

MARCH 2004

ENTRANCE (mainly).

In case of loss, please return to:

SIMON UNWIN

SCHOOL OF ARCHITECTURE

UNIVERSITY OF DUNDEE

DUNDEE, SCOTLAND

As a reward: \$

3.2.2004

Broadly speaking, not dealing with the dramatic modes of entrance, such as: those of the monasteries of Meteora, where one has to be hauled up in a basket; or the Kaya of the Mesa Verde Indians of western America, which on access through a square hole in the roof of a large pit in the ground*. Recently speaking, I am dealing with entrance on the horizontal level, and by reasonably normally sloped stairs or external steps. Interest here is less on the dramatic and more on the subtleties.

I also try to avoid repeating the use of examples illustrated in my previous books. Many of those would be relevant here, but it would seem to restrict the breadth of coverage of the series of books as a whole to repeatedly use the same examples. It is anyway not necessary to do so since there is no shortage of examples from which to select.

Examples are often presented as plans + sections. Some photographs are provided too. But the emphasis on plans + sections has a purpose since it requires that the reader, who may well be a student architect, should practice reading plans + sections to generate an image of a building in the mind. It is also in the plan + section of a building that its intellectual structure is best seen.

* not the ferry of Charon across the river...

[for DISCOVERY DAY 13.1.2005]

My research is into the workings of architecture as a medium by which minds organize the world. (My work is similar to that done by linguists or grammarians in studying the language + structure of language.) It follows that architecture does not necessarily involve physical shape in the material world... but it often does. It follows too that all people are architects in that to some extent they organize their world, but some people are specialists - professionals. Often people think architecture is about the appearance of buildings but I am much more interested in the underlying intellectual structures of buildings - other works of architecture including gardens, cities etc. As such architecture deals in pragmatics, but it may also have many other dimensions: the poetic; philosophical; narrative; psychological; aesthetic...

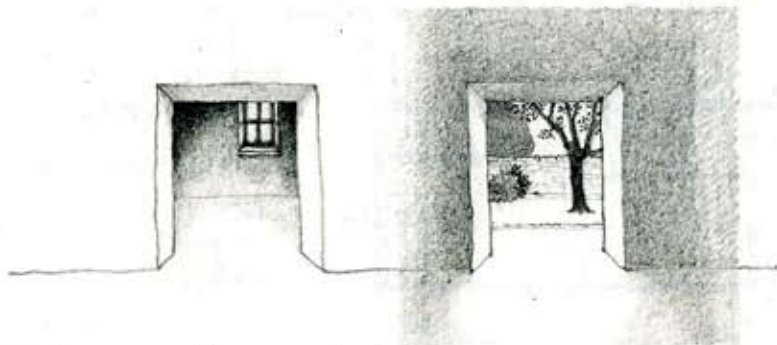
"A shed is to a man what a hand bag is to a woman - both contain all the essentials for surviving in the modern world." SHEDS

07.04.2004

Painters + poets may think themselves superior in intellectual aspiration, and in the challenges that face them, or to think they apply themselves, to architects, but it is only because they do not comprehend the level at which architects work; it is to them subliminal, to order the space of the world to rule and engage our actions and senses. The poetry of architecture, in experience, is encompassing of an sight + breathing, movement and touch, mind + body + emotion.... No one ever from involves so much of the person

David LODGE . thinks

p.8 'Because it's easy to simulate human thought when it's task-oriented, directed towards a goal, like winning a chess game or solving a mathematical problem, but how to build the randomness, the unpredictability of ordinary non-specialized thought, idle thought, how to build that into the architecture is a real problem for AI...'

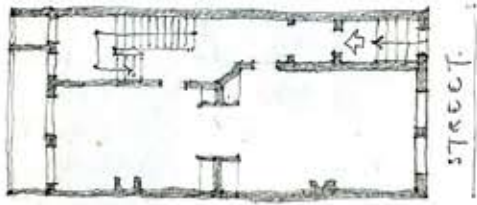


Entrance is not necessarily to do with going from outside to inside. One can go into the garden, or step into the street.

To exemplify the non-homogeneity of space as experienced by non-religious man, we may turn to any religion. We will choose an example that is accessible to everyone - a church in a modern city. For a believer, the church shares in a different space from the street in which it stands. The door that opens on the interior of the church actually signifies a solution of continuity, the threshold that separates the two spaces also indicates the distance between two modes of being, the profane and the religious. The threshold is the limit, the boundary, the frontier that distinguishes and opposes two worlds - and at the same time the paradoxical place where those worlds communicate, where passage from the profane to the sacred world becomes possible.

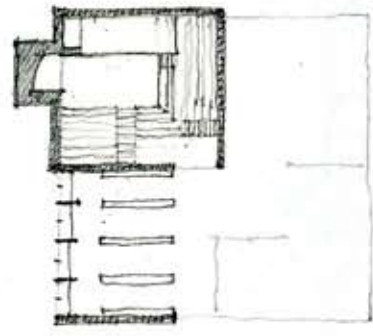
A similar ritual function falls to the threshold of the human habitation, and it is for this reason that the threshold is an object of great importance. Numerous rites accompany passing the domestic threshold - a bow, a prostration, a firm touch of the hand, and so on. The threshold has its guardians - gods and spirits who forbid entrance both to human enemies and to demons and the powers of pestilence. It is on the threshold that sacrifices to the guardian divinities are offered. Here too certain palace-oriental cultures (Babylon, Egypt, Israel) situate the judgement place. The threshold, the door show the solution of continuity in space immediately and concretely; hence their great religious importance. For they are symbols and at the same time vehicles of passage from the one space to the other.

"la solution de continuité" = interruption, discontinuity, hesitation, rest

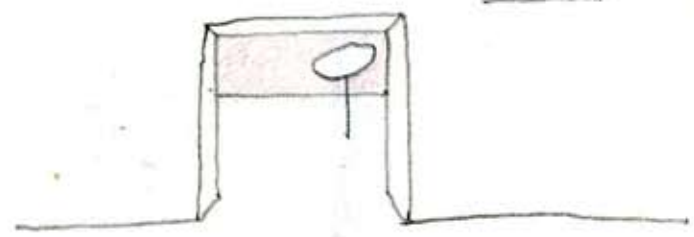
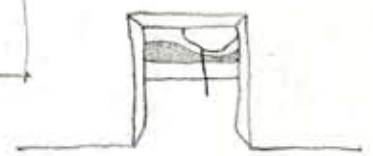


Ajizel (Pijzel?) House
 H.P. BERLAGE 1892
 entrance through elevator +
 no steps before front door.

Story telling centre



Sacred place.



4 April 2004.

~ A SERIES OF ARCHITECTURE NOTEBOOKS

- Basic Elements
 - defined area of ground
 - doorway
 - window
 - aedicule
 - tementos
 - cloister / loggia / stoa

- The Body
 - the body in space
 - body and geometry
 - emotion

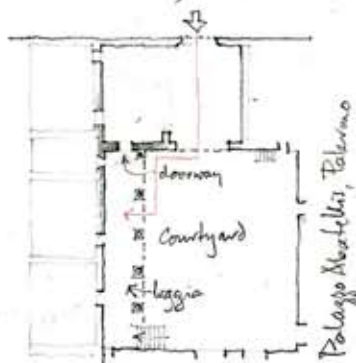
C.R.I.G.A.

- Centre for Research In the Grammar of Architecture

C.R.A.G.

Centre for Research into Architectural Grammar.
C.A.R.A. Centre for Analytical Research in Architecture

- Symmetry
- Elementary language of Architecture



The idea of the world of the
habitation originating in a
landscape without barriers,
without division, without
doorways.



ENTRANCES TO SET UP A VIEW - in ward or outward

Populm on the Acropolis

ENTRANCE AS AN INVITATION

ENTRANCE AS RETURNS TO THE WOMB

ENTRANCES THAT CHANGE ONE'S PERCEPTION OF THE WORLD

ENTRANCES TO SET UP AN ALIGNMENT

Cathedral

ENTRANCE AND HIERARCHY

ENTRANCES THAT AVOID A POWERFUL ALIGNMENT

Parish church.

ENTRANCE AND MEMORY - stimulation to...

FAUSE DOORS

Doors of the mausoleums

BUFFLE ENTRIES INTO TOURS

DOORS WITHIN DOORS

FRAMING

FORBIDDEN ENTRY

PERMEABILITY - entrance at different points
Japanese house.

KNOWING WHERE YOU ARE

SINGLE ENTRANCE INTO CELL

ENTRANCE INTO THE BIG WIDE WORLD

ENTRANCES BETWEEN EQUAL TRACTS OF LAND

'MAKING AN ENTRANCE' - Jane Austen?

ENTRANCES OF OWNERSHIP

ENTRANCES THAT GO UP ; ... DOWN

GENDER & ENTRANCE? the duality of entrance ... and 'inversion'
dark becomes light + vice versa

ENTRANCE establish possession of, and supervising territory

Architecture Nitschowski
IN WAYS AND OUT

This series of books is about the grammar of architecture ...

A doorway is both an assertion and a relaxation of a rule. The rule is the wall. The instrument of its manipulation is the door. You don't have a doorway without a wall or barrier of some kind.

DOORS INTO & WORLDS OF THE IMAGINATION

The Lion the Witch and the Wardrobe

The Secret Garden

Alice in Wonderland

Globe Theatre, London

Garnier Opera, Paris

Theatre, Segesta

DOORS YOU HAVE TO CHANGE YOURSELF TO GET THROUGH

- (Wonderland)
- Alice shrinks to pass to get small and go through the small door
- The gate into the Japanese garden that makes you stoop

COLLECTIVE ENTRANCES (to blocks of apartments ...)

DOORS THAT RESPOND TO CONDITIONS

highbanks - doors out of reach of waves, reached by ladders
draught lobbies

RECONFIGURED ENTRANCES Louvre, British Museum (G.H.)

DOORS THAT DEFEND, by making access difficult

- entrance into a Tibetan monastery
- entrance into a ancient Mycenaean or medieval fortress

ENTRANCES ARRANGED TO BE PROPITIOUS

- Feng Shui.
- Doors of megarons, temples

ENTRANCE AS LABYRINTH

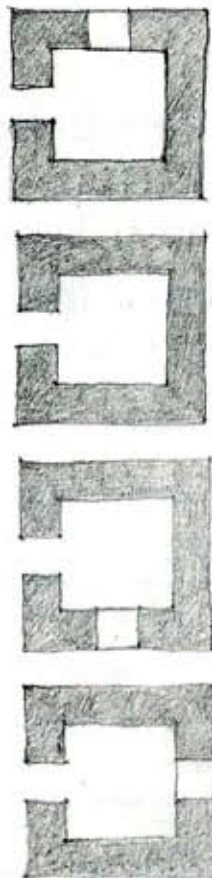
- Neoromanticism.

9.04.2004

Entrance is an invitation
 Entrance is revelation of the concealed and enclosed
 Entrance is exposure to the unknown
 Entrance is escape from agoraphobia, exposure
 Entrance is introduction to intimacy
 Entrance is hiding, from the sky, from the people, from the gods
 Entrance is moving from one place to another that is different
 In what ways may adjacent places be different?
 Entrance is release, or imprisonment

Does one ever 'exit'? There is no such thing. One always 'enters', even when one leaves a room or a house ... one enters the street, or enters the outside world.

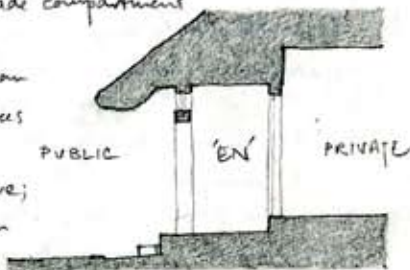
→ open - closed
 cold - warm
 exposed - protected
 unroofed - roofed
 windy - sheltered
 public - private
 anonymous - known
 relaxed - anxious
 off-stage - on-stage
 poor - rich
 sunlit - shaded
 noisy - quiet
 expansive - small
 disordered - ordered
 asymmetrical - symmetrical
 secular - sacred
 unknown - known
 uncivilized - civilized
 male - female
 dull - exciting
 plain - sophisticated
 white - red



Entering a Japanese 'Minka' house from
 Chiiji KAWASHIMA, trans Lynne E. RIGGS - Japan's Folk
Architecture: Traditional Thatched Farmhouses,
 Kodansha International Ltd, Tokyo, (1986) 2000.

p44 - SHŌJI: wooden lattice panels covered with translucent paper sliding in grooves; and 'raindoors' AMADO in their own grooves, also secure the house at night; can be detached and stored in a purpose-made compartment

p49 - Verandas ENGAWA
 for ventilation rather than light; main veranda faces south; place for work; along village thoroughfare; spinning, weaving; children playing, evening meal; community interaction - "zone of convergence between private and public life."



HI-EN - exposed veranda along width of house
 MOCHI-HANASHI ENGAWA - extended veranda
 NURE-EN - exposed veranda without rain doors
 HIRO-EN - interior veranda
 AGE-SHŌGI - folding veranda

p.55 - main entrance of a farmhouse generally opens into DOMA - earthen-floored, full depth of building - SHIMOTE - lower end of the house for farm activities, rope making, tools, food store, stable, sleeping loft for hired hands; place of the KAMADO - KUBO - the cooking hearth

p.56 - IRORI - sunken hearth, source of light + heat in family area

TOKONOMA - spiritual/aesthetic heart of the home.

RELATION TO EARTH

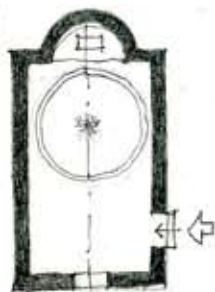
One steps from the light into the dark, over a threshold, but one's feet are still on the ground. To this extent the DOMA retains a characteristic of the outside. One enters into a world of domestic chores, cooking etc. A higher plane, more civil, formal, is to one side on a platform of wood and tatami mats. This zone is ordered. There is a clear hierarchy. But when one reaches to ZASHIKI, it too has a screen that opens to the public realm, albeit over a platform veranda. But the sunken line stays on the earth. Some things belong on the earth, some above.

- p. 4 "The entrance to a village is often marked by a high mound of earth on each side of the road, generally surmounted by a tree; or perhaps the evidences of an old barrier are seen in the remains of gate-posts or a stone-wall. Having passed through the village one enters the country again, with its rice-fields and cultivated tracts, as abruptly as he had left it."
- pp. 4-5 "It is difficult to imagine a more dreary and dismal sight than the appearance of some of these village streets on a rainy night. No brightly-lighted windows cheer the traveller; only dim lines of light glimmer through the chinks of the wooden shutters with which every house is closed at night. On pleasant evenings when the paper screens doors are closed, a ride through a village street is often rendered highly amusing by the grotesque shadow-pictures which the inmates are unconsciously projecting in their movements to and fro."
- p. 7 "One of the chief points of difference in a Japanese house as compared with ours lies in the treatment of partitions and outside walls. In our houses these are solid and permanent; and when the frame is built, the partitions form part of the framework. In the Japanese house, on the contrary, there are two or more sides that have no permanent walls. Within, also, there are but few partitions which have similar stability; in their stead are slight sliding screens which run in appropriate grooves in the floor and overhead. These grooves mark the limits of each room. The screens may be opened by sliding them back, or they may be entirely removed, thus throwing a number of rooms into one great apartment. In the same way the whole side of a house may be flung open to sunlight and air. For communication between the rooms, therefore, swinging doors are not necessary. As a substitute for windows, the outside screens, or SHOJI, are covered with white paper, allowing the light to be diffused through the house."
- p. 8 "Nearly all houses have a verandah, which is protected by the widely-overhanging eaves of the roof, or by a light supplementary roof projecting from beneath the eaves."

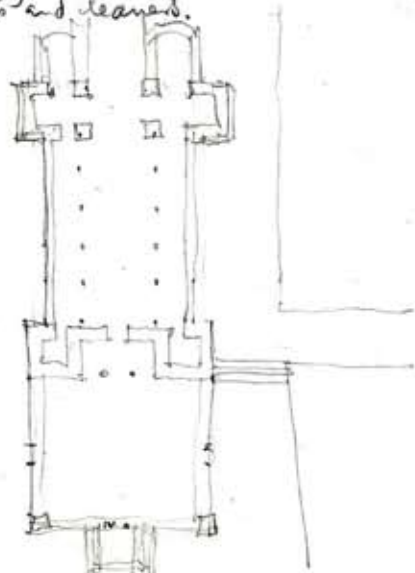
- p. 8 "While most houses of the better class have a definite porch and vestibule, or GENKA, in houses of the poorer class this entrance is not separate from the living room; and since the interior of the house is accessible from two or three sides, one may enter it from any point. The floor is raised a foot and a half or more from the ground, and is covered with thick straw mats, rectangular in shape, of uniform size, with sharp square edges, and so closely fitted that the floor upon which they rest is completely hidden. The rooms are either square or rectangular, and are made with absolute reference to the number of mats they are to contain."

Cathedral (Duomo), Cefalù, Sicily, 11.04.2004

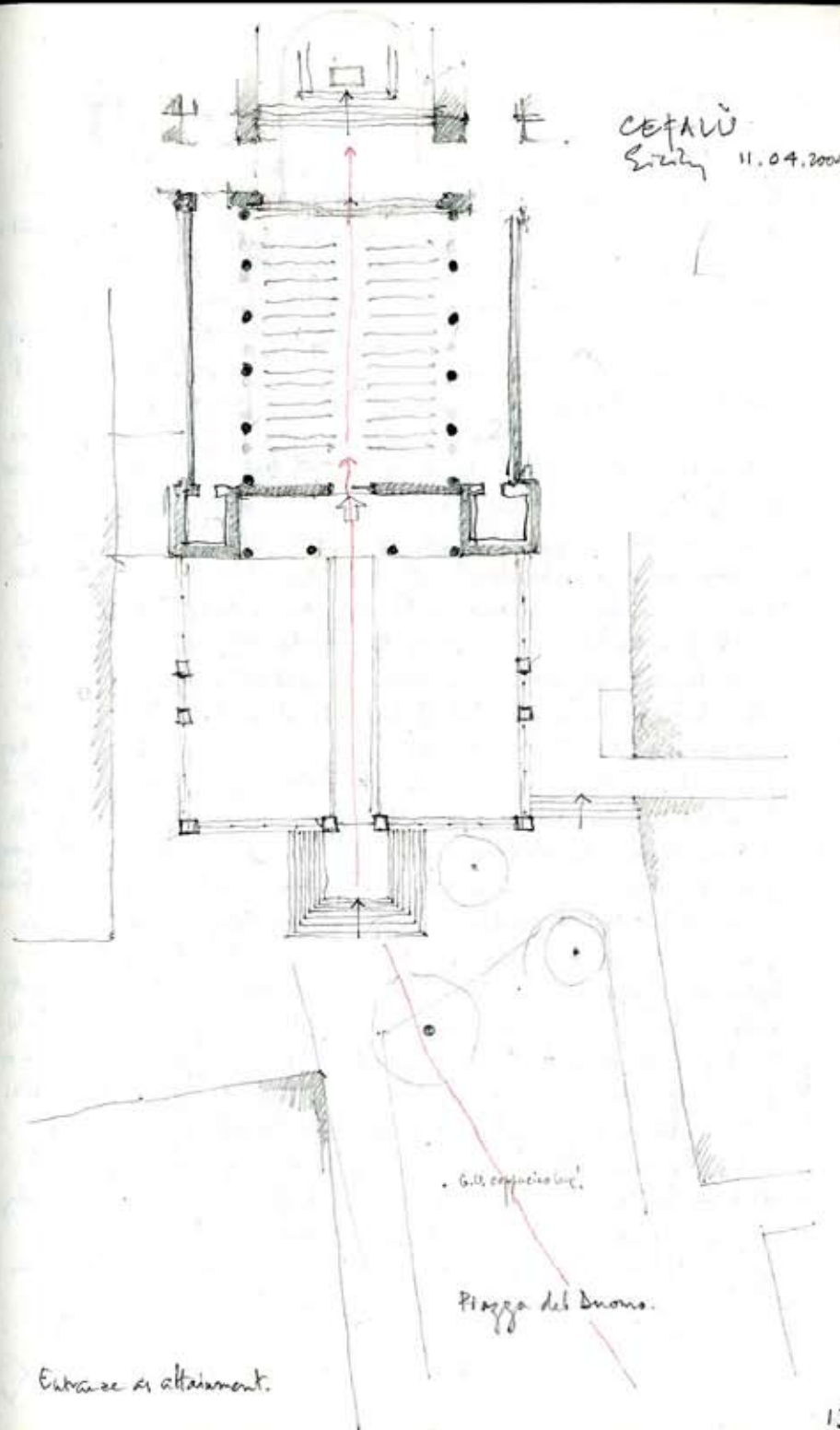
The approach: walking, through dense narrow streets, thronged with people (tourists and locals), happen upon the square ('piazza del Duomo') with the cathedral dominating it. One walks into the square, realising the cathedral is not on its access, but defines its southern edge. One approaches diagonally, and meets the almost pyramid of quite steep steps that lead up to a gate in a fence drawn to perimeter of a forecourt to the cathedral, almost (I think) a square. Labouring, a little, up these steps, one passes through the gate and a bricked path marks your route to the main door of the church, under a porch or loggia three bays wide and one bay deep. One walks along the porch and under the high loggia to the door framed in white stone (marble?). Stepping over a timber threshold to a smaller door within a large, one 'enters' the nave, an axis with the high altar. It is relatively dark, enclosed, dominated by the apse behind the high altar, shining in gold mosaic with Christ Pantocrator gazing down. There is one more entrance, to add to the three already made (ie entrance to the square; entrance to the terrace forecourt through the gate at the top of the steps; and entrance through the main door under the loggia) and that is entrance through the arch to the sanctuary - an entrance one is not allowed to make, it is reserved for priests and deacons.



magic circle
 painted in the floor of
 the little square cell church
 on La Rocca, Cefalù.
 with magical inscriptions
 written in the middle of
 a line with the center
 of the circle.



Having entered the
 doorway one was still outside
 the circle.
 (see also p. 68 for Stratos theatre circle)



CEPALÙ
 Sicily 11.04.2004

Entrance as attainment.

ENTRANCE

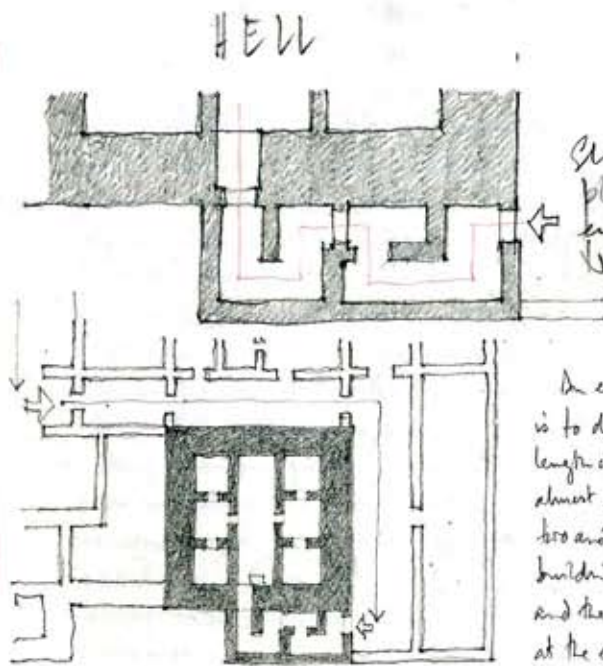
I am outside. What does that mean? The sky is over my head, my feet are on the ground, but it is unlikely to be unmade ground. It might be a beach, sandy, stoney, shale. It might be a field, grass, mud. It might be a pavement in a city. I might be in a wood or forest, on a hillside or even hill top. I am outside. There is a cell, a small stone building, with a roof. The walls, being built of stone, are quite thick. Maybe the cell has been carved out of a rock cliff. Maybe it is a cave. Maybe it has a regular rectangular orthogonal form. Maybe it is irregular. Whatever, it has walls that screen an inside space, and a roof that screens its inside space from the sky. This cell I am imagining conflates many cells I have experienced in reality. It is dark inside; not totally dark, but much darker than outside under the sky. It doesn't need a door to make it an inside. But it does need a doorway. There is light entering the inside from the doorway. I enter the inside with the light, block it briefly with my body, and casting a shadow on the floor of the cell. There needn't be one, but if there is a step at the doorway it makes me exert a little extra effort to enter the inside. The step makes the inside a little bit more special. The doorway to this cell that I am imagining is no bigger than it needs to be to let me through it without touching the sides or having to bend so as not to knock my head on the lintel. It is a common experience, but this passage from outside to inside, this entering, is always slightly special. It has psychological as well as physical dimensions to it. It can even be spiritual. Physically the process of entering takes me from the light into the dark, from the breeze or wind into stillness, from the rain into the dry, from strong sunlight into shade. Psychologically, it takes me from being exposed to the eyes and attention of others to seclusion. One can breathe in a more relaxed way inside the cell. One can stop acting for the audience. Spiritually, this relaxation can suggest that one finds inside, and comes into the presence of, some kindly benign spirit or god that protects and accommodates without judgement. Gods live in cells, when there is peace and release or relief from exposure. A cell is a harbour, away from the storm.

» The psychological effects of entrance can be reversed. Entering one's home, if it is a peaceful home without tension, is a more enhanced experience of relaxation than entering a bare cell. The comforts and protections already mentioned are supplemented by awareness of one's own bed, own food store, own chair, own lavatory, own books... In this much the home is sacred. The place of psychological well-being. Even death, whose entrance offers ultimate security and escape from the exposures of life, is metaphorically associated with home, as if one entered life by exiting the womb, and then, at the end anticipates exiting life and re-entering the womb. Beside such ultimate and complete escape from the exposures of life, the entrance into a simple stone cell in the countryside, a cave in a cliff, or even one's own home, is itself merely a metaphorical antidote to a disease of agoraphobia to which all are, to some degree, susceptible. The cell, the architecture of the home, the cave, den, refuge, harbour, are all metaphors of the womb and of the tomb. They offer the security of the womb with its maternal life support systems and comforts of food and warmth. But they also represent the negative escape from and rejection of communal life and business, the antithesis of vitality, the hiding away from being on the stage.

» And there is the reversal of the psychological effects of entrance. To enter one's home on a cold winter's night as a traveller returned is a joy and relief. Somehow the tribulations and threats of life recede, are left behind in the darkness. But to enter, stage right or stage left, onto a platform to perform is the opposite, to plunge into a world of trial and tribulation, of exposure, of bright light of judgement and condemnation, maybe of adulation. To enter... the verb does not imply a particular one of these opposing directions. One enters the chaotic, unpredictable, challenging world or one enters a place of peace, reclusive and quiet.

» There are many stages on which one may wish to make an entrance. Very often, perhaps always, architecture is a compliant accomplice in this challenge. The stage may be mundane: the door into a busy restaurant in a foreign city; the counter at a pharmacist's when one has to ask for something to relieve an embarrassingly personal complaint; the first day in a new class in a new school in a new town. The stage might be more

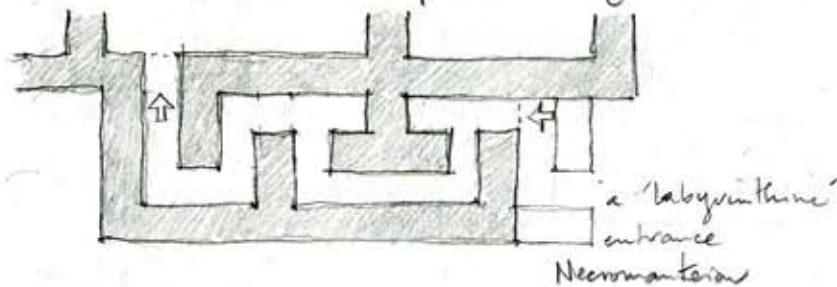
Special; the stage of inauguration as President of the United States; the stage of capture as ex-President of Iraq. Still architecture is complaint, whether providing the podium and the lecture by which the presidential oath is made; or the rectangular hole in the ground, the protective tomb, out of which the run-away Saddam must re-enter the glare of the television camera. All the world's a stage; all the people players, making their exits (which are entrances) and their entrances (which are exits)... all with architecture as accomplice, tacit but manipulative, setting the frame, restricting possibilities, laying down the rules of engagement and of disengagement. The doorway is the most obvious of these frames that formulate the rules of entrance and exit, but it is far from being the only one. There are many adjuncts, supplementary elements that either enhance, dramatize, or perhaps detract from the effects and the challenges imposed on the subject - the person making the entrance or the exit.



Slightly more accurate plan of labyrinthine entrance to the Necromanteion.

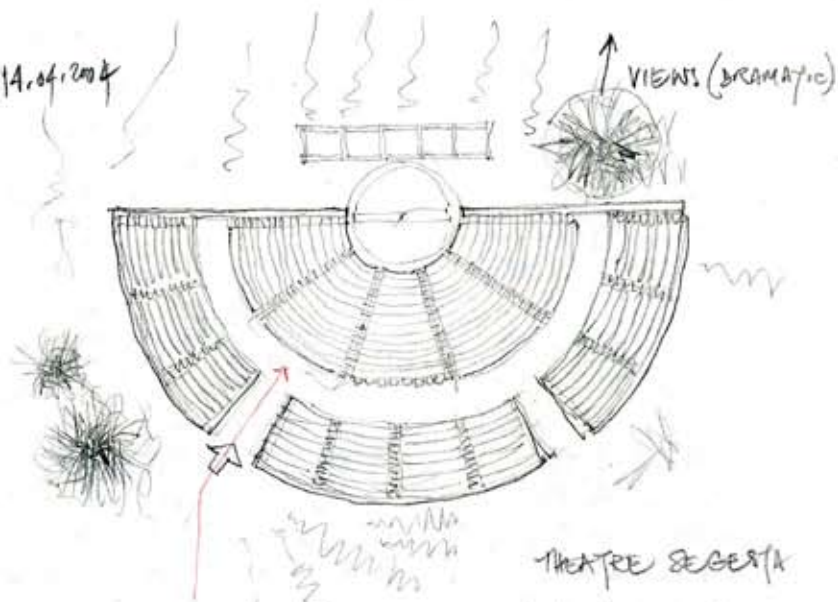
An entrance the aim of which is to disorientate the visitor. The length of the entrance process is extended almost as far as possible wrapping around two and a half sides of the square core building that is the heart of the complex, and the access to thrones, the labyrinth at the entrance further disorientates the visitor before finally entering the place where he can meet his ancestors.

Why don't writers write so much about 'entrance'? Is it a comment on how we deal with entrance? Do we undergo, or perform, entrance as some sort of 'auto-poietic', or eager for the experience of being 'there', or 'inside', that we undergo the process of entrance in a state of anticipation, where we are ahead of ourselves. We don't notice the entrance. While we are entering, we are already there, already inside, or outside. The moment of entry, of passing through the interface, passes us by; we don't catch it. One moment we are in one place; we think of going to another - we are already there, we don't notice the transition from one place to the next, it is passed in a haze with our attention focussed on the next place... not on the process of becoming... of moving between... of passing through. But entrance, transition, passing through, though subliminal, is part of the being there. Sometimes, and this is in the architect's remit, it has to be drawn out, lengthened, made into a story, orchestrated, developed into a sequence of mini-entrances that build up into one big entrance.



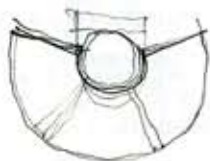
'The moment of realization' - between anticipation and realization which you look forward to... and then back on... but the moment itself is fleeting, transitional. But it is also an opportunity to be orchestrated by an architect, to enhance the drama of realization or revelation, to extend the anticipation with suspense, disorientation, frustration, gradual revelation, false directions, subtleties and manipulations, screens and openings, rises and falls in level, changes of direction, apparent dead-ends that reveal possible ways out... a continual state of becoming, an exploration, a discovery...

14.04.2004



Approach, up the hill, across the hill top, to the back of the theatre. Through a gate/tunnel, emerging into the magical space of the theatre at a high, but not the very highest, level. A level at which one looks down at the magic circle of the orchestra performance area, and down the steps of the seating, but, most impressively, across the dramatic landscape that provides the backdrop and which is the eternal spectacle of the drama. But it is not a the central axis but displaced by $\frac{1}{6}$ So we enter and then, mostly, descend to our seat, aware from the moment of our emergence into the space of the theatre and the panoramic view of the landscape before us, as if we are an Olympian God, of the enormity of the world that makes man's actions and tragedies seem so small and petty.

[Compare with the theatre at Jerash in Jordan],
and the Globe Theatre, London...



See also page 29

"So turn in it," Bangs said, with a little flourish, as he opened the front door of his flat. "The bachelor pad!" The living room in which we were now standing smelled strongly of old fry-up. There was a gauze-like consistency to the air. An elderly yellow beanbag and a cheap metal chair sat in the middle of the floor facing a television and a shelving unit filled with videos. These four items - beanbag, chair, TV and shelving unit - constituted the sum total of the room's furnishings. "Not much, but it's home," Bangs said cheerfully, taking off his jacket and hanging it carefully on the chair.

"Do you think I could use your toilet?" I asked.

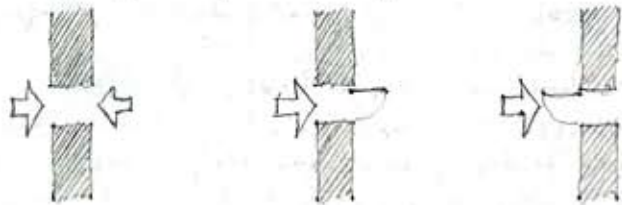
"To get to Bangs's bathroom, I had to go through his bedroom. Here the fry-up smell gave way to another, equally strong scent of body, a sort of stale, hormonal mugginess. When I used to visit my father after my mother died, his unlaundersed dressing gown gave off a similar odour. Bangs didn't have a proper bed, just a mattress on the floor and a very flat, deflated-looking duvet, dressed in a cover of almost sinister ugliness: navy octagons, mustard squiggles. I had a brief vision of Bangs purchasing it - standing clueless in the bed linen department of John Lewis while a dragon-lady assistant with a wove-wool beehive and a riot, wax-dad bra, assumed him that it was a very 'masculine' choice.

"In Bangs's bathroom, he, or perhaps some previous inhabitant of the flat, had adorned the lid of the toilet with a cosy - a grubby, orange fur cover - which proved horribly damp to the touch. The sink had green water stains beneath its taps, and propped up in the bath tub there was a clothes horse lump with a collection of socks and briefs that had gone stiff and crumbly as they dried. Adjacent to the tub there was a small plastic counter. Here, set out with poignant symmetry, were the instruments of Bangs's toilette..."

Zoe Haver - Whose Scandal
Penguin, 2003, pp. 187-8

One cannot really detach entrance from its context: where the entrance has come from; and where it leads. It does, nevertheless, play its own part, sometimes overlooked, as one moves from one place to the next, heedless to the in-between, the transition, the interface between those two places.

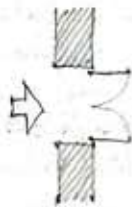
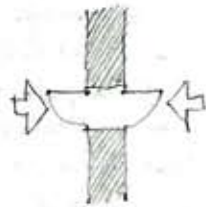
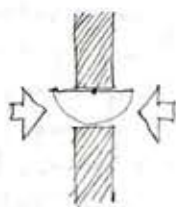
Then there is the nature of the door that fits the doorway as a valve, allowing ingress in particular ways.



The simple opening: the wall screens and divides; the opening reveals and allows access, in a particular place spot, which is controllable.

The door that opens inwards: you grab the handle and push, taking the door with you as you enter; the visible is progressively revealed; you tend to creep around the door.

The door that opens out: you grab the handle and pull the door fully open before you can enter, which you do either unencumbered by the door, or fidgetily pulling it behind you.



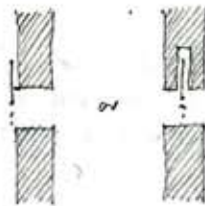
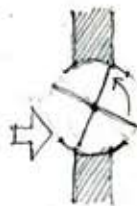
alternatives as for single doors

The door that swings both ways: you just barge through, it probably has a self-closing spring mechanism; no need to worry about closing it.

The 'air lock': two doors, one opening each way; provides extra sound insulation; but also increases the sense of importance and seclusion of the inside; a special room, and important person's office.

you open one door and are confronted by the other closed. Twice the effort to enter - two hurdles to overcome.

double doors; you either sneak through one as if it is just a single; or open both with both hands which makes hardly an expansive gesture; both confident and supplicant.

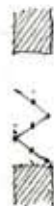


alternative with double doors.

Rolling doors: draught proof, self-closing/sealing; acts like a pump; you push, and are swept through by your own effort/momentum, to be disgorged inside.

The sliding door, either self-operated or automatic. Self-operated, you slide it dismissively aside; automatic, you wait for it to acknowledge your presence, and like a servant, open it for you.

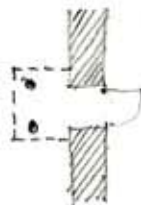
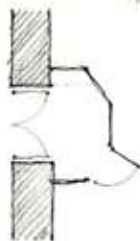
'Stable' versions of some of the above.



The 'leaved' sliding door; each door sliding in its own groove; you can choose which single leaf you open to barge in, or slide all three to one side, making the wall (almost) disappear.

The folding-sliding door; you can only get through by disrupting the whole wall; but you can also fold the wall almost completely away.

folded leaves, offering various configurations; might also be slid out of the way to remove the wall.



'Baffle' entry.

Porch (many different types of baffle) Lobby

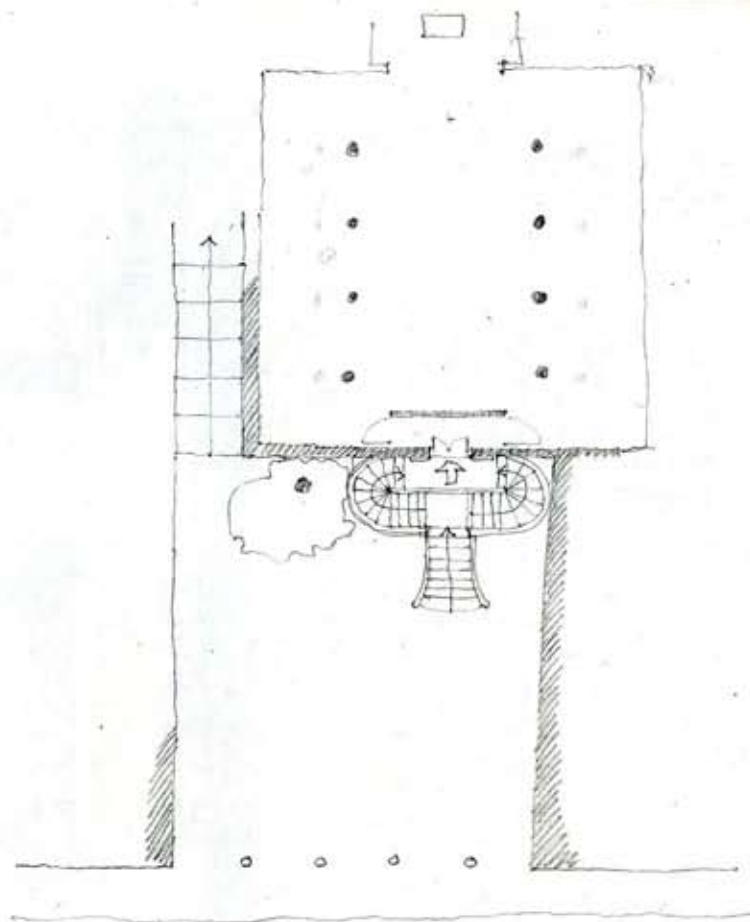
I walked back into that gleaming showroom. That's when I noticed the patisserie balloons blowing from the business manager's platform desks. Looked like a goddamned altar, that desk. In the name of the father, and the son, and the dollar bill."
Wally Lamb - I Know This Much is True, p 456

In Italy, when someone acquires some land, the first act is to erect a gate, even before a fence. The gate establishes possession by blocking entrance, even though it would be quite easy for trespassers to walk around it.

