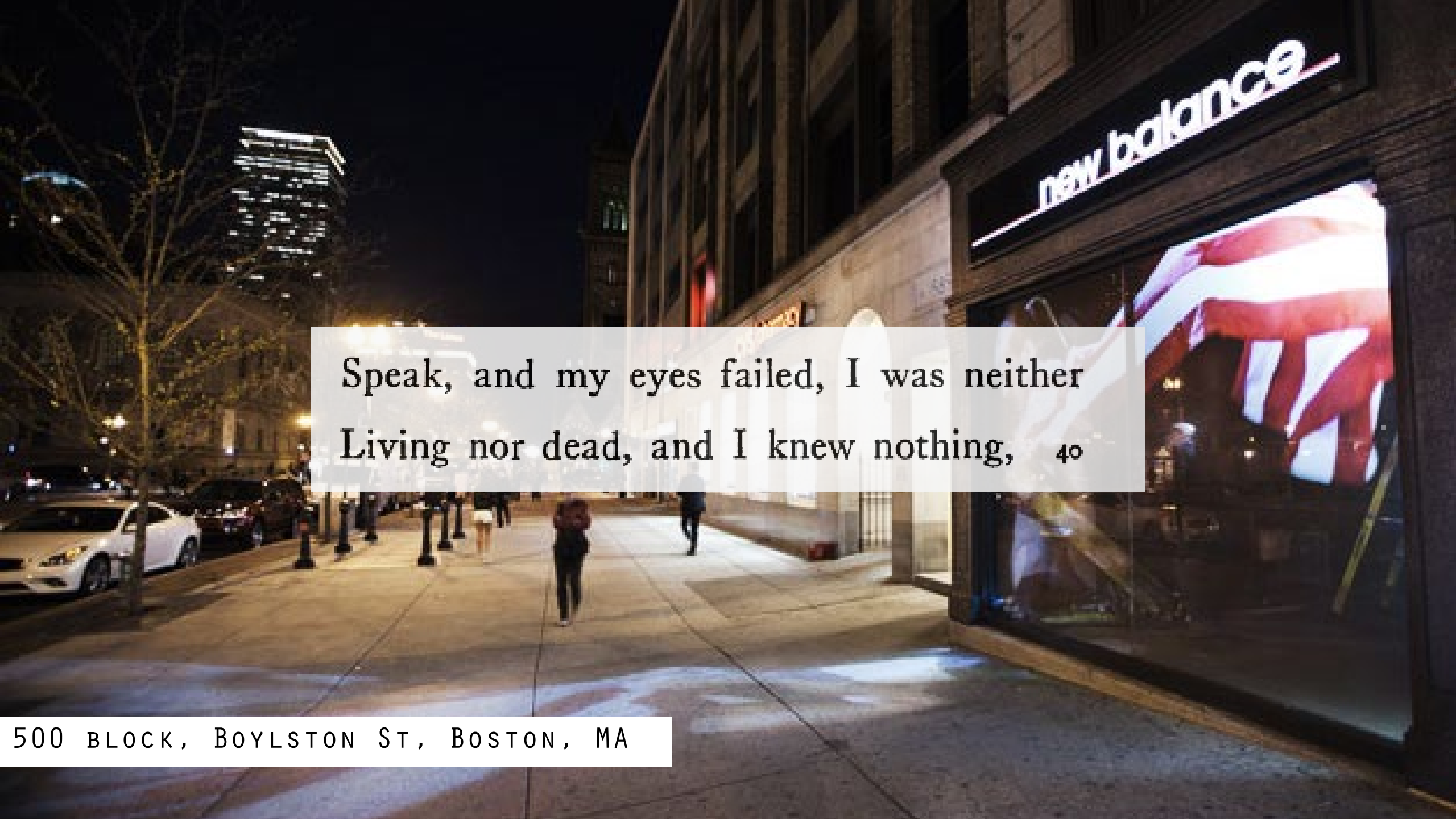




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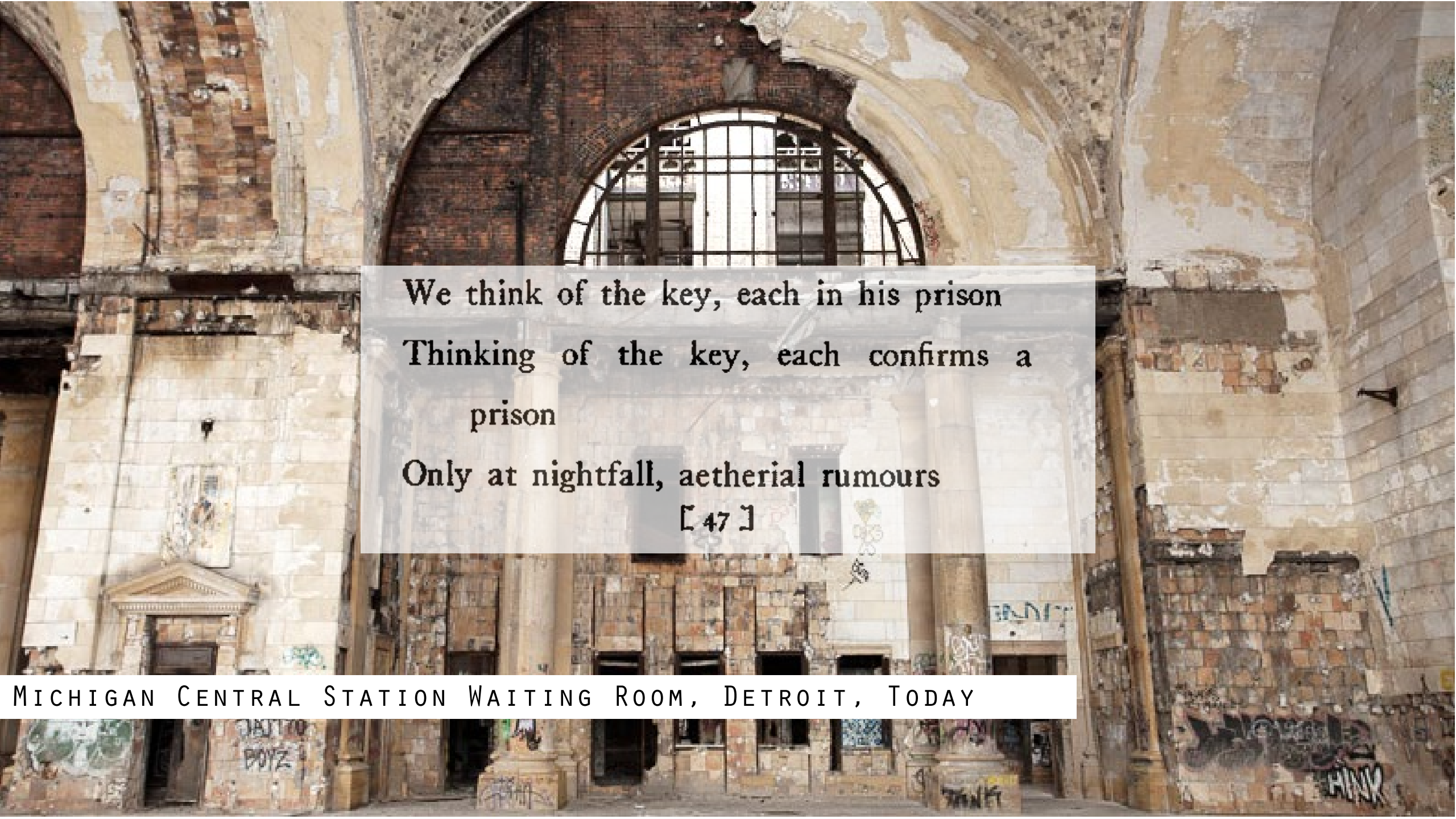
THE WASTE LAND

ROOSEVELT WAREHOUSE, DETROIT

A night street scene in Boston. On the right, a New Balance store window is illuminated, displaying a large American flag graphic. The store's name "new balance" is visible in white neon above the window. The sidewalk is lit by streetlights, and a few pedestrians are walking. In the background, a tall building with many lit windows is visible against the dark sky. A white car is parked on the street to the left.

Speak, and my eyes failed, I was neither
Living nor dead, and I knew nothing, 40

500 BLOCK, BOYLSTON ST, BOSTON, MA



We think of the key, each in his prison
Thinking of the key, each confirms a
prison
Only at nightfall, aetherial rumours
[47]

MICHIGAN CENTRAL STATION WAITING ROOM, DETROIT, TODAY



HISTORY

NATION OF THE LIBRARY. THE LIBRARIAN MUST ASSIST VISITORS
 THEY ARE PROTECTED BY CLEAR GLASS PANELS. THE ENTRANCE
 WASTE LAND, AND THE BACK OF THE FINISHED WORK
 JOURNAL OF T.S. ELIOT AS YOU MOVE THROUGH
 S IN THEM ARE ALL CONNECTIONS MADE TO THE WASTE LAND, FI
 D WORK BY AUTHORS HE REFERENCED. BY T.S. ELIOT: 1) ORIGI
) UNPUBLISHED SECTIONS OF THE WASTE LAND + 3) FIRST EDIT
 OOK ELIOT SOLD TO JOHN QUINN FILLED WITH POEMS HE NEVER
 5) MANUSCRIPT OF THE WASTE LAND WITH EZRA POUND'S NOTATI

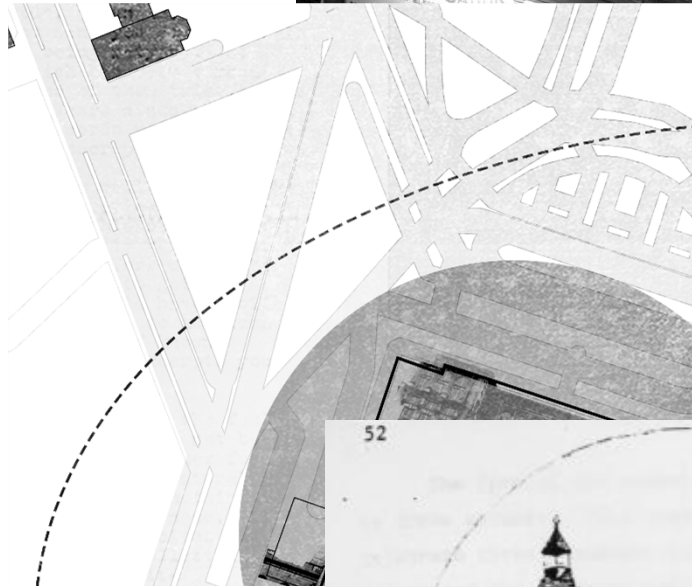
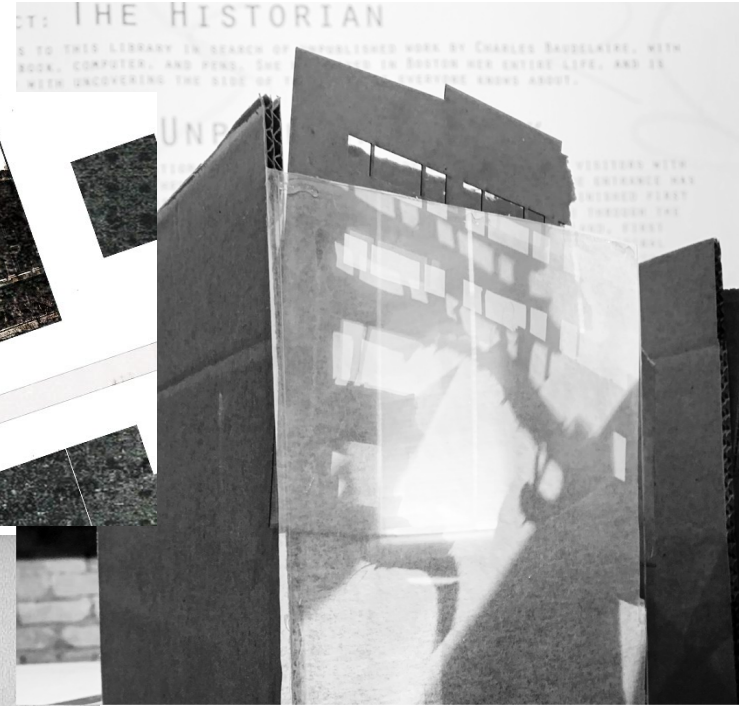
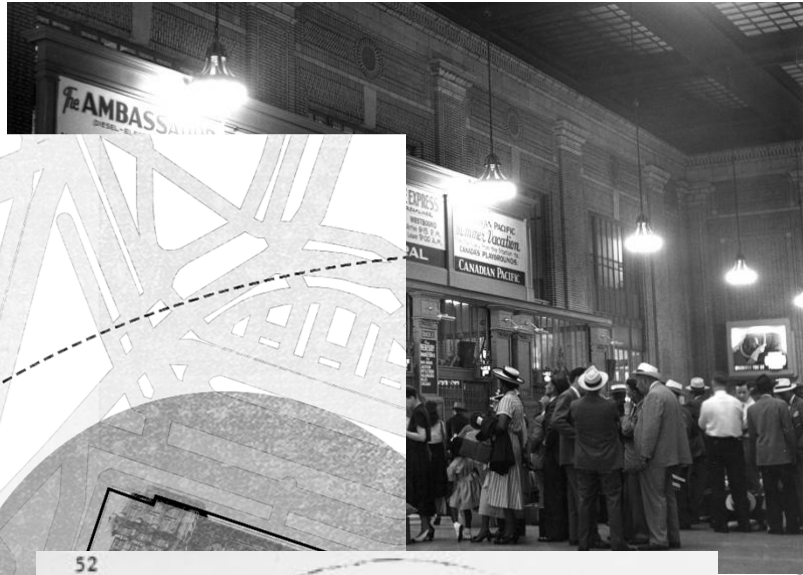
LANGUAGE

THE UNPUBLISHED WORKS

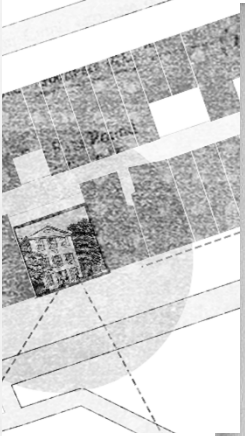


SPACE

THE WASTE LAND
 I will show you fear
 dust.



26.
Chauncy Hall School on
Boylston Street (Boston
Illustrated, 1878,

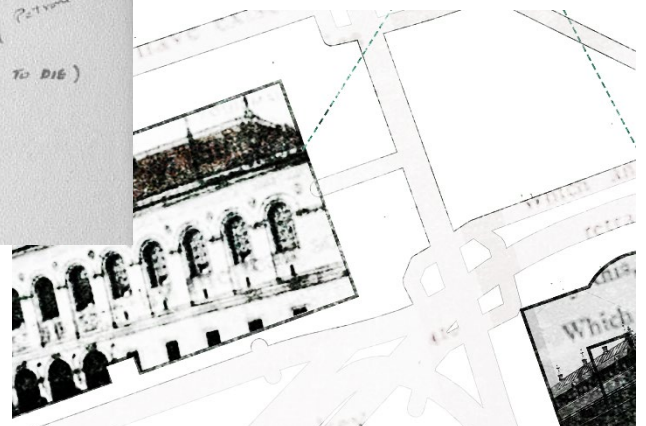


THE WASTE LAND
1922

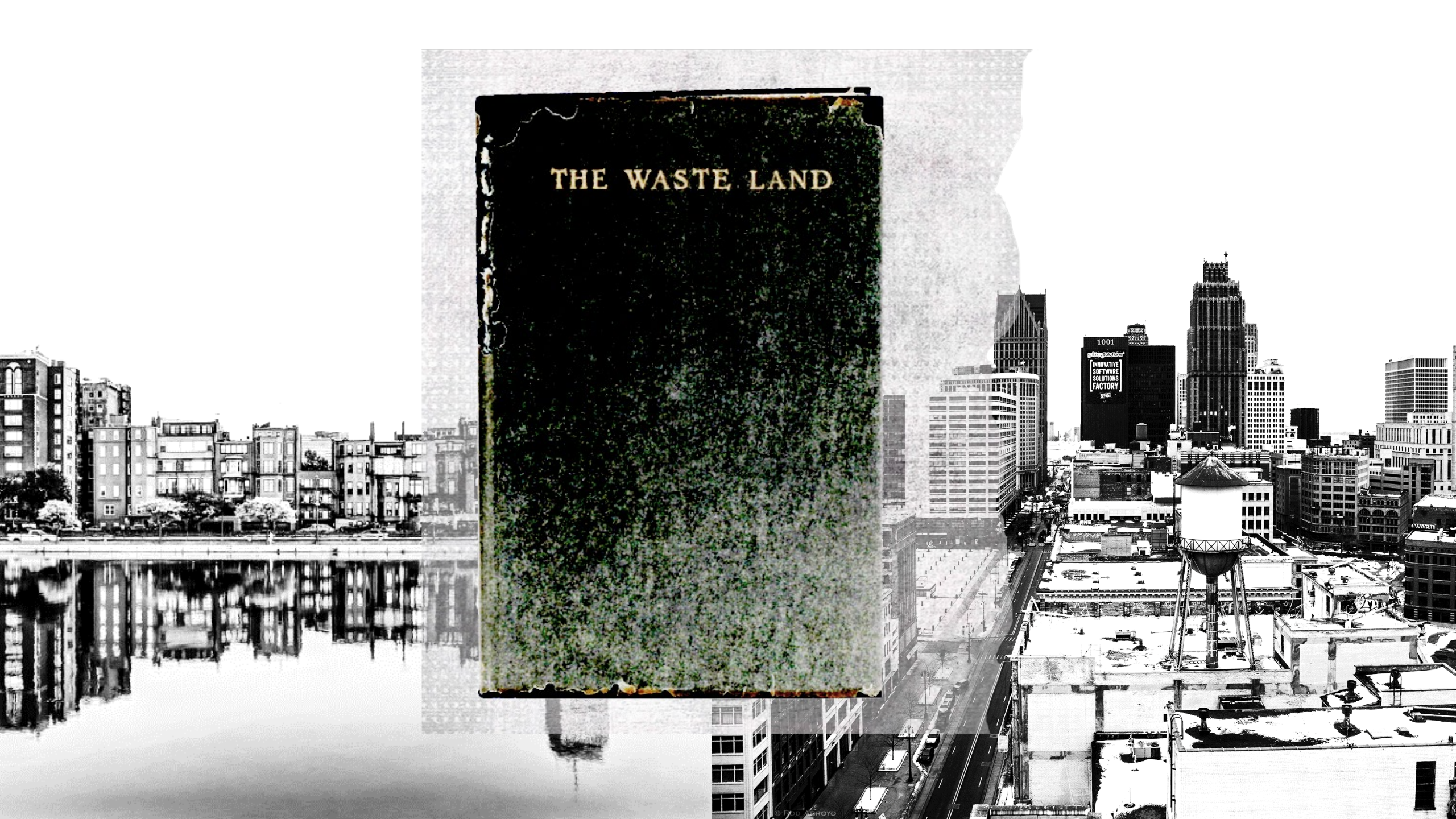
"NAM Sibyllam quidem Cumis ego ipse oculis meis vidi
in ampulla pendere, et cum illi pueri dicerent: Σίβυλλα τί
θέλεις; respondebat illa: ἀποθανεῖν θέλω." (I WISH TO DIE)

(The greater magician) For Ezra Pound
il miglior fabbro.

(Petrarch)



THE WASTE LAND

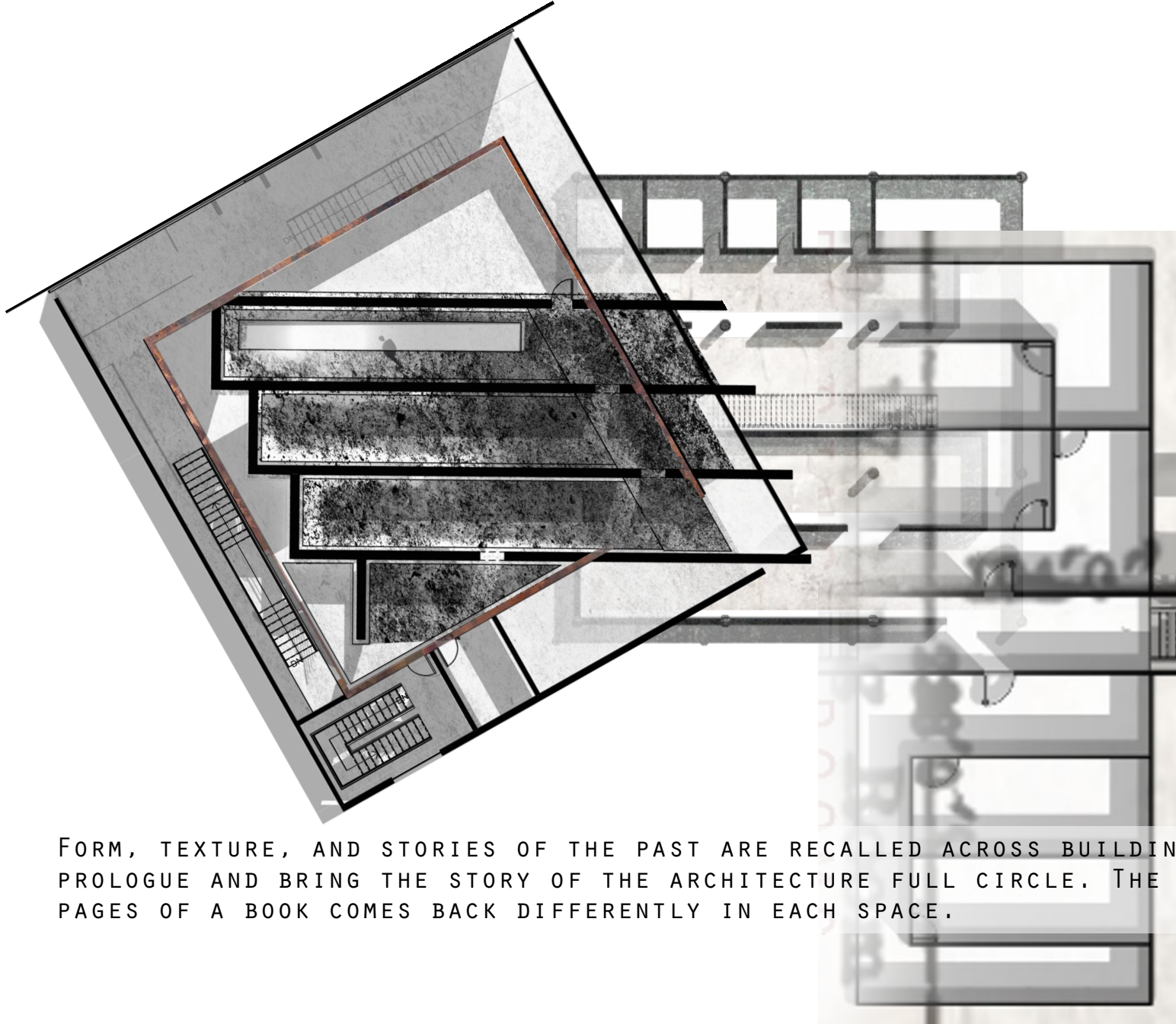


RECENTLY USED AS THE DETROIT
HN ASSOCIATES AND BULL
SCHOOLS BOOK DEPOSITORY TO STORE
IT IS UNKNOWN WHY NONE OF
USED. TREES NOW GROW FR