Pro pylon, lych gate.

The gates into traditional Romanesque farms and houses are the most elaborate parts of the farmstead.

Symmetry and asymmetry in Entrance, and their effects.

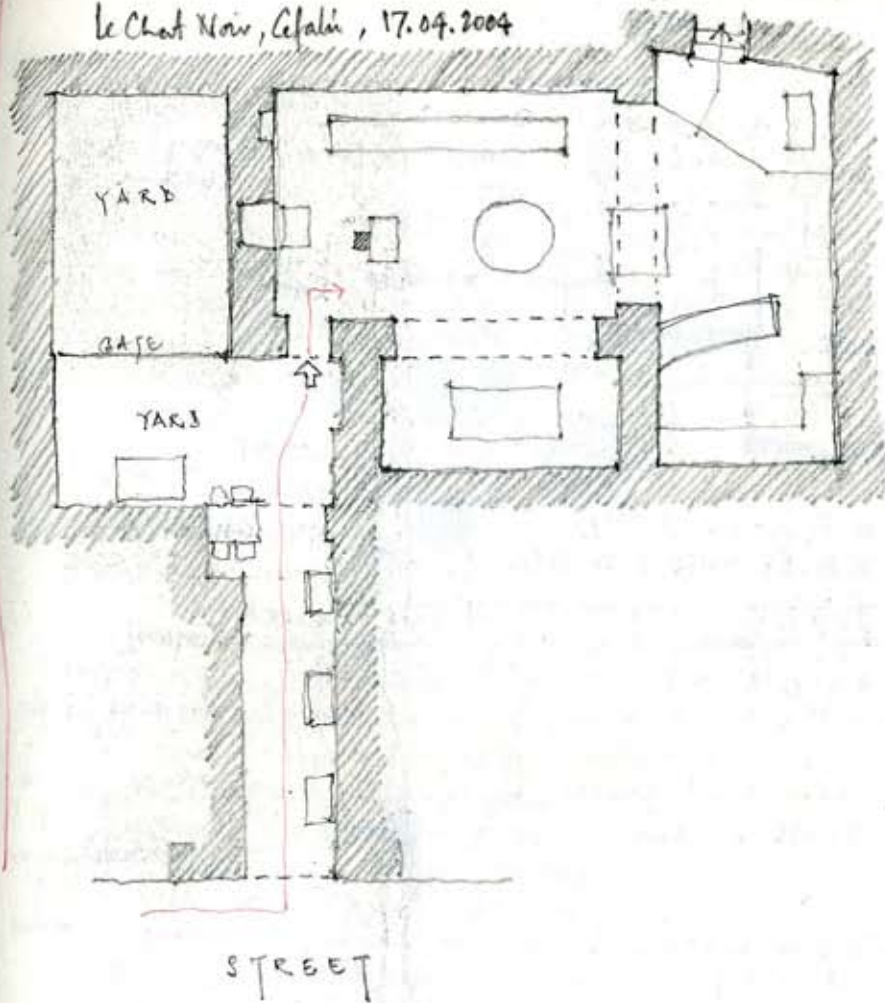


S. Stefano, Cefalù
(from memory)

'Entrance' into: a meal; a novel; a relationship; a journey;
etc

Entrance doesn't end at the door.

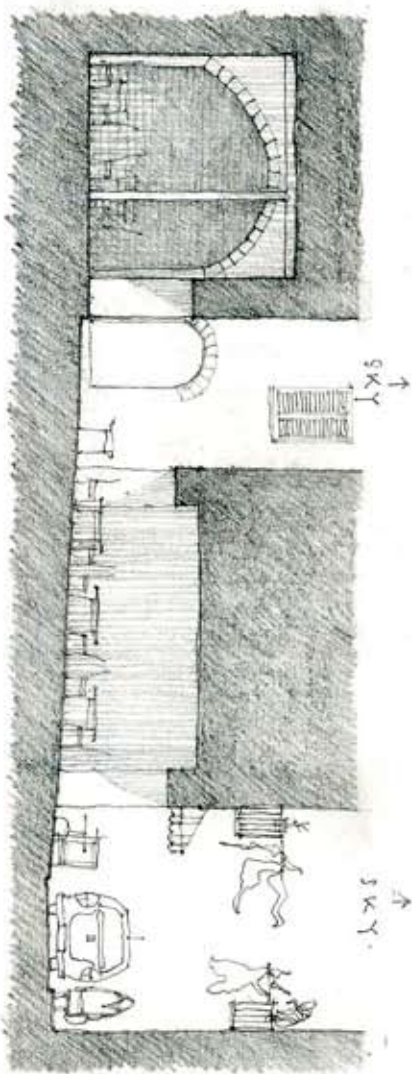
Entrance - a place to queue.



Olivier TAPVIN - Exits + Entrances in Spherules.

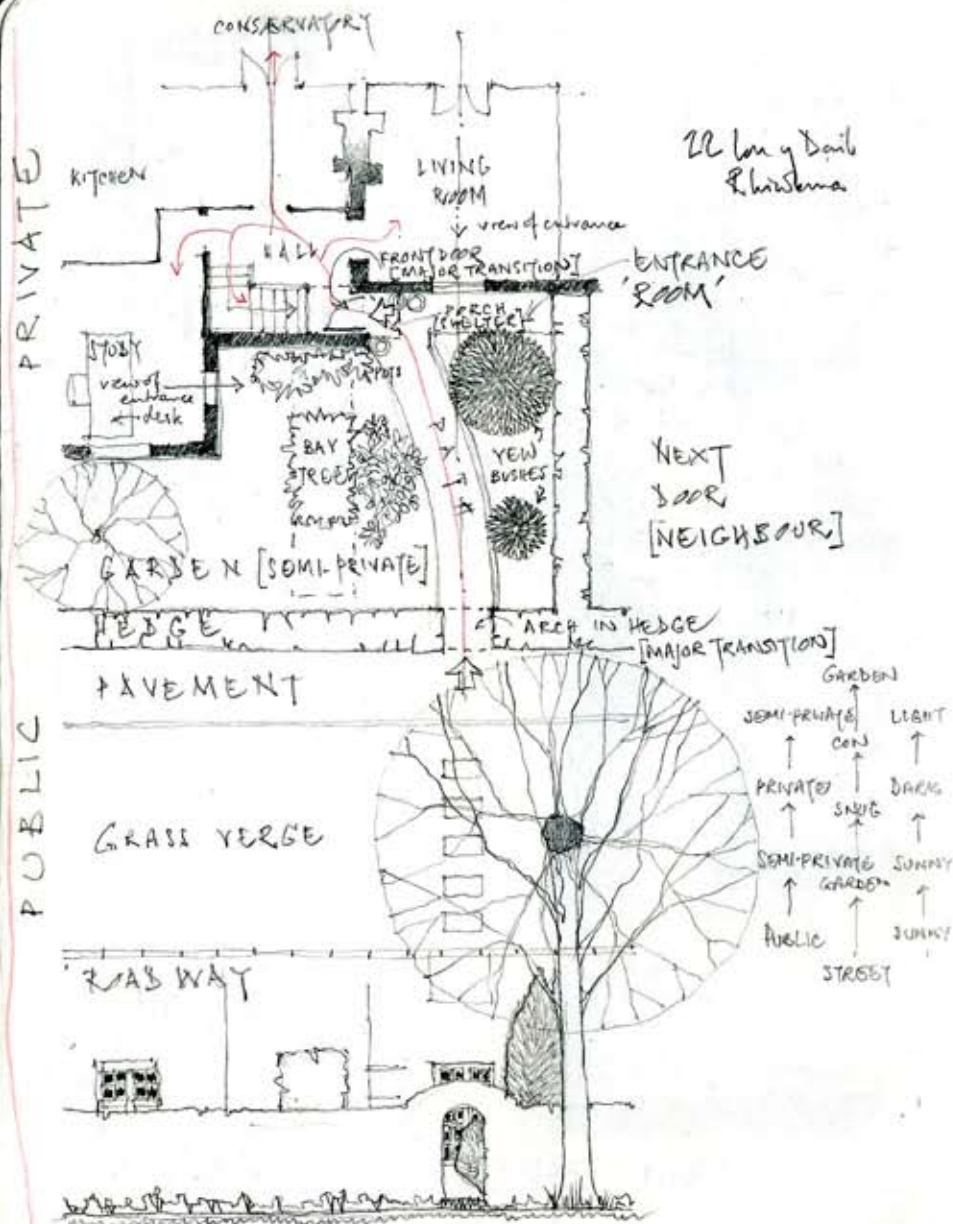
Ben LAMPSON - Crowding [liminality -]
[sociology.]

Jan COOPER -



SECTIONS - LE CHAT NOIR

A narrow arched entrance from a narrow street into a passage way. There is a canopy over the entrance, and the boards directing the view of the little restaurant. (There was another sign with an arrow, at the top of the stone block.) The narrow passageway is arched and shady, lined with small tables - one from space from the inside restaurant; there's a couple of small tables on the street too. The shaded passage way leads to a tiny yard, open to the sky. From the street looking up the passage, that light helps draw you up the passage, making it seem more inviting, less forbidding dark. The yard opens to the left, but the drastic decision directly in front of you as you walk up the passage is when you go next, into the world of the restaurant itself. The only daylight that comes into the restaurant is through the door. It is a high, vaulted lid, at a low level. The ceiling of the main part is beams and supports from boards above, but the two spaces - one a large table, the other a tiny table - are vaulted.

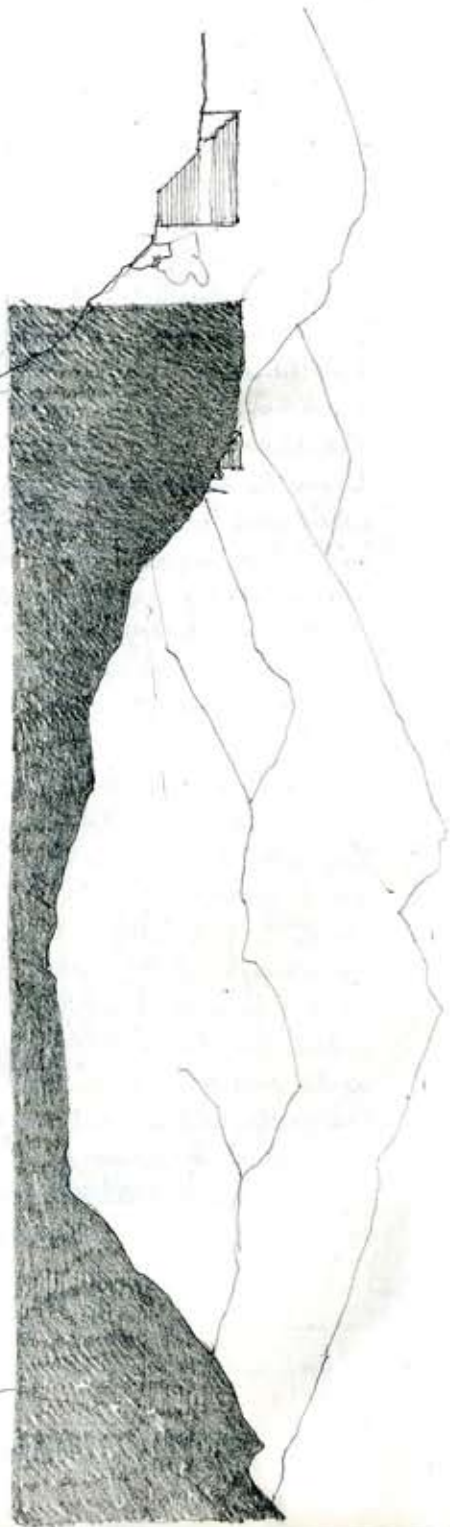


The curving path avoids the front door confronting the arch in the hedge.
 The two Yew bushes - female + male - attend the entrance path.
 The living room windows, and the study, survey the entrance path in different ways.
 The bay helps to define the entrance 'room' [garden].

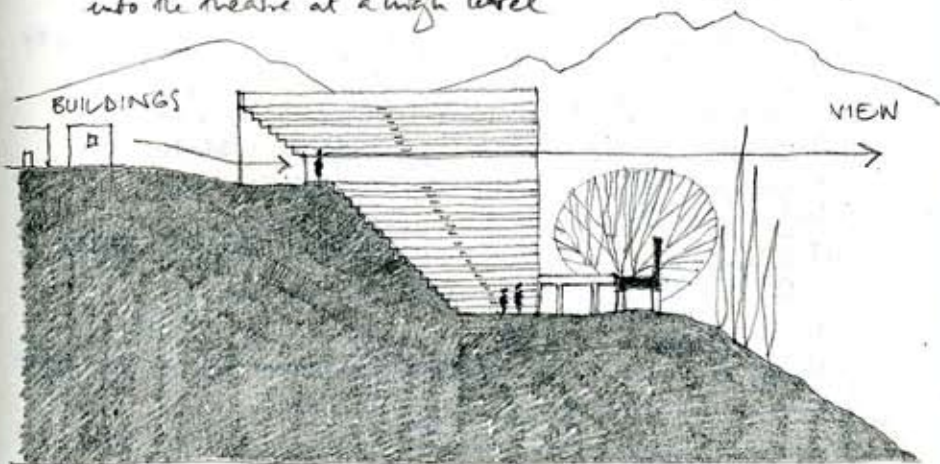
'Anatomy of Entrance' or 'Grammar of Entrance'; I wondered which metaphor - the biological or the linguistic - to use in the title of this book. It seems so unfair. Architecture and its parts and elements are so often used metaphorically in other disciplines, the arts, the sciences. The word 'liminal' is used in sociology; liminal comes from the word for threshold - an architectural metaphor. People are said to 'enter into' relationship, negotiations, debate; another architectural metaphor. So which reciprocal metaphor is most appropriate to return the compliment?
 The answer comes (I rejected 'the Architecture of Entrance' because the word 'architecture' carries so much baggage, and is so widely prone to misinterpretation; and who is actually interested in 'architecture' anyway? Only an odd few.) from thinking about how architecture + entrance in particular - comes about. Anatomy is a biological word, and in places that entrance might be a biological phenomenon. True, bodies have their entrances and their exits: the mouth, the vagina, the urethra, the anus, and these are important metaphors in analysing architectural entrances and exits, but buildings and the places they are used to make are not biological in their generation and development. No, architecture is more like a language; it comes from the mind, and in particular from the mind making sense of the world in which it finds itself. In language, through language, the mind uses concepts and their labels (words), to construct a sense for the world it perceives through its senses. In architecture, through architecture, the mind (through the physical effort of its hands) makes sense of world through the instruments of walls, doors, floors, roofs, windows, pathways etc. The metaphor between architecture and language is closer, though not anywhere near exact, than that between architecture and biology, because both spring from the mind making sense of its world.

The Greek theatre so an
instrument of mediation
between the human being and the
landscape with the effect of a sort of
reconciliation of the landscape in a supranatural
role to make believe of the play. It does not
diminish the stature of the human being in comparison with nature, but puts nature at his service,
brings it into the cage of a frame. Vast landscape as brought within control of man
not by encompassing them, but by the device of the theatre.

in compare with Swiss & Seven Claps & Helsinki
in Swiss Rockies Range, Caricature



The Greek theatre at Segesta ... in which nature
(the landscape) is transformed from the mundane into
the wonderful, by the device of the doorway entering
into the theatre at a high level



The landscape as one emerges from the doorway about
two-thirds the way up the theatre seating is presented
dramatically. No longer is it landscape within which one
walks; it is now separate, mystical, a backdrop to the
drama that will be acted out on the stage below. Maybe
the peak of the distant mountain is sacred, but that does not
matter too much compared with the simple aesthetic effect of
nature - landscape separated from man and given to the gods -
laid out before one, seen from an artificial viewpoint,
changing in the sunlight like a movie picture projected on a
screen before one - a screen that one cannot enter. This
device, aided by the entry, helps set the drama apart - though
it is a drama of the lives of human beings, it is set in a
special zone intellectually (that of philosophy and mythology) and
physically (that of the orchestra). This physical separation is
reinforced by the separation of the landscape from the spectator
by the theatre and its entrance. The theatre becomes a subtle
frame, like that of a painting, a movie screen, a television.
The screen, the frame, conjures up a transparent veil or
film on which the magic of the drama depends for its effect,
or at least enhancement of its effect. (PHOTOGRAPH)

GIMESPIE, KIDD, COYA. Jan Mac Journal 1994

- * St Bride's, Eank KILBRIDE 1963-64
- * Our Lady of Good Council, DENNISFOUN, 1964-66
- St Mary of the Assumption, BO'NESS
- St Peter's Seminary, CARROSS
- St Ann's, Whitevale St, Dennistoun, GLASGOW, 1931-33
- St Columbkille's, Main St, Rutherglen, GLASGOW, 1934-40
- St Patrick's, Orangefield Place, Greenock, RENFREWSHIRE, 1935
- St Columba's, Hopetoun Rd, Maryhill, GLASGOW, 1937
- St Peter ad Vincula, South Crescent Rd, ARBROATH, Ayrshire 1938
- Holy Family, Port Glasgow, Renfrewshire, 1946-59 (altered)
- St Eunan's, East Thomas St, Clydebanks, Dumbartonshire, 1950
- St Kevin's, Rosebank terrace, Bargaethie, Coatbridge, Lanarkshire, 1950
- St Matthews, Kirkcubright Road, Kirkcubright, Lanarkshire, 1950
- St Laurence's, Kilmacdon Rd, Greenock, Renfrewshire, 1951-54
- St Michael's, Cardross Rd, Dumbarton, 1952-4
- St Andrew's, Windhall Rd, Arisdrie, Lanarkshire, 1953
- St Peter + Paul, Arrochar, Dumbartonshire, 1953
- St Joachim's, Ingievar Terrace, Carnmye, Glasgow 1954-55
- * St Paul's, Warrent Rd, Auchmuty, Glenrothes, Fife, 1956-57 (altered)
- St Paul's, Stethleston Rd, Glasgow, 1957-59
- St Kessog's, Balloch Rd, Balloch, Dumbartonshire 1957
- St Vincent de Paul, Main St, Thornliebank, Renfrewshire, 1959
- St Charles', Kelvin-side Gardens, Glasgow 1959-60
- * St Martin's, Arden Craig Rd, Castlemilk, Glasgow 1959-61
- St Mary of the Angels, Carneton, Falkirk, Stirlingshire, 1960-61
- St Mary's, Bean Rd, Bo'ness, Lothian, 1962
- St Patrick's, Lothian Craigside, Kilsyth, Stirlingshire 1961-65
- St Benedict's, Westerhouse Rd, Easterhouse, Glasgow 1962-65
- Second Heart, Kyle Rd, Kidron, Cumberland, Dumbartonshire, 1964
- St Benedict's, Dunnet Chapel Rd, Glasgow 1964-69 (altered)
- St Margaret's, Suidha St, Clydebanks, Dumbartonshire 1970-72

[NV] Shokkie (Japan).

Zumbar description
of entrance [GH]

→ KARNIAK.

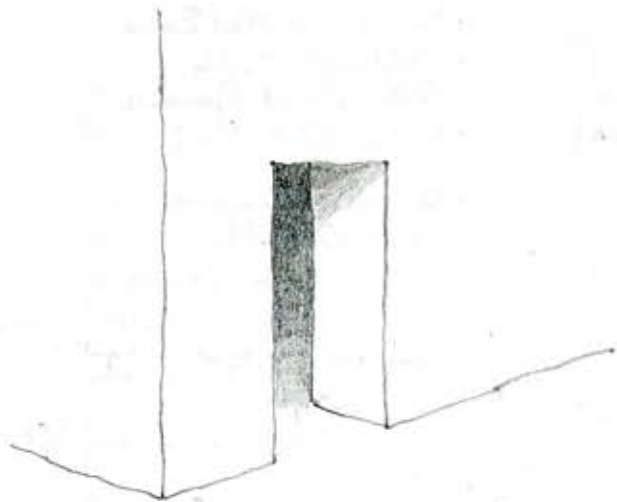
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Victor TURNER. in Higham rite: tribal societies
(from Jan COATES. Rochester Uni)

- Gregory Peck in SPEARBOUND - doorway [ACP]
- Steppenwolf - doorway in wall
- Iconostasis - Greek orthodox Church
- Siegfried awaking Brunhilde guarded by fire, sergents
He have as opener of the way - The Lady as the Have
- Doors of perception - Blake, Hurley
- Stratos, theatre with the magic circle.
- BANK OF ENGLAND ENTRANCES
- HOUSES OF PARLIAMENT ENTRANCES
- GARNIER OPERA PARIS ENTRANCES

- British School Rome
- Edinburgh Castle.
- Cathedral at Gama
- British Cathedral

- St Peter's Klippan
- East Killarney
- Giger Geyer, Davos, Kirchner Museum
- ARG Vol 4, No 1 2000
- Zumbar - ^{San Benedict chapel} _{Chor Roman style.}



A doorway - seems simple doesn't it?

Security → Welcome.

Entrance implies movement, change, passage from one place - one state - to another. It more than implies these things, it offers them, entices, even demands.

Entrances that slow you down

Quite dramatic entrances - what are they like?

Entrance into the void!

An entrance is the interface of becoming.

Entrance and welcoming warmth

- heaters over shop doors
- fire place near entrance to Hill House
- Cragnida

Entrance and identity

- flag, coat-of-arms, name sign

Entrance as bridge (La Tourette)

Entrance as a symbol of status
 Entrance that sets up a direction ... of movement, of view, of relationship ... not necessarily straight.

Entrance as a trap

see also Arcadian Gate
 woman of the bunnies

In Kurosawa's film Seven Samurai, the villagers, under the direction of the leader of the Samurai, deal with and defeat the bandits by allowing them into the heart of the village, where they become trapped, first one or two at a time, and then as a group. The barrier around the village, built to keep the bandits out, becomes one - a trap - that keeps them in, allowing the villagers to finish them off. The entrance, with armed villagers as the instrument, is made into a one-way valve that allows the enemy in but not out. Outside the village the bandits are unknown, and therefore frightening. Allowed inside, they become 'known', literally and metaphorically, and, although still dangerous (until vanquished) are more easily dealt with. The film is about how intelligence may defeat adversity. By allowing the enemy into its heart some of its own essence is lost, as are the bravest and wisest of the Samurai, but the village survives and will prosper in future safety.

Entrance as a pilgrimage.

I am going to the cathedral.
 Cefalu. I have projected myself mentally into the cathedral, even though I don't know what it is like; I have never been there. But now I must get myself there physically. I walk. I reach the town, where the streets are a maze. The rock (La Rocca) dominates the town, which lies on a sloping promontory between it and the sea. Before one reaches the town, from the west, one can see the large cathedral above the roofs of the ordinary buildings. When one comes to the town one enters the narrow streets and sight of the cathedral is lost. One must find it. I don't know the plan of the town, but when I enter the streets I have a general idea of the direction of the cathedral, but no street leads directly to it. Walking through the streets, deeper into the town, I start to feel

that maybe I have lost my sense of the direction of the cathedral, the centre. But I look up the streets as I pass each corner. Eventually I get a glimpse of a building in sunlight, a distance up on of the streets. Because they are narrow, and the houses a few stories high, the streets themselves are in shade. I walk up the street towards the building in the sun. It is a bit of a climb. Getting close I see that the building is the cathedral. I emerge into a town square - Piazza del Duomo. The cathedral dominates the square, filling the side opposite where I have entered, though the steps I can see leading up to it are diagonally opposite me in the far corner. The cathedral and the square are not in an axial symmetrical relationship with each other. The square is not regular. Its floor/pavement slopes up gently towards the cathedral, continuing the slope of the street I walked up. The square is half full of tables and chairs with sun shades over them, occupied by people drinking, eating, talking. Some of this life obscures the cathedral. There are also a few tall palm trees whose heads are dark against the blue of the sky. Behind the cathedral is the great rock - La Rocca.

I walk across the square towards the steps up to the cathedral. I cannot go straight, but have to weave (a little) between chairs and tables and people. I feel the sun. The steps are steep, in the form of a pyramid (three quarters of one) with a flat top where there is the gate into the forecourt of the cathedral. Because of my diagonal approach across the square I find that I don't climb the steps of this pyramid on the side directly facing the entrance to the church, but on the side to the right. It has taken some effort to find the piazza and climb the gentle slopes to the base of these steps, but now it takes more effort to climb the steps themselves. At the top is the gate.

The forecourt is quite large, seems square, but the reward of climbing those steps is that it is perfectly flat - the first bit of flat ground surface I have encountered in approaching the cathedral through the town. Along the edge of the plateau of this forecourt, above the piazza, is an iron railing. The gates too, which are an axis with the main door of the cathedral, are iron too. When the church is closed, these gates are locked, so one cannot even get into this half-sacred

compound. Across the forecourt, in a dead straight line from the gate to the loggia that shades the main entrance to the cathedral, is a wide paved pathway a couple of metres wide. After the unclear route through the town and across the piazza, this path is determined, and one senses that its line continued leads right to the goal within the womb of the cathedral, the altar.

I walk this path across the forecourt. The loggia, three bays wide, and one bay deep, towers above me. It is a large open porch that protects the quite small doorway at the mid point of the back wall. Now all is balanced, symmetrical. The architecture reflects the compromise the religion offers. Here the way and the goal are clear.

I enter the cathedral through its small doorway under the loggia. I move from the daylight into the darkness, but at the far end of the nave, straight in front of me, there is a different sort of light. Framed by a tall and broad archway a huge mosaic, the surface of the half-dome of the apse of the chancel, is Christ Pantocrator, looking straight at me with his right hand raised in the gesture of benediction, but with his eyes questioning, challenging, judging.

Now, inside the church I am no longer just an individual amongst others, as in the town outside. There is a service going on when I enter. The church is full, presumably of local people; the priest is speaking, preaching, in Maltese. I am a tourist who has entered with other tourists who are now standing at the back of the church trying not to disturb the service whilst also taking in the inside space of the cathedral. If I was part of the congregation I would be even less an individual on my own. My journey through the town would have brought me to be part of that body, and, after the service I would take that sense back out into the town with me.

→ Dramatic Entrances.

And dealing only with architectural entrance, is the architectural frame - the frame that architecture sets for entrance? Or, even more specifically, the frame that the mind, through architecture, sets for entrance? Well, the mind of the user contributes to entrance as well as the mind of the architect. There is a more intimate and reciprocal relationship between the architect and user than merely provider and user.

Also... entrances into auditoria.

"The 4.55 meter (14.9 feet) sumo ring is made of packed clay, which is as hard as concrete. A wrestler wins by forcing his opponent out of the ring or causing him to touch the ground with any part of his body other than the soles of his bare feet."

Day in the life of Japan, p. 122.

'Enter' - from the same root as 'Entre' - between

Entrance as Entertainment

"Entertainment! That's a key word. Literally, it means 'to hold between', from entre between, and tenir, to hold. That is, it can be construed as the making of liminality, the between and between state. Webster gives it both playful and serious valences, for it can mean (1) 'to keep the interest of and give pleasure to; to divert; amuse, or (2) 'to allow oneself to think about; have in mind; consider'. Thus, in confession when the penitent told the priest that he had had lustful thoughts, the latter asked him, 'But, son, did you entertain them?' His answer, honest enough, came quickly, 'No, father, but they entertained me.' This ambiguity is the soul of theatre, which is not a mechanism of repression or even of sublimation, but fantasized reality even when it realizes fantasy."

Victor TURNER - Everyday life, p. 121

Greek theatre orchestra as quintessential liminal space.

see p. 42

A door - the flap or flaps that can close off a doorway - can be like a switch or a valve. A door can 'switch off' access into a place, especially when it is locked. Theatres, fairground rides, countryhouses and other tourist attractions in all have ways of managing entrance, and using the construction of entrance as the place where entrance changes are made. The same is true of transport. Most often it is at the entrance to a station that one must pay for and prove one's possession of a ticket. An airport is primarily an entrance - either to the flight to a far off destination, or to a country or city, (depending on whether one is departing or arriving). It is there that one proves one's identity and possession of a valid ticket to fly. It is here, on arrival, that one proves, again, one's identity and declares that one does not have anything that one shouldn't bring into the country. Such entrances are the forms of security. It is at the constructed valve of an entrance that the movement of people may be controlled and charges (taxes, fees, fares, ticket prices ...) may be charged. It has been so since ancient times ... since the time of fortified cities and open air theatres.

The rudimentary architectural language of the human animal.

Mandalas - as an instrument of mediation between the person and the world

"At nightfall he invited Tobias to come look for something to eat in the depths of the sea."

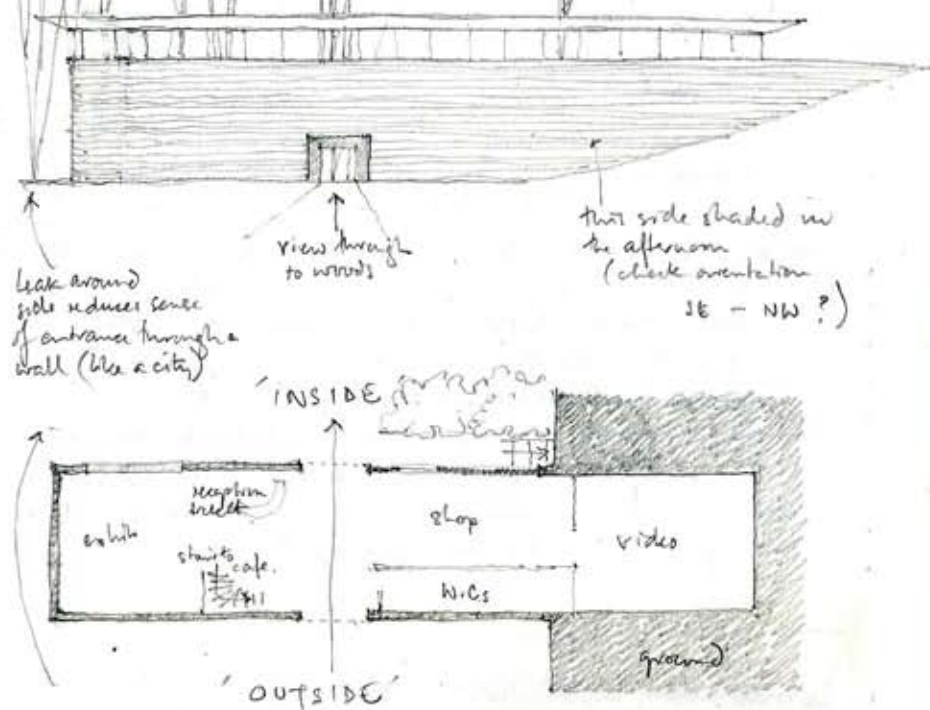
"Listen", Tobias warned him, "only the dead know what's down inside here."

Gabriel Garcia MARQUEZ - Innocent Erendira, p. 78

"The Visitors Centre should form a wall between the ancient woods and the preceding farmland."

22.05.2004

Visitors Centre, Mount Stuart, Isle of Bute
by Alfred Mumukshu Beck of Mumukshu Beck & Marshall
- an entrance into the area of the estate for a visit.



- 'too easy' just to walk straight through, whilst buying a ticket. Strangely, there is no sense of mystery, discovery, revelation. The space inside is not special enough to make you feel that you have arrived somewhere special... There is a slight wander in the woods, but then a boring walk along the drive (= a tractor-bus ride). Also the space leads around the downhill end of the centre, reducing the sense of separation of inside and outside.

[Compare with NT entrance at Hilderstone, or at Snowhill]
"One building proposal was to make a wall that could be walked on, like the Great Wall of China, which would have a glazed covering. Visitors would enter the wall across a moat at ground level and climb up to the top of the wall with views back across

FILM

The Safety of Objects
Timet Amos

BOOKS

Anthony SPORR - The Dynamics of Creation
Arthur KOESTLER - The Act of Creation
- The Roots of Coincidence
Suzanne LANGER - Feeling and Form

Geoffrey JEMCOE books from Antique Collectors Club
5 Church St, Woodbridge
Suffolk IP5 1DS
01394 385501

Thomas MANNSON - Art & Craft of Garden Making
SPITTLER - Prometheus & Epimetheus
MOYNIHAN - Paradise as a Garden

Roger TRANCUS - Finding Lost Space! Themes of Urban Design
RINGBOM - Grattempel und Paradis 1951

Jose ORTEGA Y GASSET - The Revolt of the Masses.

J.J. GIBSON - The Senses Considered as Perceptual Systems

Paul SCHILLER - The Image and Appearance of the Human Body

Hartley JACKSON - The World's Rim

The Humanist Rebel (re Hertzberger)
spaceimagery.com

SEMPER - Four Elements of Architecture
- Theory of Formal Beauty

The meadows where they came from as well as deep into the wood beyond. On the upper level there would be a feeling of being suspended in a tree house on the edge of the forest. From the end the sea could be seen.
"As the building formed a wall, we continued that wall up the field until it disappeared into the rising ground. We wrapped the wall in weathering hardwood louvres with no visible openings except the doorway."
Alfred Mumukshu Beck 'A 21st Century Gateway'
- Guidebook to Mount Stuart.

"Van Gennep... distinguishes three phases in a rite of passage: separation, transition, and incorporation. The first phase of separation clearly demarcates sacred space and time from profane or secular space and time (it is more than just a matter of entering a temple - there must be in addition a rite which changes the quality of time also, or constructs a cultural realm which is defined as 'out of time', i.e. beyond or outside the time which measures secular processes and routines). ... During the intervening phase of transition, called by van Gennep 'margin' or 'limen' (meaning 'threshold' in Latin), the ritual subjects pass through a period and area of ambiguity, a sort of social limbo which has few (though sometimes these are most crucial) of the attributes of either the preceding or subsequent profane social statuses or cultural states. ... The third phase, called by van Gennep, 'reaggregation' or 'incorporation' includes symbolic phenomena and actions which represent the return of the subjects to their new, relatively stable, well-defined position in the total society."

"The passage from one social status to another is often accompanied by a parallel passage in space, a geographical movement from one place to another. This may take the form of a mere opening of doors or the literal crossing of a threshold which separates two distinct areas, one associated with the subject's pre-ritual preliminary status, and the other with his post-ritual or postliminal status. ... On the other hand, the spatial passage may involve a long, exacting pilgrimage and the crossing of many national frontiers before the subject reaches his goal, the sacred shrine - whose paralyturgical action may replicate in microcosm the three part schema at the shrine itself."

The idea that architecture and ceremony (ritual) conspire together to create an event. The event has its own meta-architecture that comprises the built frame within which the event takes place and the organisational form of the ceremony. There is a symbiotic relationship.

architecture in Jung - dreams
place in Homer
place in the Bible
place expression in ancient languages
myth + architecture in India
powers of architecture eg in Vitruvius
primitive place types
powers attached to specific elements
vacuous architecture
aleatoric architecture
Spengler and architecture
Venturi v. Wright + Kahn
body in architecture
Gilroy + Kato Coria
Problems of illustrating novel places.
Sensory manipulation in Greek architecture (Dodona, Athens, Segesta ...)

27.05.2004.

The concept of 'rough geometry'... like a hand, pegged me with a geometric pattern that is not exactly so: no exact straight lines, no exact squares... but approximate. We seem intrigued by this juxtaposition of the ideal with the approximate. There is an interplay between the two that seems to speak of the relationship between underlying order and apparent disorder in our lives.

"As scientists we are interested in demarcating a domain, not in taking sides with one or other of the groups or categories which operate within it. Experimental and theoretical science itself is 'liminoid' - it takes place in 'neutral spaces' or 'privileged areas' - laboratories and studies - set aside from the mainstream of productive or political events."

But this suggests many other spaces that are 'liminoid', i.e. that 'allow' or 'help' something, some activity or social process, to happen within them. The home is 'liminoid' in that there one may relax and indulge in recreation away from the mainstream of productive or political events. But the parliament chamber is similar - it is a 'place apart' where debate may happen; and the workshop too - a place where things can be made. The space/place is instrumental in helping these things happen. And one must cross a threshold to get to them. Architecture provides the threshold, and the frame.

30.5.2004

The liminality of the market-place, a place of transaction. An entrance can be a place of transaction... from the courts held at the gates of ancient cities to the purchase of a duster from a door-to-door salesman.

p41 "The word 'entertain', incidentally, is derived from O.F. entretenir, to 'hold apart', that is, to create a liminal or liminoid space in which performances may take place.

"The term limen itself, the Latin for 'threshold', selected by van Gennep to apply to 'transition between', appears to be negative in connotation, since it is no longer the positive past condition nor yet the positive articulated future condition. It seems, too, to be passive since it is dependent on the articulated, positive conditions it mediates. Yet on probing one finds in liminality both positive and active qualities, especially where that 'threshold' is protracted and becomes a 'tunnel', when the 'liminal' becomes the 'cunicular'; this is particularly the

Lecturers to invite

- Christopher TADGEM - India
- Thomas HENFHERWICK - Lighthouse structures
- Tom MORTON
- Isabel ALLEN - Jane Austen
- Shant MACDONALD - Lighthouse, Glasgow
- Peter BRUNSON JONES -

case in initiation rituals, with their long periods of seclusion and training of novices rich in the deployment of symbolic forms and esoteric teachings. 'Meaning in culture tends to be generated at the interfaces between established cultural sub-systems, though meanings are then institutionalized and consolidated at the centres of such systems. liminality is a temporal interface whose properties partially invert those of the already consolidated order which constitutes any specific cultural 'cosmos'."