ed in 1913. It was done by the same designers of NYC's Grand Central Station. As train travel began to decline, the station was
t train to pull out of the station was Train Number 353 for Chicago, leaving at 11:30 AM on Jan 5, 1988. The 18-story tower
use a hotel, or a combination of hotel and office space. It was used only as office space. The 18-story tower was
d; opportunity left empty to decay.

DETROIT



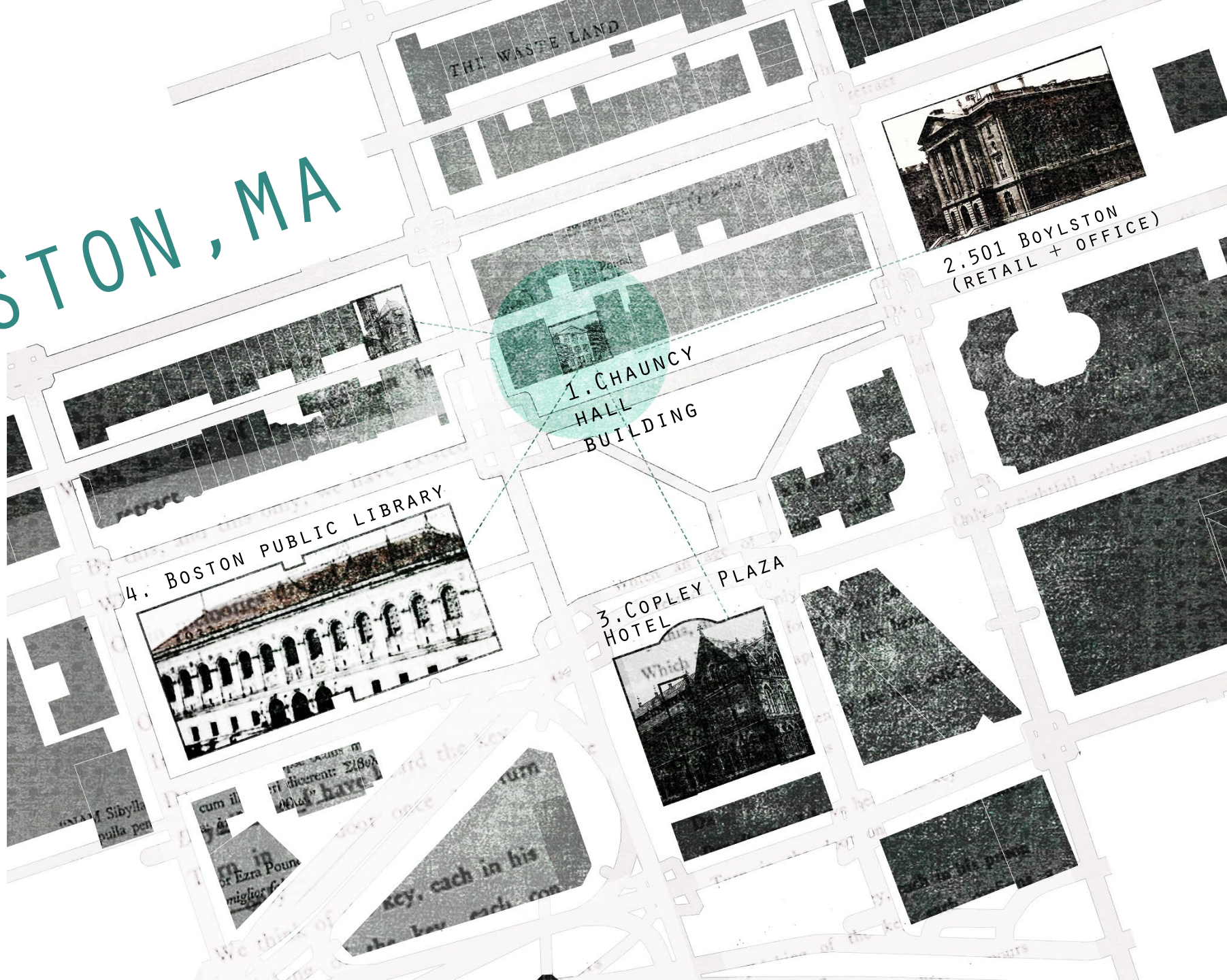


And I will show you something different
from either
Your shadow at morning striding behind
you
Or your shadow at evening rising to meet
you;

[11]

FORM, TEXTURE, AND STORIES OF THE PAST ARE RECALLED ACROSS BUILDING AND SITE; THEY ACT AS A PROLOGUE AND BRING THE STORY OF THE ARCHITECTURE FULL CIRCLE. THE FEELING OF BEING WITHIN THE PAGES OF A BOOK COMES BACK DIFFERENTLY IN EACH SPACE.

BOSTON, MA



1. CHAUNCY
HALL
BUILDING

4. BOSTON PUBLIC LIBRARY

3. COPLEY PLAZA
HOTEL

2. 501 BOYLSTON
(RETAIL + OFFICE)



CHAUNCY HALL SCHOOL
1856

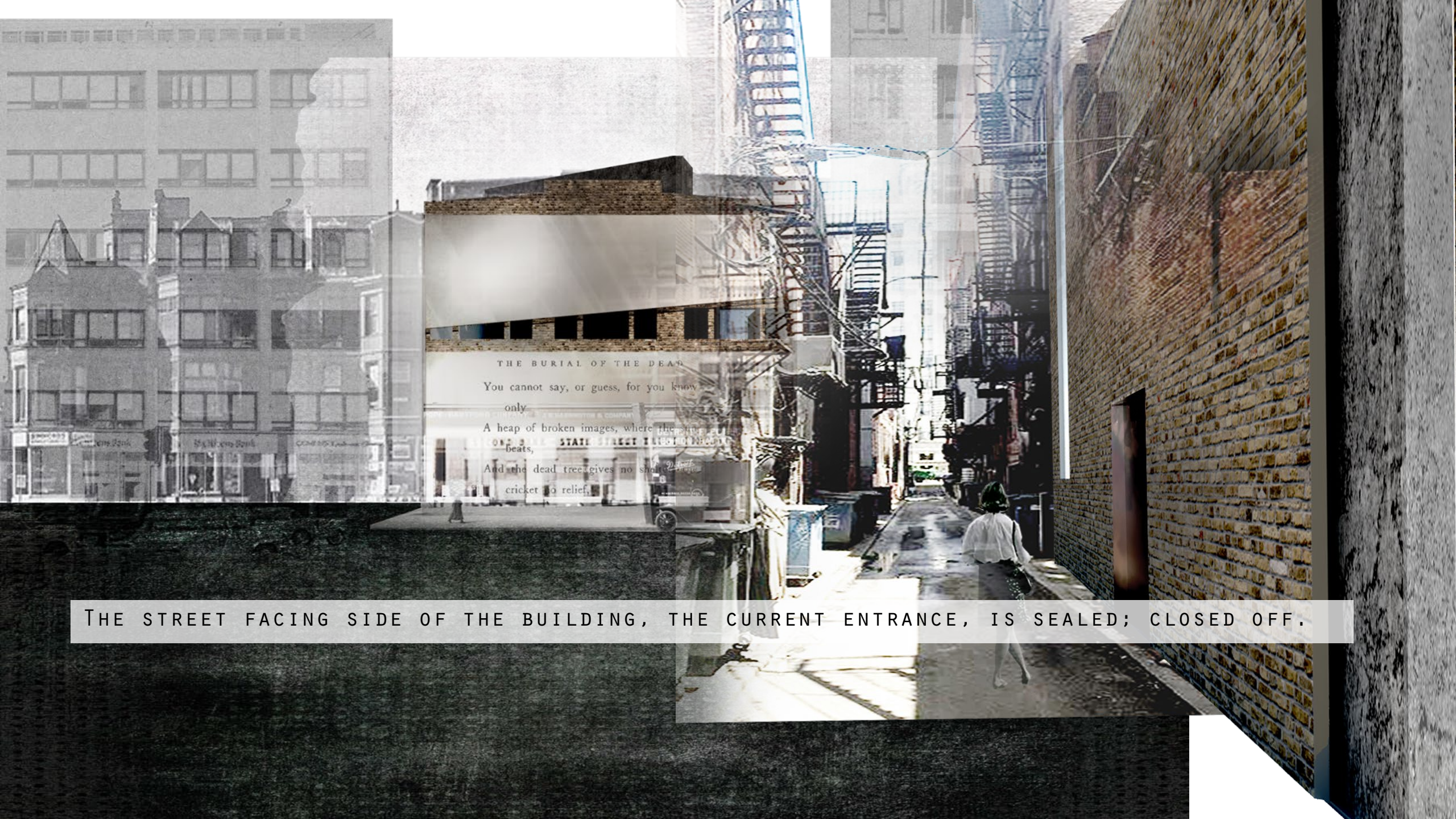
CHAUNCY HALL SCHOOL, 1856



SITE OF CHAUNCY HALL SCHOOL, 1912



SITE OF CHAUNCY HALL SCHOOL, TODAY



THE BURIAL OF THE DEAD

You cannot say, or guess, for you know
only

A heap of broken images, where the sun beats,
And the dead tree gives no shelter,

And the cricket no relief,

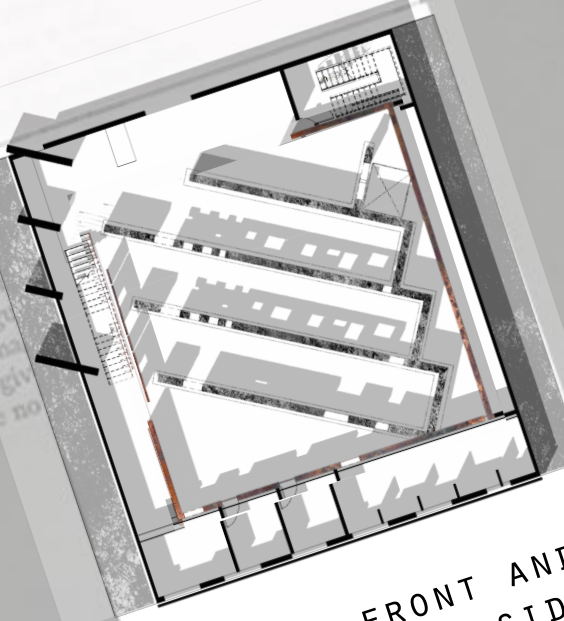
THE STREET FACING SIDE OF THE BUILDING, THE CURRENT ENTRANCE, IS SEALED; CLOSED OFF.