'Serial Games and Stories About Them'

p79 "... I like to think of ritual essentially as performance, enactment, not primarily as rules or rubrics. The rules 'frame' the ritual process, but the ritual process transcends its frame, a river needs banks or it will be a dangerous flood, but banks without a river epitomize aridity. The term 'performance' is, of course, derived from Old English parfornian, literally 'to furnish completely or thoroughly'. To perform is thus to bring something about, to consummate something, or to 'carry out' a play, order, or project. But in the 'carry out', I hold, something new may be generated. The performance transforms itself. True, as I said, the rules may 'frame' the performance, but the flow of action and interaction within that frame may conduce to hitherto unprecedented insights and even generate new symbols and meanings, which may be incorporated into subsequent performances. Traditional framings may have to be reframed - new bottles made for new wine."

see ARNOLD van GENNEP - The Rites of Passage (1909), London, Routledge 1960

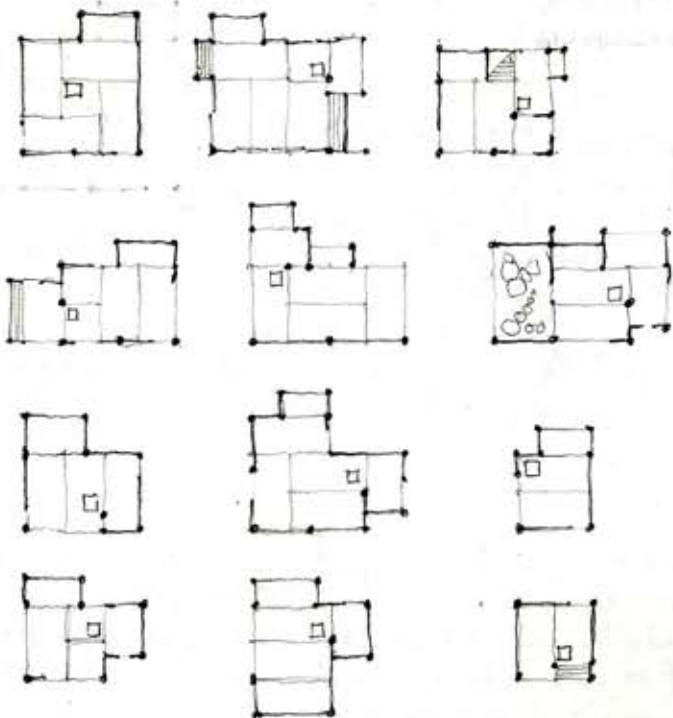
TA-NO-JI HOUSE

from Kiyomaki NISHIHARA - Japanese Houses.
 Pattern for living
 Japan Publications,
 Tokyo, 1967

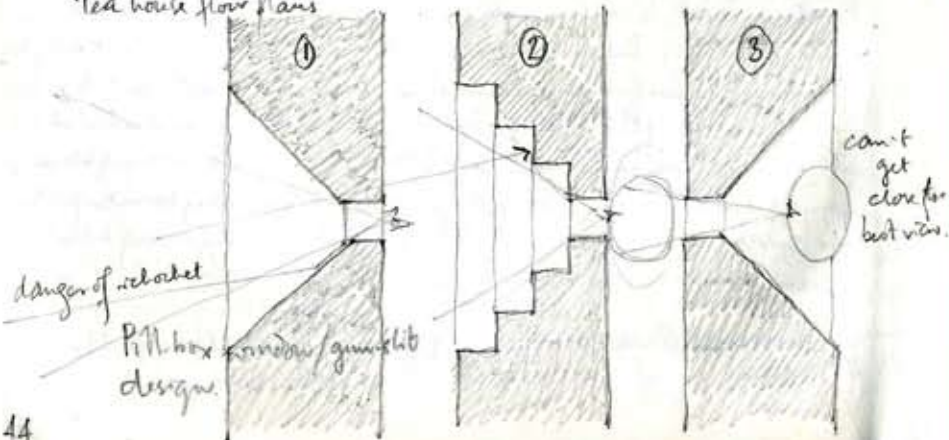
DAIKOKU column

MA

WABI + SABI



Tea house flow plans



Saved, numerous places

- Walsingham, Essex
- ✓ Church, Bassenthwaite Water, Lake District
- St John's Chapel, Tower of London
- St Andrew's (M. Med)
- Stone circle near Pentra
- ✓ Phoenix pub - London
- 'EL PEÑE DEL VIENTO' - CHILLIQA (S. SEBASTIÁN) (S.C.S)
- Santa Spirito, Florence (G.H.) - Penant Melanpell
- David's Water, Northumbria (H.O.C)
- ✓ St Blane's, Isle of Bute
- St Seiriols Well, Anglesey

Cicero - De Finibus

"So great a power of suggestion resides in places that it is no wonder the discipline of memory is based in it."

quoted in Indra Kari McEWEN - Vitruvius, p 82

"Geometry, writes Vitruvius in his sixth preface, is the very footprint of Man." ibid p. 135.

5.6.2004

Entrance is fundamentally phenomenological. It doesn't happen without the person - carrying his or her memories, senses, perceptions, cognition, experiencing it.

Entrance is Oria Wells' Citizen Kane.

from NISHIHARA (in p44)

p. 21 788 "Old-fashioned sliding doors in the entrance have lost favor nowadays; to doors that open in the Western style because the old ones made a lot of noise when opened and because they require a bothersomely high door sill. When they were used, however, the floor just inside the door was on about the same level as the ground outside. One simply stepped across the high sill to get in.

"The entrance hall itself is on two levels; a low tile or concrete section where one removes his shoes or other footwear and a higher tatami-covered area on the same level as the other tatami rooms on that story. The rise from the paved to the tatami section is about a foot and a half, or a little too high for comfort. For this reason, we usually build a wooden step about a foot wide and two feet long two or three inches below the tatami level. Since this is still a little high for tying shoestrings or arranging wooden clogs properly, at a still lower level we often set a nicely shaped flat rock. Though the process of removing or putting on footwear requires some fairly complicated maneuvering, the gradual changes of heights from concrete low area through flat stone, wooden step, to tatami area make the transition smooth....

"The tatami rooms are always one or two inches higher than the wooden floored corridors and verandas both to prevent dirt from coming into the tatami rooms and to prevent scrub cloths used on the wooden floors from soiling the shōji and fusuma. Once we have entered a room, all floors are the same height as, or higher than, the tatami. The floor in the closet is the same height as the tatami, while that of an abbreviated tokonoma alcove may be the same or an inch or two higher. The floor level of a proper tokonoma is the highest on any given story. In such a tokonoma, where the customary flooring is tatami, the level is generally four inches higher than that of the rest of the room."

- 'Ceremonies' that happen at the entrance: shoes, greetings, etc.
- Considerations of material changes, regimes + methods of cleaning, demarcations ... that occur at the entrance.

→ ARB - Beauty Space + extra configurations of space + curative value

Buildings with no space except the entrance
- East Kiltoradie
- Bank of England.

from NISHIHARA

p. 221 - "The space that connects the garden with the inside of the house is the engawa which, for want of a better word, we will call a veranda, though it is different in many respects from the veranda popular in the West. I term spaces like the engawa, which connect inside and outside, joint spaces.

"A highly multi-purpose space, the veranda, because it opens on the garden and is a long narrow wooden-floor space, is used as a corridor, though that is not its original function. In its role as a link between inside and outside it is not exterior space, but it is also not an independent room, and whether it is part of some room or a completely different kind of space remains a vague point.

"Since its floor is wooden, it does not matter too much should it be wet in a heavy rainfall. On nice sunny days, it is counted no discourtesy to receive guests whom you know well on the veranda. On sunny winter days, it is a bright warm sunroom where children play and housewives fold and sort their laundry or do their sewing. Sometimes in case of a sudden downpour, the veranda is a good place to put all the laundry, till it can be hung out again.

"Just as the nature of the room is midway between exterior and interior spaces, so the materials used in its construction are a little coarser than those found in other rooms. Round logs are favored for columns and rafters as in wood with a large grain, round thin logs, branches, or even bamboo in the ceiling."

- things that happen in the space between inside + outside
- the character of materials in the space between inside + outside.

[PLACE]

"Stately, plump Buck Mulligan came from the stairhead, bearing a bowl of water on which a mirror and a razor lay crossed. A yellow dressing-gown, ungirdled, was sustained gently behind him by the mild morning air. He held the bowl aloft and intoned:

"— *In troio ad altare dei*

"Halted, he peered down the dark winding stairs and called up coarsely:

"— Come up, Kitch. Come up, you fearful Jesuit.

"Solamely he came forward and mounted the round turret. He faced about and belted gravely twice the tower, the surrounding country and the awaking mountains."

James Joyce - *Ulysses* - beginning

PRE-Entrance and POST-Entrance

[presupposes a POINT of ENTRANCE]

orchestration of experience
before the point of entrance

orchestration of experience
after the point of entrance

EXAMPLES:

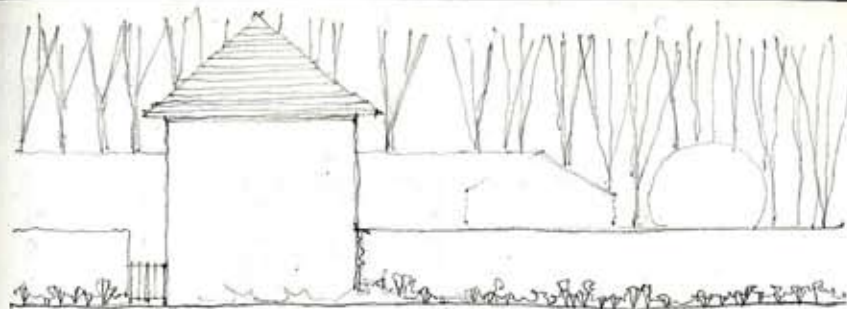
Approach to Lovén's
Chapel of the Resurrection in
Woodland Crematorium, Stockholm.

a labyrinth or maze
Knossos

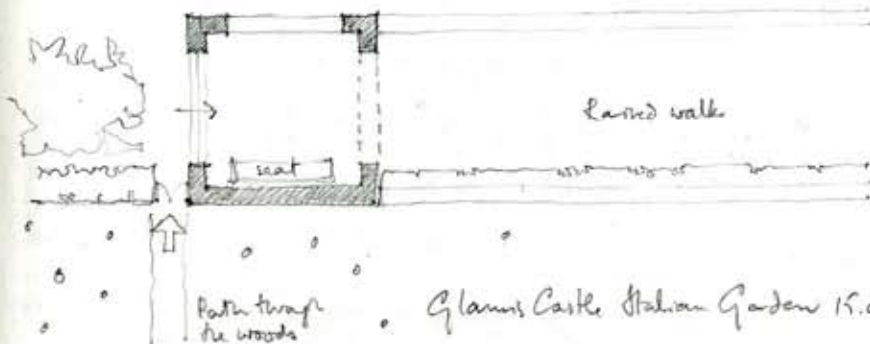
from A.C.P.

"The dynamic in all transitions - social as well as metaphysical is essentially the same. It involves dying in one state or status and being reborn in another. Accordingly, all passage rituals - whether weddings, initiations, or funerals - are structurally related. The symbols of these rituals (symbols of passage) are likewise interrelated and indeed are frequently interchangeable; death / birth symbolism for initiations, wedding and initiation symbolism for funerals, and so forth."

Herbert HOFFMANN - *Sofades - Symbols of Immortality on Greek Vases*, Oxford 1937, p 50



INSIDE



Glanis Castle Italian Garden 15.05.1994

NOT a grand entrance (there are other grander entrances on the house side of the garden). but this is an interesting entrance.

One approaches through the woods. (this entrance was probably conceived originally as one into the woods, not from the Italian Garden, rather than into the garden). then one finds the simple path to the gate between the hedge and the pavilion. One can see into the sunlit garden from the shaded woodland. the gate is small and unassuming. One sneaks into the garden like a mouse into the paradise of a king. the sense of entering from the hidden world of the woods into the sunlit 'special' and controlled world of the garden is strong.

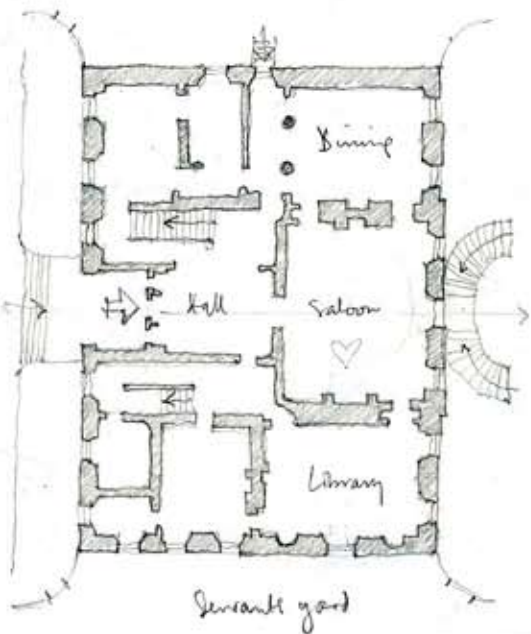
Walled garden

Check actual orientation

SHADE

SUN

Entrance front.



Formal garden

Views

Servant yard

Approach

from drive

DRIVEWAY ENTRANCE

line of entrance

glazed door

Servant

Hall piano no table

Saloon

Kitchen + service

glazed door

GARDEN

Views

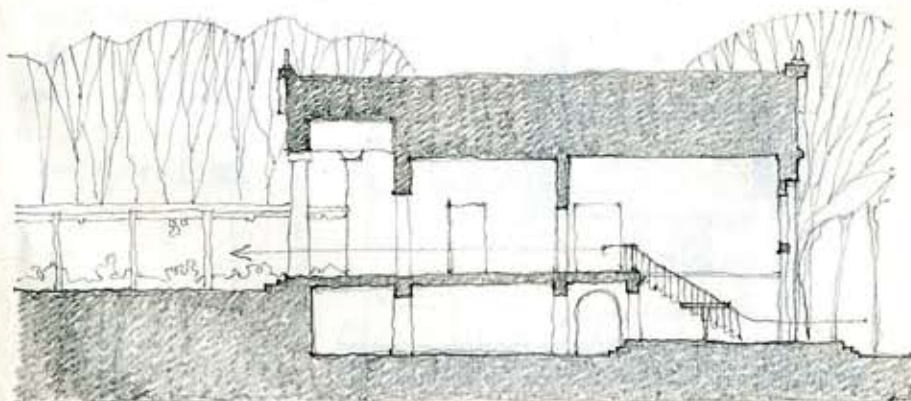
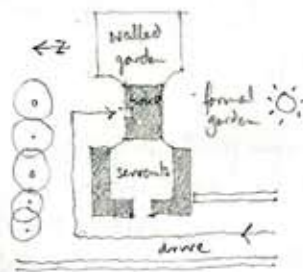
outside passageway between yard + walled garden.

HOUSE OF SUN - Angus. 23.05.2004.

A lot of what the house is about is entrance and arrival. The Saloon with its view south across the landscape is the goal - the heart of the house. To get there one approaches the front of the house in shadows, climbs the steps to what becomes the piano no table level, and is embraced by the house which has a large two storey niche that

frames the main door. The door is glazed so that you can get a view of the opposing door across the Saloon. You can see the sunshine. Opening the door, crossing the hallway, one enters the Saloon and the side of the house that is bathed in sunshine. The effect is subtle but powerful. The house as instrument for eliciting an emotional effect. This house is impressive, subtle in its arrangements; it assumes the virtues of the comfort and security in which the owners live; in a quiet way it impresses the visitor with their wealth. But it is also polite and welcoming. It is also the work of a clever architect... not just in the ornamentation + use of geometry as a means of controlling the design, but in his orientation, relation with context + sun, and in his orchestration of the all-important process of approach, entrance and arrival.

[cf. Nash with Heymore House, Penton
cf. Fairweather House.]



SCROSS CHARLOTTEHOT, TOPSBAM, Schmid 1826-33

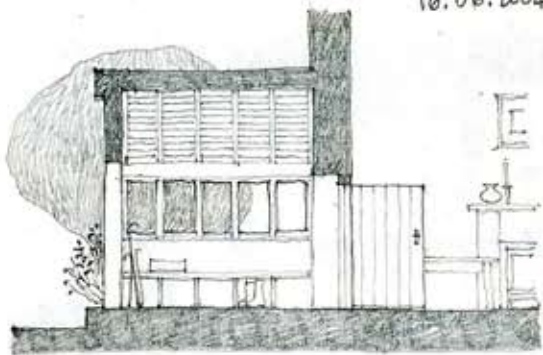
House as entrance to a garden on a higher plane

"... there is not a cluster of weeds growing in any swampy of ruin which has not a beauty in all respects nearly equal, and, in some, immeasurably superior, to that of the most elaborate sculpture of its stones; and that all our interest in the carved work our sense of its richness, though it is tenfold less rich than the knots of grass beside it; of its delicacy, though it is a thousandfold less delicate; of its admirableness, though a millionfold less admirable; results from our consciousness of its being the work of poor, clumsy, tortoise man. The true delightfulness depends on our discovering in it the record of thoughts, and intents, and trials, and heart-breakings - of recoveries and joyfulnesses of success."

[of Violet to Luc & Wittgenstein → "from given to a thought" / "is further an idea" (Power p. 129)]

"in this primal act of man, there is room for the marking of his relations with the mightiest, as well as the faintest, works of God; and that those works themselves have been permitted, by their master and his, to receive an added glory from their association with earnest efforts of human thought."

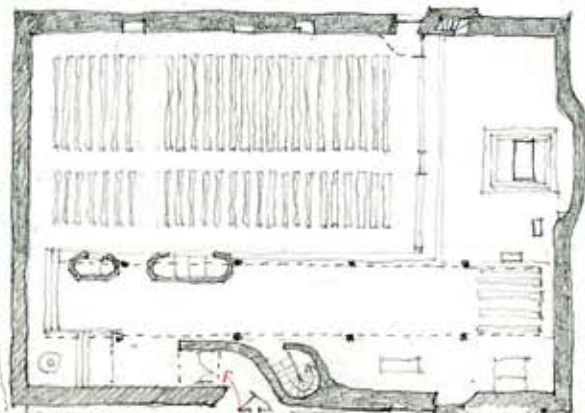
16.06.2004



the porch - a place between inside and out; for putting on and taking off one's boots, for keeping your walking sticks....

visited 6.6.2004

Not as austere as anticipated - a warmer brick than best photographs show. Most of space under upper level has been enclosed with glass walls. Three things re entrance: ① It is difficult to enter up the steps by the road, as there is nowhere to take; then would have been more of a sense of entrance into the piazza than the campanile was there; now an entry more from the gated opening in the ancillary accommodation on the uphill side of the piazza. ② the piazza slopes the wrong way, away from the church, leading to a spot near the position of the campanile. and ③ the entrance doesn't 'work' - it becomes mean + ordinary + doesn't live up to the idea of the ideal front wall.



Cluster of ancillary buildings comprised rather like a Mediterranean hill village on the slope

Entrance seems to have changed from published plans. Literally, as one approaches, less so from inside.

ROADWAY

locked gate

SPENBOND, directed by Alfred Hitchcock
Starring Ingrid BERGMAN + Gregory PECK

Ingrid Bergman seems cool towards men. Gregory Peck arrives as the new director of the psychoanalysis clinic at which she works. She falls in love with him. One night she pines his room; then in light under the closed door. She stops by the door; withdraws; then approaches the door again. He pauses, uncertain whether to enter then does. By doing so she submits to his love, and enters into a mutual acknowledgement. She crosses the threshold, literally and metaphorically. She inevitably enters the relationship.

Entrance is a submission. Entering a room for the first time can never be repeated. It is irrevocable. Entrance changes one for ever. Sometimes the change is small and unimportant. Sometimes it changes one's life fundamentally.

Entrance as a place to wait. - the lynch gate, the marriage temple

Entrance as a place of judgement - the Bible, ancient cities

Entrance as a place for guests - Seyranse engansa
porch of a Mycenaean house - Homer.

Entrance as expression of wealth + status.

Entrance as place of transaction - numerics where calves are sold,
- peace treaties etc. John Carver
- exchange of spies.

Entrances into the same place for different people
- Houses of parliaments
- Boys + Girls Entrances - Schools, Baths
- Theatres, Opera Houses, Churches.

51.05.604

Outside, one is a separate individual; inside, one is a member of a collective whole! Architecture provides the frame for this. Outside the church one is an individual; inside, a member of the congregation. Outside the village, one is an individual; inside, a member of the community. Outside the country, one is an individual; inside a member of the nation. Architecture, the identification of place, provides the metaphor. In politics, in business, in espionage ... there are 'outsides' and 'insides'.

Literal rites of passage into ... : the passport; the ticket; social status; trousers, no trousers, covered head or shoulders, no shorts; possession of the right specific car, book, degree ... ; religious affiliation; sex ...

In entering one can shut things out: the weather; enemies; etc. threats. Entrance can be an escape: from the unknown; far fear; from danger; from exposure.

He (the actor) enters. Entrance can be emergence onto a stage, exposure to the eyes of many. Entrance can be engagement in a theatre of war, exposure to danger from the attacks of the enemy: to enter into battle. To enter is to begin, to introduce, to entertain.

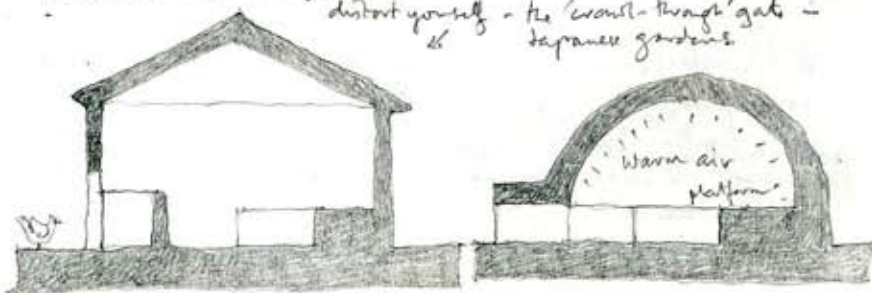
Entrance as filter. Entrance as one-way valve. Prisoners enter their prison and cannot get out. X-men and mutants enter their distorted lives and do not leave. An airport is an entrance.

Entrance as renewal, baptism ...

ENTRANCE - the threshold - LIMEN - the place 'between'...

- immediate transition from 'outside' to 'inside' - in 'the twinkling of an eye'
- progressive transition - progressive intensity of enclosure - circumstantial transitions, approach towards the heart
- permeable transition - Japanese traditional house - Tokyo, ryōbōriki, entrances - Pyramid, Swane (bulwark)
- imperceptible transition -
- labyrinthine transition - Neomaneirism
- 'air-holes'
 - igloo (to keep warm air in)
 - African home (to keep animals out)
 - space station (to keep air in)
 - swing gate (to keep animals out/in)

- dramatic transition - the bull into the bull-ring
entrances that make you - the actor onto the orchestra
disturb yourself - the 'crust-thrugs' gate - Japanese gardens



African home with entrance to keep out animals... but one must step over the wall to get inside.

Igloo with low entrance (as varied benches around the edges) to stop warm air escaping.

Paul Oliver - Encyclopedia of Vernacular Arch. p. 602

See also p. 121

"Vandily measuring less than 1m high, the doorway opening requires that one stoop down, proceed into the dark interior in this position, then stand up helpfully to stride over a small semicircular wall, such an entrance... requiring the act of entering and exiting to be done with a marked change of body position... Rites of separation and reintegration... are performed at these doorways." quoted in T. GEORGE - Lines and Landscapes; Clarendon Press p. 67

RUSKIN 'Nature of Gothic'

p. 11 "And this is what we have to do with all our labourers; to look for the thoughtful part of them, and get that out of them, whatever we lose for it, whatever faults and errors we are obliged to take with it, for the best that is in them cannot manifest itself, but in company with much error. Understand this clearly: You can teach a man to draw a straight line, and to cut one; to strike a curved line, and to carve it; and to copy and carve any number of given lines or forms, with admirable speed and perfect precision; and you find his work perfect of its kind: but if you ask him to think about any of these forms, to consider if he cannot find any better in his own head, he stops; his execution becomes hesitating; he fumbles, and ten to one he thinks wrong; ten to one he makes a mistake in the first touch he gives to his work as a thinking being. But you have made a man of him for all that: he was only a machine before, an animated tool."

from T. FIS BURCKHARDT - Art of Islam: Language + Meaning.
World of Islam Festival, 1976

p. 5 " (RE THE HALL) There is an aspect of divestment in the pilgrimage, and this ordinarily transmits itself to the entire Islamic ambience; at the same time, as in part the believer is that of a dramatic recapitulation of his istam: arriving at the threshold of the sacred area surrounding Mecca, the pilgrim divests himself of all his clothing, purifies himself with water from head to toe, and girds himself in two pieces of seamless cloth, one around his waist and the other over one shoulder. It is in this 'consecrated' state (ihram) that he approaches the Ka'ba to accomplish the rite of circumambulation (tawaf), ceaselessly invoking God."

p. 86 "The Mihrab's shape, with its vault corresponding to heaven and its pediment to the earth, makes the niche a consistent image of the 'cave of the world.' The cave of the world is the 'place of appearance' (maghar) of the Divinity, whether it be a cave of the outward world as a whole or the inner world, the sacred cave of the heart."

refer to the Massa (Cameroon), Mosha and Koukamba (Togo), Bisa, Mossi, Kasena, Nakami and the Katari (Bunlun Faw).

p. 164 "Briefly, the classical type of Persian mosque consists of a high gateway giving access to a courtyard surrounded by vaulted galleries; opposite the gateway and on the axis of the mihrāb there opens out a great iwān which communicates with a room sheltering the mihrāb and crowned with a dome. There are frequently smaller iwāns opening out onto the side-walls of the courtyard.

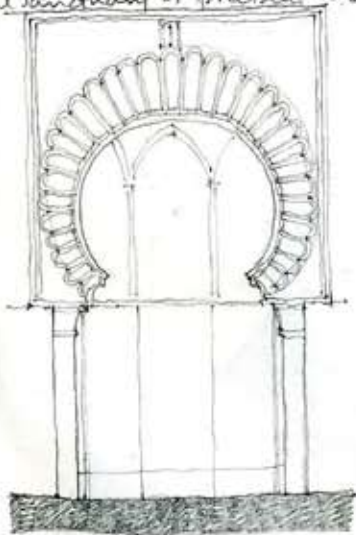
"If we consider no more than the plan of the whole, it is not difficult to detect the familiar elements of the traditional Persian style mosque with particular emphasis on the axis of the mihrāb. It is in the matter of elevation that the shapes change their aspect and quality, with the horizontal roofs giving place to vaults and cupolas. Thus it is that the gradual passage from the high gateway to the courtyard, wide open to the sky, and thence to the deep vault of the iwān and finally to the perfectly self-contained interior of the dome involves a whole series of contrasts as well as a progress towards increasingly interiorized forms of space.

"The gate, niche and dome, being forms always charged with a certain quality of the sacred, assume a dominant role. The gateway to the mosque is, moreover, nearly always flanked by two minarets resembling tall columns, which recalls the primordial symbol of the gate of heaven placed between two opposing and complementary manifestations of the one and only world-axis. The gateway of the Temple at Jerusalem, with its two columns called Yakin and Baq expresses the same idea. In the Islamic context, this can only be a reminiscence which nevertheless has its analogy in speech, for the Persian and Turkish expression for 'high gateway' is synonymous with majesty and authority. One speaks also of 'gate of Divine Mercy', and the title of 'gate' is given to personalities who, in the traditional order, play the role of intercessors or intermediaries, as in the well-known saying of the Prophet, 'I am the city of knowledge and 'Alī is its gate'."

p. 171 "The gateway of the Shah Mosque (in Isfahan) is contained within the enclosure of the Maydān which is pushed back at this point to form a sort of exedra as if to heighten the welcoming aspect of the gateway whose opening sinks into the shadows cast by a tall recess with muqarnas. Two minarets stand watch over the entrance.

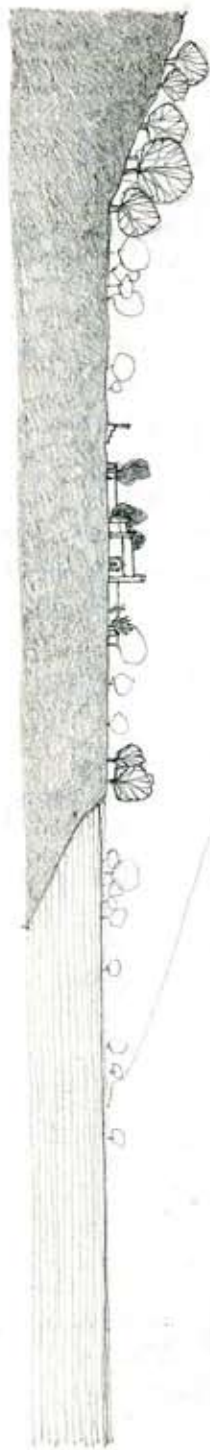
"Once one steps over the threshold and crosses the atrium, which is a prolongation of the gateway, there occurs a sudden but imperceptible change of direction. The Maydān is orientated according to the four cardinal points, whereas Mecca lies to the south-west of Isfahan, so that the axis of the mosque, which is the qiblah, diverges from that of the gateway by some 45 degrees. The architect, faced by this change of direction imposed by circumstances, knows how to make the most of it; he uses it to express the transition from the outward to the inward world, a swift reorientation of the soul. After the atrium there comes into view the great iwān which opens out, beyond the courtyard, onto the chamber of the mihrāb and which has itself the shape of a very large prayer-niche: it prefigures the mihrāb, without any doubt, but it does equally represent, in the most majestic fashion, the form of the triumphal gateway. Its vault, which expands like a large sail fastened by strip-like ribs, emerges onto a very broad framework, flanked by minarets, and forming a screen in front of the great turquoise cupola which it gradually conceals as one approaches it, as if it were something too sacred to be directly accessible.

"In a certain sense, the mihrāb is the gateway into the unseen, and the iwān which stands before it is its face, while the gateway to the mosque summarizes the entire sanctuary, since the function of the sanctuary is precisely to be a gateway to the hereafter."

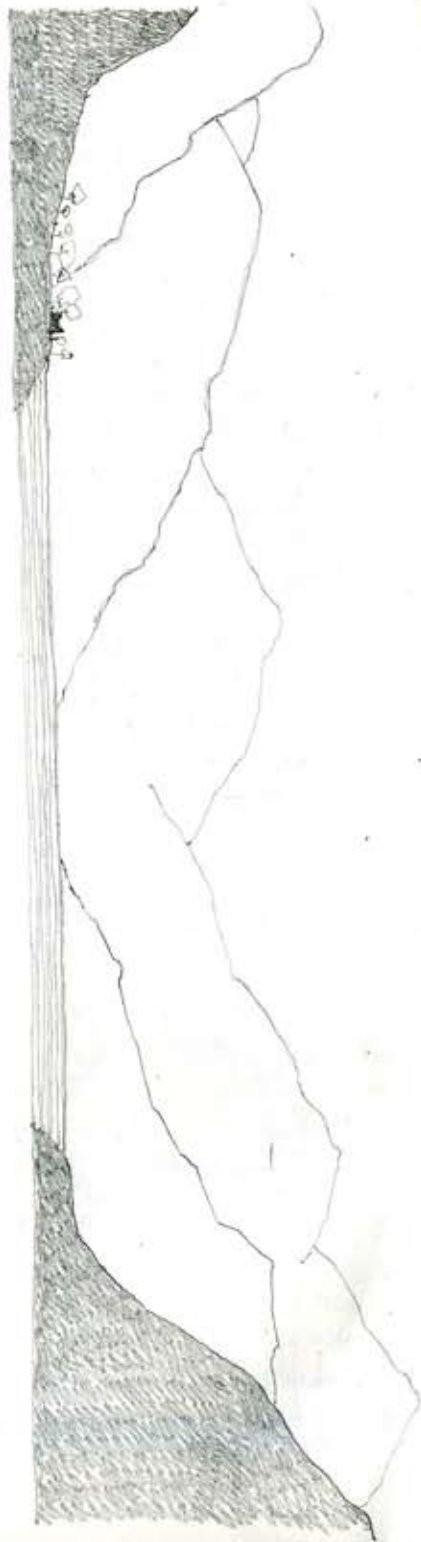


[plan in loose-leaf file]
see p. 67 of this notebook

Mihrab of Ben Yusuf madrasa in
Marrakech, Morocco 16th century
from BUECHNER p. 89

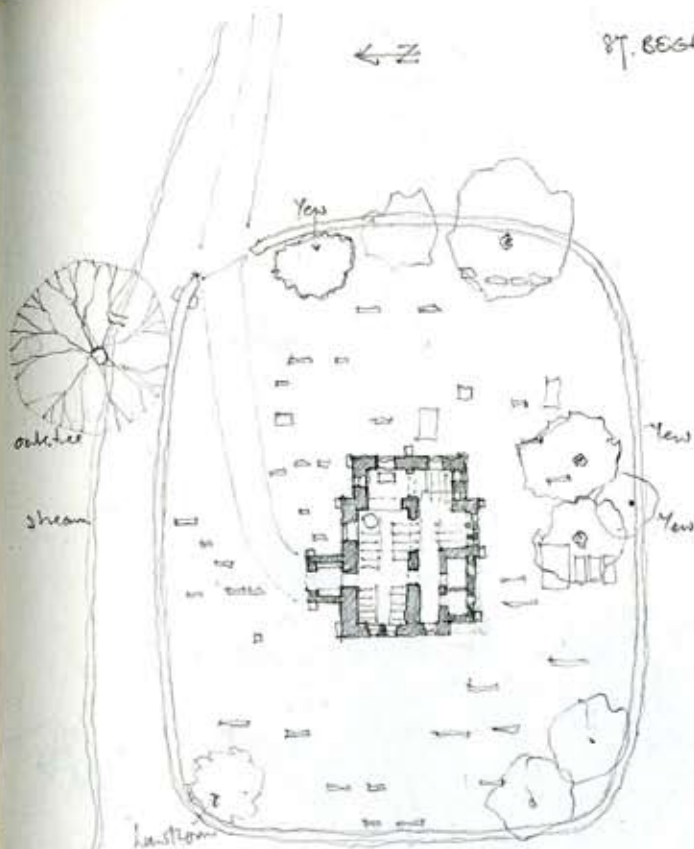


St BEGA'S - portion with landscape, caricatures. Looking south, cross-section through Bassenthwaite Water



St. BEGA'S, Bassenthwaite Water

6.6.2004
(not to scale
positions of stones
to inaccurate!)



To reach this church one takes a lane and walks $\frac{1}{2}$ mile along a farm track, with a gate at the beginning and another about half-way. At the half-way gate one can see the church, down a gentle slope, in the midst of the fields by the east side of the lake. It is ringed by the churchyard wall & stands by a small stream. There are scattered trees in the fields with sheep resting in their roots, but a clump of trees shields the church. An entrance to the churchyard is a farm gate. Through that is a gate to the porch, unusually on the north side. Under that and through the door, climbing the latch, one is inside.

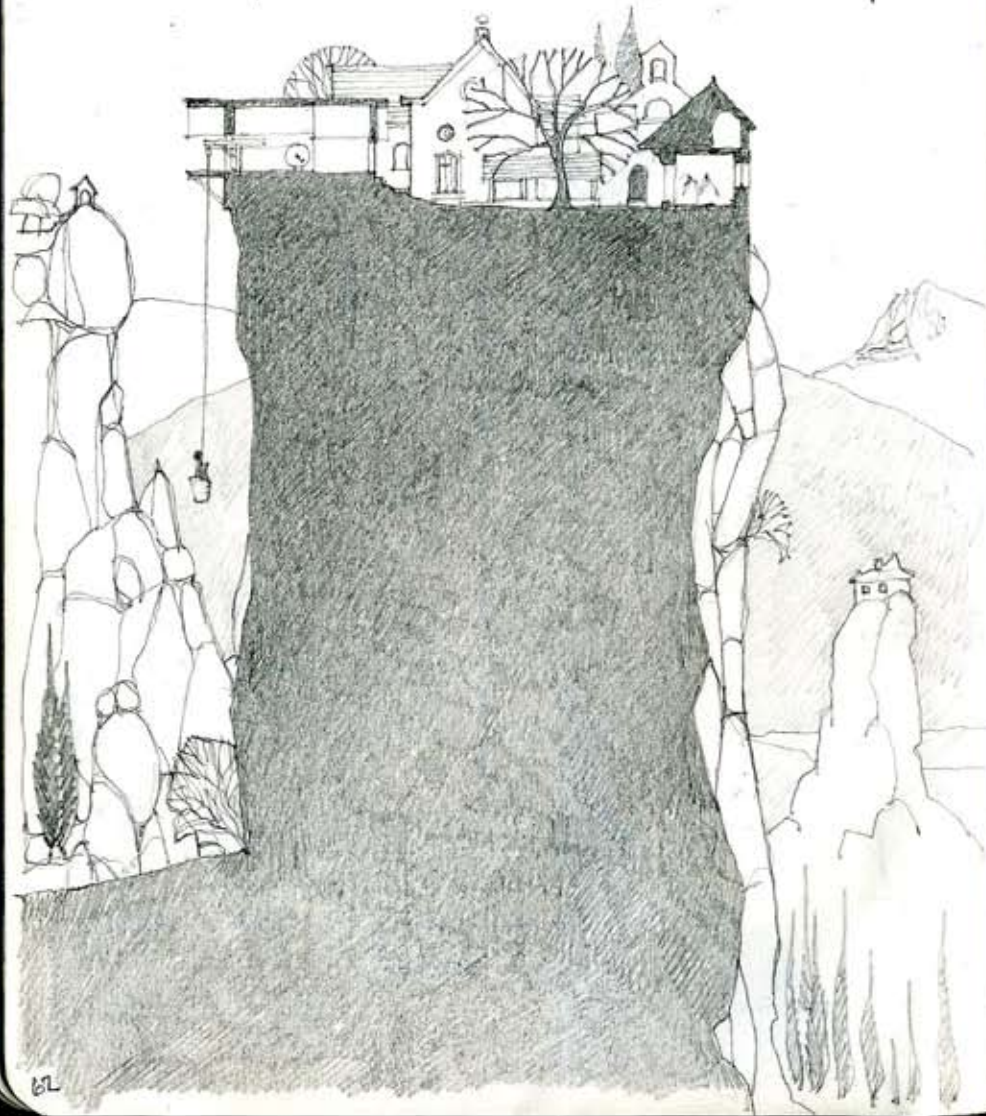
LAKE

Entrance leads to clarity even when the intention behind
their design aims to leave, confuse, disorientate ...

tangential entrance v. confrontational entrance.
Avoidance of axes.

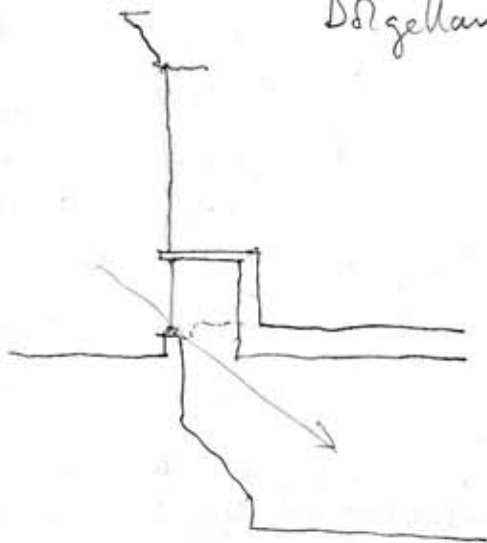
The entrance to the many temples of Egyptian pyramids.