I. THE BO
APRIL is the cruellest
Lilacs out of the dead land, mixing
Memory and desire, stirring
Dull roots with spring rain.
Winter kept us warm, covering
Earth in forgetful snow, feeding
A little life with dried tubers.
Summer surprised us, coming over
With a shower of rain; we stopped
And went on in the sunlight, into
And drank coffee, and talked for

PUBLIC ALLEY 439

frightened. And down we went.
And on tight. And you feel free.
And mountains, there you feel the winter.
In the hush of the night, and go south in the
I remember the roots that clutch, what branches grow
Out of this stony rubbish? Son of man,
You cannot say, or guess, for you know only
A heap of broken images, where the sun beats
And the dead tree gives no shelter, the cricket no relief,
And the dry stone no sound of water. Only

In the mountains, the
I read, much of the n
What are the roots th
Out of this stony rub
You cannot say, or g
A heap of broken ima
And the dead tree giv
And the dry stone no




THE BUILDING FRONT AND BACK WALLS ARE PRESERVED, AND TWO NEW ALLEYS ARE
CREATED ON EITHER SIDE, SETTING THE LIBRARY APART FROM ITS NEIGHBORING
STRUCTURES. THE SPACE FOR BOOK STORAGE IS NESTED WITHIN.

DARTMOUTH ST

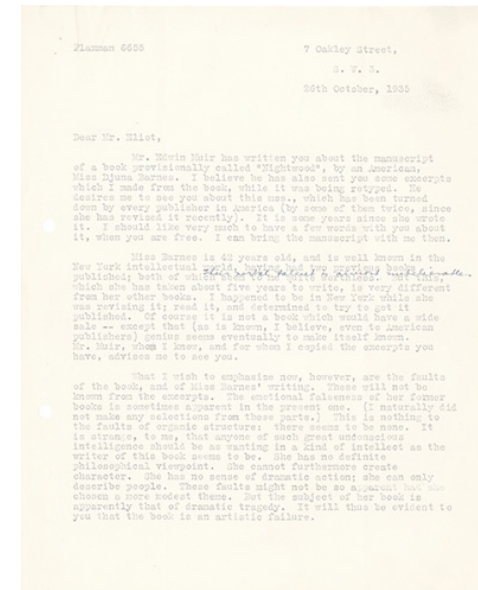
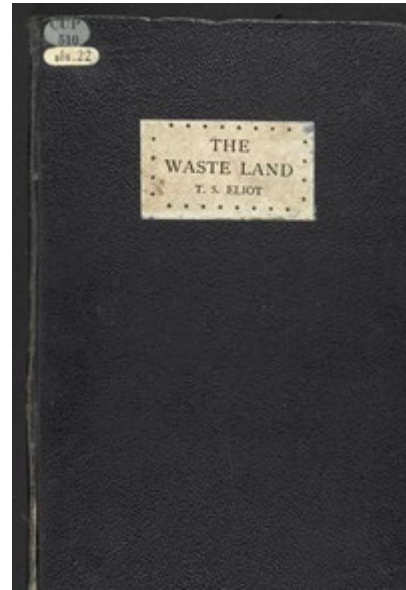
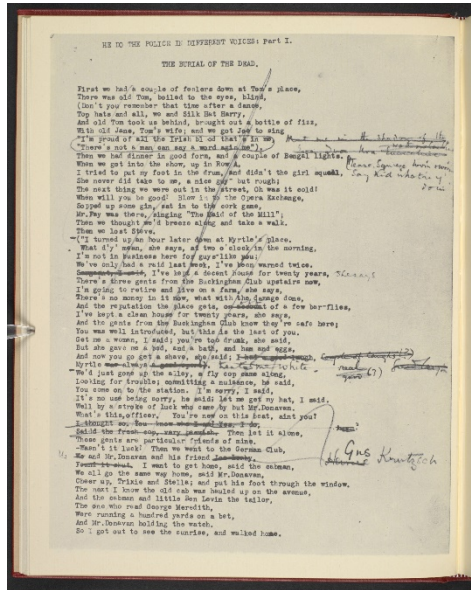
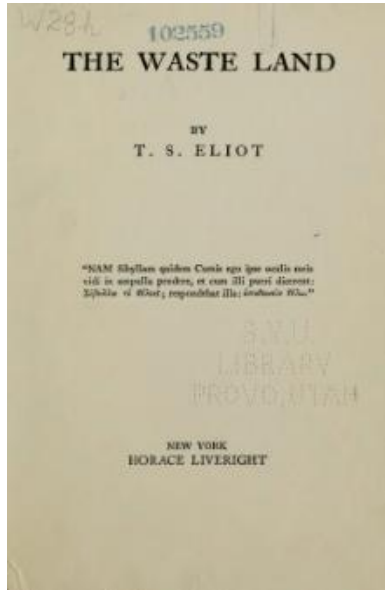
BOYLSTON ST



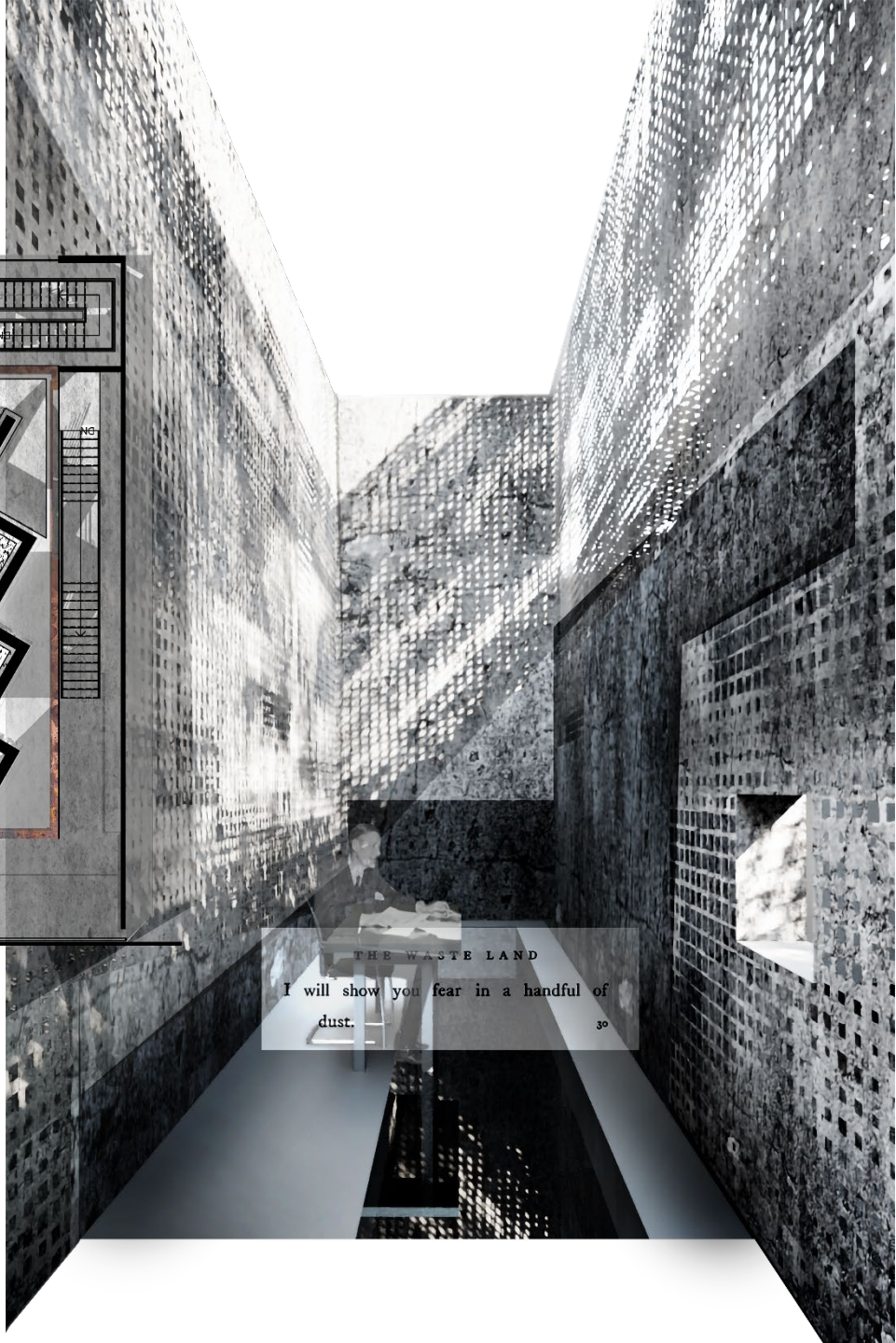
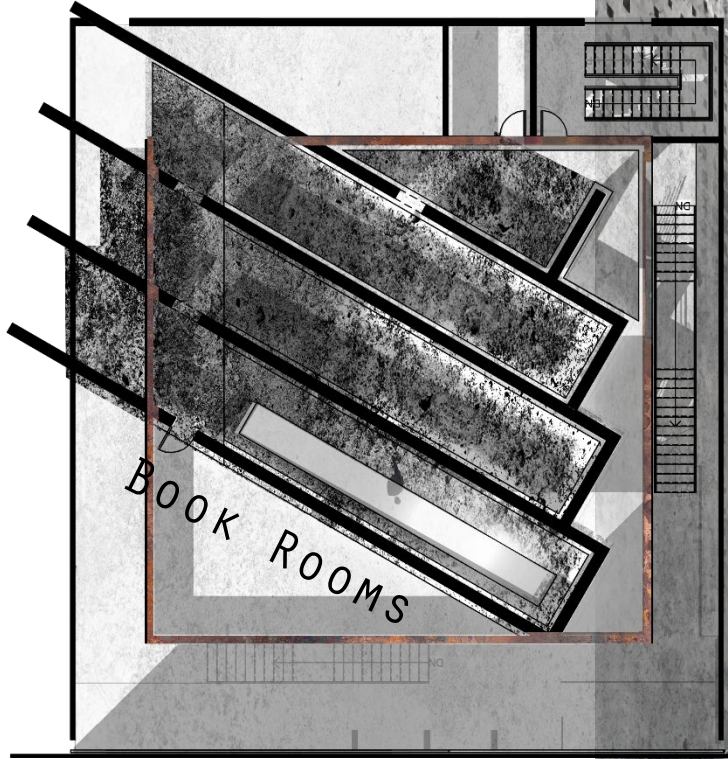
ONE CAN CHOOSE TO ENTER INTO THE LIBRARY AT EACH OF THE THREE FLOORS; TO EXPLORE UNPUBLISHED WORK BY OTHER AUTHORS AS WELL AS COPIES OF THE WORKS ELIOT QUOTES IN THE WASTE LAND.