Monastery in Meteora - entrance by basket or steps.



'Checkpoint Charlie' layout?

Dolgelau - Adam.
shop in town square



Rapunzel, Rapunzel,
Let down your hair.

Entrance in Fairy Tales.

entrance into a sunny walled garden
walled with
entrance into a cool, dark, closed cell.

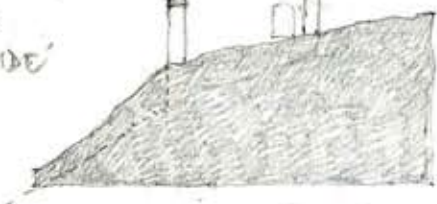


I have written about that self-imposed restraint ~ vital liberty - the wall; now I shall explore the ramifications of the necessary ambivalence - the entrance!

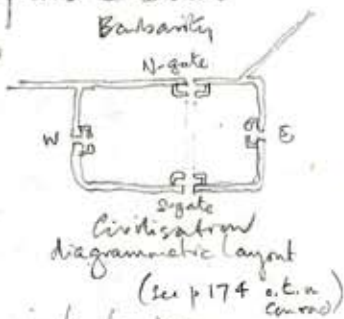
Housesteads - North Gate - a gateway into the Roman *Barricade* Empire!

← N
'OUTSIDE'

North Gate - a gateway into the Roman *Barricade* Empire!
INSIDE

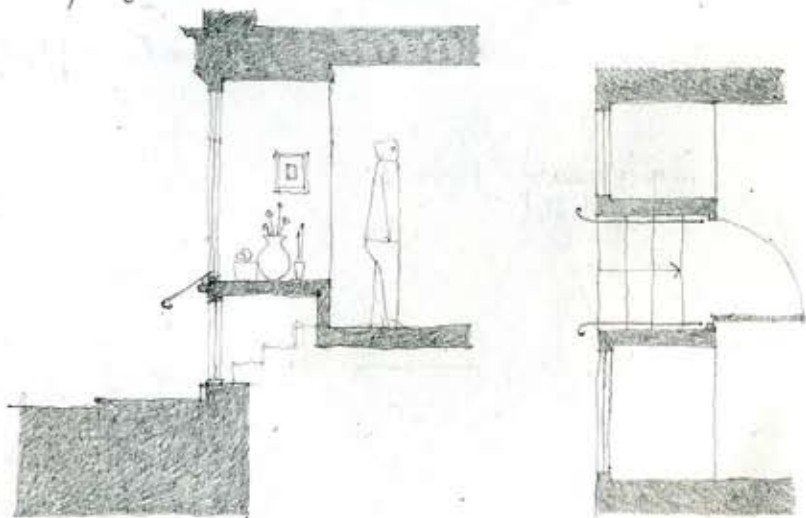


14.06.2004



Housesteads is positioned at a 'gateway' in the landscape - between escarpments.

What must it felt like to be north of the wall? - excluded.
What must have one's expectations have been like on approach to the wall + the entrance to Housesteads from the north?
From the South, presumably one sees, or hardly ever, felt it necessary to go north, into the uncivilised world.

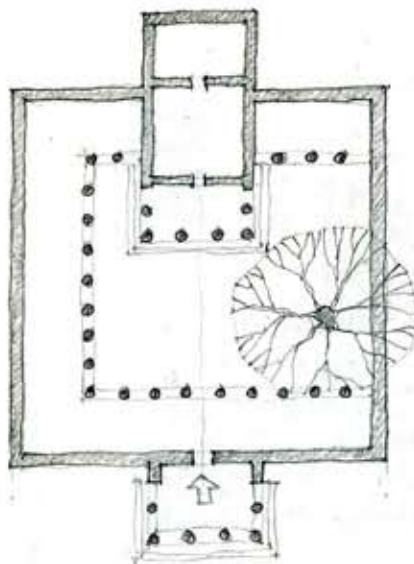


In the film *Blade* it shows the gateway of the school's garden in the interstice between the open wide world and the protected canopy place where the teacher looks after the children and teaches them.

(see p. 124 of the notebook)

'The abode of Zeus'
THE PLACE OF THE TREE.

Hiera Oikia
Dodona
Ew of C3rd BC
Temple of Zeus



Interesting that the temple projects behind the enclosure wall - to make it deeper 'than expected'.

(wonder)
the prophetic oak-tree from which Jason was to take a branch

The God exists, lives, in a realm beyond the wall - a special.

An axial, confrontational, entrance... (but not the first on this site).

PRELIMINARY - before the threshold
(as above, for instance, the porch is 'pre-liminary') or 'pre-liminal'.

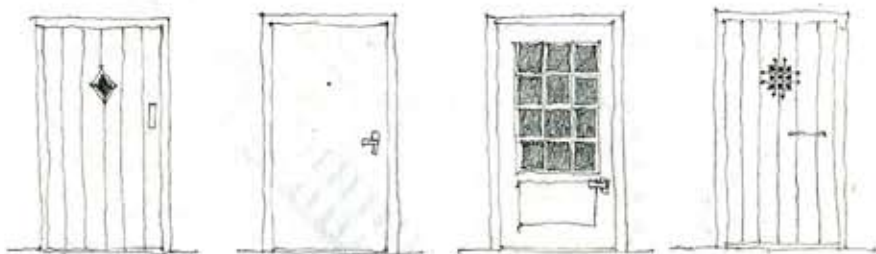
LIMINAL - at the threshold - a state of being between one state and another
(why not 'liminary')
one is in a liminary state

POST-LIMINARY ?

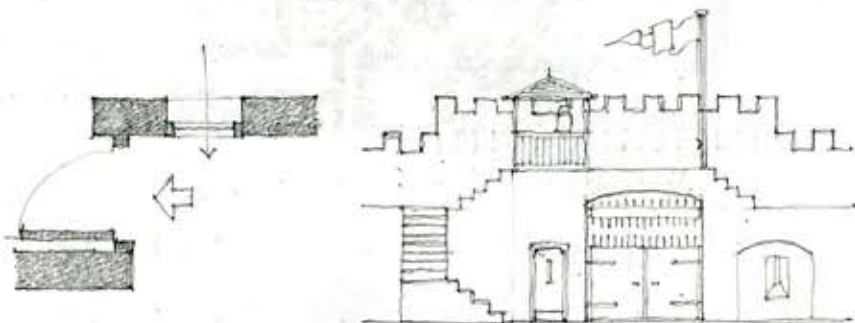
ANTE-LIMINARY ?

Outside one is in the ordinary world. Enter the porch and you commit to go in. Step over the threshold and you are in the presence, the precinct, of the oracular oak tree. You share the presence with the god Zeus, who is the companion, but also the source of the power, of the oak. The God and the entrance command the axis of the precinct, even though the tree is its *raxton d'arbre*. The tree is to the side.

The desire for surveillance of the ^{external} approach to an entrance, by those inside, and that to see also is at an entrance before the door is opened and access allowed.



see p. 74 - Kafka
(see also plan of 22 Liony Dair on p. 26)

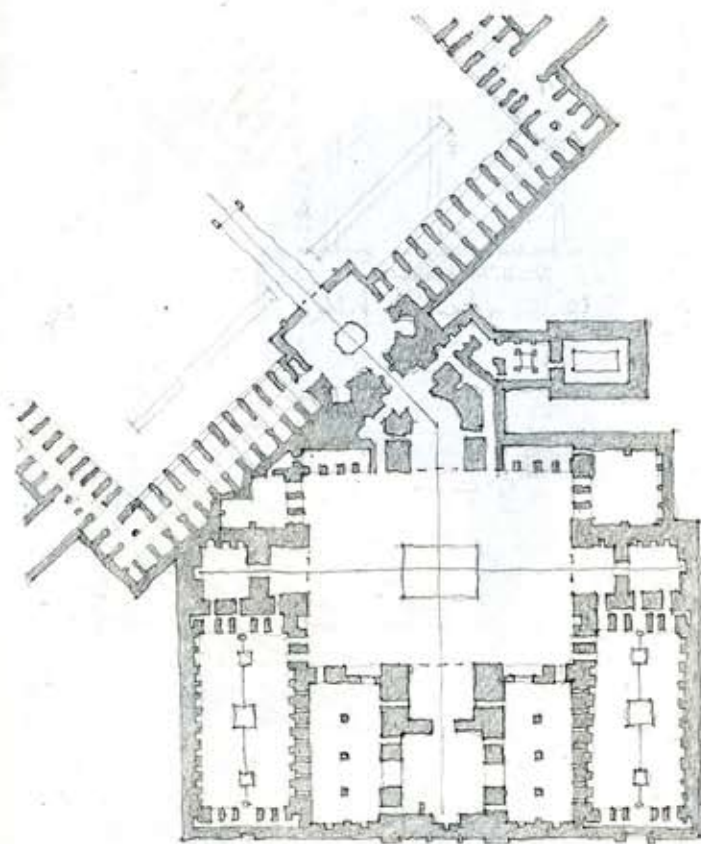


the concierge in a Parisian apartment building.
the guards at a fort's gateway. (see p. 78. Académie Gate, Messine)

preserving privacy - the other side of the above



Also, the provision of protection, shelter, to the person waiting at an entrance.

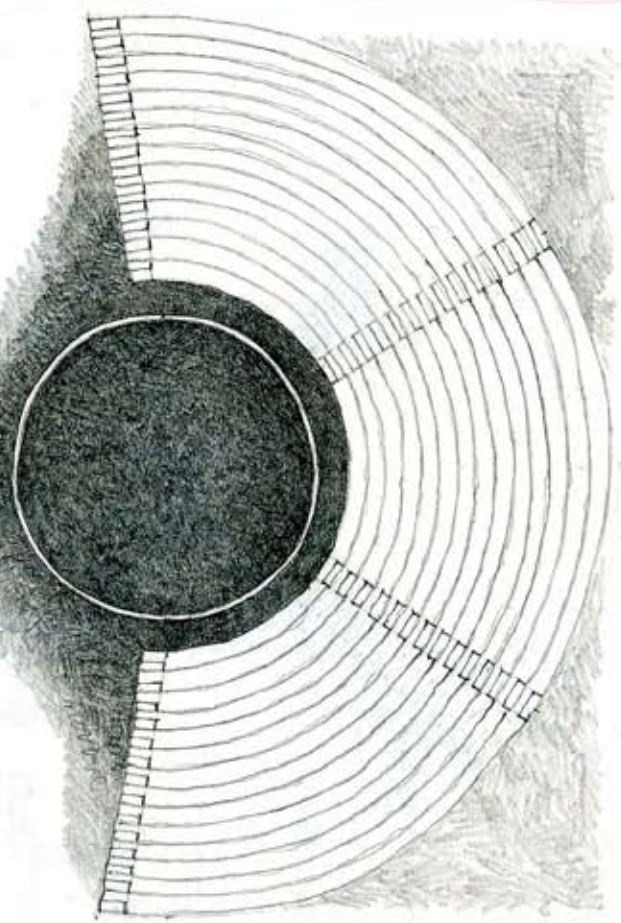


Shah Mosque, Isfahan
see pp 58-9 this notebook

Reorientation towards Mecca by arrangement of the entrance.

remains commentary, but watch (at Telford) 12.8.2004 (11.20am)
 "You fully yourself on display representing your country when you cross that white line." (the boundary line of the cricket field)

Theatre at Stratos
 (approximate plan from memory)



'Caricature' plan of the theatre at Stratos, W. Greece.

There is a clear white stone circle around the performance area - the orchestra, dancing floor. This line is powerful. When one crosses it, entering the circle, one feels that one is going into a very special zone, where one is exposed, on show, to the gods as well as to the people. The 'lens' of the narrative is focussed on one, examining, judging, evaluating. The circle places a demand on one: that one be heard; that one engage the audience (of gods and people). In the circle there is no hiding place... though one may, of course, exit.

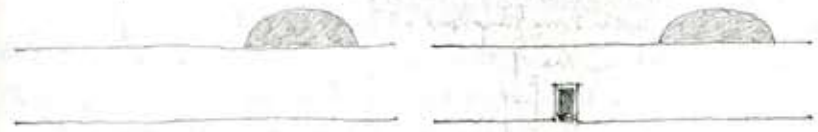
(see also p. 12 for magic circle in Cefalù chapel).

Newgrange - orientation of entrance passage towards the rising sun

Kelmscott Manor - entrance by way of the river

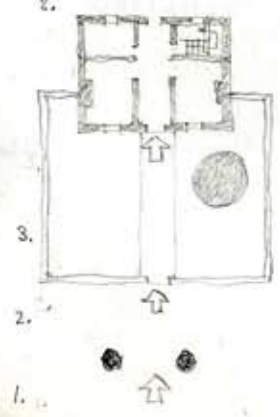
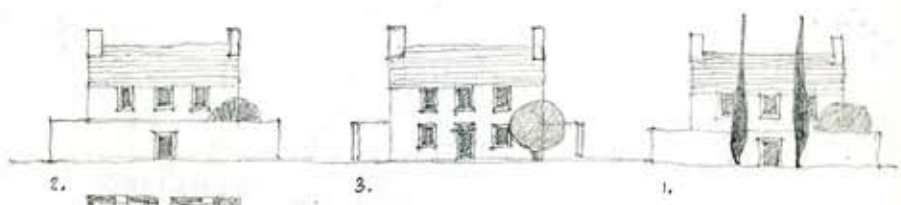


The entrance becomes a focus of one's attention. It is something about the building with which we may directly interact. It is one possible access to the inside. Seeing the entrance makes the building accessible.



Small is different from a wall with a door in it.

A sequence of entrances...



p.5 "Memory and meaning are poised in the balance"

Seamus HEANEY - Room to Rhyme 2001

Heaney is writing about the entrance to another phase of life represented by graduation...

In entering I may be transfigured. Indeed; I shall probably be transfigured, in some small subtle way, if not in a dramatic one.

- I enter my house, and I relax.
- In entering onto the stage, I become a character.
- In entering a church, I become silent and move around gently.

the Christmas Rhymers...

p.6 "I can recollect clearly their arrival in our house, for there was a slightly scary element to the big loud knock they'd give on the door; and there was something menacing about the way they invaded the kitchen, one of them carrying a hurricane lamp, another with a frying pan in his fist and a big stick over his shoulder, yet another carrying a doctor's bag. And this, don't forget, was in the pre-electrified Ulster countryside, the blacked-out wartime Ulster of the early 1940s when the dark was truly dark."

Seamus HEANEY - Room to Rhyme, 2001

LIMINAL
SUBLIMINAL
LIMINOD
LIMEN

INITIO
INITIATION
INITIUM
INITUS

OVERTURE
APERIENT
APERATIP
OVERT
APERITURE

ENTRÉ
ENTRER
ENTRANCE

Entrance as a choke point - people trying to get into a bomb-shelter for football ground...

Paddison - The Alchemy of Snobbery, unpublished manuscript c. 2003

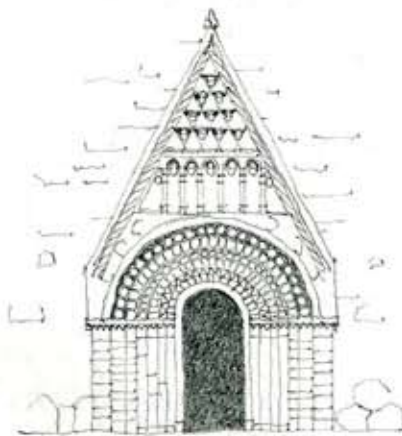
"Entrances en-branch. So let the triangle of reds entrance you, for they are the entrance into the mysteries of snobbery. The emerald table in the womb, the reds are the vulva which is the opening of the womb. If the emerald table is the Garden of Eden, the reds are the forbidden fruits which encapsulate its power and open up its secrets. If the emerald table is the waters of the unconscious, then the reds are the feeing anima:

'a door leading to the images of the collective unconscious;'

[notes - Reminding ourselves of Jung's definition of the anima as?...

The triangle is the mother of all images... In man writes ...: 'the Greek letter Delta, Δ, in expression of the female genital organ both in shape and idea, the selection of name and symbol was judicious, for the words Delta (Hebrew) and Delta (Greek) signify the door of a house.' Every doorway has the potential to open up associations beyond itself, but few are more blessed with their power than the west portal of Clonfert Cathedral in Ireland. Maudslowi Godwin refers to it as 'the abundant vulva of the Earth [transformed] in to the entrance to Mother Church.'

an overture to the inner world.



CLONFERT CATHEDRAL DOOR, IRELAND.

[Notes p66 - the triangular yantra ... is also a doorway, inasmuch as it serves as an aperture and an aperture to the world within. A yantra has been described as a ritual instrument of 'mediation, concentration, and self-immersion, for the purpose of realizing inner experience' (JUNG, ACU, p384), and again that its aim is 'to stimulate inner visualizations, meditations and experiences (which may unfold) from each other as the links or steps of a process (ZIMMER quoted in MOORE, JEE + KHANNA, p50). A yantra, therefore, is an overt overture to the soul: an opening and an open-er. like the archetype of the anima, it is a door leading to the images of the collective unconscious.

Gods that guard doorways eg HATHOR (Egyptian)

see William BLAKE 'doors of perception'

Welcoming entrance. practically, psychologically.

→ I celebrate the mind and its capacity for organizing the world: according to its practical needs, its ability to exploit resources, and its aesthetic discernment and sensibility.

Entrance and light

Entrance and sound

heralds + trumpets
doorbells.

Entrance and the assertion of identity

Entrance as a place of meeting - (places for both parties - either side of the entrance ...)

a place of greeting and farewell ...

transaction - The Kleenex Man

A drawing or painting of a doorway, looking in or out: what does it offer? It seems to offer something psychological, not merely aesthetic. The view in appeals to the voyager; the view out suggests the appeal of frustrated escape.

see BONNARD

p 17-18 "He made a snowball and threw it at a window - the door opened immediately - the first door that had opened during the whole length of the village - and there appeared an old peasant in a brown fur jacket, with his head cocked to one side, a frail and kindly figure. 'May I come into your house for a little?' asked K. 'I'm very tired.' He did not hear the old man's reply, but thankfully observed that a plank was pushed out towards him to rescue him from the snow, and in a few steps he was in the kitchen.

"A large kitchen, dimly lit. Anyone coming in from outside could make out nothing at first. K. stumbled over a washing tub, a woman's hand steadied him. The cry of children came loudly from one corner. From another steam was welling out and turning the dim light into darkness. K. stood as if in the clouds ...

"At last the steam thinned a little, and K. was able gradually to make things out. It seemed to be a general washing-day. Near the door clothes were being washed. But the steam was coming from another corner, where in a wooden tub larger than any K. had ever seen, as wide as two beds, two men were bathing in steaming water. But still more astonishing, although one could not say what was so astonishing about it, was the scene in the right hand corner. From a large opening, the only one in the back wall, a pale snowy light came in, apparently from the courtyard, and gave a gleam as of silk to the dress of a woman who was almost reclining in a high armchair. She was suckling an infant at her breast. Several children were playing around her ..."

p 35 " 'Where are we?' said K. in a low voice, more to himself than to Barnabas. 'At home,' said Barnabas in the same tone. 'At home?' 'Be careful now, sir, or you'll slip. We go down here,' 'Down?' 'Only a step or two,' added Barnabas, and was already knocking at a door. "A girl opened it, and they were on the threshold of a large room almost in darkness, for there was no light save for a tiny oil lamp hanging over a table in the background."

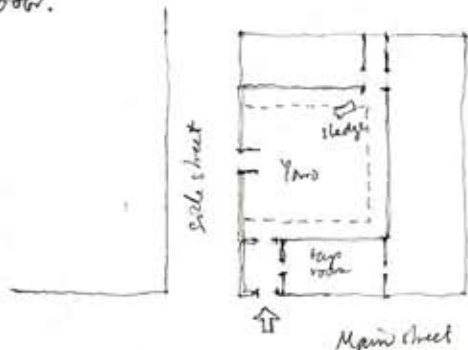
p 36 "From outside the new man looked very like the man whose K. was staying. All the houses in the village resembled one another more or less, but still a few small differences were immediately apparent here;

The front steps had a balustrade, and a fine lantern was fixed over the doorway. Something fluttered over their heads as they entered, it was a flag with the Count's colours. In the hall they were at once met by the landlord.

pp 40-1 "Would you like to see Herr Klamm?" K. begged for a sight of him. She pointed to a door just on her left. "There's a little peephole there, you can look through." "What about the others?" asked K. She curled her underlip and pulled K. to the door with a hand that was unusually soft. The little hole had obviously been bored for spying through, and commanded almost the whole of the neighbouring room. At a desk in the middle of the room in a comfortable arm-chair sat Herr Klamm, his face brilliantly lit up by an incandescent lamp which hung low before him.

p 115 "K. stepped out into the wind-swept street and peered into the darkness. Wild, wild weather."

p. 100 "(K.) returned, instead of to the door, to the interior of the house, and in a few steps reached the courtyard. How still and lovely it was here! A four-square yard, bordered on three sides by the house buildings, and towards the street - a side-street which K. did not know - by a high white wall with a huge, heavy gate, open now. Here where the court was, the house seemed stiffer than at the front; at any rate the whole first story jilted out and had a more impressive appearance, for it was encircled by a wooden gallery closed in except for one tiny slit for looking through. At the opposite side from K. and on the ground floor, but in the corner where the opposite wing of the house joined the main building, there was an entrance to the house, open, and without a door.



(comparison with)

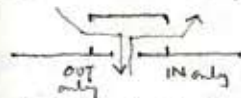
by all the confusions and misunderstandings there are between individual minds, the organization of space with the instruments of architecture are perhaps least open to misinterpretation. A wall, after all, is an incontrovertible barrier; a door is an incontrovertible access through it. In shades of meaning, maybe there is room for misunderstanding, but the physical actuality is fact: one cannot walk through the wall; one may walk through the doorway.

But still that organization of space with the instruments of architecture is a product of the mind; the use of the organized space is governed by the need of the user. The wall and the doorway are a medium of communication between the two. The organizing mind - the architect - 'says' - "you may not walk here, but you may walk in this particular place; the mind of the user understands, clearly and incontrovertibly. Maybe such communication is more efficient, less open to misunderstanding, than other forms: language; 'body'-language; music; war!"

[But then there can be legal disputes about allocation of space, if such is unclear, just as there can about combinations of words, though perhaps not so many... and anyway, a wall - if it is strong, thick, stable and high - cannot be as easy to misinterpret as even its own word when applied as a metaphor to something abstract. Maybe a bulldozer or a missile can make a wall's delimitation less certain, but argument and question dissolve its metaphorical certainty much more easily.

ENTRANCES THAT MANIPULATE

FOOD ^{inside} CLOTHES



M&S food, Harrods
Shoppers coming for food
are steered, gently, by
the door, to look also
at the clothes

p 165 "He's admitted into certain rooms, but they're only a part of the whole, for there are barriers behind which there are more rooms. Not that he's actually forbidden to pass the barriers, but he can't very well push past them once he has met his chiefs and been dismissed by them. Besides, everybody is watched there, at least so we believe. And even if he did push on farther what good would it be to him, if he had no official duties to carry out and were a mere intruder? And you mustn't imagine that these barriers are a definite dividing line; Banabas is always impressing that on me. There are barriers even at the entrance to the rooms where he's admitted, so you see there are barriers he can pass, and they're just the same as the ones he's never yet passed, which looks as if one oughtn't to suppose that behind the ultimate barriers the bureaux are any different from those Banabas has already seen. Only that's what we do suppose in moments of depression."

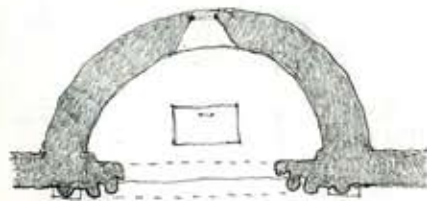
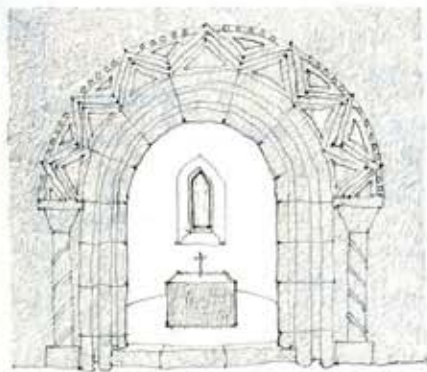
p 239 - "There was a little door down there, still lower than the doors in the passage - not Jeremiah's only, even Frieda had to stoop on entering - within it seemed to be bright and warm, a few whispers were audible, probably loving conjurations to get Jeremiah to bed, then the door was closed."

p. 240-1. "He looked for the door of Eurlanger's room, but since the servant and Gerstäcker were no longer to be seen and all the doors looked alike, he could not find it. Yet he believed he remembered more or less in what part of the passage the door had been, and decided to open a door that in his opinion was probably the one he was looking for. The experiment could not be so very dangerous; if it was Eurlanger's room Eurlanger would doubtless receive him, if it was somebody else's room it would still be possible to apologise and go away again, and if the inmate was asleep, which was what was probable, then K.'s visit would not be noticed at all. ... He once more glanced along the passage to right and to left ... but the long passage was quiet and empty, then K. listened at the door. Here too was no inmate. He knocked so quickly that it could not have awakened a sleeper, and when even now nothing happened he opened the door very cautiously indeed. But now he was met with a faint scream."

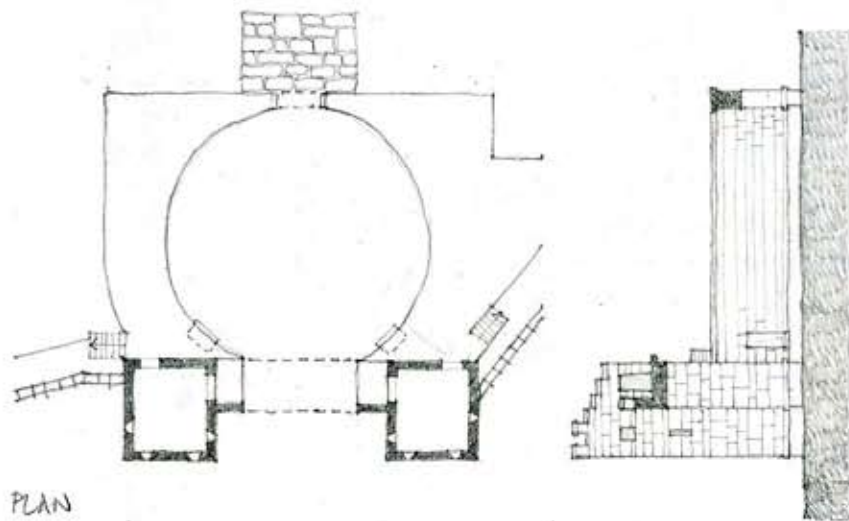
pp 257-262 - the passage, the doors, the files...

p 81 - "After a short while a little bell rang in the room. They then took off my handcuffs. They opened the door and led me into the docks. The room was full to bursting. In spite of the blinds, the sun was filtering through in places and the air was already stifling. They'd left the windows shut. I sat down with the policemen on either side of me. It was at that point that I noticed a row of faces in front of me. They were all looking at me: I realized that they were the jury. But I couldn't make any distinctions between them. I just had one impression: I was in a tram and all these anonymous passengers on the opposite seat were scrutinizing the new arrival to find his peculiarities. I know it was a silly idea since it wasn't peculiarities they were looking for here, but criminality."

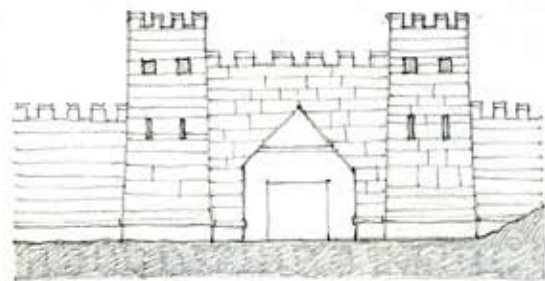
Psychology of entrance - into a courtroom as defendant; into a bus as stranger; into a crowded restaurant; into a lecture room as lecturer, or latecomer; entrance that draws attention to one's self.



Apparently a trap gate. Once enemies had broken through the outer gate they would have found themselves trap in a bowl with defenders standing above showering them with spears. Note also the lookout towers either side of the gate.



PLAN



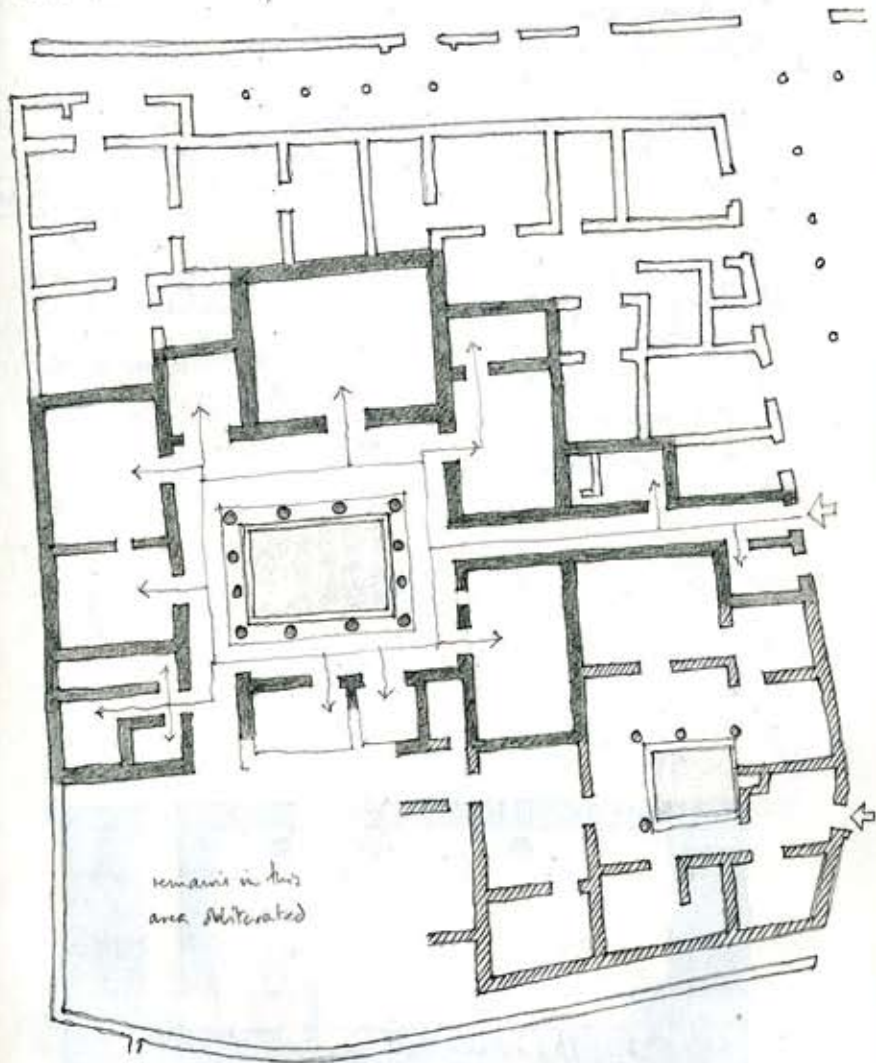
FRONT ELEVATION

Niches for statues of protective goddesses

Arcadian Gate, Messene
1st half 4th Century BC
(see also *Indis foris Castle* p.129)

SECTION

Entrance, via a long passage, to a courtyard by which circulation is distributed to a range of peripheral rooms. The sides of the courtyard are shaded by a roof resting on pillars around a pool that collects rain water. The passage leads therefore leads to a pool of light and water that is the heart of the house. The house is embedded, with no outward view.



axiality, apparently not especially important.

2nd house



House of the Masks, Delos
late 12nd c BC

from Elena WALTER-KARYDI - *The Greek House*, Athens 1998, p.10

ENTRANCES THAT FILTER, LET SOME THINGS IN
 BUT NOT OTHERS (IN or OUT)
 eg - airlock, igloo (lets a person in but not cold air)
 • turnstile (sorts people with tickets from those without)
 • ordinary doors
 • revolving door (lets people in without letting warm air out)

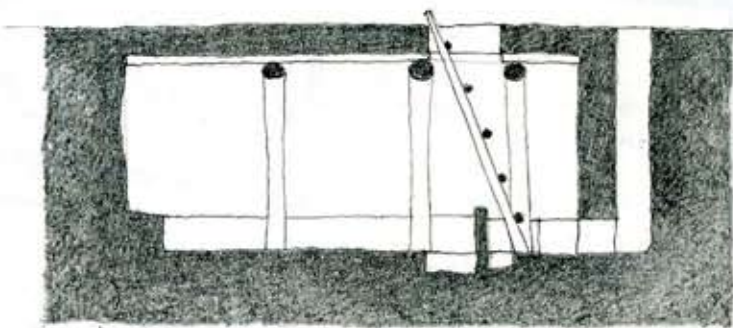
PERMANENT v. CLOSEABLE ENTRANCES

LUTYENS PLANS

Mallory - Defensive Architecture (Chris Lavery)

<p>airport as entrance into a new country. airport experiences airport organization airport security</p>	<p>heat, confusion, tiredness hugs & kisses baggage</p>
-------------------------------------------------------------------------------------------------------------------------------------------------	---------------------------------------------------------------------------------------

Konts, near the entrances of churches



KIVA SECTION
 Anasazi Indians, S-W U.S.A.

Entrance can be a point. but it can also have breadth
 (Japanese house) or depths (Egyptian mortuary temple).

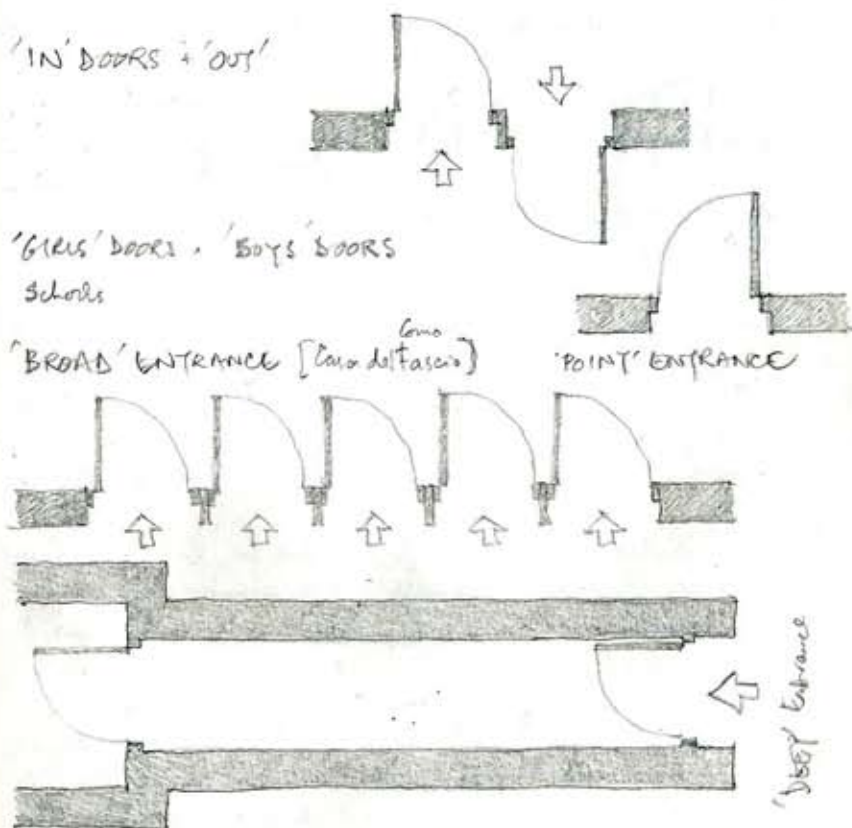
ENTRANCES THAT ACCOMMODATE SOMETHING
 Porch
 Lythgate
 Arcadia Gate, Mexene

ORCHESTRATED ENTRANCE

SURPRISE

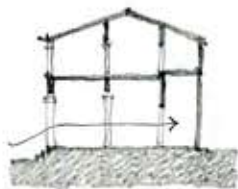
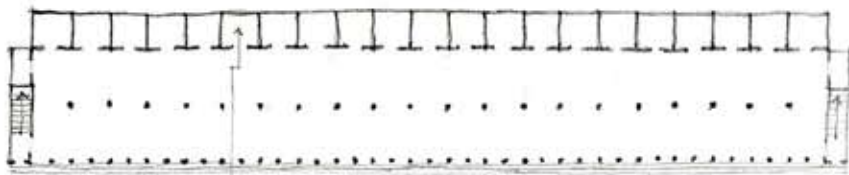
PROGRESSIVE (LY INTENSIVE) ENTRANCE

ENTRANCE PROHIBITED - EXCLUSION
 ladies + gents lavatories



[Cresche house] Defensive fortified church, Romania. 81

p.9 "He opened the heavy door which led straight into the airy upper salon. At my age I could, can, take any amount of light and heat and both these properties of the South roared in, like a Rossini finale in stereophony, from the open and unshuttered casement. To the right were the house-tops and gandy washing of Liza, a passing bus, quarrelling children; to the left, beyond crystal and statuary and the upper terrace, the hiss and pump hum came up of the irrigation of my orange and lemon trees. In other words, I heard life going on, and it was a comfort."



Stoa of Attalus, Athens (restored)
diagrammatic plan + section

Penrhyn Castle (ROSWAN)
Gosport Church " Gosport Castle
Mountain House, Chepstow. } Array TIPPING,
High Glavan, Lizard in Monmouth } County life volume.
Mathern Palace, Mathern nr Chepstow;

23.06.2004

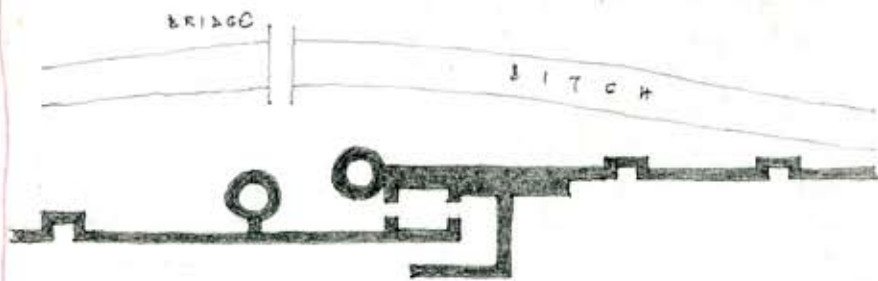
Taxonomy, typology, teleology...
It is not possible, though theoretically it perhaps is, to present the range of configurations of entrances as a taxonomy. At the simplest end of the range maybe it is possible to be taxonomic. But as entrance compositions become more extended they become also more like narratives with each their own 'story-line', and just as it is not possible to subject all the stories in the world to taxonomic classification, except to a limited generalizing extent, so too with entrance. Perhaps the impossibility, or perhaps the impracticality or inappropriateness, of subjecting entrance to taxonomic classification is greater than with stories since stories are hermetically sealed within their own narrative and in the bubble of language, whereas entrances all relate to their own contexts, which are particular and individual. The same configuration of entrance, in its architecture, will be different in different locations and orientations, and in different relationships to adjacent buildings, landscapes, etc., and with different purposes, and at different times. Therefore, although taxonomic classification is appropriate and useful to a small degree, the most appropriate way to explore the grammar of entrance is through the exploration and analysis of examples, in their richness and individuality. Through such exploration and analysis the themes and dimensions of the grammar of entrance will be exposed not as a reductive theory but in the full richness of the essential aspect of architecture. I cannot here present 'every possible entrance' nor even 'the components, ingredients, elements... of every possible entrance'. We are here dealing with products of minds, a medium through which the mind works to organize its world and its experience of the world, and with the relationships of these products to aspects of the world as it is and which are not susceptible to influence and

change. These are aspects of response, will, adventure. They come from the mind's imagination informed by precedents and previous experience but also open to the possibility of new ideas in response to new challenges, or merely with a desire for novelty. The sort of taxonomic classification that one might apply to aspects of the world that are not subject to the imagination & will of the mind is therefore not appropriate. Here it is more appropriate, as one could with any art - stories, paintings, poems, sculptures - to celebrate the creative powers of the mind expressed through its products.

So this notebook is not about how entrances should be done, but a celebratory exploration of the ways it has been done.

As one enters the area of ground defined by great stones set upright one feels the protection of the stones, which one may animate as 'gods' or the representation of 'gods'. One feels the same on entering the peristyle of an ancient Greek temple, or the nave of a great cathedral. The fabric seems to embody the 'gods' or God.

from MARQUAND - Greek Architecture, p293



Defensive entrance, Gate D at Mantinea.
Towers, ditch, bridge, turning attackers right side to defenders, sequence of gates, labyrinthine.

Jorge Luis BORGES - The Man on the Threshold
see p 100 for larger quotation

"At my feet, motionless as an object, an old man squatted on the threshold."

(except that the fireside is the classic place...)

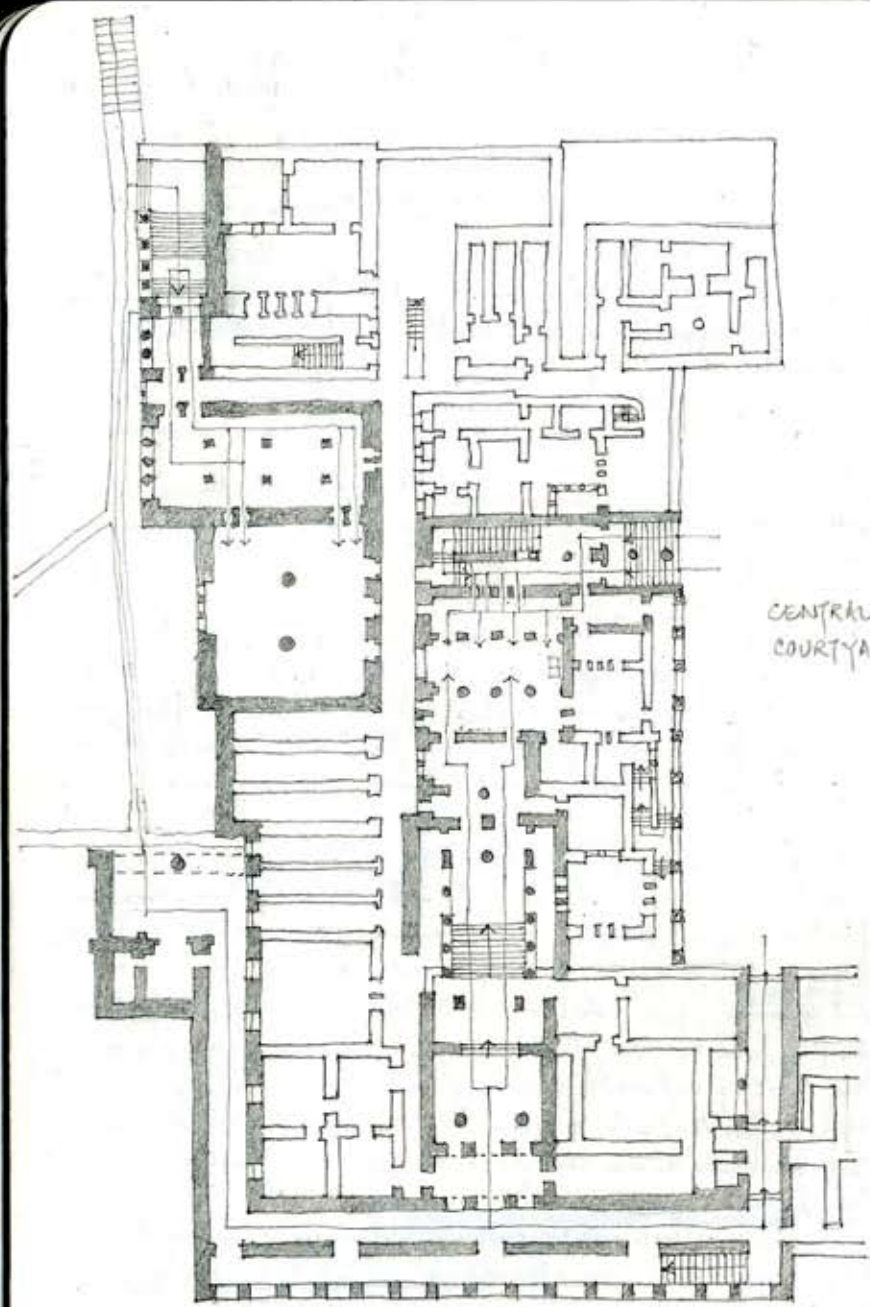
the classic place of the story-teller. The man tells a story, as if it happened in the distant past ... but the heart of the story is that it is happening as he tells it ... in the liminality of the moment.

An entrance does not exist until someone enters through it ... you enter. Entrance is something one does, rather than something that is.

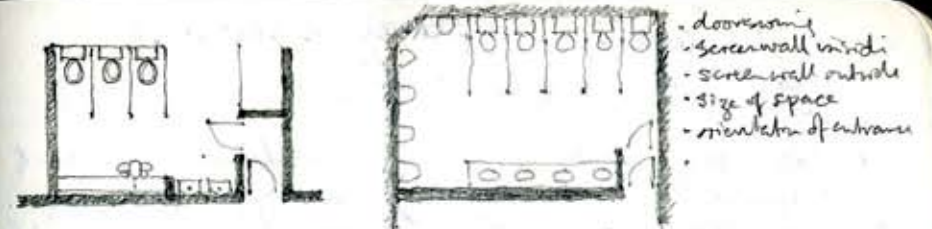
from A.C.P. "The Gates of the Paths of Night and Day"
"they are at a point at which Night and Day meet, a place where opposites are undivided, and where the familiar contrasts of human experience can therefore no longer be drawn."
David Garwood (trans) - Parmenides Fragments.

"Ahead on the gates of the paths of Night and Day. A lintel and stone threshold surround them. The actual gates themselves are filled with great doors, for which much-avenging Justice holds the keys of retribution. Coaxing her with gentle words, the maidens did cunningly persuade her to push back the bolted bar for them swiftly from the gates, those made of the doors a yawning gap as they were opened wide, swinging in turn the bronze posts in their sockets, fastened with rivets and pins. Straight through them at that point did the maidens drive the chariot and waves along the broad way.

"The Goddess received me kindly, took my right hand in hers, uttered speech and thus addressed me: 'Youth, attended by immortal charioteers, who come to our home by these waves that carry you, welcome. For it was no ill fortune that sent you forth to travel this road (lying far indeed from the beaten path of humans), but Right and Justice. And it is right that you should learn all things, both the permanent, unshaken heart of Objective Truth, and the subjective beliefs of mortals, in which there is no true trust. But you shall learn these too; how, for the mortals passing through them, the things that seem must 'really exist', being for them, all true is.'" 85



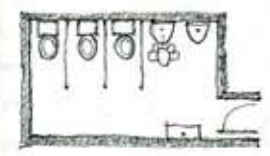
Knossos - Processional entrance route to ceremonial halls on first floor of the western range of the palace.



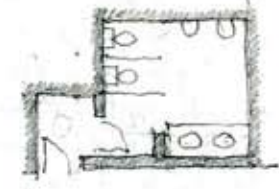
- door swing
- screen wall inside
- screen wall outside
- size of space
- orientation of entrance

4th floor Matthew Building

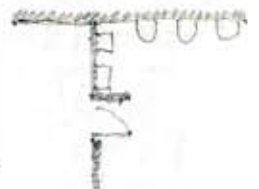
Park Hotel, Cardiff



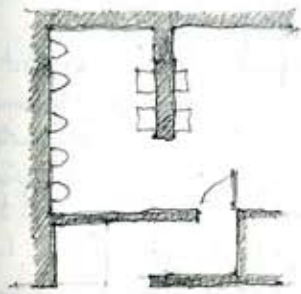
Art Bar



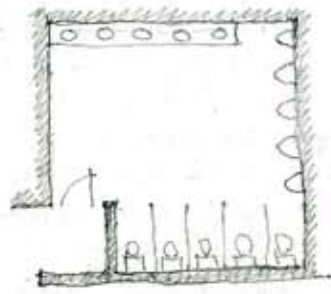
David Morgan, Cardiff



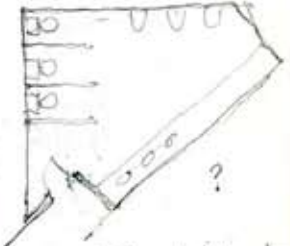
Edinburgh Airport



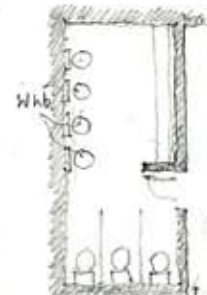
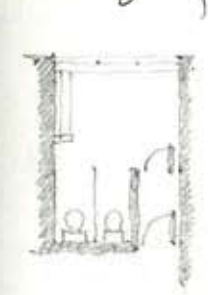
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Edinburgh airport

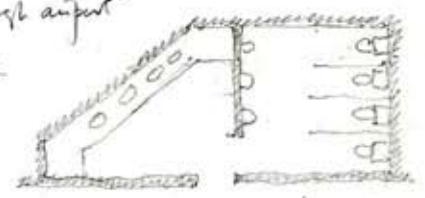


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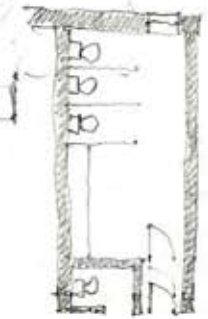


4th floor Matthew Building

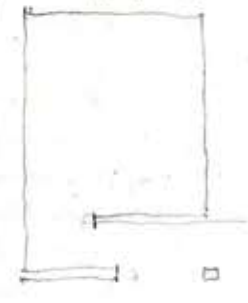
D.C.A



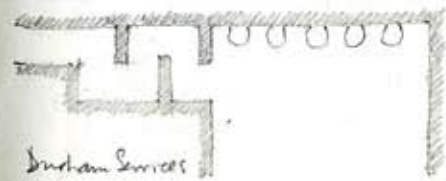
Istanbul Domestic Airports (clear kept open)



Welsh School of Architecture



Amsterdam airport



Durham Services

ELIADE. Patterns in Comparative Religion (1958), 1996, p. 381

"Without being over-zealous in deciding the original meaning and function of labyrinths, there is no doubt that they included the notion of defending a 'centre'. Not everyone might try to enter a labyrinth or return unharmed from one; to enter it was equivalent to an initiation, the 'centre' might be one of a variety of things. The labyrinth could be defending a city, a tomb or a sanctuary but, in every case, it was defending some magico-religious space that must be made safe from the uncalled, the uninitiated. The military function of the labyrinth was simply a variant on its essential work of defending against 'evil', hostile spirits and death. Militarily, a labyrinth prevented the enemy's getting in, or at least made it very difficult, while it admitted those who know the plan of the defenses. Religiously, it barred the way to the city for spirits from without, for the demons of the desert, for death...."

"But often the object of the labyrinth was to defend a 'centre' in the first and strictest sense of the word; it represented, in other words, access to the sacred, to immortality, to absolute reality, by means of initiation. The labyrinth rituals upon which initiation ceremonies are based are intended for just this - to teach the neophyte, during his sojourn on earth, how to enter the domains of death without getting lost. The labyrinth, like any other trial of initiation, is a difficult trial in which not all are fitted to triumph."

5. Egyptian mastrany temples

4. Gentlemen's toilets.

3. Necromantians. (confuse visitors; 'spirits' 'stay' 'escape')

2. St Peter's, Kippour.

1. Entry to East Germany pre 1989.

6. Cardiff law Courts, cells in basement

7. Jerusalem

8. Cattle entrance

Andraste from Lucien Herve's Architecture of Truth

"Blessed is he who shall encounter thee at daybreak, seated before the threshold of Thine abode..."

Gilbert of Swineshead

"Let those whose care for what is within makes them despise and neglect all that is without, erect for their own use buildings conceived according to the form of poverty, taking holy simplicity as a model and following the lines laid down by the restraint of their fathers."

Blessed William of St Thierry

"What is God? He is at once the breadth, and length, and depth, and height. Each of these four divine attributes is an object for your contemplation."

St Bernard of Clairvaux

"Who shall roll us away the stone from the door of the sepulchre? Who will bring us into the strong city?"

Mark 16 and Psalm 60

from HOMER - The Odyssey

¶ 61 "Nestor arranged for King Odysseus' son Telemachus to sleep at the palace itself, on a wooden bedstead in the echoing portico.... The king himself retired to rest in his room at the back of the high building, where the queen his wife made bed and bedding ready for him."

"When tender Dawn had touched the sky with her rose-tinted hands, Gerenian Nestor got up from his bed, went out, and seated himself on a smooth bench of white marble, which stood, gleaming with polish, in front of his lofty doors. ... now Gerenian Nestor sat there in his turn, sceptre in hand, a warden of the Achaean race, his sons all came from their rooms and gathered round him."

Dan BROWN - The Da Vinci Code

(already they have driven through two gates, keyed)
pp 242-3 "A red carpet stretched across the cement floor, welcoming visitors to a huge door that appeared to be forged of solid metal.

"Talk about mixed messages, Langdon thought, Welcome and Keep out...

"Sophie and Langdon got out and walked up the red carpet toward the slab of steel. The door had no handle, but on the wall beside it was another triangular loophole. No directions were posted this time.

"'Keeps out the slow learners,' Langdon said.

"Sophie laughed, looking nervous. 'Here we go.' She stuck the key in the hole, and the door swung inward with a low hum. Exchanging glances, Sophie and Langdon entered, the door shut with a thud behind them.

"The foyer of the Depository Bank of Zurich employed an imposing decor as any Langdon had ever seen. While most banks were content with the usual polished marble and granite, this one had opted for wall-to-wall metal and nickel.

"Who's their decorator? Langdon wondered. Alfred Steal?

"Sophie looked equally intimidated as her eyes scanned the lobby.

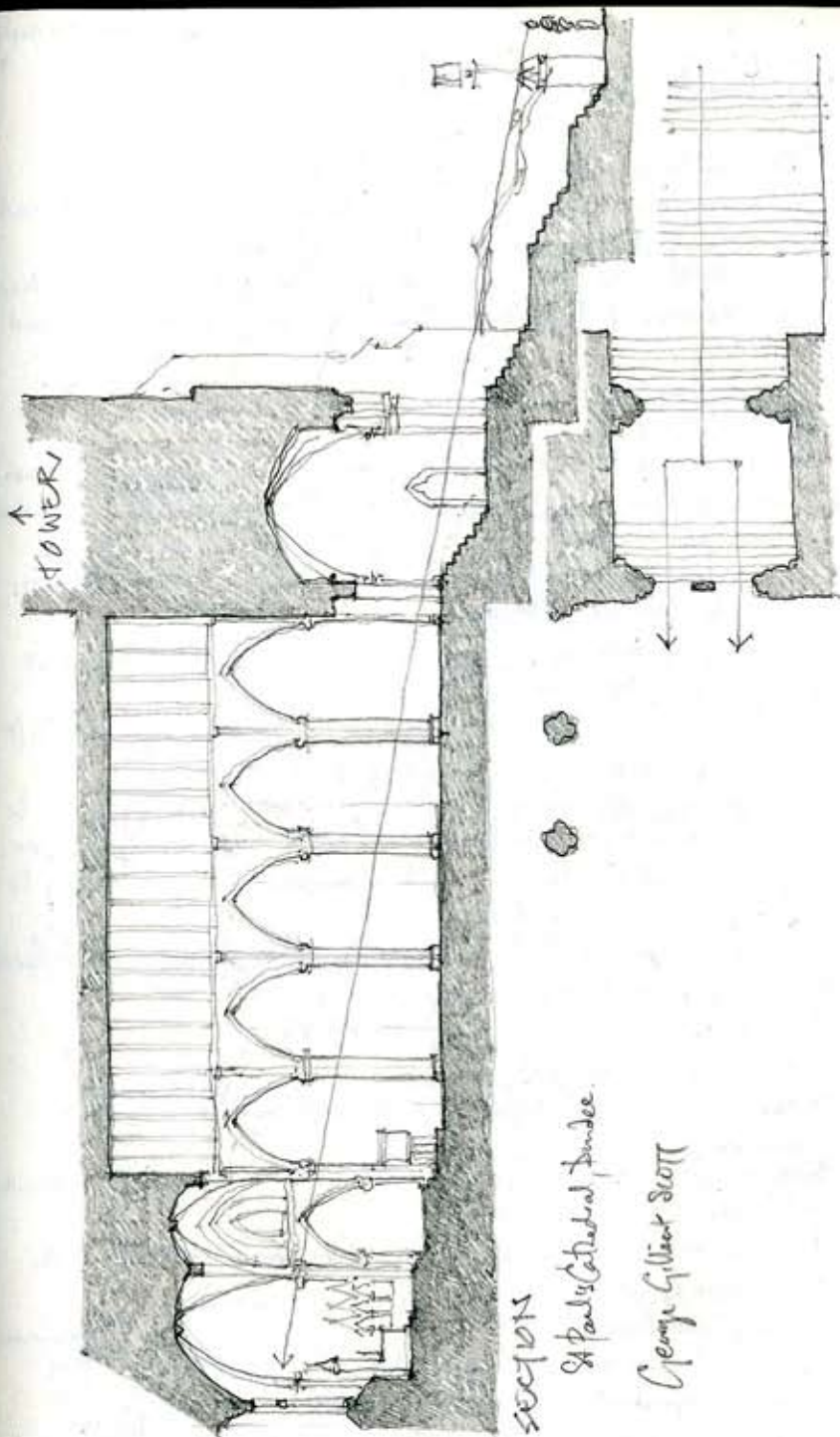
"The grey metal was everywhere - the floor, walls, counters, doors, even the lobby chairs appeared to be fashioned of mangled iron. Nonetheless, the effect was impressive! The message was clear: You are walking into a vault.

"A large man behind the counter glanced up as they entered. He turned off the small television he was watching and greeted them with a pleasant smile. Despite his enormous muscles and visible sidearm his demeanor, chined with the polished courtesy of a Swiss bellhop.

"'Bonjour,' he said. 'How may I help you?'

p 244-5 "Langdon was surprised to feel the elevator dropping rather than climbing. He had no idea how many floors they had descended...

"Displaying impressive clarity, a host was already (to 93)



THRESHOLD CEREMONIES

- Carry the bride over the threshold of the marital home
- Ceremony of consecration of a church: 3 circuits, at each time Bishop prays at the door, then kneels; on third repetition entry is granted + the Bishop makes the sign of the cross on the threshold; the door is opened.
- First footing
- Torte or treat
- Carol singing
- Bride kisses over a glass full of rice at the threshold of her new in-laws to signify arrival with bring wealth (Hindu)
- Coffin laid across threshold, while prayers are said, being slightly moved three times before being carried away for burial (Malay)
- Husband awaits bride, bearing small lamp, at threshold to their new home (Persian)
- At the birth of a child, branches placed in the doorway - to the left of a boy, to the right of a girl (Shia)
- Between 3 months - 1 yr, a child's shaved hair is buried with the bone of a sacrificed lamb at the threshold of the door. The idea is the animal will regenerate as a horse + carry the child to paradise (Sindhi).
- Goat blood poured at the threshold of marriage house. (Nigeria)
- Placing of herbs to bless a new house (US)
- Black Rod - (British parliament)
- Mawi Lwyd - (Welsh)
- Nitocris, queen of Babylon, had her tomb built over one of the city's gates
- Bride's mother receives groom at door with rice + tumeric ... (Hindu)
- Marche ritual, the Red Party
- Jehovah told Jews to paint blood on doorways + thresholds at the time of the first Passover
- Pillars of Joachim and Boaz (German)
- Groom welcomes bride with jug of beer; rubbing shoes, shirt + keys
- Students/graduates crossing the threshold
- 'Pongal' - Korum-circle of flour around car dip - thanksgiving for harvest (India - Tamil Nadu)
- (see bottom of p 56 of this notebook) cont'd on p. 98 of this notebook

standing there to greet them. He was elderly and pleasant, wearing a neatly pressed flannel suit that made him look oddly out of place - an old world banker in a high-tech world.

"Bonsoir", he had said, "Good evening. Would you be so kind as to follow me, s'il vous plait?" Without waiting for a response, he spun on his heel and strode briskly down a narrow metal corridor.

"Langdon walked with Sophie down a series of corridors, past several large rooms filled with blinking mainframe computers.

"Vorci", their host said, arriving at a steel door and opening it for them. "Here you are."

"Langdon and Sophie stepped into another world. The small room before them looked like a lavish sitting room at a five hotel. Gone were the metal and rivets, replaced with oriental carpets, dark oak furniture, and cushioned chairs. On the broad desk in the middle of the room, two crystal glasses sat beside an opened bottle of Perrier, its bubbles still fizzing. A further pot of coffee steamed beside it."

p 430 "Clibet found notations scrawled in English, describing a cathedral's long hollow nave as a secret pagan tribute to a woman's womb. ... The notation describing the cathedral's doorway, however, was what startled him - 'Hold on! The linker - cathedral's entrance represents a woman's ...' "The examine nodded. 'Complete with receding labial ridges and a nice little aniquefoot slits along the doorway.' He sighed. 'Kind of makes you want to go back to church.'"

- stage-setting by the multinational commercial interest
- welcome, politeness
- security
- sequence
- image

p. 518 "Stepping across the threshold into Westminster Abbey, Langdon felt the outside world evaporate with a sudden hush. No rumble of traffic. No hiss of rain. Just a deafening silence, which seemed to reverberate back and forth as if the building were whispering to itself.

pp 454 - recognizing entry into the Temple church ...

ENTRANCE AS PERSONAL DISCOVERY [first visited in 1980? (then 2003)]

Klippan, St Peter's Church - a personal approach ...
and eventual entrance (from distant memory)

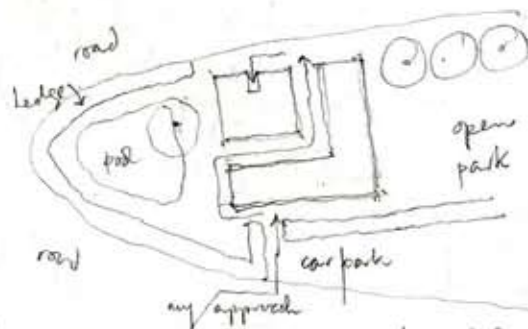
Signed lovingly did two patiently fine churches in Sweden - Bjurkåsen and Klippan. I was staying in Stockholm and visited Bjurkåsen, which is in the suburbs, but thought I would not be able to go to Klippan because it is in the far south west of the country. Seeing Bjurkåsen, however, made me determined to go to Klippan, whatever the cost in time and money. Bjurkåsen is good but Klippan I was led to believe was better, even better.

I decided to catch the train - a six hour journey with no prospect of being able to get back within the day.

The train journey was part of the approach and the anticipation. I sat in the smoking compartment, a small section of the coach filled with people smoking whilst the larger non-smoking section was almost empty, and talked to a fellow traveller.

Talking, for about half the journey, the time went quickly, I then, in quietness, settled down for the remainder, unshap, but not too fast, through the wooded southern Swedish countryside. Eventually, the train approached Klippan, on route to Helsingborg.

I got off the train. The station is more a halt, open to the landscape and the town with its low, wide-apart buildings. I didn't know where the church was, but, on the street, wandered to the right. I had an idea of the sort of surroundings, and that the town is not large. I had seen the site plan of the church in architectural books and journals. Roughly it is like this:



[for plan see p. 159
of this notebook]

After wandering through the spacious town I found myself approaching a

ledged piece of land that looked like it might be the place of the church, but I could not see the church itself. I found the car park and noticed a pathway, at the end of which I recognised a section of the church with its distinctive dark brickwork. I was eager to see the inside of this, by all accounts, very powerful building.

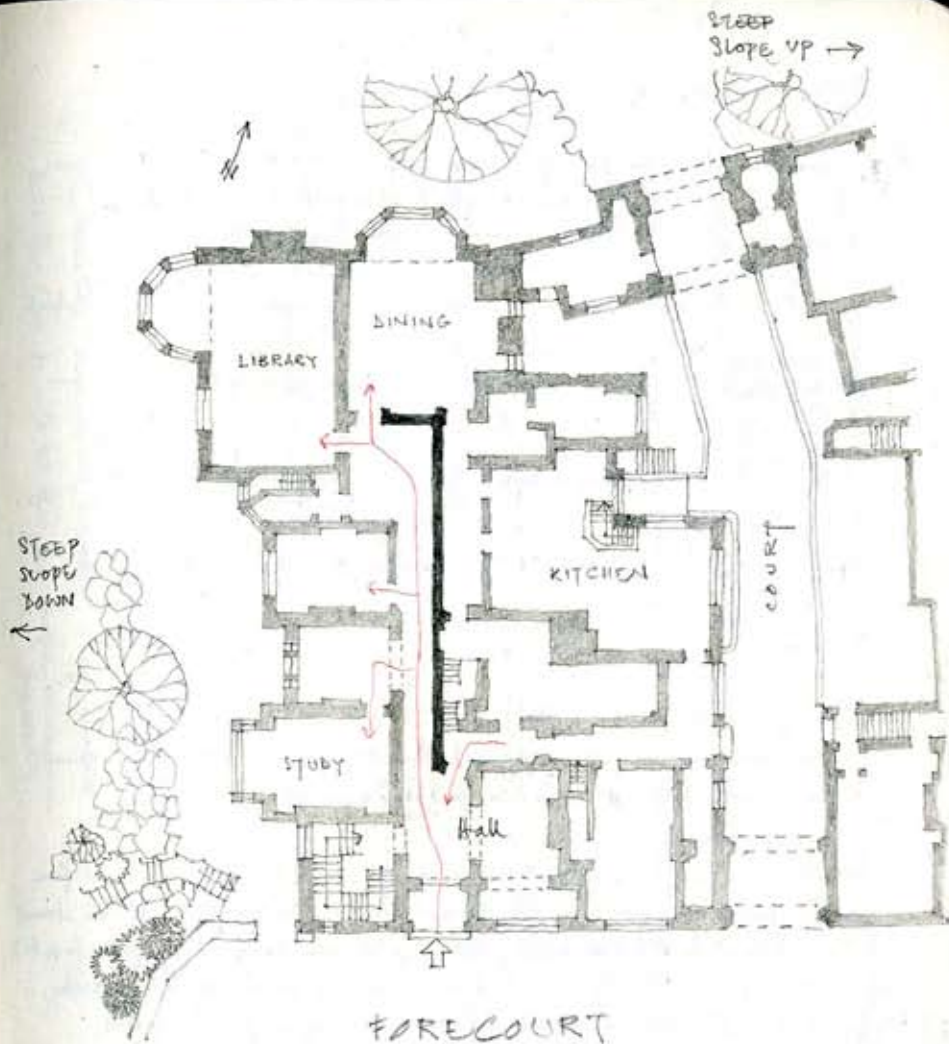
I reached the wall and turned left towards the post with the tree, with an eye open for the way in. My previous knowledge of the church was not detailed enough to know where that would be, and anyway the entrance to buildings is usually self-evident. Finding the way into a building is not usually something one worries about to the extent that one's preparations include making sure that one knows where it will be.

Coming to the 'garden' and looking back at the building and saw the opening into the 'street' between the church and the offices. I assumed the door into the church would be off that street. I saw some doors in the church wall facing the garden but they seemed to be doors into some sort of 'plant' room or other utilitarian store room. I walked down the street.

Along the street, on my right, I saw doors into various parts of the offices and community rooms, but nothing, on my left, into the church. I found myself, after turning the right-angled corner and walking further, back out at a road, having failed to find a way into the church.

Walking a way along this road, with the church still on my left, I found an 'inlet' which looked just like a service courtyard, where they might keep the rubbish bins. There is a door, a mean & simple door, in the bottom (the floor of this inlet slopes down slightly) right corner. If I couldn't find the main door I thought, I shall try to get in through the back way, so tried the door, and it opened.

The world changed. I was in a cave - not a real cave but a 'cave' of dark brick with light filtering through chinks in the ceiling which was vaulted brick. There was the drip, drip, drip of water. This was apparently, despite appearances from outside, the main entry into the church. I was in the lobby. The entrance into the church chancel itself was in the corner to my left. I walked to it and found myself looking into the powerful chancel space, into the sunlight illuminating a huge clam shell - the font - with water dripping into it and then, as overflow, into a 'broken' slit in the brickwork of the floor into water beneath. The great steel cross in the centre of the floor stood, supporting the brick vaulted roof high above.



CRAGSIDE Richard Norman SHAW, various dates 1870-1885
(see pp 152-3, see Castle of May) visited 1 July 2004

Entrance as place of meeting. House perched on side of steep hillside, so approach is possible only from the side. Slope drops steeply to the left (SW) and rises steeply to the right. A service road, passing under two arches, under the south side of the house - the entrance forecourt - to the north. The forecourt is large enough for cars, which have driven tangentially up the slope, or along the wooded valley, to turn and stop. Entrance to the house is under a low porch in an impressive irregular elevation, full of change, fullness, bathed in sunshine. By contrast the entrance hall is dark, comfortable and welcoming, but with a low ceiling. Here the family meets the visiting guest. But here also is the beginning of a wall that divides the family realm from that of the servants. [Of course, the NT takes the visitor to the 'wrong' side of this wall.]

THRESHOLD CEREMONIES cont'd from p.92

- coffin waiting in the lychgate before funeral
(St Keverne's church, Cornwall)
(Same church near Plymouth)
- see p114 for notes on ceremonies at Gate of Happiness, Topkapı, Istanbul
- American (U.S.) college fraternity ceremonies in
Masons?
- Hotel - arrival, concierge (bags or opening doors), reception,
passport, signature, key, concierge, lift, corridor,
open room, leave bags, tip, porter leaves, look around...
- Masons

(according to Herodotus 2 [48]). "On the evening before the festival of Dionysus, everyone slaughters a pig on the threshold of his home and then gives it to the butcher who sold it to him, and who now takes it away."

"(Herodotus 2 [63])." In Papriamis ... As the sun is going down, apart from those few priests who are busy with the cult statue, the majority of them stand in the entrance to the sanctuary carrying wooden clubs. They are confreres by a crowd of more than a thousand men, each of whom also has a stick, in fulfillment of a vow he has taken. Now, the day before, the priests removed the cult statue in a gilded miniature wooden shrine and took it to another sacred dwelling. The few priests who remain with the statue put the miniature with the statue inside it, into a four-wheeled cart and pull it to the sanctuary. The priests standing in the entrance try to stop them bringing the statue back in, while the votaries take the god's side and wield their clubs against the priests who are defending the sanctuary. A fierce stick fight ensues. Heads are broken and, I think, a lot of men die from their wounds. However, the Egyptians said that no one dies.
(continues with explanation).

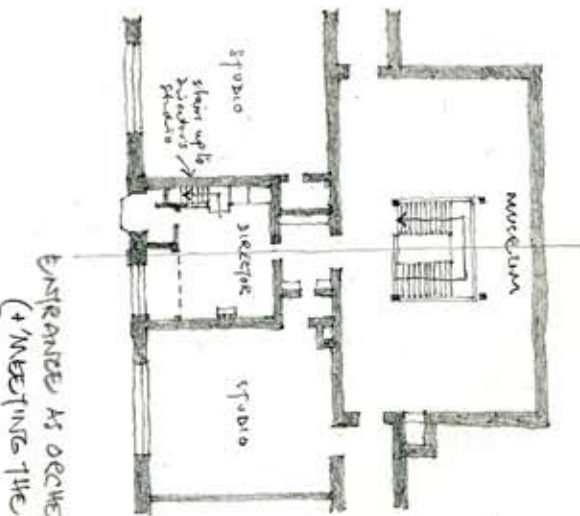
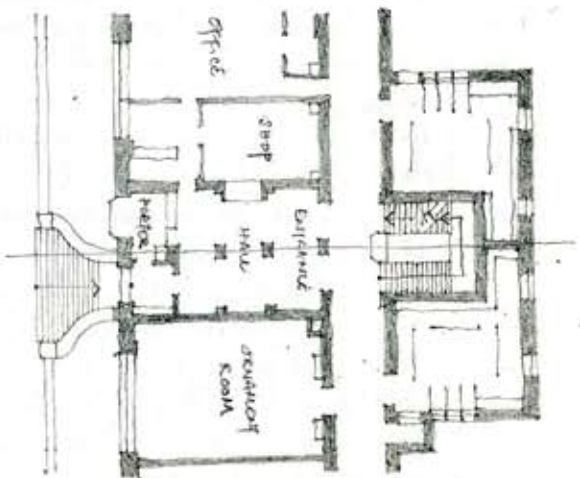
Baptism, at the font, near the entrance of the church.

All Souls Day - doors left open so that spirits may come in and eat.

(cont'd p 106)

GLASSON SCHOOL OF ART - Charles Rennie Mackintosh 1897-1909

- asymmetrical entrance, often divided into two
- relationship of art's and nature
- entrance to Director's office is on axis (though the office is not symmetrical)
- light, dark ... and how we use into the light of the museum
- practises, supervision, security, shop, access to the
- Director directs into his office from higher level in his studio



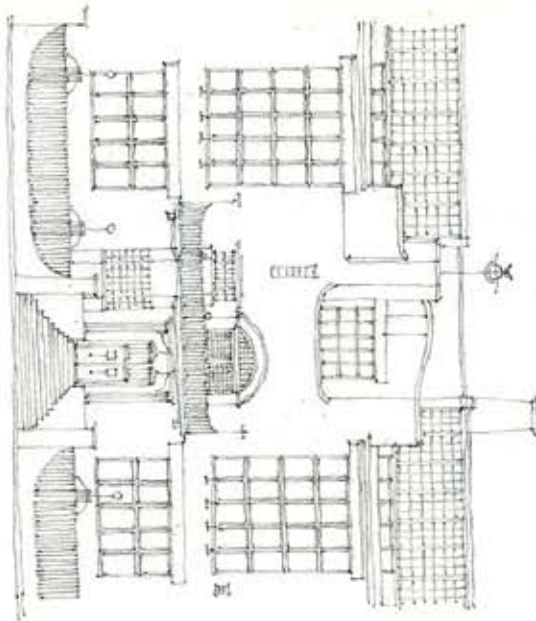
ENTRANCE AS DECORATED EXPERIENCE
(+ 'MEETING THE MINOTAUR')

- at the centre, the centre of gravity of the building
- entrance shape like a bridge into the building
- symbolic role of the museum, as authority + precedent
- Director as 'Minotaur' at the heart of his 'palace'

"The sun had gone down when I got there. The quarters were poor but not muddy; the house was quite low; from the street I caught a glimpse of a succession of impaved mews courtyards, and somewhere at the far end an opening. There, some kind of Muslim ceremony was being held; a blind man entered with a lute made of a reddish wood.

"At my feet, motionless as an object, an old, old man squatted on the threshold. I'll tell what he was like, for he is an essential part of the story. His many years had worn him down and polished him as smooth as water polished stone, or as the generations of man polish a sentence. Long rags covered him, or so it seemed to me, and the cloth he wore around his head was one rag more. In the dusk, he lifted a dark face and a white beard. I began speaking to him in that preamble... I felt, on speaking these words, the fruitlessness of questioning this old man for whom the present was hardly more than a dim rumor."
Jorge Luis BORGES, 'The Man on the Threshold'.

EVOLUTION OF ENTRANCE
TO GARDNER SCHOOL OF ART



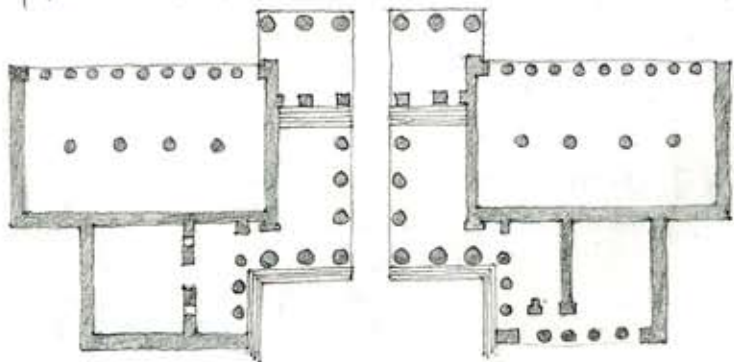
- IDENTITY
- SECURITY
- SUPERVISION/SURVEILLANCE
- VIEW IN ?

* Writing of LAKOFF & JOHNSON - on... interaction of human body with the world.
(ref by Paul HEKKART at Design + Emotion Conference Ankara; July 2004)

Victor PAPANEC - "all people are designers..." 1970

As an sculptural art, where the visual is paramount, architecture, though its products may be large and expensive, is of modest interest. But as an art of the orchestration of experience and meaning - meaning as in the interpretation of place in terms of use and emotion - it is the most subtle. It has more dimensions, ^{than} appeals to more senses, ^{than} and may also incorporate the products of, painting, sculpture, music, poetry, philosophy.