THERE IS AN UPWARD JOURNEY FILLED WITH MOMENTS OF DRAMA AND DISORIENTATION BUT ALSO RECOGNITION.

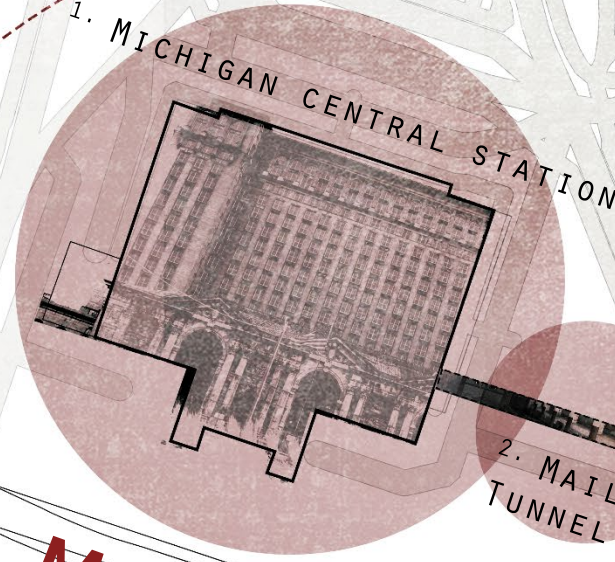


- 1) ORIGINAL MANUSCRIPT DRAFT WITH UNPUBLISHED SECTIONS
- 2) FIRST EDITION WASTE LAND
- 3) A NOTEBOOK ELIOT SOLD TO JOHN QUINN, FILLED WITH POEMS HE NEVER INTENDED TO PUBLISH.
- 4) A MANUSCRIPT OF THE WASTE LAND WITH EZRA POUND'S NOTATIONS

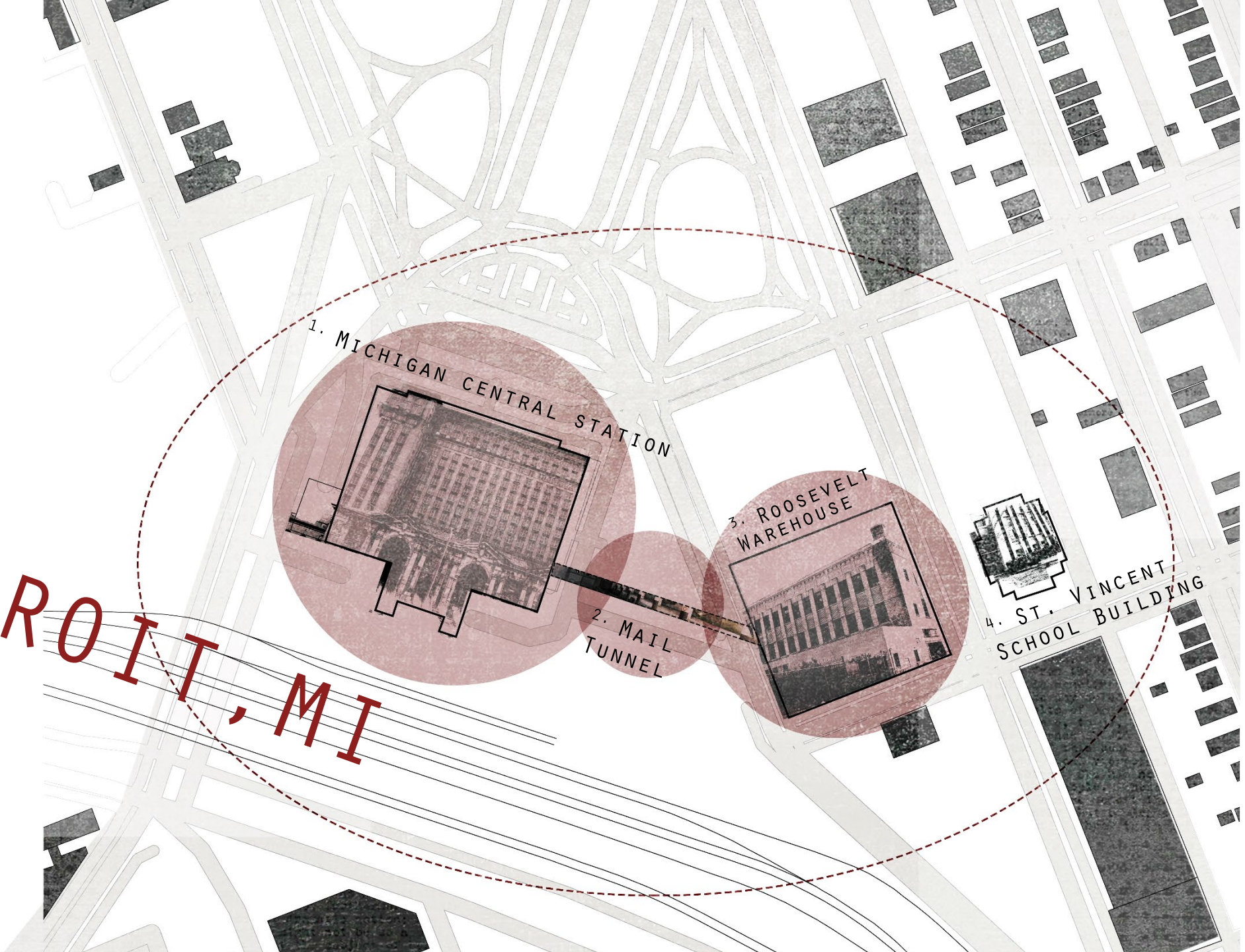


THE WASTE LAND
I will show you fear in a handful of
dust.

DETROIT, MI



2. MAIL TUNNEL



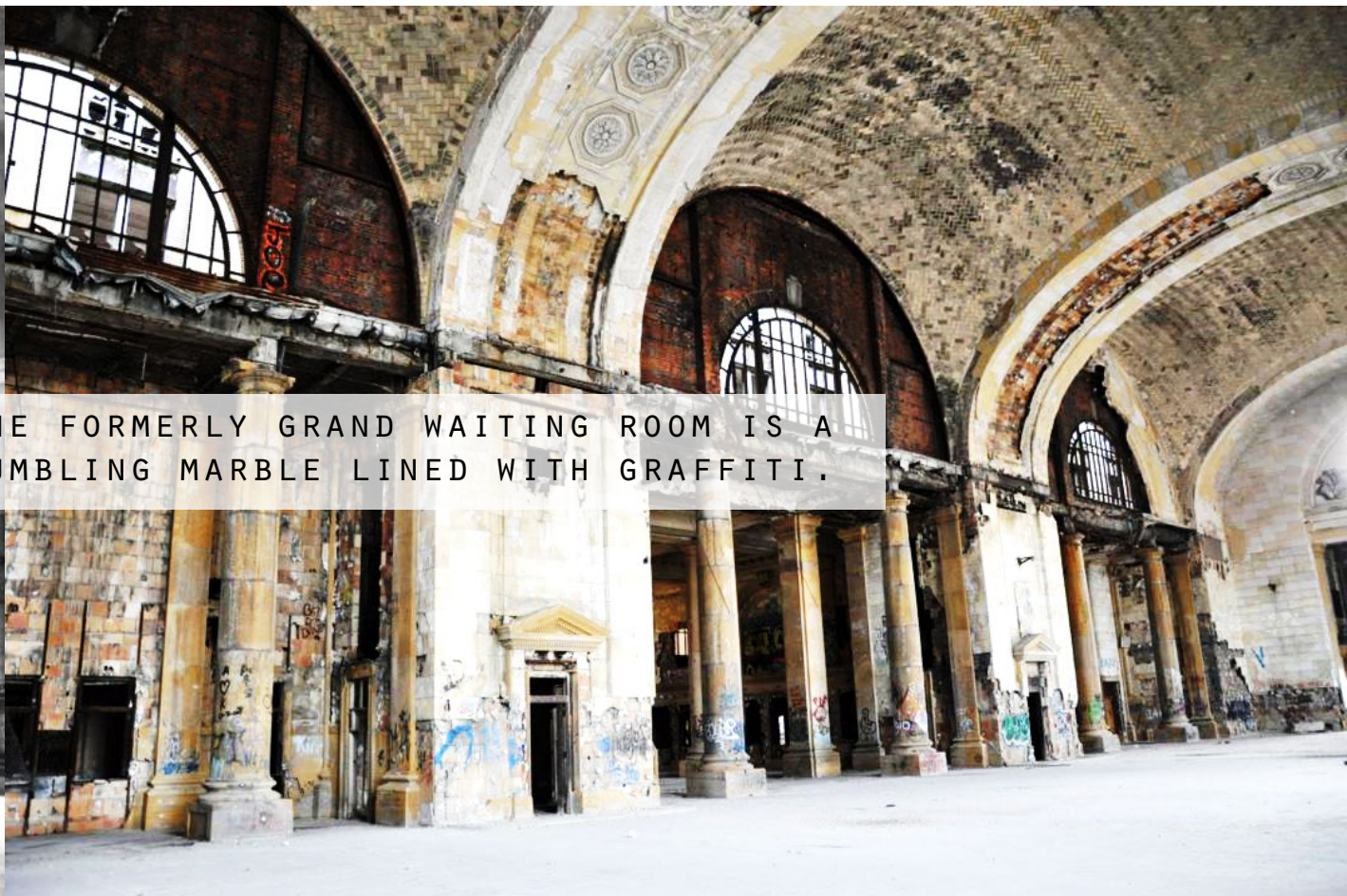
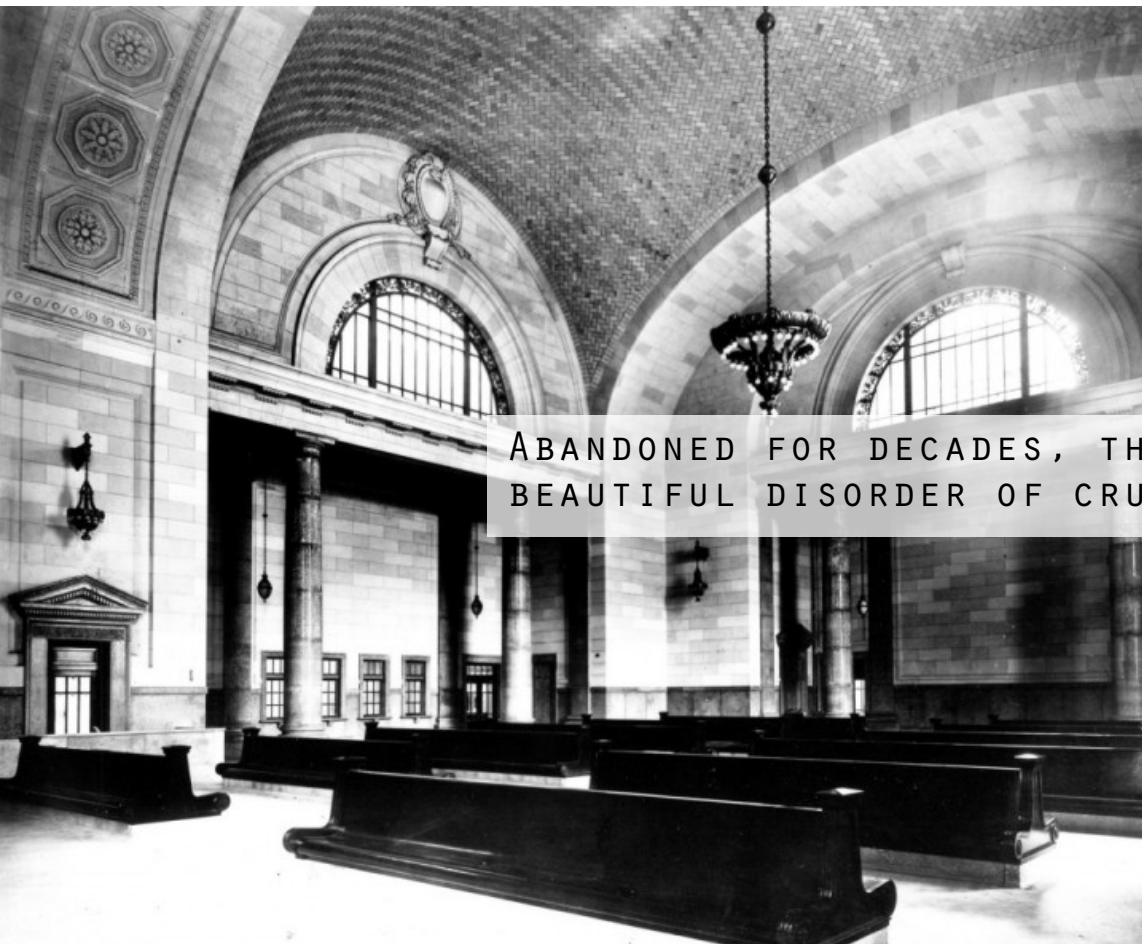