Propylaea, Acropolis, Athens



from MARQUAND, Greek Arch. p. 295



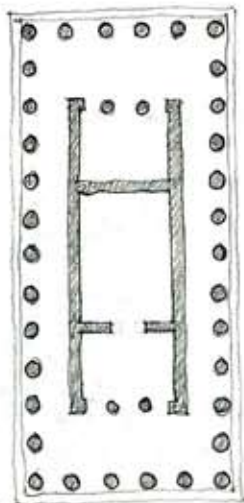
Propylon, Timgis



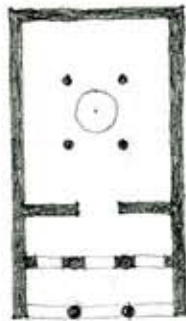
Temple of Demeter
Rhannon



Temple of Empedocles
Selinus

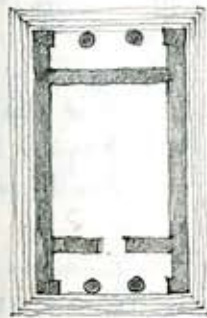


Treasury, Athens

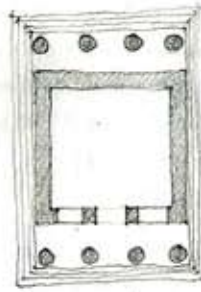


Megaron, Timgis

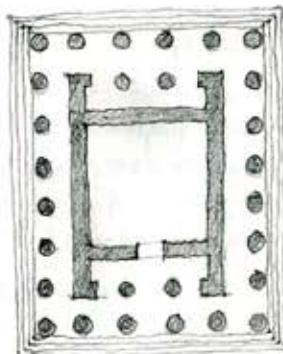
Camouflage of entrance, by suggesting entrance all around preceded by camouflage of entrance by producing 'falsi portico' at non-entrance end of the temple.



Temple of Artemis
Eleusis



Temple of Nike
Athens



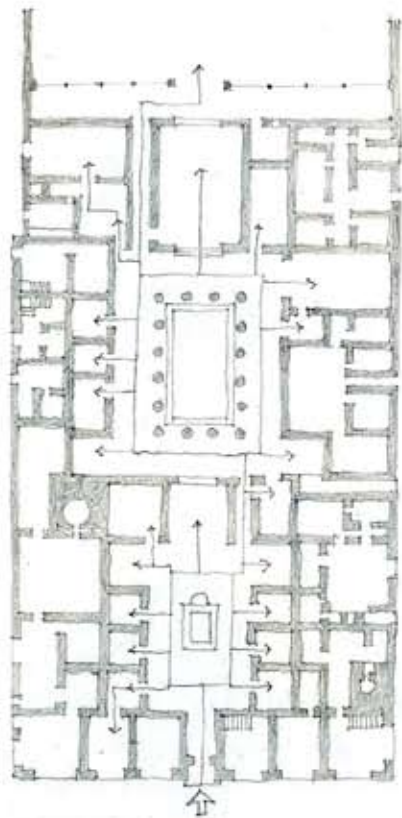
Hypothetical temple

- Some gates were insignificant or simple but held great significance: eg the North Gate of Herculaneum that on Hadrian's Wall ... an entrance, from the 'uncivilised' world, into the Roman Empire that stretched to North Africa.
- Some gates were significant or elaborate but held very little significance: eg
- Some gates are significant symbolically, but not as entrances: eg Arc de Triomphe, Paris. (but one can still pass through it)
- Some gates are significant symbolically, but not as entrances: eg those on the outside of the Mausoleum of Dürer at the Gallery, London (which one cannot pass through)

"rites of passage are rites of dying. In a rite of passage, something is extinguished, something becomes extinct ... the identity is no longer your own. You have entered, in Arnold van Gennep's famous conception, a 'liminal period' from which you emerge transformed."

"those who are undergoing the rite of passage are in some sense masked, occulted, unrecognisable. The participants have a recognisable position before the rite and after the rite, but the rite itself renders them strange, even to themselves. ... the limen, the threshold or margin, the place that is no-place, in which the subject is rendered invisible - a shadow, a negative, a mutilated fragment, the empty space in an unworn, unwearable set of clothes. And that no-place - utopia - is the place at once of art and of dying. It is the place as well of religion, more precisely of religion estranged, recalled across analogies, twisted into grotesque shapes.

Stephen GREENBLATT - 'Liminal States and Transformations', in Stuart MORGAN & Francis MORRIS - Rites of Passage, 1995, pp. 28-9.



HOUSE OF PANSA, POMPEII

Route avoids axis, probably to make atrium and impluvium not seem more static in nature than if part of an axial route. After all, it is a house, not a shrine or temple, accommodating human beings not gods. Experimentally too the route that does not follow the axis lends variety to the progression, rather the feeling that one is on a railway line.

THRESHOLD CEREMONIES cont'd from p. 98.

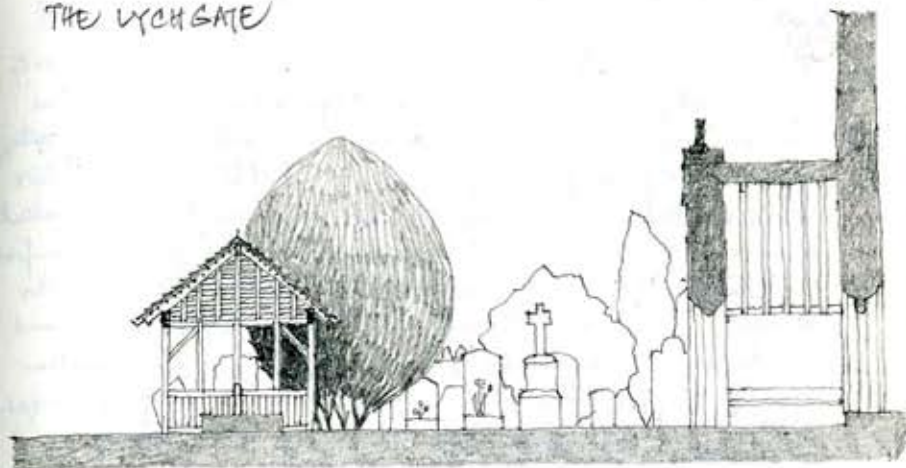
- Some Zen masters suggest pausing and bowing imperceptibly at every doorway or threshold, as a reminder to oneself of the moment.
- In Rotuman culture (Hawaii) the birth cord of a newborn baby was buried just outside the doorway to the house where everyone would walk over it pressing it firmly into the ground and thereby make the child strong.
- Pausing at the lychgate, resting the coffin at the thresholds of the churchyard, as a moment of farewell to the world.
- Sprinkling the blood of a sacrificed chicken on the threshold of a house to keep out evil spirits. (
- Mistletoe at the entrance ...

EVIADE. The Sacred and the Profane, (1957) 1987, pp 20-21

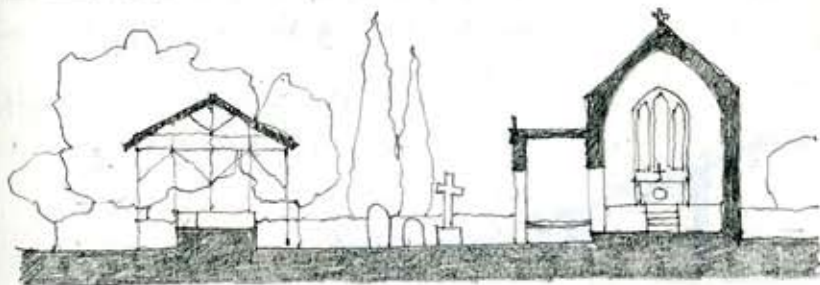
"We have more than once stressed the fact that all forms of cosmos - universe, temple, house, human body - have an 'opening' above. The meaning of this symbolism now becomes still clearer; the opening makes possible passage from one mode of being to another, from one experiential situation to another. Passage is predestined for every cosmic experience. Man passes from pre-life to life and finally to death, just as the mythical ancestor passed from pre-existence to existence and the sun passes from darkness to light. We must note that this type of passage is part of a more complex system, the chief characteristics of which we examined in discussing the moon as archetype of cosmic becoming, vegetation as symbol of universal renewal, and especially the many ways of ritually repeating the cosmogony - that is, the paradigmatic passage from virtual to formal. All these rituals and symbolisms of passage, we must add, express a particular conception of human existence: when brought to birth, man is not yet completed. He must be born a second time, spiritually; he becomes complete man by passing from an imperfect, embryonic state to a perfect, adult state. In a word, it may be said that human existence attains completion

cont'd on p 108

THE LYCHGATE



Lychgate

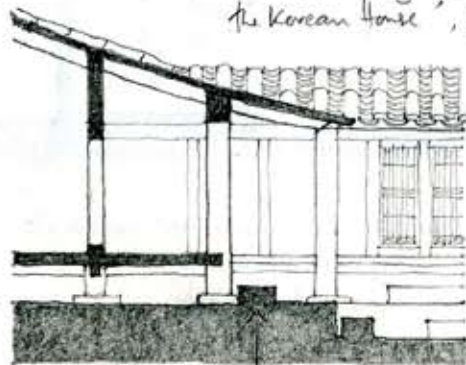


A place to pause on the threshold, a final moment's contact with the ordinary world of the living ... before eternity (there was something similar in ancient Egypt)

through a series of 'passage rites', in short, by successive initiations. "... we will dwell for a moment on the symbolism of 'passage' as religious man reads it in his familiar surroundings and his daily life - in his house, for example, in the paths that he takes to go to his work, in the bridges he crosses, and so on. This symbolism is present even in the structure of his habitation. ... the upper opening signifies the ascending direction to heaven, the desire for transcendence. The threshold concentrates not only the boundary between outside and inside but also the possibility of passage from one zone to another (from the profane to the sacred...). But it is especially the images of the bridge and the narrow gate which suggest the idea of a dangerous passage and which, for this reason, frequently occur in initiatory and funerary rituals and mythologies. Initiation, death, mystical ecstasy, absolute knowledge, 'faith' in Judaism-Christianty - all these are equivalent to passage from one mode of being to another and bring about a veritable ontological mutation.

* It is still the general custom in Korea to take off your shoes on entering a building. Removal of shoes creates a pause and a conversion of the self: it is a decisive ritual of entry that helps articulate the threshold. In some far-eastern countries, the feet are also washed at this point. In both Korean houses and the Ka'ama Palace, the shoe-off place is the precisely cut stone step just before the wooden platform. The platform's surface is only braced by a stockinged, slipped or naked foot.

Peter Brueck-Jones: 'Living with the Elements: the Korean House', AR, Sept 2004 p 82



'Shoe-off place'

to p 128 of this notebook

EMOTION + ARCHITECTURE

(notes)

visual

1. Engagement
2. Sensory stimulation - disorientation - light/dark, vertigo, sound,
3. Mood, atmosphere
4. Association

[not direct emotional character (to impress) but sensual + experiential emotional content]

Test as first + last, involvement...

Architecture has an advantage over other creative disciplines:

- it is all-inclusive, nothing is excluded: space, matter, sound, light, texture
- it accommodates people, rather than being separate from
- people interact with it, find their place, adjust their place to suit themselves and their needs + identity
- all contributes to the emotional potential of architecture; it is not just presented to people but involves them.

NOTHING WITHOUT THE PERSON...

- emotional response depends on state of mind + life situation (eg waiting at an airport; relationship problems; sitting quietly at home; giving birth; waiting to appear in court...) but maybe influenced, positively or negatively (to increase or reduce feeling of well-being, comfort, peace-of-mind) by the context. For a person in an average state of mind (ie not under duress) emotional response to place can be a matter of entertainment, poetic and intellectual as well as sensual stimulation. (that is what these installations turned out to be...).

in what part can the architect play in this? There are places associated with stress (surgery, funeral home, church, court etc), in the design of which the architect can take a benign approach, using through architecture to mitigate the stress. There are places of entertainment, where the architect may strive to add to the experience. But there are also situations 'in-between'... and situations where people make their own places, bring their own feelings + experience + life situations... which may lead them to react against attempts of architects to influence their emotional state.

Do we have a dynamic, complex, dialectic situation...

OVER

The students in this project started to explore how they, as architects, might contribute to this dynamic and complex game... begin to appreciate the tools/instruments/elements they have at their disposal, and how they might be used.

The only one (of those three) that didn't try to provide the 'complete' experience, but rather to provide a kit of parts for users to contribute their own intellectual structure to was the last - that of Caroline Almond. In this it is the most interesting, that is the one that begins to recognise that communication in architecture - including emotional communication - is a two way process. The architect may offer... but not determine the way in which that which is offered is received, interpreted, amended.... It is the one that recognises the inevitable nature of completeness, or perhaps that should be the essential nature of incompleteness.

IN A TIME OF SO MANY VIRTUAL WORLDS REAL EXPERIENCE can be a SHOCK.
Understandable reluctance in students to deal in strong + challenge, emotions. It would be easy to think of situations and make installations, that would provide frustration, fear, anger, hurt, embarrassment... but they tended to withdraw in the face of realising the powers at their disposal.

THE GOOD CONFIGURATION

→ It is only in this way that others will invest the necessary input to generate the emotional response. Emotion is not something you do to, or provide for, others... but something they must agree to engage in. Like love between two people.

Architects make think they design places, but place is a transaction - like a conversation. You can't have a proper conversation alone. Like a game of chess, chess without an opponent is not a proper game. A place that is not used, not adopted - either as intended or appropriated for some different purpose - as such, is not a proper place. It is the interaction that allows to the higher poetry, that level of poetry that cannot be achieved by a mind alone. Music is written by a composer, and performed by musicians; a play is written by a playwright, and performed by actors; a book is written by an author and read (interpreted) by a reader; a place is designed by an architect but used (interpreted and amended) by a user.

ENTERING THROUGH THE SKIN

[have] places all natural objects in its products] The ceremonies of flying are lengthy and complex, but there is a little something about that moment when one passes through the fuselage into the cabin.

The sequence: arrive at car park entrance, take ticket (lifts barrier), park car, remove luggage, lock car, find bus stop, wait bus comes, board bus, sit, arrive at terminal, get off bus, find check-in desk, queue, reach desk-in-desk, negotiate with check-in person, receive boarding card, lose luggage, proceed... where?... wait "this side" or go through "security"... security closed (it is very early in the morning), so sit and wait...

[have] security opens, queue, pass hand baggage through machine, take off jacket, place in plastic box, pass that through machine too, walk through metal sensor, collect jacket, put it on again, collect hand baggage, where now? what gate? shops? food? book? newspaper... walk, find a seat, sit and wait... gate announced on screen, wait a little... move to gate, sit and wait, they announce collection of boarding card, people queue, sit and wait, stand up and queue, hand over boarding card, receive a small part of it back, not boarding just yet. So sit or stand and wait, boarding, children + parent first, sit and wait, stand, queue, down the tunnel, queue, reach the portal, slowly... pass through the skin... a smile, 'hi', 'may I see your boarding card', 'on the right please', 'thank you'... take my seat, sit and wait...

[have] flight slightly delayed... no slot... eventually the plane moves... backwards a little then forwards, slowly to the runway, wait behind another couple of planes, they go, then move forward, aligned with the centre of the runway, a pause, then accelerate hard... up and away, sit and fly (which is just waiting to get to the destination.)

See also - London Eye entering the bubble.

↑
Initiated by take off to Istanbul 3.7.2004 from Amsterdam 10.24am flight KL 1613.

TO IMPRESS - London must be entered by architecture or to fly

NEGOTIATING ENTRANCE

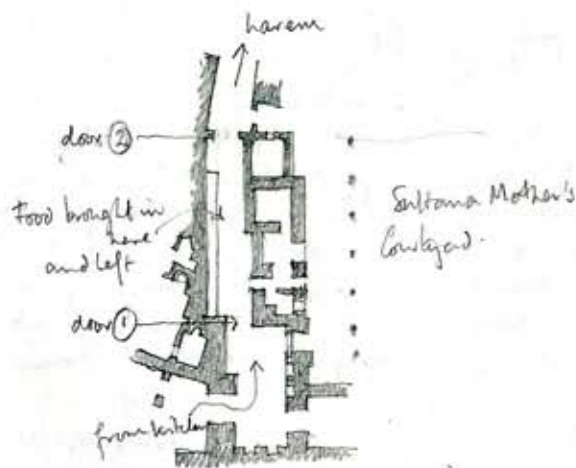
Why do I often arrive at places - especially 'heritage sites' - just when they are closing. When one does, one has to negotiate with the gatekeeper. (I shall arrive at heaven's gate just when it has closed, and have to negotiate with St Peter)

- Craignade
- Newryrange
- Sandycove Market's Tower
- Flower shop, Malins Cemetery
- Palatine Chapel, Palermo

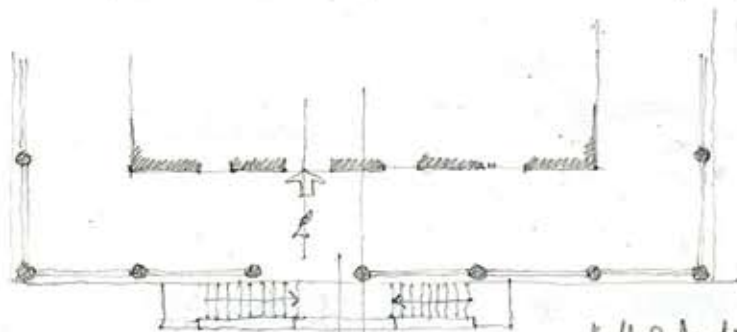
Negotiating access to the museum in Istanbul.

They say 'Sorry we're closed'. So... what response? 'Ok, thank you, bye!' - NO. Or, 'I came off it, you can let me in, I'm Professor... don't tell me that...' - NO. Or, 'Well I'm sorry but could you just let me in for a minute. I've come a very long way, and won't have another chance, I'm going back today' etc.' This usually works. (not always).

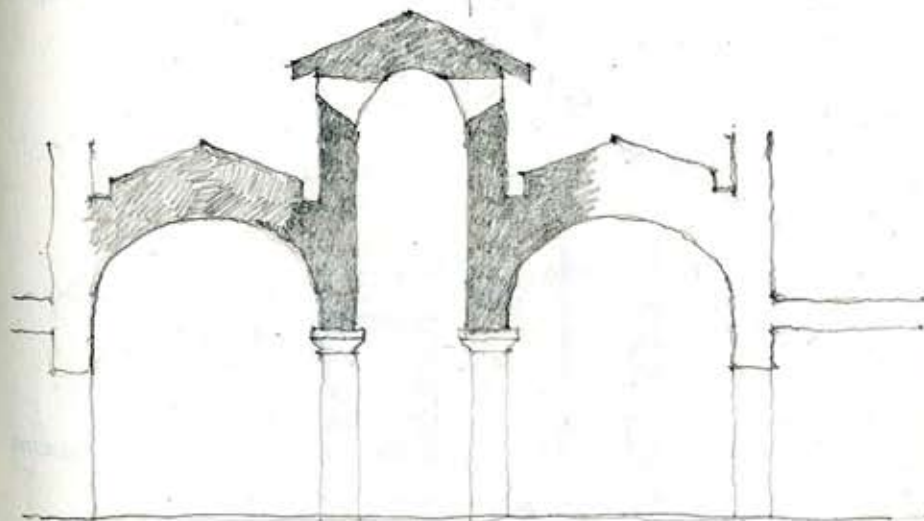
Sometimes, of course, there is nothing one can do.



Harem in Topkapi - 'fros' lock between women's quarters - outside (see opposite).
Removal of shoes, washing of feet at entrance to mosque.



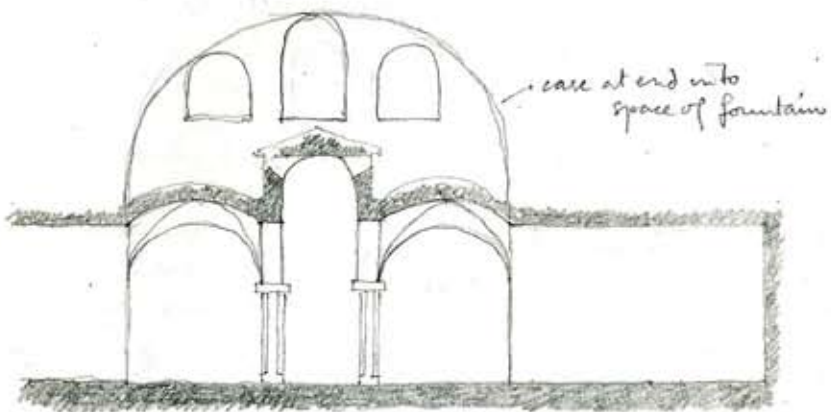
Hall of Audience.
See next page.



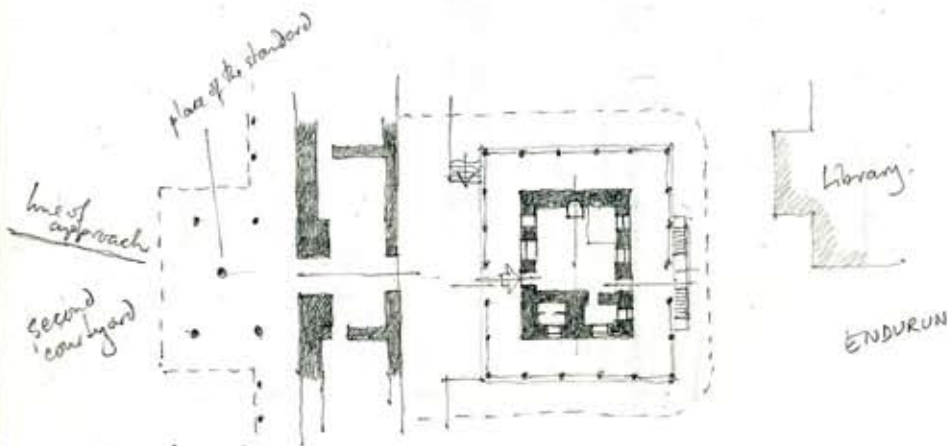
Section (nt) in Secondary section
Grand Bazaar, Istanbul.
WRONG in proportions.

Re Entrance to Hall of Audience.

There is always the sense of being the centre of a symmetry when one passes through an open doorway (less so when one has to open a single half door). Here, in the Hall of the Audience the architect seems to have wanted to reduce that sense by subtly manipulating the arrangement to avoid reinforcing symmetry.



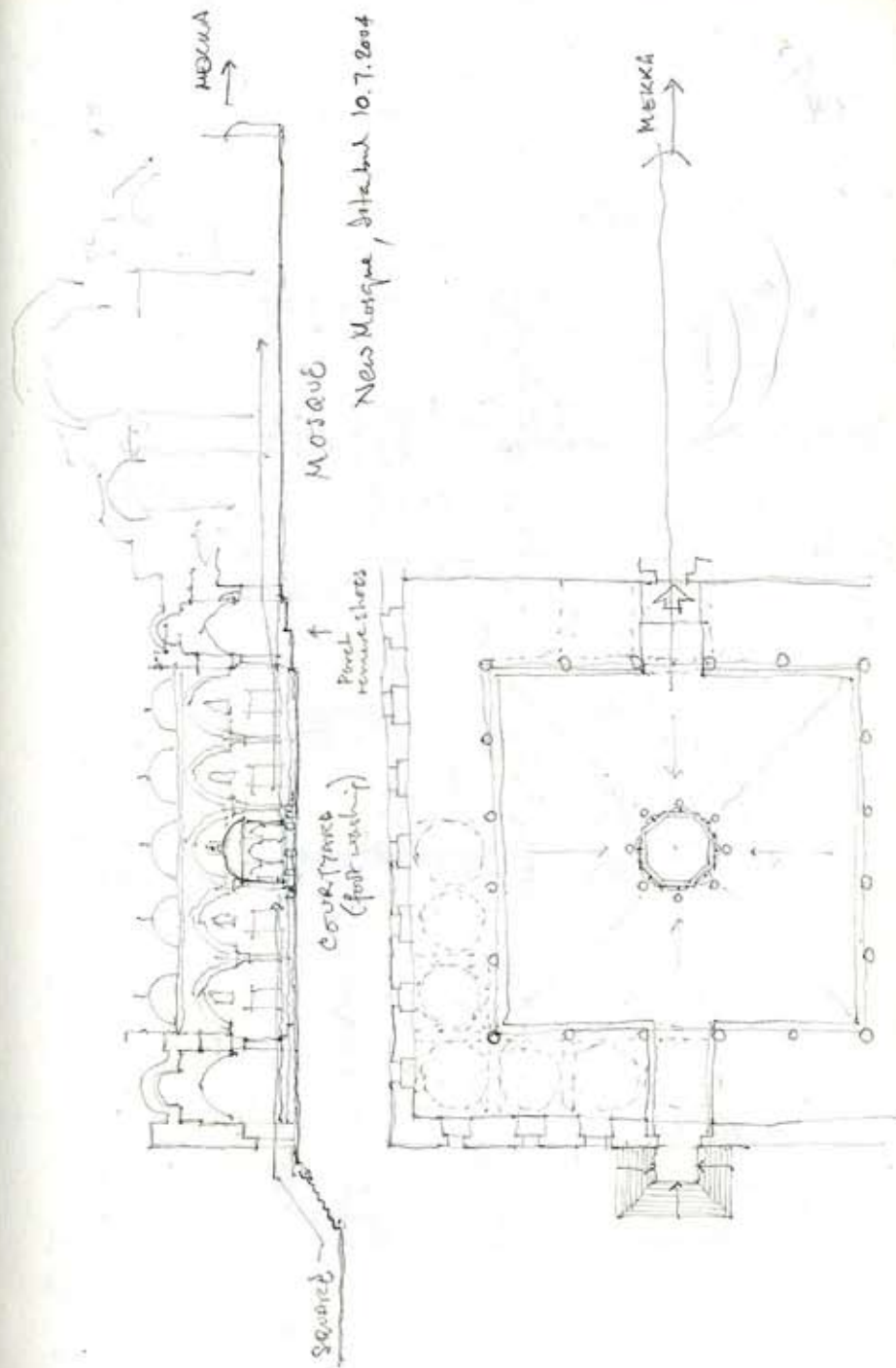
(slightly) more accurate section through part of Grad Zagor, Sitabul 10.7.2004



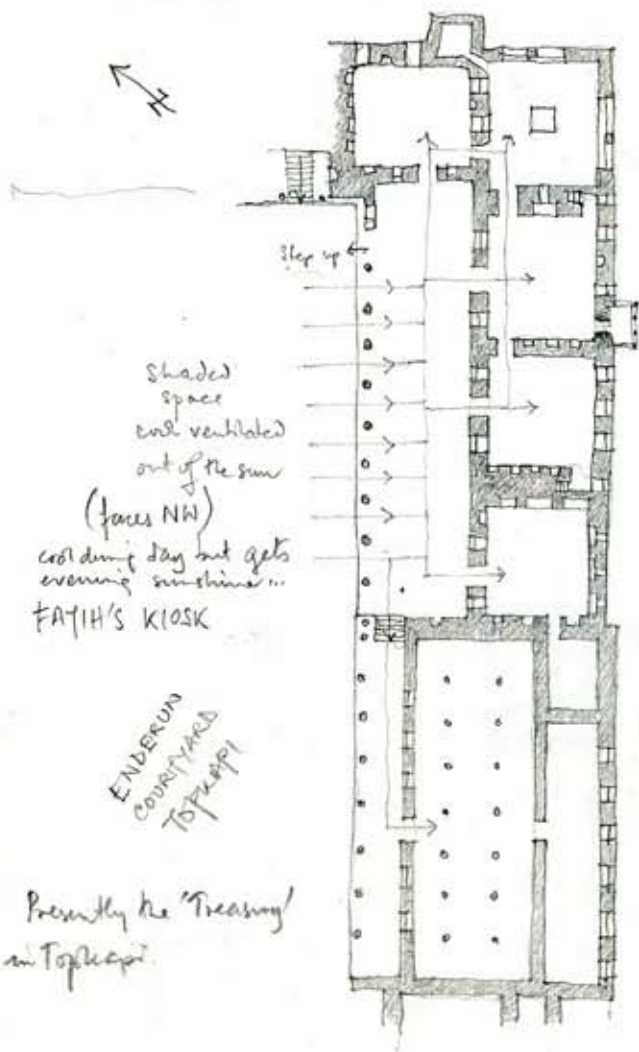
THE GATE OF HAPPINESS
(= White Eunuch's gate)
BABA US SADE

Hall of Audience, Topkapı
play of axes

"For a great number of ceremonies held in front of this gate, a throne was brought out and placed before the gate. The newly crowned prince would first sit on the throne in front of this gate and after the enthroning they would distribute out money to the Janissaries. ... Ceremonies for deceased sultans were also held here with the funeral service for them conducted by the grand vizier. When set up at for war the Prophet's standard was displayed in front of this gate."



Hemi Civiani - France
Entrance.



divergent research = practice-led research.
• Research into the unresearchable, the generation of new ideas, new configurations of old ideas, paradigms that are not established or orthodox ...

= patterns of response.

GUIDED VISUALISATION FWT (Feeling Without Touching)
(Jennifer BRUNGART - design, Emission Conference 2002
from Arizona State University.
visualisation activities developed by James L. ADAMS (1974)

Richard BUCHANAN / Carnegie Mellon University, Pittsburgh
distinctions between 'grammar', 'rhetoric' + 'dialectic'.
seeing "an architectural plan as a rhetorical proposition"
maybe more apt than ...
seeing "an architectural plan as a grammatical construct"
etc - The New Rhetoric (book): a treatise in argumentation.

MOTIVATION (in acting [Patrick JORDAN, CMU])
transfer to concept of entrance

[- of course the fundamental motivation (in the architect) for entrance is to provide access between an 'outside' and an 'inside' ... but may there be other motivations?]

AFFECTIVE ARTIFACTS (etc) Frank SPICERS

Artifacts, the affective aspect of which, assist cognition.
Applicable to architecture

eg datum space as an artifact
a pleasant garden with fountains as datum space - an affective
and so ... ENTRANCE may be often an AFFECTIVE ARTIFACT (artifact) (?)
its qualities help you know where you are, and where you are going.

Pinar Yalgin Çelik. Is Alice still in Wonderland?
 [PLAY and ENTRANCE - playing with entrance]

"man only plays when he is a man in the full meaning of the word, and only when he plays is he fully a man"
 SCHILLER

interactive, pleasing, emotional, unpredictable

Play with revolving doors (as children; in Royal Opera House production of *Elektra*, 2003 [between light + dark, outside winds, life death, life hell])

Play with lift doors

Play by knocking doors and running away

Children are taught, instructed, not to play with doors because of: danger (of trapping fingers); annoyance, disturbance, worry, ... of others; delay (by occupying the door and thus inconveniencing other people who may wish to use the door). Thus the doorway has a privileged status.

'KEEP-BO' is a form of playing with entrance - concealment and revelation. Children like to do this with real doors but are dissatisfied from doing so because of the danger of trapping fingers or hitting some other child on the nose with the door. (Curtains are less of a problem.)

The issue of ACCESS = privileged access
 - to the airline lounge - to a professional
 - to the gentlemen's club - the Masons
 - to Heaven!

ways of controlling this St Peter at the gate of heaven

Chung-lay CHANG (Sheffield PhD student) Wayfinding in Unfamiliar Complex Buildings.

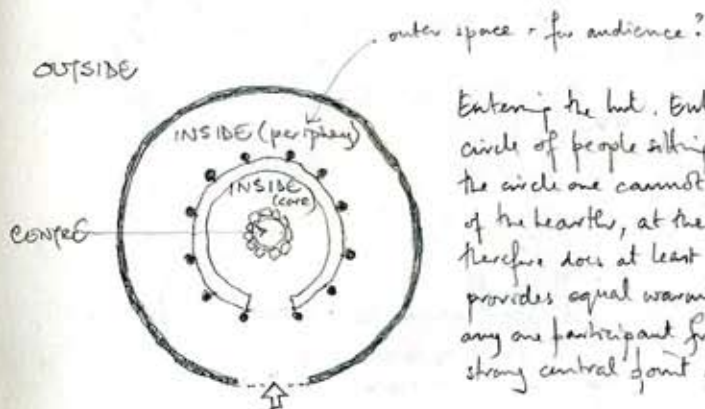
The subliminal (SUB-LIMINAL) messages attaching to, emotions elicited by, entrances of different types, scales, styles, arrangements.

PHOTOGRAPH - the doorway into a really horrible (dirty, smelly...) lavatory...

ie the entrance itself, but also what you see through it, and perhaps also where you are when you look.

- the cinema screen as an entrance into another world.
- the prostitutes who dance behind glass doors in Amsterdam.

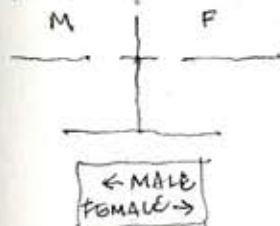
Doors of perception.



Entering the hut. Entering the circle of people sitting as a council. The circle one cannot enter is that of the hearth, at the centre (which therefore does at least two things - provides equal warmth for all; prevents any one participant from taking the strong central point of the circle.

[A step on from Stratos theatre p. 68]
 [and then - chapter house, with central column]

How do you FIND the door?



sign: how should it be interpreted?

Wayfinding Kevin Lynch - Image of the City

Shops like to have their entrances on the corner of a crossroad, so people find them from four directions

PRACTICE-LED RESEARCH

- Architectural space, managed by architectural elements, is necessarily organized by the mind of the architect.
- Architectural space, organized by the mind, is therefore a proposition about how space should be organized.
- Architectural space is an argument.
in this way architecture, or the organization of space (as - its similarity to organization of thought), is different from aleatoric or abstract expressionist (and subsequent anarchic and chaotic forms of practice). (Is it these subsequent anarchic and chaotic forms of practice that provide the problem with design practice (in art) as research - because it purposefully disengages from thought for organization in the interest of inciting difference and unpredictability. (But such a decision is a form of organization, even if it is, in a sense, negative in its purpose.)

Enka TAMARU et al - 'Designing and Evaluating User Experiences in a Space through Emotion, Eye-movements and Behavior'
 EXPECTATION → FIRST IMPRESSION → (entry) → EXPERIENCE
 → (exit) → (memory impression).

[Fahtipurski. entrance Ryaw ...]

Margaret Atwood - The Handmaid's Tale. (cont'ed).

Del COATES - Watches tell more than time

Fort Rail bridge as a gateway to the world of the highlands of Scotland in The Thirty Nine Steps, with Kenneth Mason

Gateways between parallel worlds in Philip Pullman's The Subtle Knife.

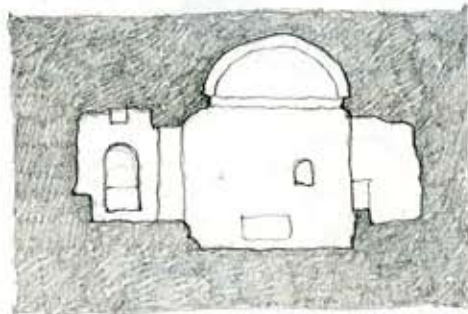
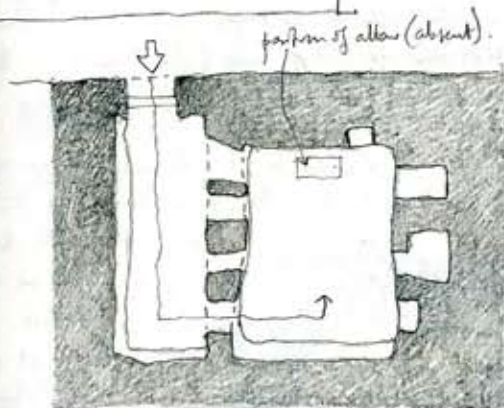
282 x 189
 5.61 m²
 314694
 \$6300

306927
 266 x 196
 \$6450

CAPPADOCIA - 15-16. July 2004.

LINKAGES

with other people
 with other places
 with other times.



GÖREME

monastery,
 Cappadocia
 15.7.2004.

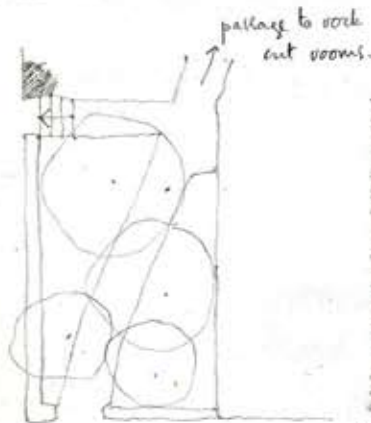
One of the Rock-carved churches.
 access and light filter through the rows of columns.

PLAN

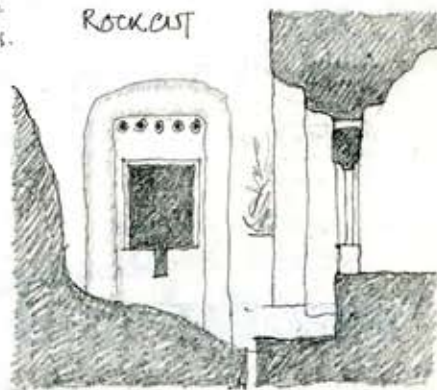
that profound sense of people desperate to hide themselves in the rocks.

SECTION

- windows
 - one leg at a time ...



ROCK-CUT



see next page (123)

Entrance that presumably keeps animals out.

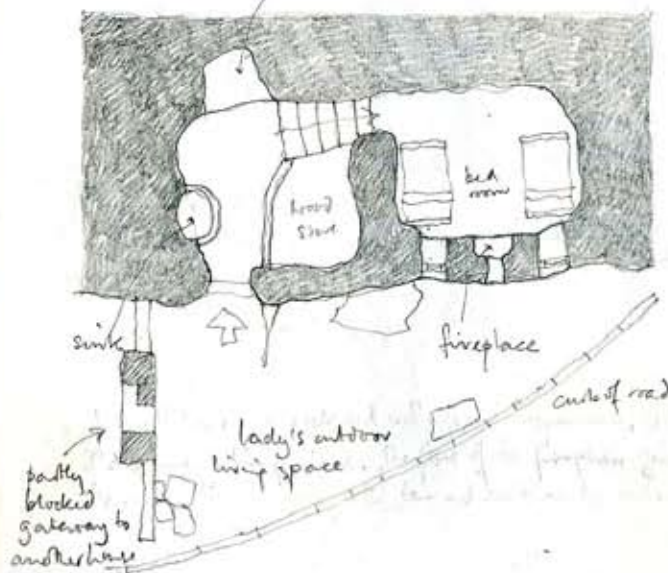
Garden Entry, Pötery, 15.7.2004

(from p123)

that amorphousness that is possible when excavating solid matter. It is independent of the geometry of making. It seems to have been used once for storage of basic materials for the pottery. From this chamber various passageways/leads back upwards. These are shorter than the first but end in closed doors. It is a labyrinth in the rocks. Left alone I have to take my courage in my hands and go through one of the downways. I am welcomed by a couple of potters working in a pottery workshop.

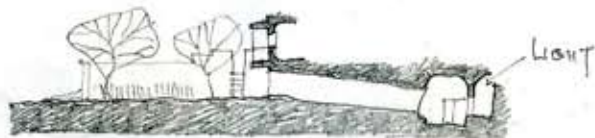
The rock cut house in a village in Cappadocia, still inhabited by an old lady living alone. The flue of the fire-place just punches through the side

wall of the cliff, with a plume of low ad soot surrounding it in the outer surface.