NEW MICHIGAN CENTRAL STATION, DETROIT, MICH.

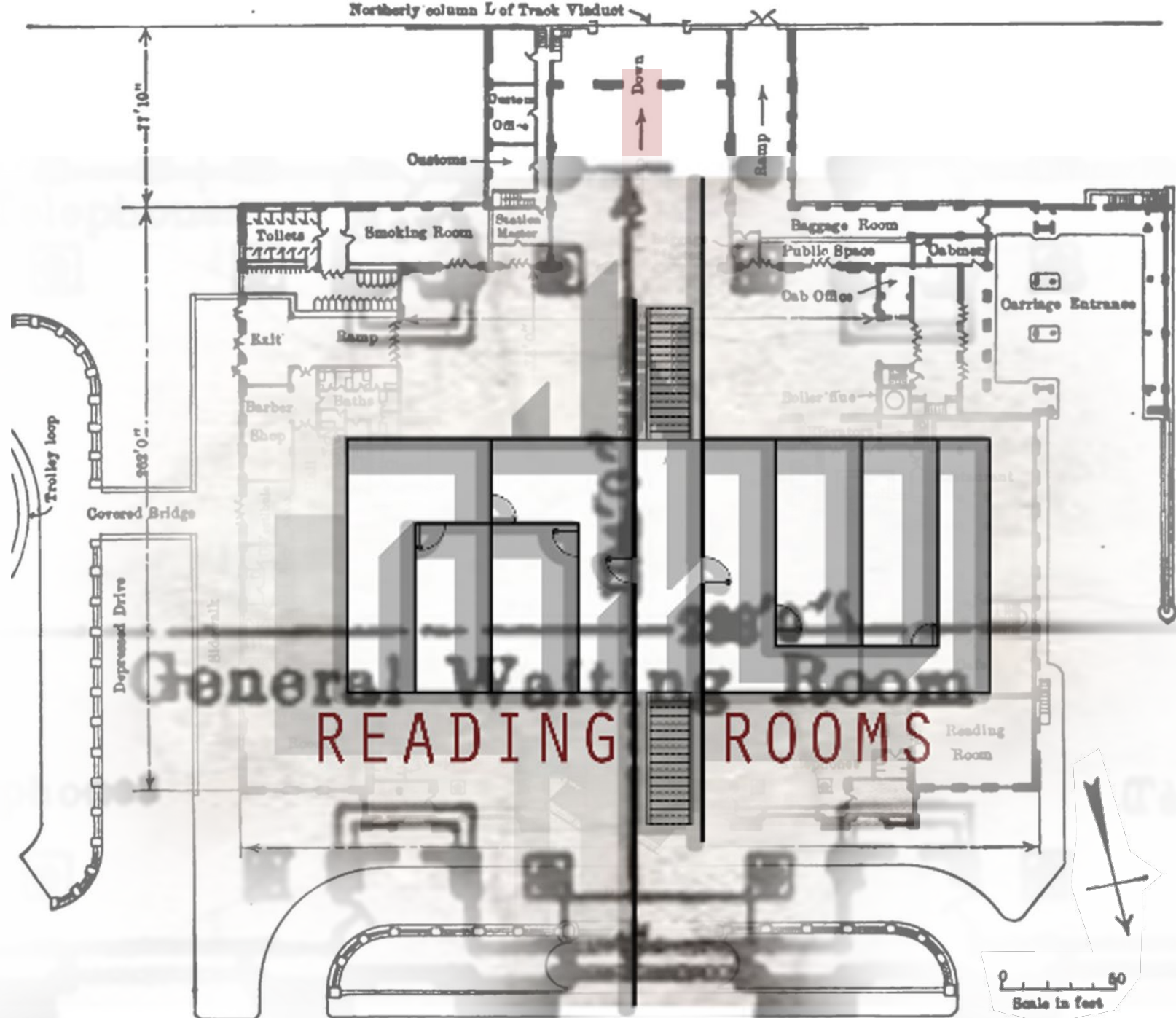
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MICHIGAN CENTRAL STATION

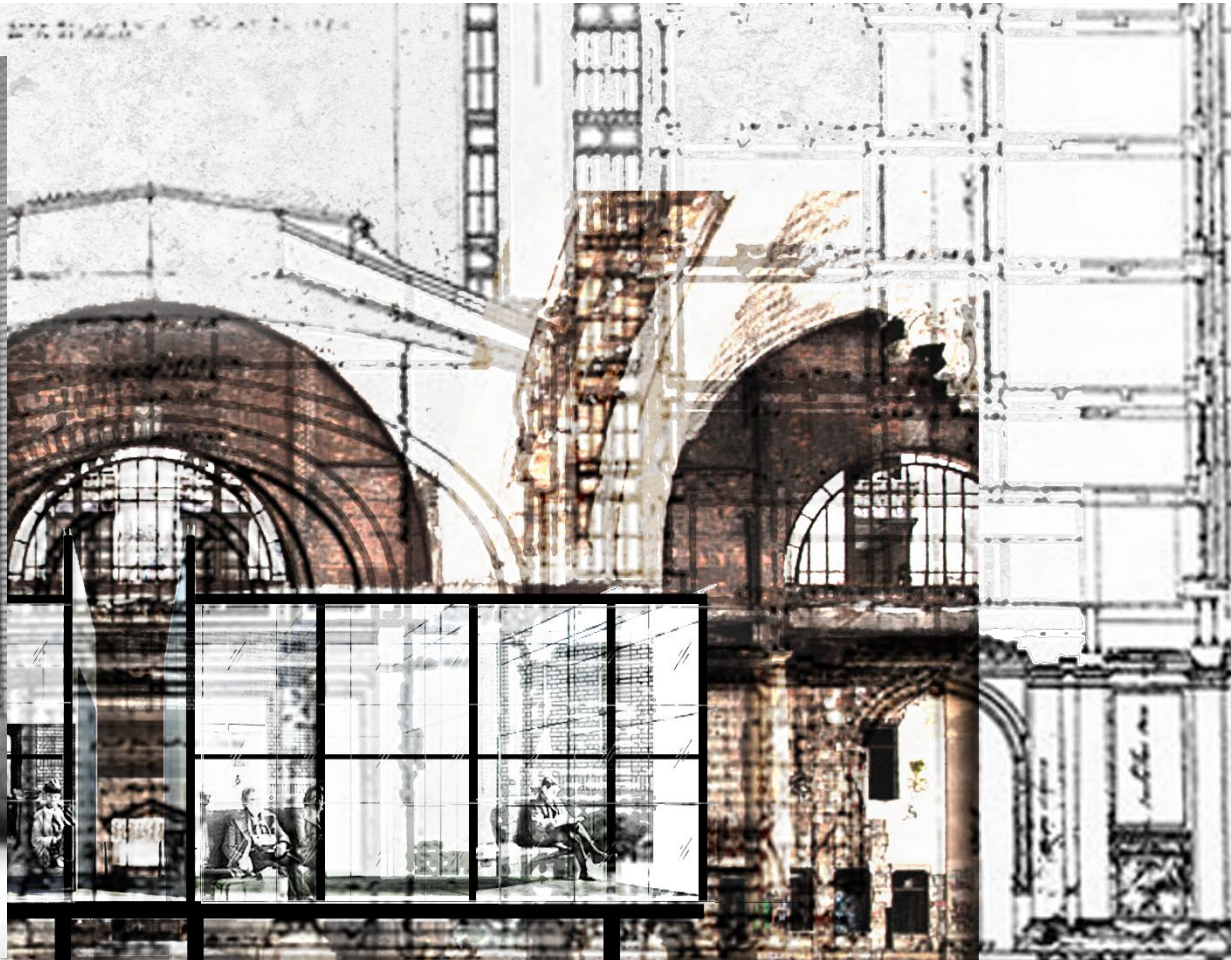


ABANDONED FOR DECADES, THE FORMERLY GRAND WAITING ROOM IS A BEAUTIFUL DISORDER OF CRUMBLING MARBLE LINED WITH GRAFFITI.

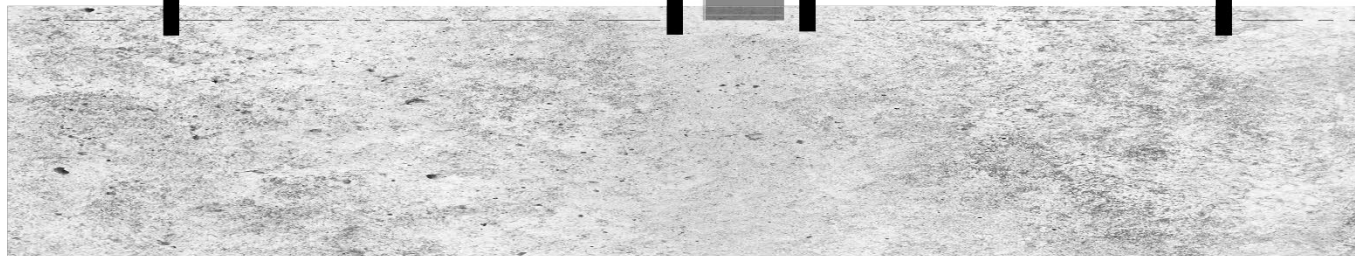


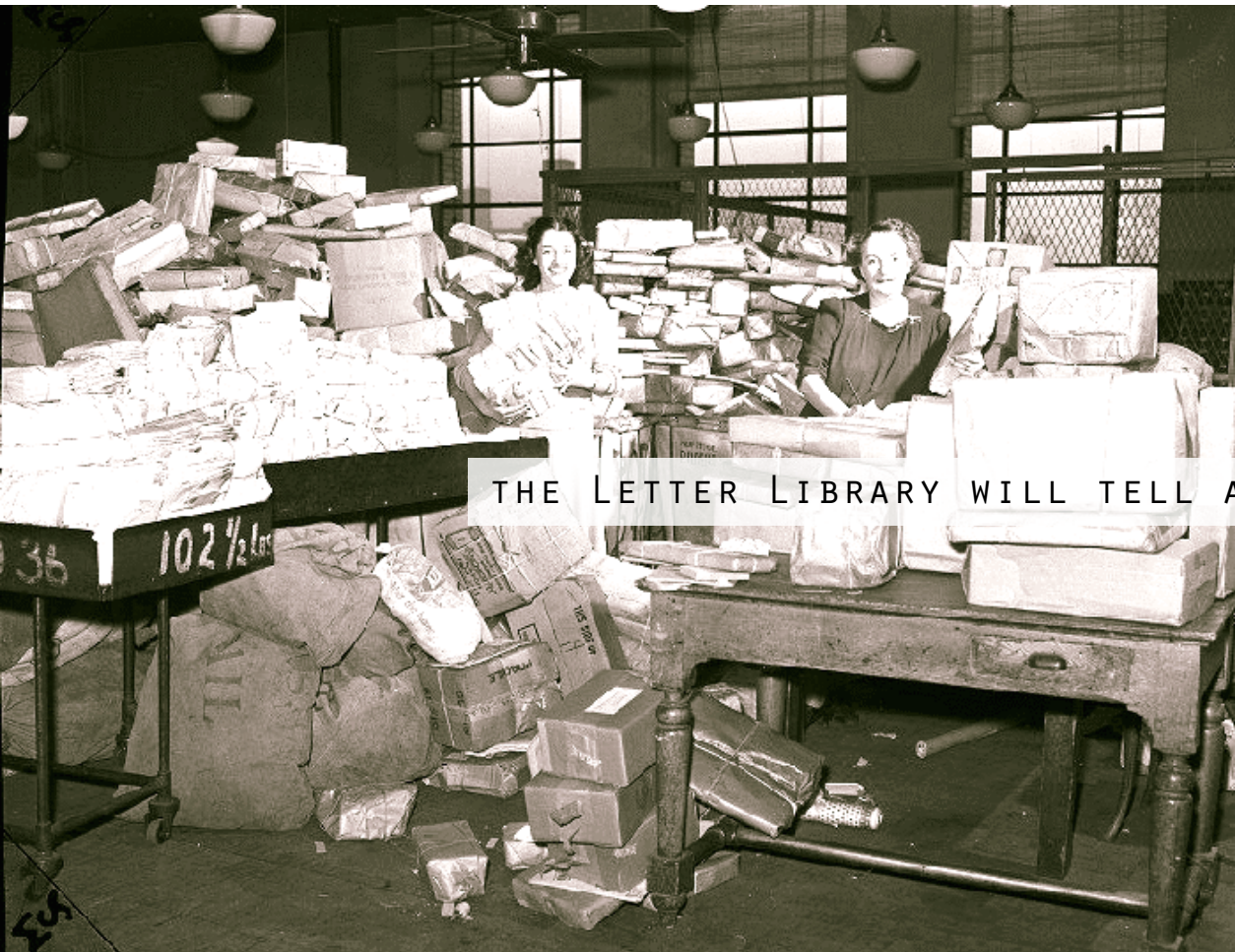
READING ROOMS

Scale in feet

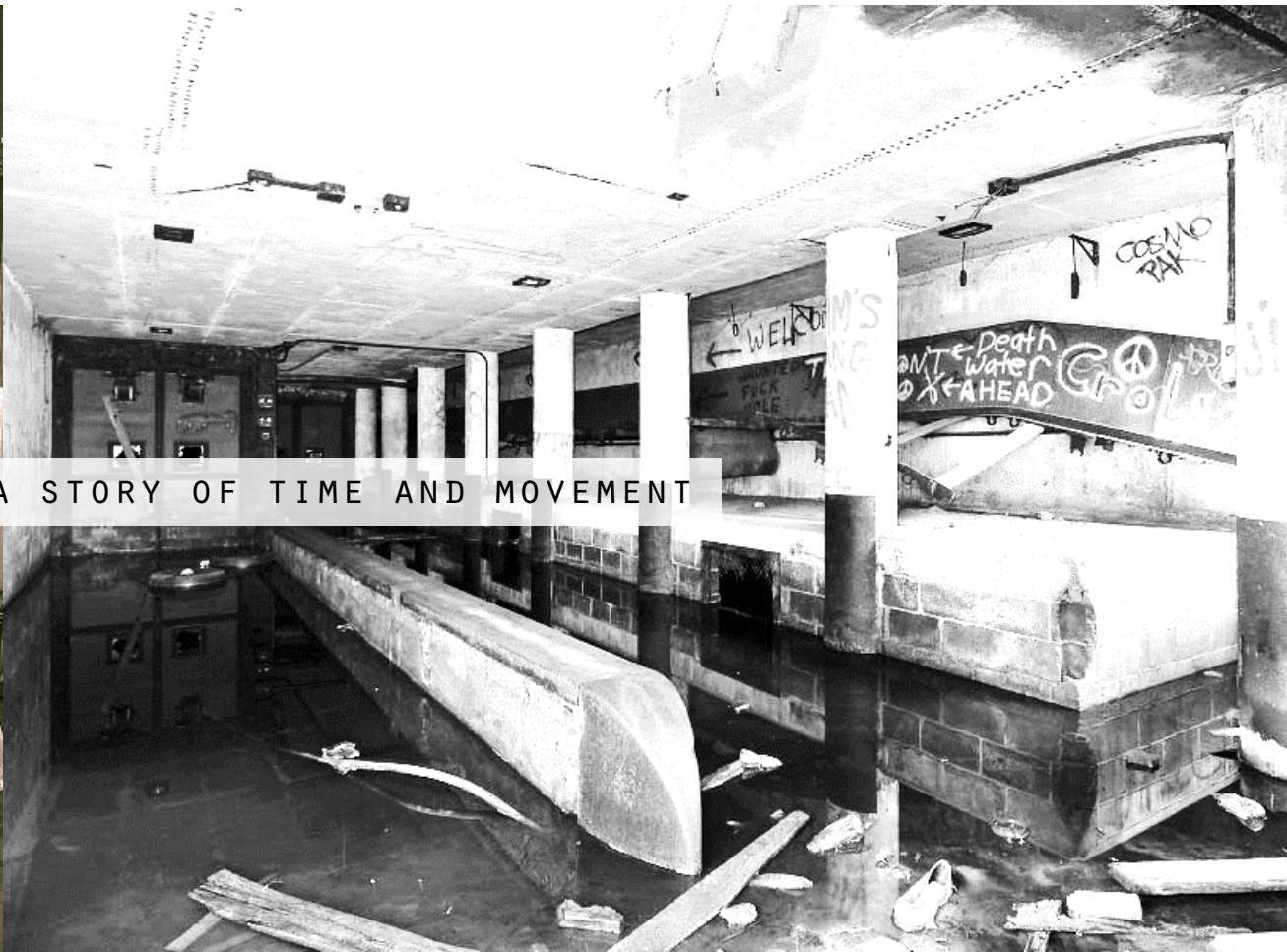


CROSS SECTION THRU WAITING ROOM-TICKET





THE LETTER LIBRARY WILL TELL A STORY OF TIME AND MOVEMENT



THE LETTER LIBRARY WILL TELL A STORY OF TIME AND MOVEMENT

IN MICHIGAN CENTRAL STATION
DETROIT, MICH.

R-48156

NEW YORK
NOV 9 1918
POST

RED CROSS
FOR
CASH





CONSTRUCTION



CONSTRUCTION

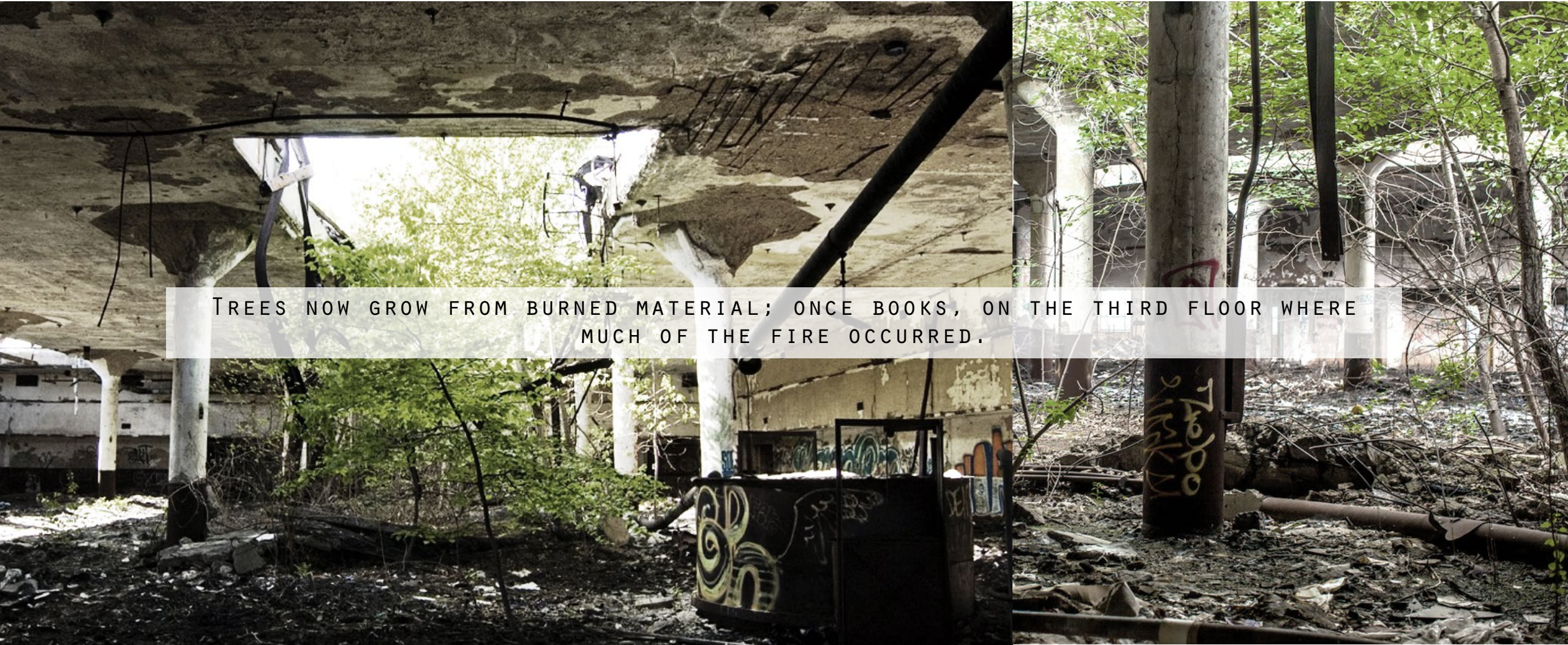


TODAY



IT IS UNKNOWN WHY NONE OF THE BOOKS OR SUPPLIES WERE SALVAGED. MANY WERE LEFT UNOPENED EVEN, NEVER TO BE USED.