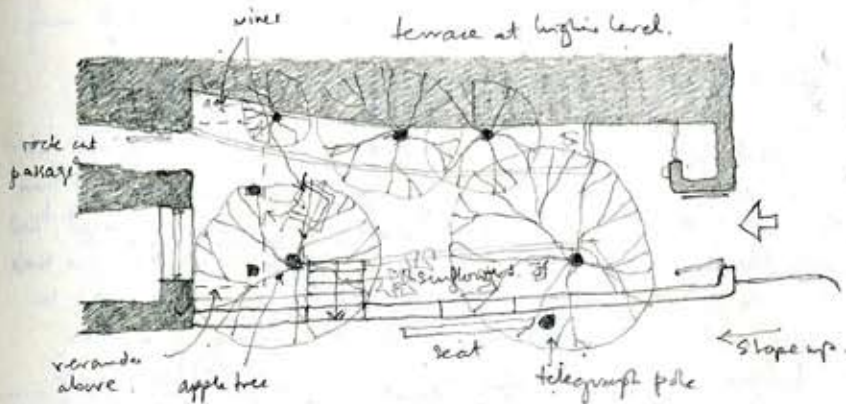


16.7.2004

* Carmelite Monastery, St. Charles St. London (Nathan CRUIK)
a closed order of nuns in Nettle Hill



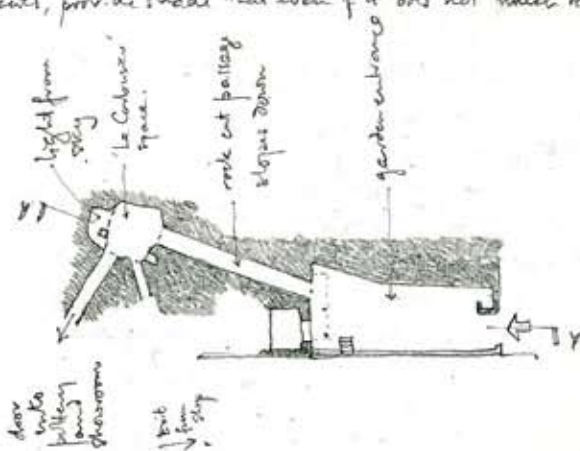
SECTION OF POTTERY ENTRANCE (approx.)
A-A



AVANOS - Cappadocia 15.7.2004.

Shaded entry courtyard to pottery in rock cut spaces - through rock cut passageway.

Although there is an ugly semicircular 'arch' signboard over the gateway, the small garden is welcoming. The path crosses it from the gateway to the doorway in a relaxed way, lined with paling fences that hold back the sunflowers. The trees, of various species, provide shade that even if it does not much reduce the heat of



the air, at least provides relief for the eyes. One approaches what seems to be a simple, rather dilapidated house, with a rickety veranda at the first floor. Up this climb a vine. Under it is a window, and to the right, a doorway. You enter, but it is not into a room but a narrow and low tunnel. Now it is a little cooler. The tunnel passage is cut through the rock and leads to a chamber with religious light, indirect from the sky through a hole in the roof of a niche. This is a space that could have inspired Le Colubier. It shape has

← Conto R2

ALLEGATORIC

(see p. 65 of text notebook)

(Herodotus 2 [45]) "The Dodona oracle's prophesies say that two black doves took off from Thebes in Egypt, one of which flew to Lybia, while the other came to them in Dodona. It perched on an oak-tree and spoke in a human voice, telling the people of Dodona that they ought to be an oracle of Zeus there. The people of Dodona realized that they were hearing a divine command, and therefore did what the dove had told them to do. The story goes on to say that the dove which went to Lybia told the Lybians to construct the oracle of Ammon - another oracle of Zeus." (Then H. goes on to give his own explanation of the myth.)
Ammon - logs into sea - foundation of Salamis

GATE AS MEMORIAL

(Herodotus 2 [121]) - Rhampsinitus left as his memorial the western gateway of the sanctuary of Aephaestus; he erected two statues facing that gateway each of which is twenty-five cubits in height. The Egyptians call the northern one 'Summer' and the southern one 'Winter', and they prostrate themselves in front of 'Summer' and treat it with respect, but do the opposite to 'Winter'."

RODIMENTARY PLACE MAKING

- on the beach
- in archaeology
- in rooms without fixed furniture
- in campsites
- in market squares, halls, streets
- in fields (fetes, markets, etc...)
- in streets, (hawkers, street vendors, shoe-shiners, news vendors etc.)

An entrance / doorway is a place where you know you will 'catch' someone, going in or out. People wait for others at doorways. Hawkers sell their wares at doorways. Tickets are collected at the door.

suicide bombers attack at entrances... to kill guards, security queues, and to self-explode before being identified as a threat.

from A.C.P. 21.7.2004

- Doors of Hathor - guardian of the horizon and the dawn, divided/united day and night
- Irish saint/goddess Brigid - born on the threshold of a house, at dawn, the threshold of the day, on February 1st - Symbolg - the threshold of Spring in the Celtic calendar.
- Carthagian (?) goddess Tanit - another goddess of the threshold, (Tunisian example of her sign near a door)
- entrance of Eleusis - in line with caves where Hades carried Persephone across the threshold. (also nuts caused by gates opening and closing)
- modern lychgate (in Kent?) inscribed mons Janua vitae - death the gate of life. Janua - Latin for gate; January - door of the year; Janitor - door-keeper. Janus Bifrons - two-faced Janus.
- "Janus was the first god of all doorways: of public gates through which roads passed, and of private doors. His insignia were the key, which opens & closes the door, and the stave (virga), which porters employed to drive away those who had no right to cross the threshold." New Larousse Encyclopedia of Mythology.

Must be as the marker of the threshold of a sacred place.

(book)

(define)

This is about what entrances do; and their poetry. It celebrates the mind and its capacity for organizing the world... in ways that affect our experience of it, in practical and poetic ways.

Entrance sequence to the cathedral of Santiago de Compostella. From town to square; ascent of steps; entrance; ceremony of the Tree of Jesse, and the architect's lead; queuing to hug St James; up the steps; euro in the coffee; hug; certificate from priest; back down the steps... escape.

FILM

'Woman of the Dunes' 1963
 Director Hiroshi Teshigahara Japan
 TESHIGAHARA

ENTRANCE AS TRAP

Japanese
 In the film 'Woman of the Dunes' (directed by Hiroshi Teshigahara) an academic who has been hunting insects in the dunes near the sea misses his bus at the end of the day. He is offered lodging in a strange house, situated at the bottom of a deep pit in the sand, inhabited by an attractive girl who has lost her husband and child "swallowed by the sand". The academic descends into the pit by climbing down a rope ladder, and stays the night in this eternally sand-threatened house. The next day he finds the rope ladder has gone and he is trapped with the girl whom he must help to keep back the tide of sand that threatens to bury the house. He is also, of course, like Odysseus with Calypso, trapped by the girl's sexual attractiveness.

[Stanley DOWEN, 1963]
 In Charade, Audrey Hepburn screams to lure Cary Grant into her room. When he enters, rushing through the door, she slams it shut and locks it, trapping him in the room with her

1963

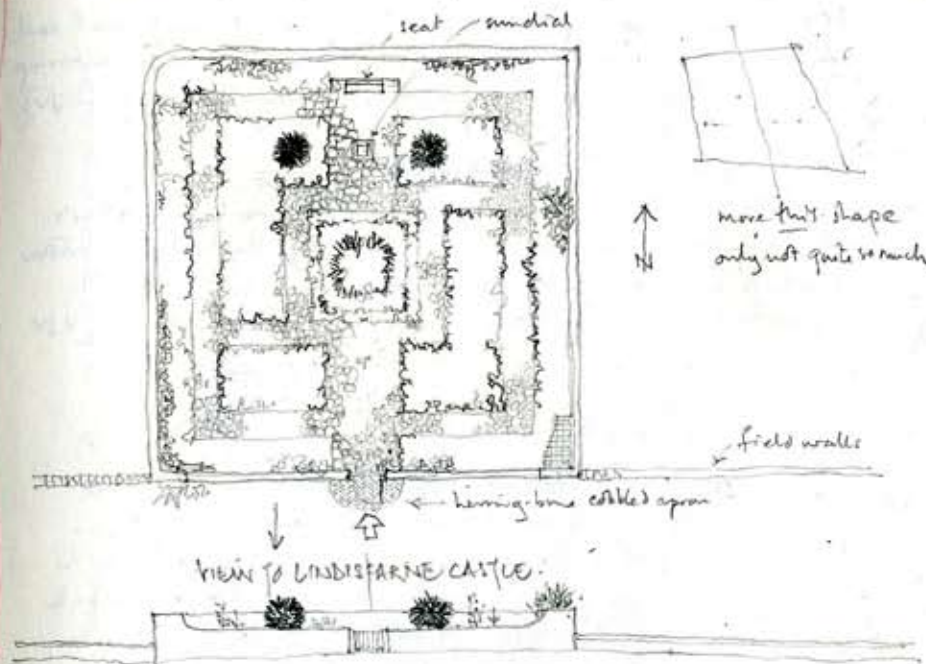
DOMAIN and INTRUSION

"The calliebus... knows like a peasant every inch of his domain. And its periphery... represents its fur in life. The little red-haired monkey wakes up in the morning with a yawn, and a shudder of monkey regret that night is gone... Slowly the calliebus family awakes, shuffles about in its heartland, its castle, its sleep' place, lapping dew off leaves, snipping a bit of fruit or a berry or two. Then about seven o'clock, suddenly galvanized, the family makes for the periphery... the little family makes no compromise with principle, but bright and early is on duty at the border, only partly fed, hankering for action, waiting for the arrival of neighbours to be angry at. Shoulders to shoulders mothers and fathers, warts inter-twined, nursing their grudges, feeding on their anger... impatient for the arrival of their beloved enemies. Not one foot will the family place on the neighbours' domain unless neighbours are present to make the intrusion worthwhile. But let the neighbour appear, having had their dew and their sandy snack, and calliebus hell will break loose... There is a deal of screeching to begin with. Then the father intrudes. The opposing father chases him back and intrudes in turn. Now family is after family. Mothers put aside all grace and give themselves over to lifetime grudges. Swearing learn the way of all flesh. Bedlam and bellicosity rule for half an hour or so, then someone recalls that there is another boundary undefended and unexplored. The family withdraws."

Robert AUSTIN, The Territorial Impulse (1967) 1969 pp100-1

→ to the Radetzky March!

WAIVED GARDEN, LINDISFARNE. Gertrude Jekyll



Simple entrance through a wooden gate from the windswept beach of Lindisfarne island into the protected walled garden. The entrance is the closest approach from the castle, but it also sets up the relationship with the castle. The garden is almost due north of the castle, so the garden faces both the castle and the south. The garden seat at the front on the south facing N wall is the ideal place to sit and view the castle on its way with a foreground of colour - the drifts of flowers in the garden. [Like a KUNSB.]

- ENTRANCES THAT SET UP LINKAGE BY ALIGNMENT
- ENTRANCES AS PLACES OF MEANING
- ENTRANCES THAT DISORIENTATE
- ENTRANCES THAT ECLIPSE THE APPROACH [Pyramid, Castle, etc.]
- ENTRANCES AT THE MERCY OF THE ELEMENTS.

"Mirrors are the doors through which death enters the world."
 Jean COCTEAU - Orpheus.

ENTRANCE AS TRAP

"And it was told Saul that David was come to Keilah. And Saul said, God has delivered him into mine hand; for he is shut in, by entering into a town that hath gates and bars." 1 Samuel 28:7 [KJV]

ENTRANCE AS PLACE OF JUDGEMENT

"And if the man like not to take his brother's wife, then let his brother's wife go up to the gate unto the elders, and say, My husband's brother refuseth to vass up unto his brother a name in Israel, he will not perform the duty of my husband's brother." Deuteronomy 25:7 [KJV]

(See also p. 108 of this notebook)

"Stepping down from the platform to depart and put on your shoes, your first footfall is the smooth stone block, but then comes the rougher surface of the building's base. To avoid wet or dirty ground, the departing visitor (or departing houseowner) finds their way over a path composed of irregular stones. Avoiding stepping on the cracks, they reach the front gate, the outer threshold of the territory. Only here do they meet the head of the lane, the profane floor of the outer world, which is also the place to mount a horse or ascend a carriage."

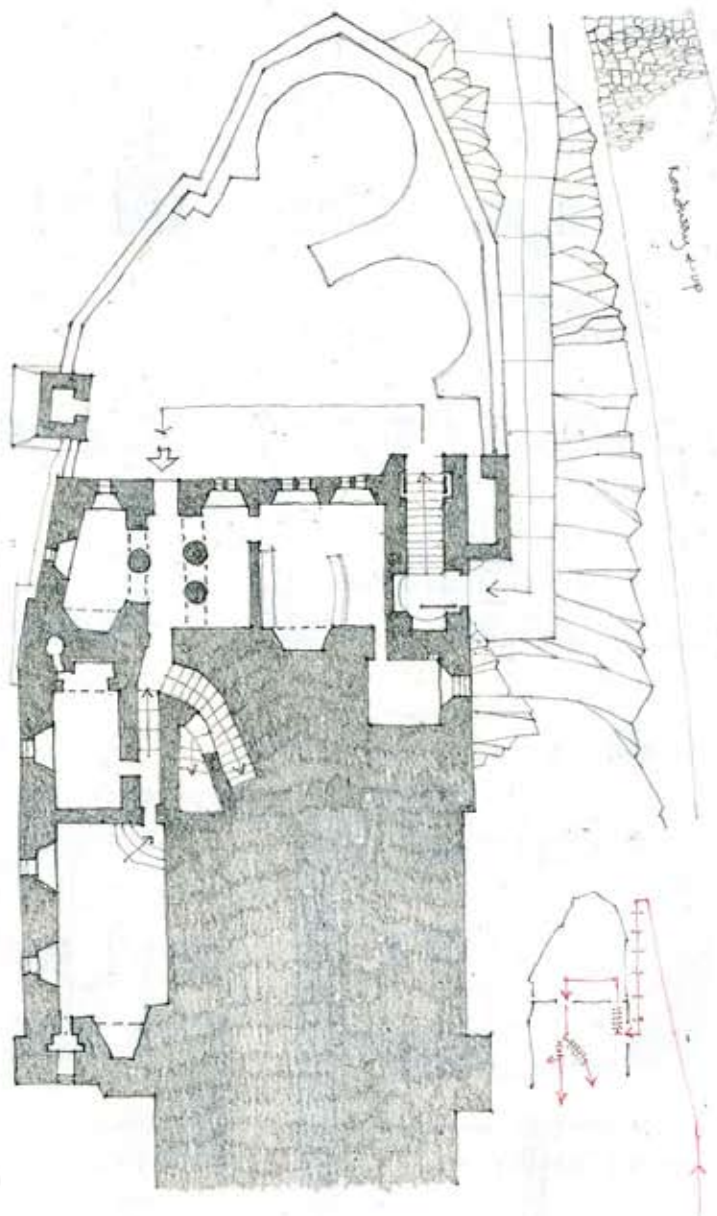
Peter BUNDSBERG-JONES: "Living with the elements: the Korean House", in AR, Sept 2004, pp 82-4

When the Emperor's head was buried under the doorstep of a church in Romania so people would walk over it as they entered the church.

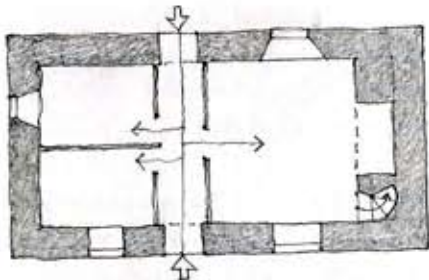
→ ENTRANCE IN RELATION TO THE WARE PLAN + its circulation

* diametric, tangential,
axial

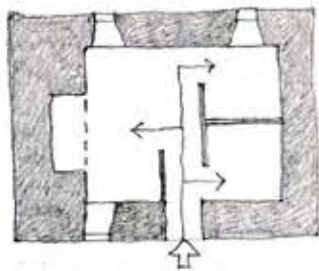
ENTRANCE SEQUENCE, LINDISFARNE CASTLE (partly E.V. LUTHERS, c. 1905)



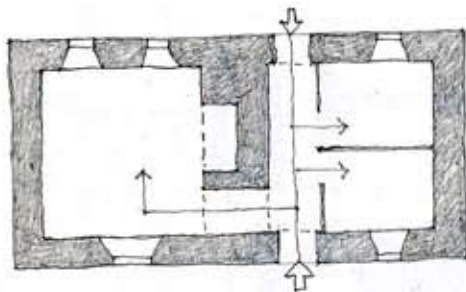
Entrance sequence is largely part of the original layout of the castle. Presumably, if attackers breach the first door they find themselves in an awkward situation, having to fight up narrow stairs to the level of the lower battery. Even if they get so far they are still outside the castle. (see Arabic Gate, Messine p. 78)



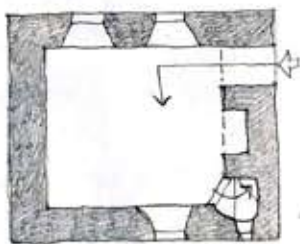
Soflaw, Denbighshire, Wales
'SCREENS PASSAGE ENTRY'



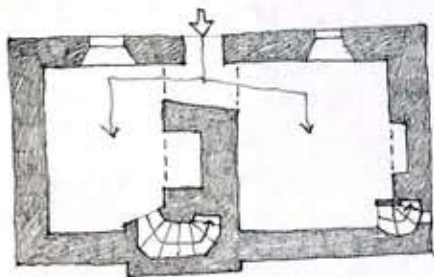
Llanyfadyn, Carmarthenshire
'DRAUGHT SCREEN ENTRY'



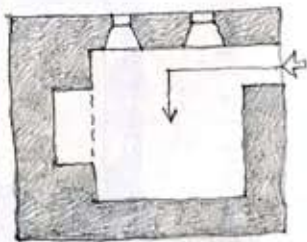
e.g. Castell Bach, Denbighshire, Wales
'CHIMNEY BACKING ON CROSS PASSAGE'



House, Llanywit H., Glamorgan
'END ENTRY'

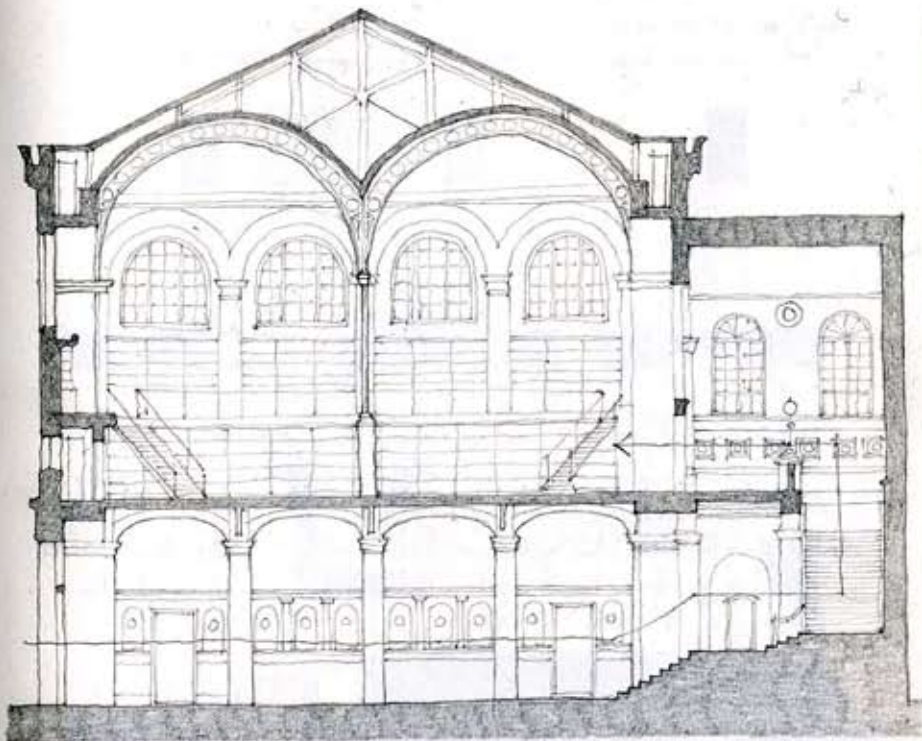


Ynyssawdre, Montgomeryshire
'LOBBY ENTRY'

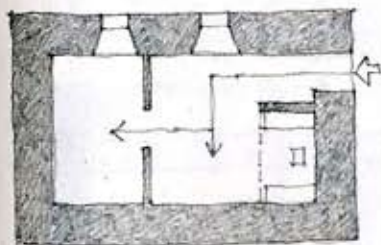


Cottage, St Athan, Glamorgan
'END ENTRY' opp chimney
rare, probably cos draughtly
Parlow

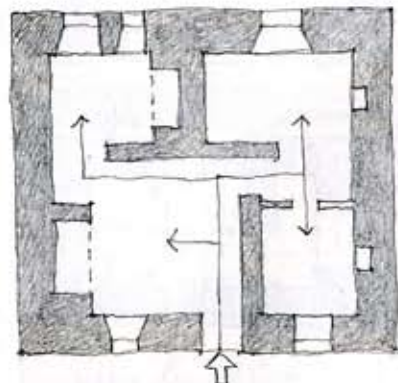
ENTRANCES TO TRADITIONAL RURAL STONE
HOUSES IN PRE-INDUSTRIAL WALES.



BIBLIOTHÈQUE SAINTE-GENÈVÈVE Henri Labrousse

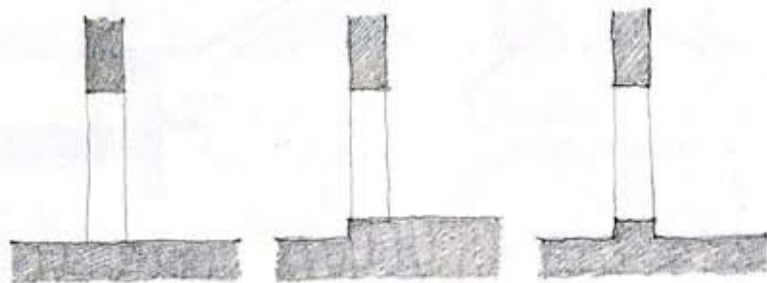


Pen-lôn, Monmouthshire
Cardiganshire 'END ENTRY'
but with inner room - 'Parlow'

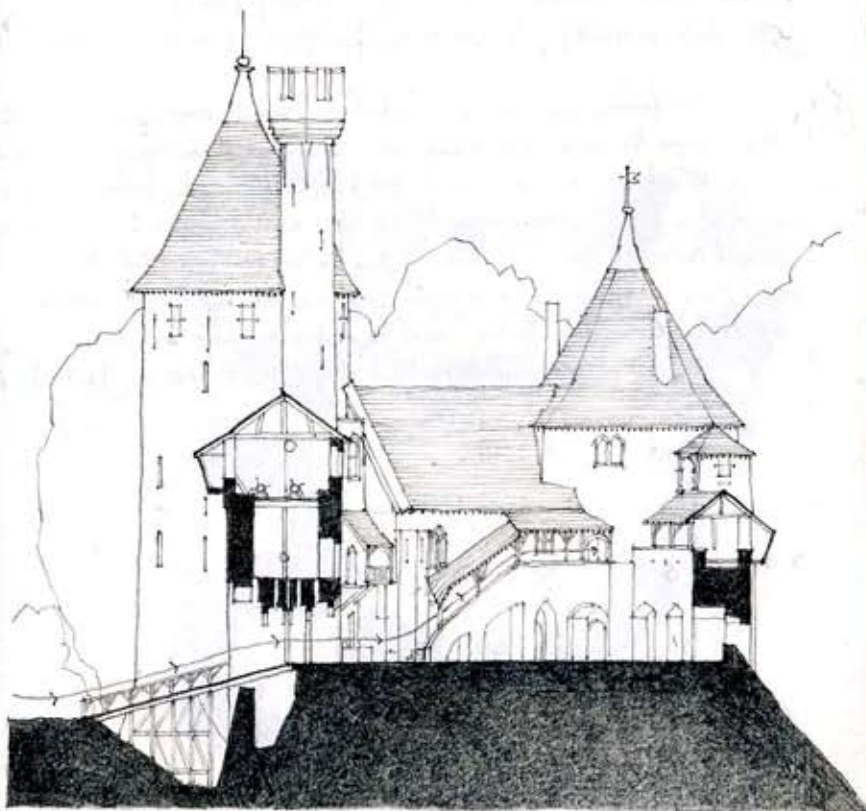
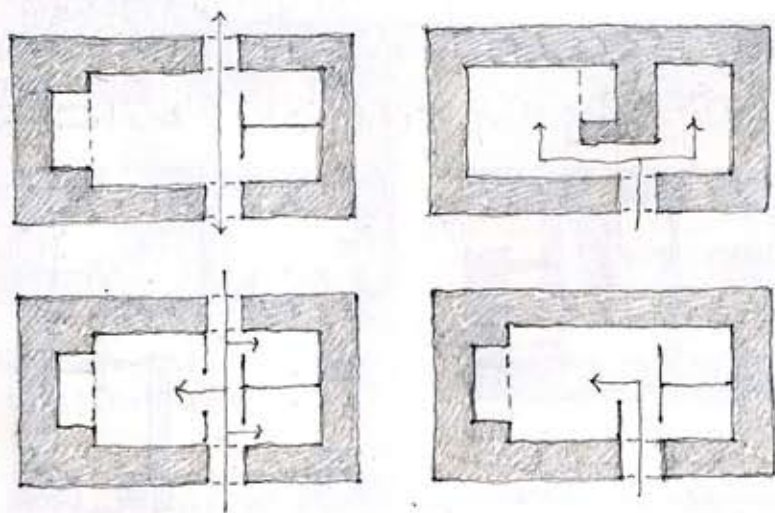


Afn Coch, Llanidniolen, Carmarthenshire
'DOUBLE PILE'

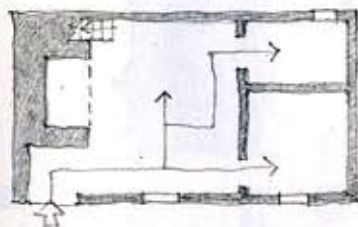
- Cross passage entrance
- Lobby entry
- Screens passage
- Draught screen
- Entrance via byre (byhouse) cf. Japanese Minka House



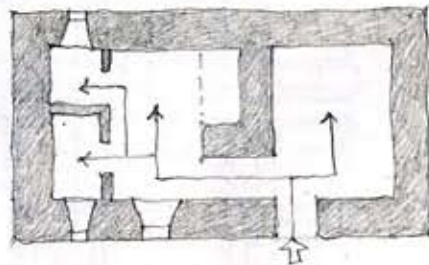
Think of the difference between: stepping through a doorway on the level; stepping up (or down) through an entrance; or stepping over a threshold at an entrance. The first is easy; the second feels comfortable; the third feels awkward. Both the step and the threshold reinforce the discontinuity in space established by the doorway in the walls.



CASTELL COCH, William BURGES on the ruins of a Norman Castle.



Cymerys-bach, Hlanidloes



Penmaen, Cynryl Gaeo, Camatholice

from A.C.P. 18.9.2004

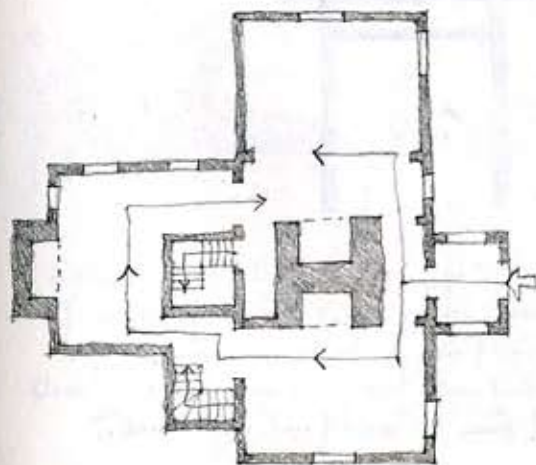
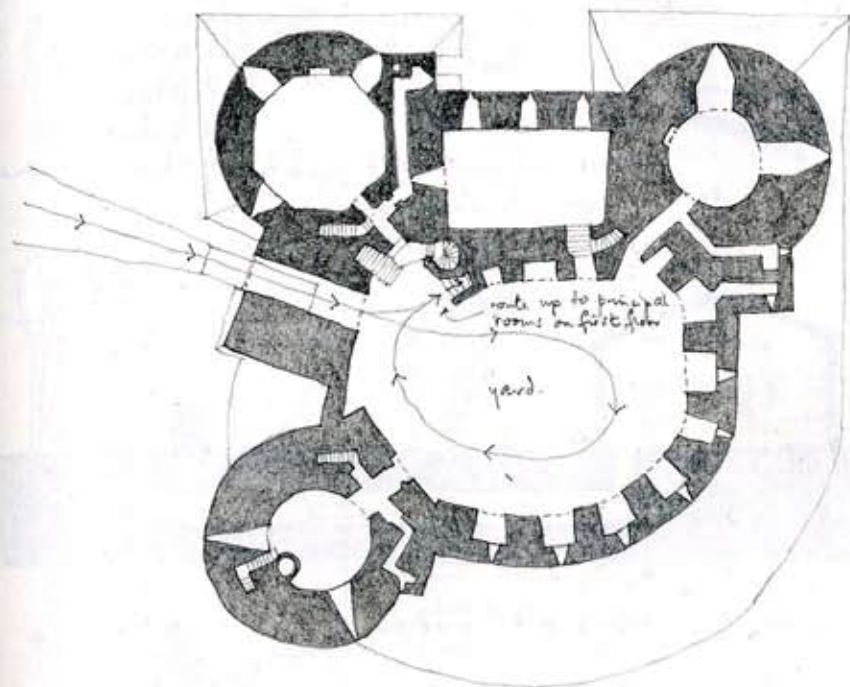
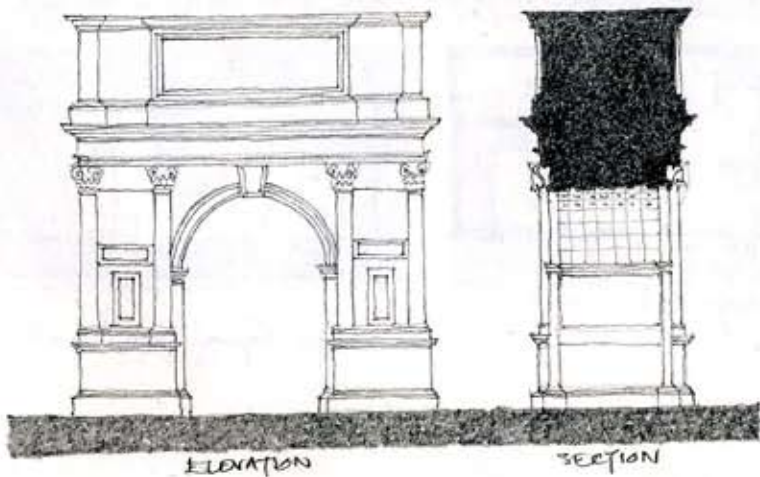
Mesopotamia - Ziggurats as man-made mountains, access points to heaven
Babylon, Babel - Hekadim bab-ilu - gateway of the gods.

cf. Jack LINDSAY - A Short History of Culture (in particular pp 135ff)

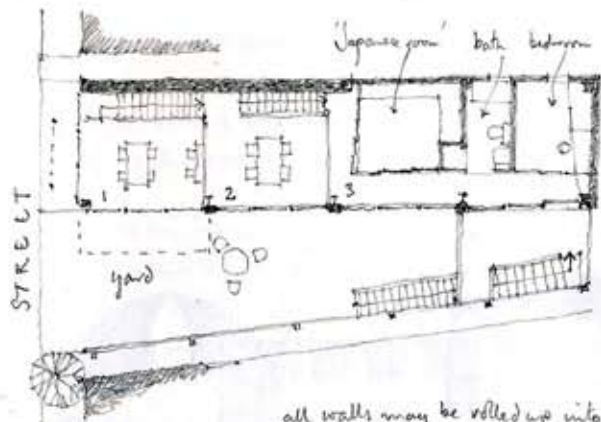
- "The tradition founder of the Serrisios, Selahedin Rumi, employing a favourite Sufi motif, likens the union of the human and the divine to an amigration between lovers. Thus: "One came one and knocked at the door of the Beloved. And a voice answered and said, 'Who is there?' the lover replied, 'It is I,' 'Go hence,' returned the voice, 'there is no room within for thee and me.' Then the lover came a second time and knocked, and again the voice demanded 'Who is there?' He answered 'It is thou.' 'Enter,' said the voice, 'for I am within.'"

[from Gertrude BELL translation of HAFIZ, pp 58ff]

The triumphal arches built by the ancient Romans symbolised the transformation of victors into heroes.



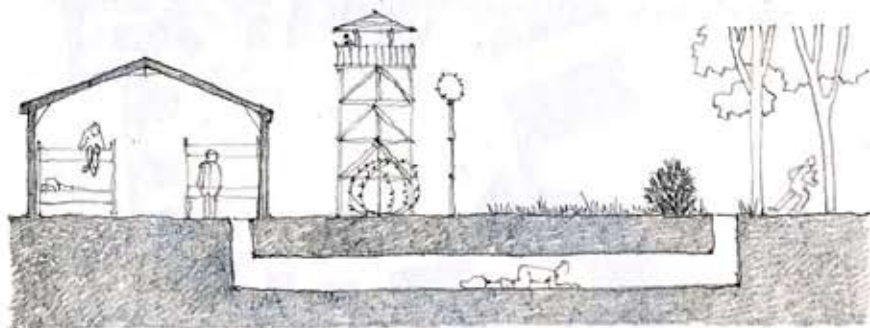
Platanium, Cairo, Montgeny
see also Frank Lloyd Wright - Woodlith



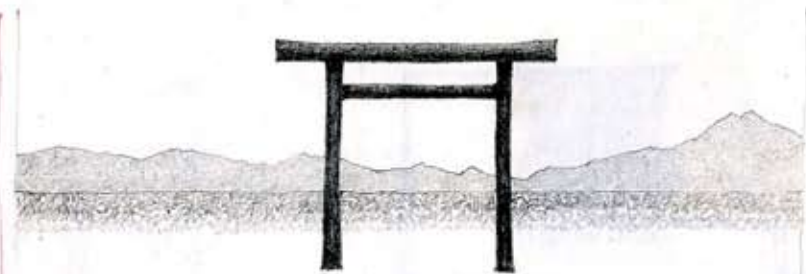
House Studio, Tokyo by
Shigeru Ban, 2004.
in AR, Feb 2005, pp.82-85

- House on 3 levels:
1. Restaurant/cafe.
 2. Kitchen/studio
 3. Bedroom/bath.

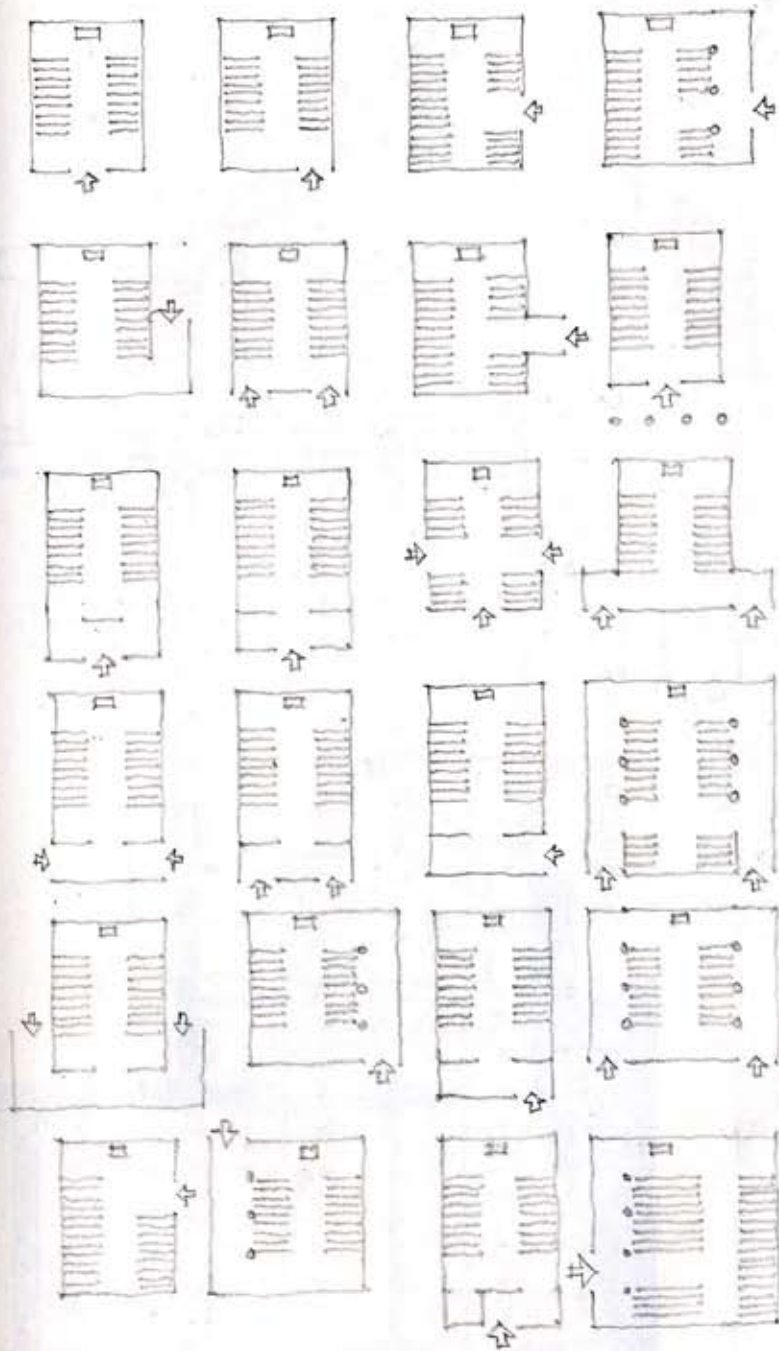
all walls may be rolled up into the roof, leaving the house open to the public realm.