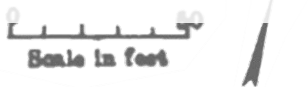




TREES NOW GROW FROM BURNED MATERIAL; ONCE BOOKS, ON THE THIRD FLOOR WHERE MUCH OF THE FIRE OCCURRED.



THE LIBRARY OCCUPIES THE BUILDING CENTER AND PRESERVES PIECES OF SPACE WITHIN AND AROUND IT; THE REST IS LEFT UNOCCUPIED, A POSSIBILITY OF THE FUTURE.





THE BURIAL OF THE DEAD

You cannot say of it that you know
only

A LIBRARY NESTED IN AN EMPTY BUILDING EMPHASIZES THE SPACE OF IMAGINATION; THE SPACE TO
CREATE WHAT COULD BE, COMBINING FRAGMENTS OF NEW AND OLD.

and the dead tree gives no shelter, the
cricket no relief,

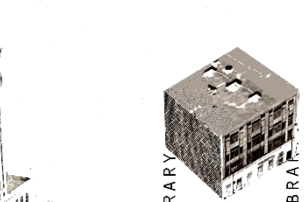


LONGITUDINAL SECTION



ON THE FIRST FLOOR IN WHAT WAS ONCE THE WAITING ROOM.

ON THE FIRST FLOOR IN WHAT WAS ONCE THE WAITING ROOM.



WAS ONCE THE WAITING ROOM.

DESTINATION OF THE LIBRARY.

DESTINATION OF THE LIBRARY.

SECTION: IT IS THE FINAL DESTINATION OF THE LIBRARY.



THE WASTE LAND

will show you fear in a handful of dust.



you know
the sun
lter, the

L OF THE DEAD
or guess, for you know

images, where the sun

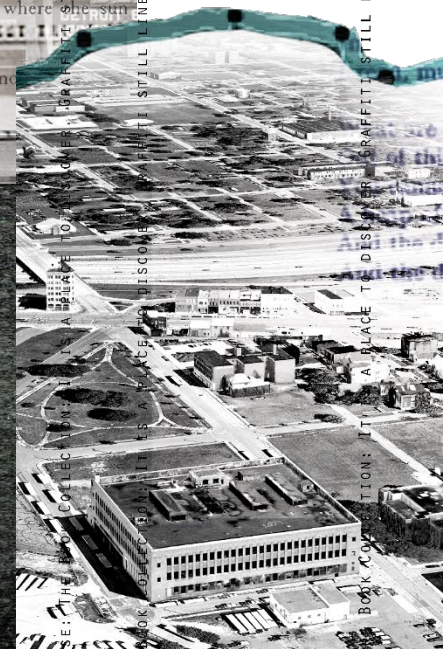
recognizes no
ief,



ACCUMULATED OVER DECADES OF ABANDONMENT.

ACCUMULATED OVER DECADES OF ABANDONMENT.

ACCUMULATED OVER DECADES OF ABANDONMENT.



Start reading second.
WHAT THE THUNDER SAID
Which an age of prudences can

THE WASTE LAND

1922

"NAM Sibyllam quidem Cumis ego ipse oculis meis vidi
in ampulla pendere, et cum illi pueri dicerent: Σίβυλλα τί
θέλεις; respondebat illa: ἀποθανεῖν θέλω." — (I WISH TO DIE)

(That greater magician)
For Ezra Pound
il miglior fabbro.

Patronius

as usual as a word used as large as alone.

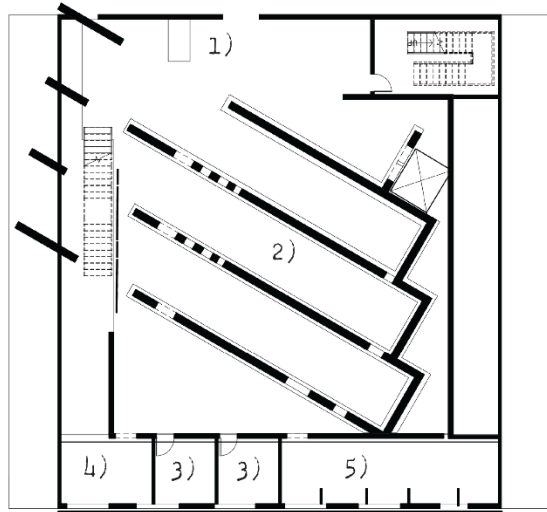
Note, Eliot:
Ecclesiastes
12:5

Begin when you
THE BURIAL OF
You cannot say, or guess,
only
A heap of broken ima
beats,
And the dead tree gi
cricket no relief,
And the dry stone no so
There is shadow under
(Come in under the
rock), (Repeat th
And I will show you
from either
Your shadow at morn
you
Or your shadow at ev
you;

The Waste Land, Line 60
- "Les Sept Vieillards"

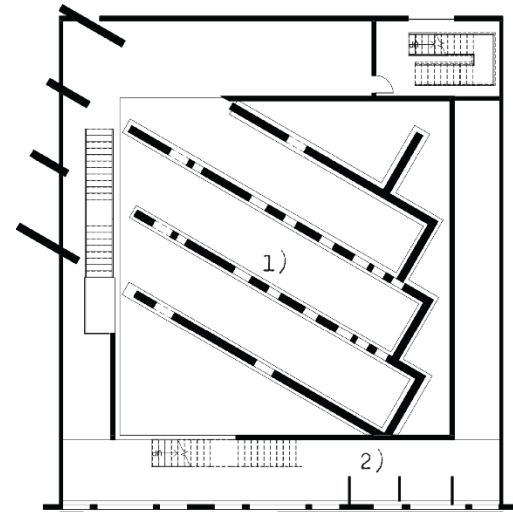
Begin reading second. W
THE BURIAL OF TH
You cannot say, or guess, f
only
A heap of broken images, w
beats,
And the dead tree gives no
cricket no relief,
And the dry stone no sound of
There is shadow under this r
(Come in under the shadow
rock),
And I will show you someth
from either
Your shadow at morning str
you
Or your shadow at evening r
you;

The Waste Land, Line 60:
- "Les Sept Vieillards," Ch



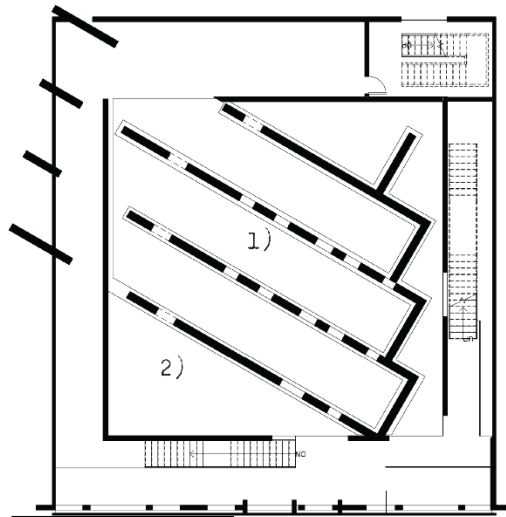
- 1) Entrance/
Circulation Desk
- 2) Library Space
- 3) Restrooms
- 4) Meeting Space
- 5) Individual
Study Space

First Story Floor Plan



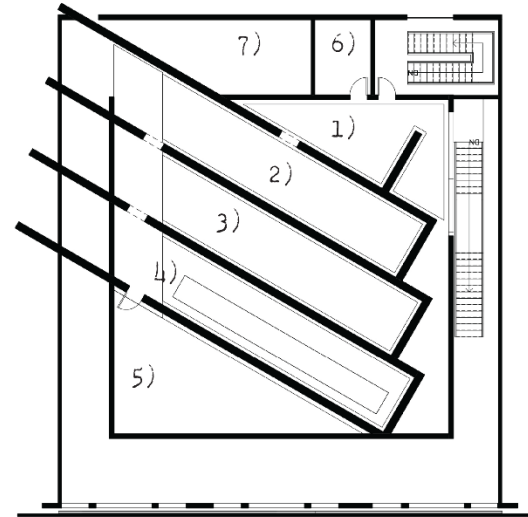
- 1) Library Space
- 2) Reading/Study
Space

Second Story Floor Plan



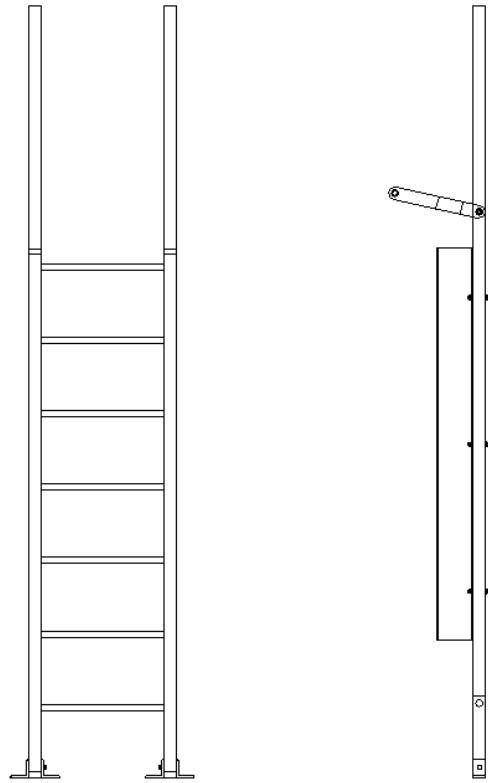
- 1) Library Space
- 2) Reading Space

Third Story Floor Plan



- 1) Book Room: First
Edition of The Waste Land
- 2) Book Room: Ezra Pound No-
tations of The Waste Land
- 3) Book Room: Unpublished
Poems by T. S. Eliot
- 4) Book Room: First Drafts
of The Waste Land
- 5) Librarian Office
- 6) Restroom
- 7) Reading Area

Fourth Story Floor Plan



SLIDING LADDER DETAIL