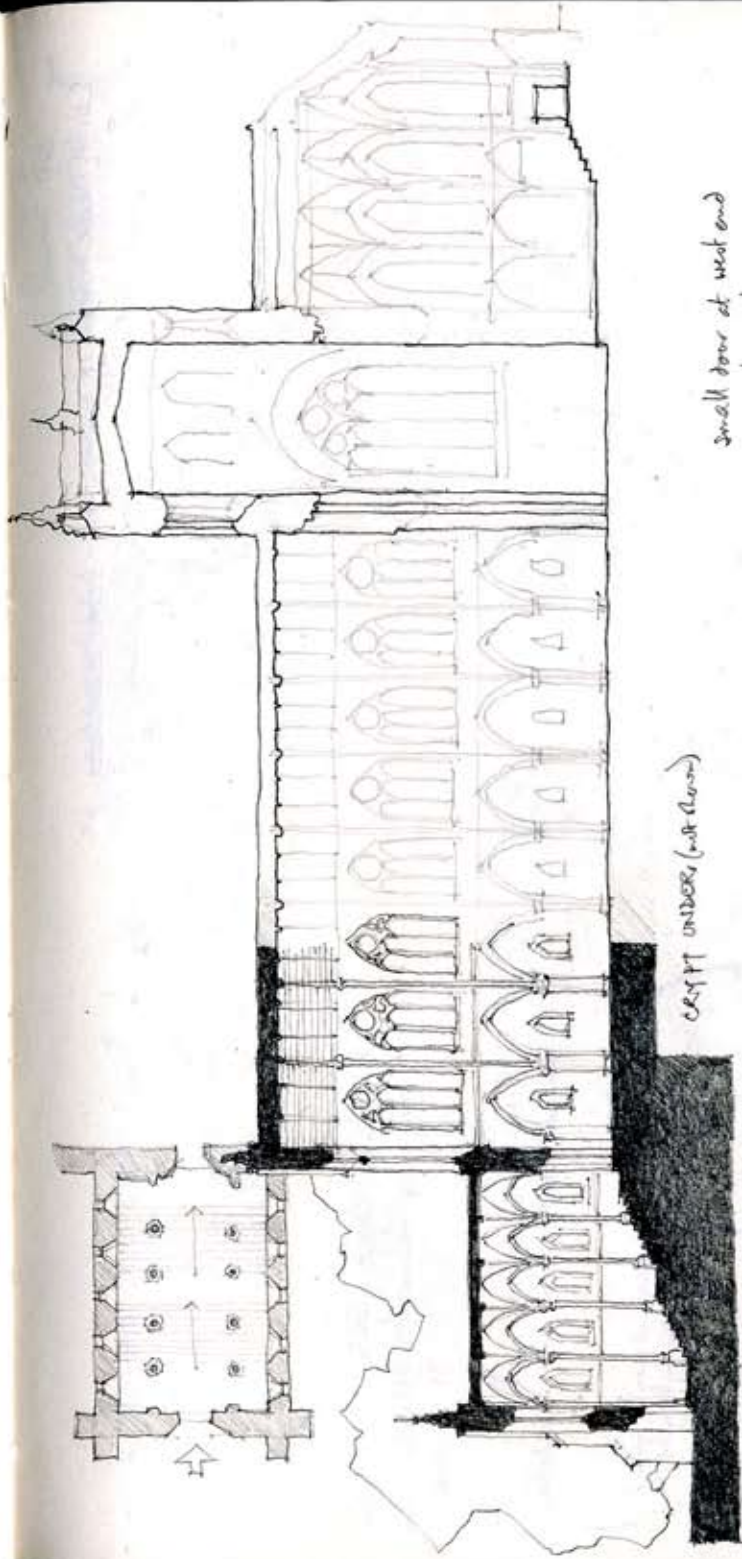
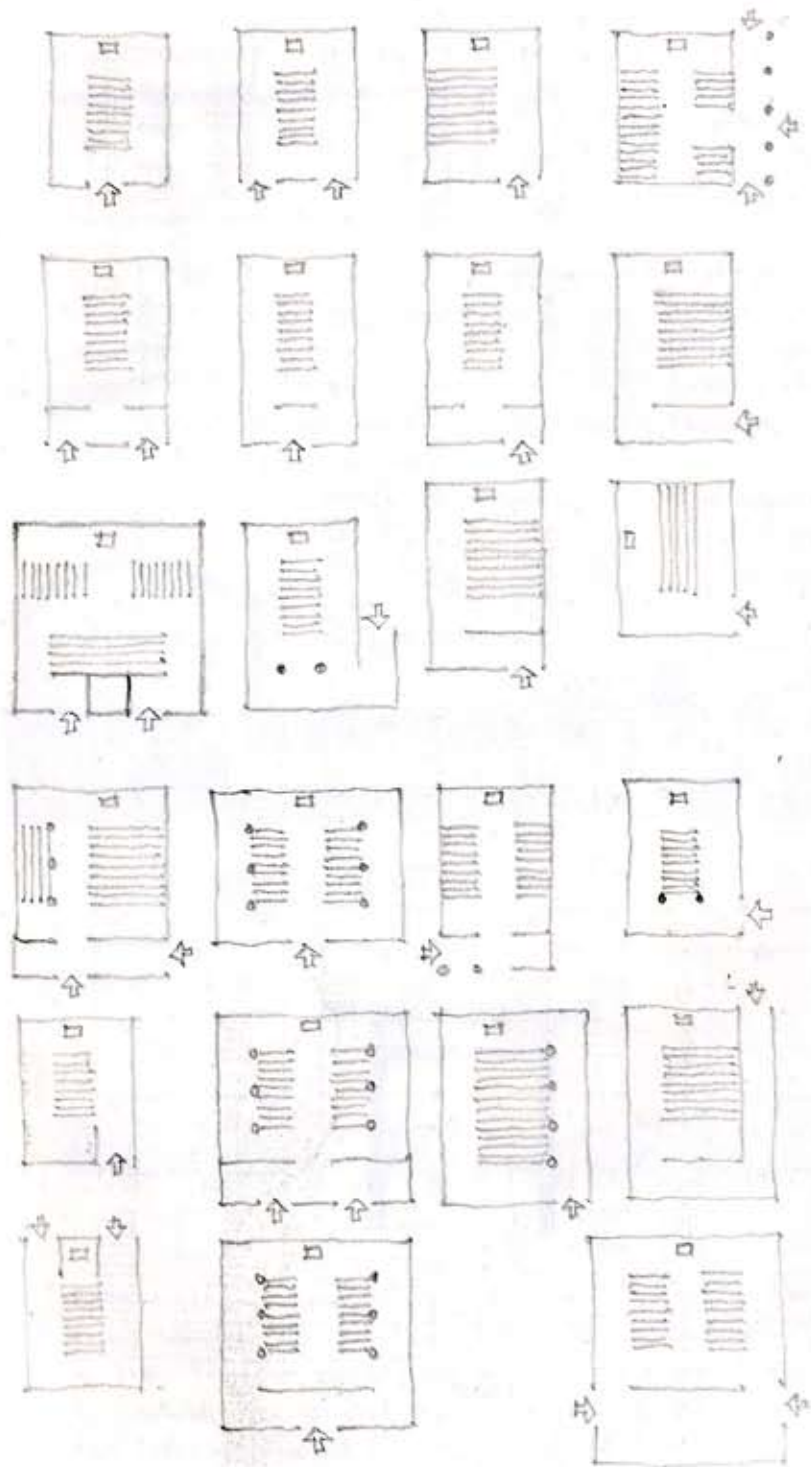


Entrance to the outside world of freedom



Even a gateway erected in open countryside, like this Shinto gate, seems to offer some sort of spiritual transformation if one passes through it, even if only in the imagination. It offers the possibility of a spiritual world through the gate, but it is a world that looks no different from the world of real experience.





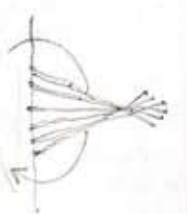
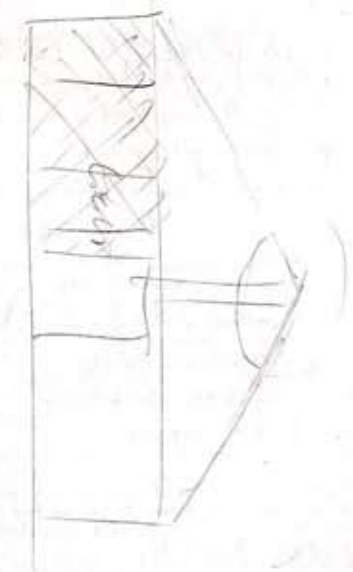
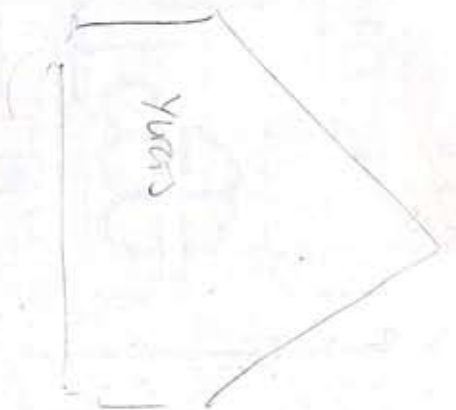
CRISP INTERIOR (see plan)

small door at west end
quite steep steps
another small doorway into nave
grand arches at crossing, framing
views of altar in sanctuary.

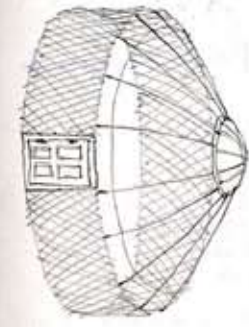
CRICHTON CHURCH, DUMFRIES, 1830s by Sidney MITCHELL

30 July 2004
(Calvinna Pollock + Dominic Sambidgey's wedding)

see also Burton, Saffell, Warrackline

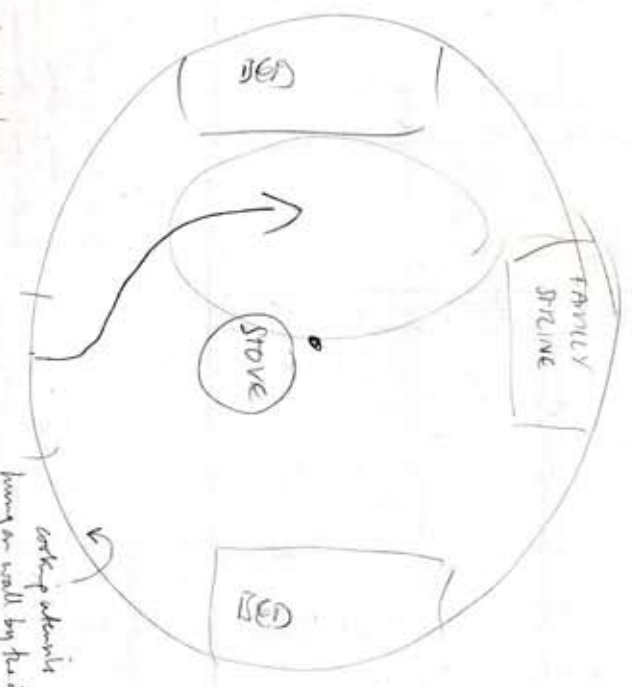


Bovsogol Lake Province
 like a round stove (ovoo)
 shows to visitors
 safe journey.



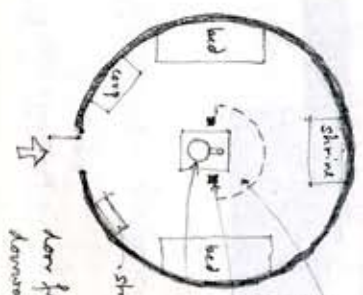
oblong, with some
 walls covered with
 felt; felt roof

See M. PETER-ROBERTSON + C. RICHARDS (eds) - Antiquities and Order, p. 12
 compare layout with Skara Brae, (p. 157 of this volume)



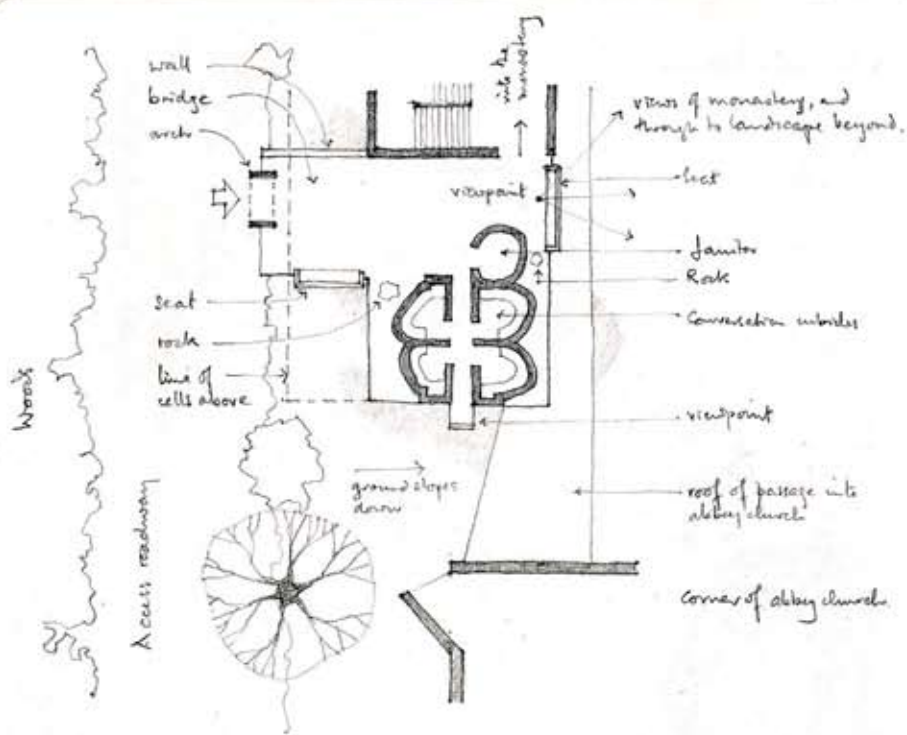
layout is identical to that
 at the middle house of
 Agheng!

outside doorway at bottom
 is a 'furnace' (wall?) to be fire
 discharges.
 corking up
 hung on wall by the door



are not walls, but
 to the sky in themselves
 window, for light and air.
 structural parts (of all things)
 stone - (all sort of
 ornaments).
 here found in the bar with still
 remaining faces south.

But I stand in the door-ledge
 'The Sleeping Camel'
 Story of Mongolia
 Mongolia GOOK 'GEE'
 as drawn by CALVIN PRUITER
 31. 7. 2004
 Visitors should not have on the
 threshold, but be either inside or outside.



ENTRANCE TO LA TOURETTE (at larger scale)

(from next page)

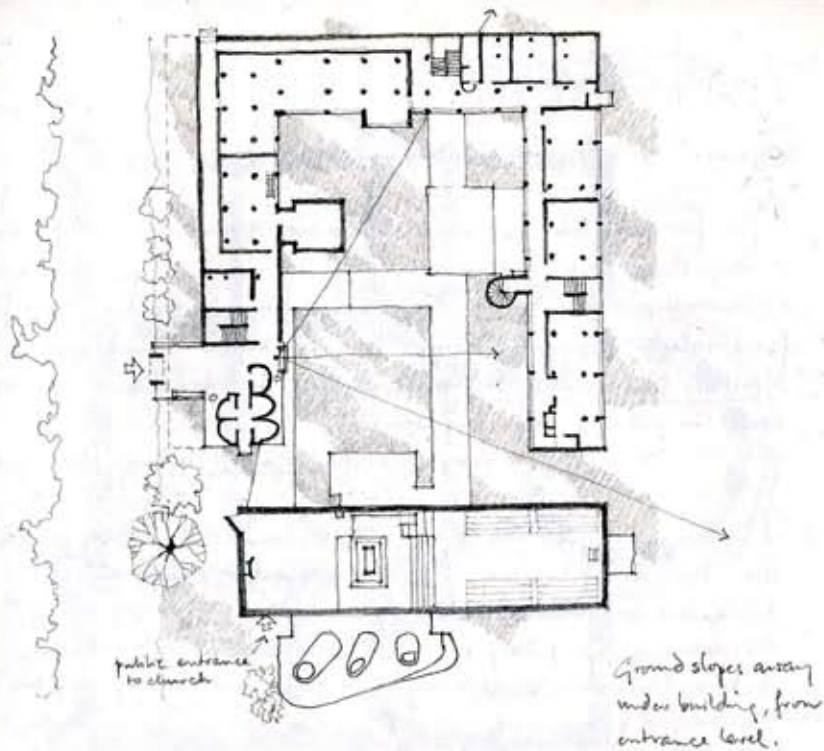
main entrance to the church etc, as up to the two levels of cells. The entrance is therefore also a place of distribution.

TRANSITION, CHANGE, CHOICE

SUPERVISION, WELCOME, MEETING, OVERVIEW, DISTRIBUTION.
dimensions of this entrance:

CHOICE: one doesn't have to go under the arch to enter the monastery, one chooses to.

The bridge makes the monastery like a large boat moored against the hillside.



LA TOURETTE, Le Corbusier 1957-60

Entrance through concrete arch / loggia / propylon

Over bridge that takes one to a point from which one can see the whole monastery, which is nevertheless permeable in that one can see through to the landscape beyond, under to surrounding fields, and the sky above.

One cannot however step into the courtyard, which is a level below, and which is anyway not a courtyard for occupation even by the brothers. The monastery approached/entered across the bridge, hovers above the landscape supported on concrete posts. Only the monastery church is grounded - embedded in the earth.

The entrance platform is inside the monastery - i.e. through the gateway - but not properly so. It is a place of welcome, where the janitor's office is situated, and also of meeting. There are four cubicles where a visitor can have a conversation with a brother. The entrance is therefore a place of overlap between the cloistered world of the monks and the outside; but the outside must come partly inside to meet them.

From the entrance (if one is allowed in) one may follow the route on the same level to the library etc, or go down to the level of the
(to previous page) ←

GODS OF ENTRANCE

Hermes, Hathor, Charon, Janus

"often far away here I thought of these two, guarding the door of Darkness, knitting black wool as for a warm pall, one introducing, introducing continuously to the unknown, the other scrutinising the cheery and foolish faces with unmercenary old eyes. Ave! Old knitter of black wool. Morituri te salutant. Not many of those she looked at ever saw her again - not half, by a long way.

Joseph Conrad. Heart of Darkness (1902), p. 38

① I went upon a copper gate
When frost was spectre-gray,
And Winter's dregs made desolate
The weakening eye of day.
The tangled bine-stems scored the sky
Like strings of broken lyres,
And all mankind that haunted night
Had sought their household fires.

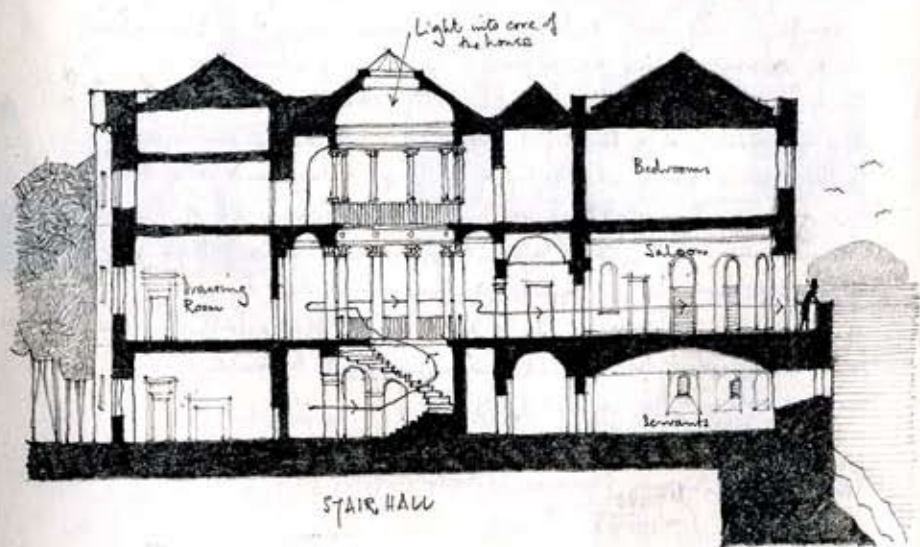
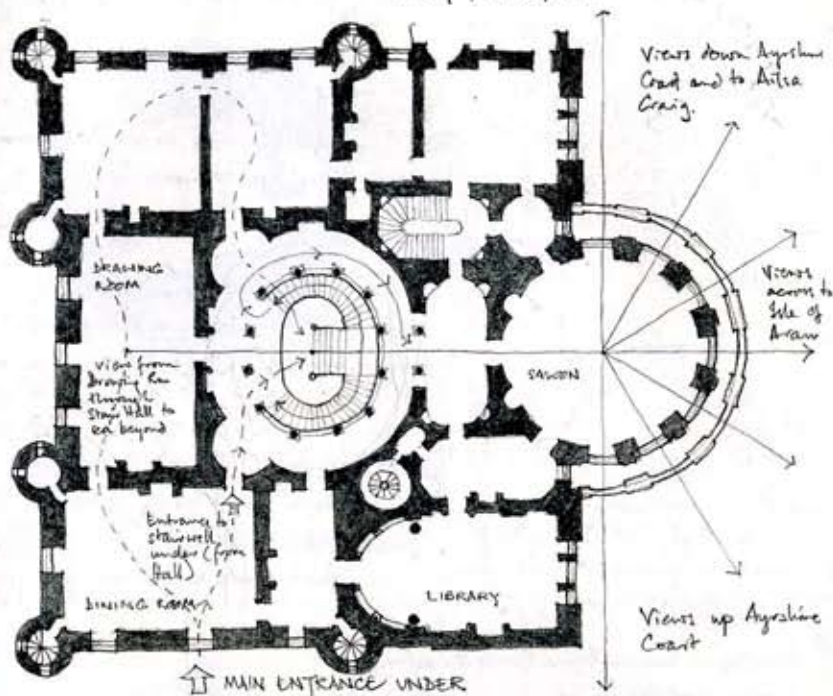
② The land's sharp features seemed to be
The Century's corpse outland,
His crypt the cloudy canopy,
The wind his death-lament.
The ancient pulse of germ and birth
Was shrunken hard and dry,
And every spirit upon earth
Seemed frosturless as I.

③ At once a voice arose among
The bleak twigs overhead
In full-hearted evensong
Of joy illimitated;
An aged thrush, frail, gaunt, and small,
In blast-bewuffled plumage,
Had chosen time to fling his soul
Upon the growing gloom.

④ So little cause for carolings
Of such ecstatic sound
Was written on terrestrial things
Afar or nigh around,
That I could think these trembled thrush
His happy good-night air
Some blessed hope, comfort of the knees
And I was unaware.

Thomas Hardy. 'The Darkling Thrush' (1902)

CULZEAN CASTLE, Robert ADAM 1765 FIRST FLOOR PLAN



SECTION

visited 1st August 2004
drawn 3rd May 2004.



ENTRANCE + IDENTITY

WALK ART at the entrance to a loyalist area of Belfast. Making one aware of an 'entrance' across a boundary one would not otherwise be aware of, not by clues in the physical environment anyway.

from Dave GORMLEY - The

Wall as a Political Instrument, unpublished dissertation
Under University School of Architecture, January 2005



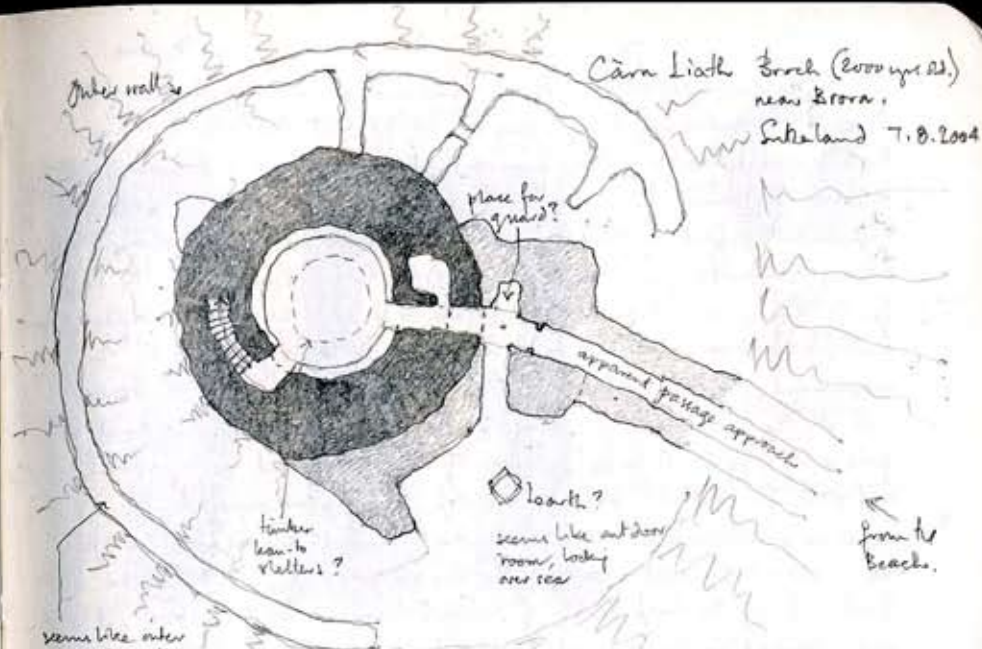
from photograph in 1969 (in the above)
a Republican predecessor of the above.
'FREE DERRY CORNER'

such gables become gathering points.

Dunboon Summerhouse (now Museum)

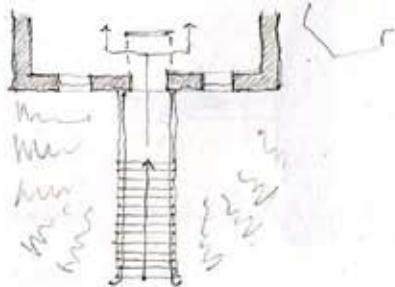
ENTRANCE THAT TAKES YOU TO A HIGHER PLANE, above the ordinary, a piano nobile. Then the transition is accomplished in a simple, direct way suitable to the lesser needs of a summerhouse, which does not require the impressive qualities of a main house. the transition, up a straight flight of stone steps to a platform over an arch, is a simplified version of a Palladian arrangement. It provides a 'pause' at the top of the steps to turn and look over the gardens. This 'works' particularly well when coming out of the summerhouse. As one rises up the steps one sees the coat of arms of the manor, the entrance to the summerhouse also establishes an axis which orders the internal arrangements of the building, and stretches out into the garden itself.

Conventual House, Florence - Michelangelo



SUMMERHOUSE, grounds of Dunboon Castle, Salsland 7.8.2004 now THE MUSEUM

- set in the trees, but facing the formal gardens
- steps take you to the first floor with a view into the gardens.
- storage cellars underneath.



an axis with gate into main formal garden 147

19.8.2004

The 'Historic Scotland' fence around an ancient burial mound. Necessary they may be to protect the site (though that is questionable) the fences that authorities such as Historic Scotland, English Heritage, and Cadw: Welsh Historic Monuments, put around ancient sites such as burial chambers, altars, districts, their relationship with the landscape. With the fence there, and its entrance (gate or stile), the visitor experiences a defined moment when he or she comes into the presence of the monument. Without the fence the monument is 'in the landscape'; with it, the monument is separated from the landscape. Without the gate one's approach to the presence of the monument is gradual; but with fence one's passage through the gate or over the stile becomes a significant moment, an entrance into what seems to be a sacred precinct. But it is a sacred precinct that has been laid out by the high priests of historic monument protection; it was not intended by the original builders who presumably felt the monument they created lent a sacredness to the whole of the landscape of which it was part.

[There is no fence around Carn O'Get, and it is better for it. But there is a Cuncen Hill, Unstan, Maes Howe etc.]

"Many symbols refer to the uterus rather than to the other genital organs. Thus cupboards; stoves, and, above all, rooms. Room symbolism here links up with that of houses, whilst doors + gates represent the genital opening." *Freud (from A.C.P.)*

Being in my room, safe within my walls
I speak to you, and you are fondles me.
I am a rock; I am an island.

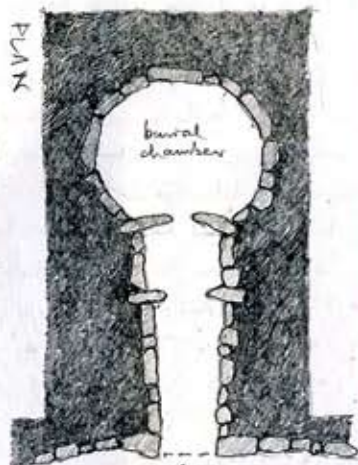
Imreit Garfunkel

Neo-lithic people were obsessed not by centres but by boundaries
Time team, 30.01.2005

CARN O'GET, Caithness, Scotland

08.08.2004

Sections (revised)



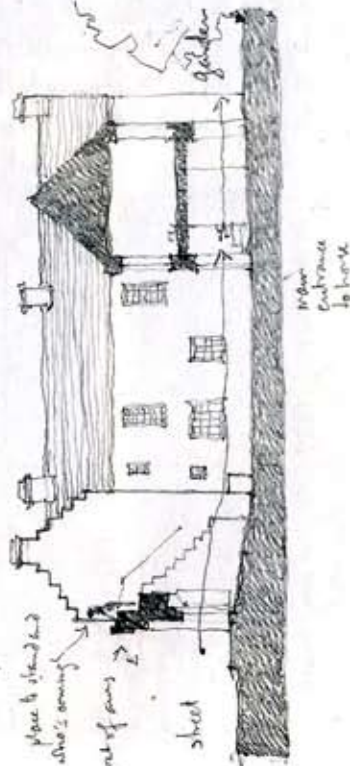
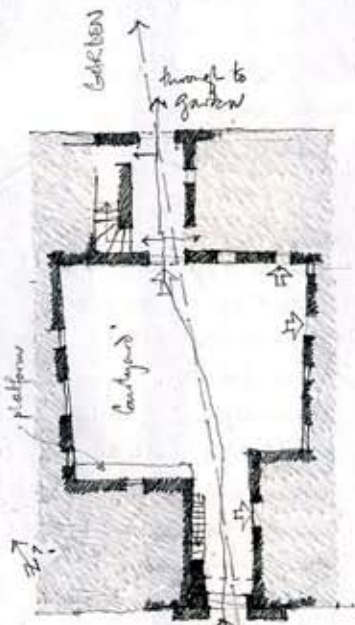
Crescent forecourt for ceremonies(?)

~ Mounds like burial chamber

~ Crescent-shaped mound

Forecourt

Overground entry to Ormeau Museum, KIRWAN
10.08.2004
[Tankerman house]



Courtyard - quiet, polished, sunny, warm, place to drink from (birds)

VIEW from street right through Cathedral

Place to stand and see who's coming out of pass sheet

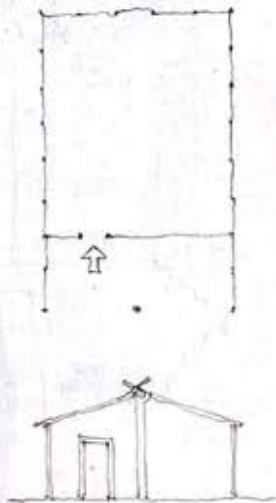
Room entrance to work

Generally, the entrance of a building establishes the 'direction' of a building. Very often, in combination with the access from some shared or public path or roadway, it is the entrance that defines the 'front' of a building. (Sometimes, of course, there is conflict between these two factors, in which case the access from the public realm seems to hold precedence. But in the landscape, where there may be no, or many minor, routes of access, it is the entrance that is the determining factor in establishing 'front', or at least the direction in which a building may be considered to 'front', the direction in which it is oriented. This is the case with the residence building chamber known as Mass House on Orkney.

"The cafe had a complicated entrance. They went through a low arched door, down a dim hall into a small garden. The air reeked of lilies, and it was also tinged with the sour smell of drains. In the dark they crossed the garden and climbed a long flight of stone steps. The staccato sound of a hand drum came from above, tapping mid-rant patterns above a sea of voices."

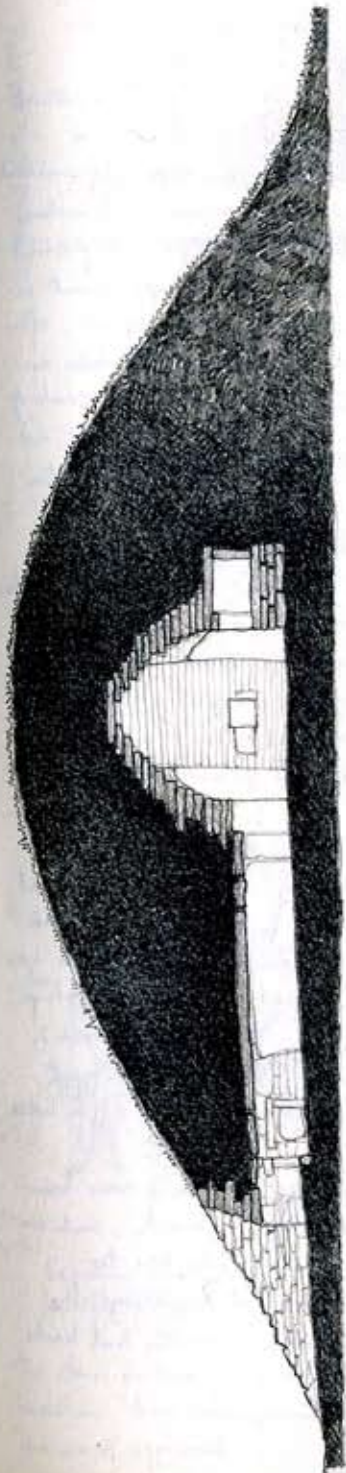
Paul Bowler - *The Sheltering Sky* (1949) p. 22

from Plate 41, *Yongey Astor and Murdock* by Lewis 1506000
 DUPREY, 1822-25. Mann House
 (see other detail)



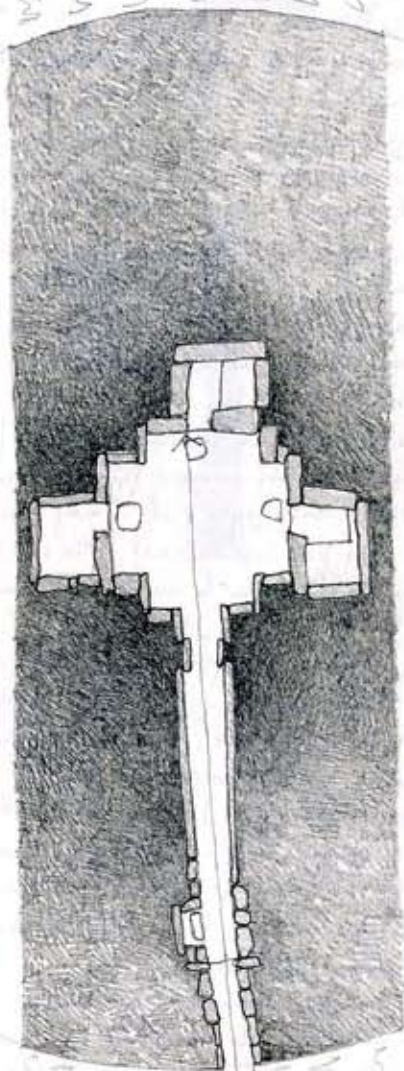
"You approach through an outer court of red stone and a great monumental lodge. As you go through the gate, the taj is suddenly there, overwhelming, immense, luminously filling the dark arch and dominating you and all your fellow visitors. The arch somehow acts as a telescope, presenting a close-up of the shimmering white skin that literally takes your breath away."

Peter SAVOY - 'Delight', in *Architectural Review*, February 2005, p. 106



MACE HOWE, Orkney

(10.08.2004)



Section

line of sunlight
at dawn

21.12

(Winter Solstice)

TUAN

TWO ENTRANCES AT THE CASTLE OF MEY

The Entrance Hall. Transition from ground level to the first floor, which although not arranged according to formal geometry is something of a piano mobile with servant quarters etc below. In this case, by contrast with Palladio's Villa Rotonda and Lord Strathmore's summerhouse at Dundoon (see p. 147 of this notebook), the transition to the first floor is accomplished once one is inside the hallway. The steps up are not a simple direct flight but begin on the central axis, established by the doorway, and, after five steps, divide to left and right into two sets of winders that take one to the landing, which is not a full storey above the ground level. The scale of the space, and the change in level is charming rather than impressive and dramatic. One may imagine the host would enjoy the subtle effect. The arrangement provides a landing, raised but not excessively so, from which the host might greet visitors who, having been let in by a [servant, would then climb the steps to greet her. The composition provides a stage set for a particular social play between host and guest. It [also would have emerged for this task from below the stairs...]

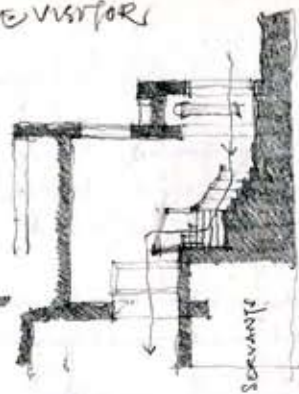
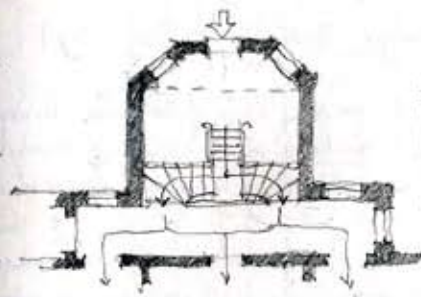
is part of this playlet that it may take place inside. It would not work if the steps had been external. (The site is also somewhat exposed, and therefore it is more comfortable to rise to the higher level with the protection of walk-off roof.

The Walled Garden. One opens the wooden door in the high wall expecting to emerge in the usual dramatic world of colour and order that is a walled garden. But there is a surprise. You find yourself in a dark tunnel, within a bush. In front of you is the end of a hedge, so you are in darkness and can see very little of the paradise you were expecting. One's curiosity is stimulated rather than satisfied. You move forward, in the protection of the tunnel, towards the end of the hedge in front. Then you emerge onto the path and can see to right and to left. You have to choose which way to go.

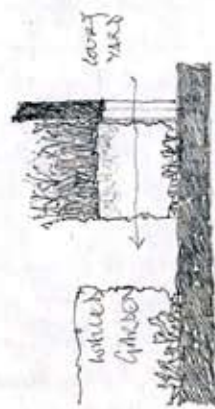
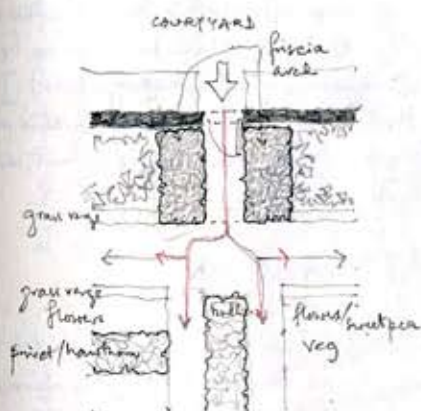
This is an entrance that amuses and engages. It could have been the usual simple transition from outside to a special inside, such as one often experiences at a walled-garden entrance. But here the arrangement does something to you: it surprises; it psychologically protects; it extends the transition; it stimulates curiosity that leads you forward; and it challenges you with choices.

ENTRANCES TO CHARM THE VISITOR

ENTRANCE TO CASTLE



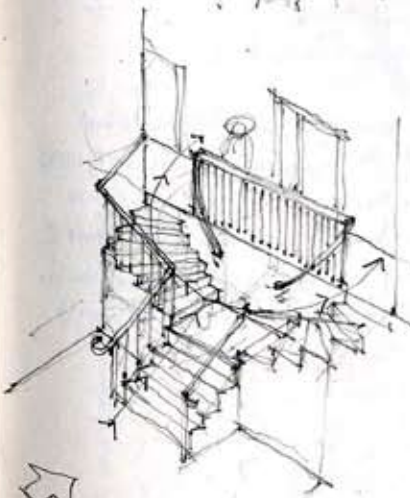
CASTLE of MEY 12.8.2014



ENTRANCE TO

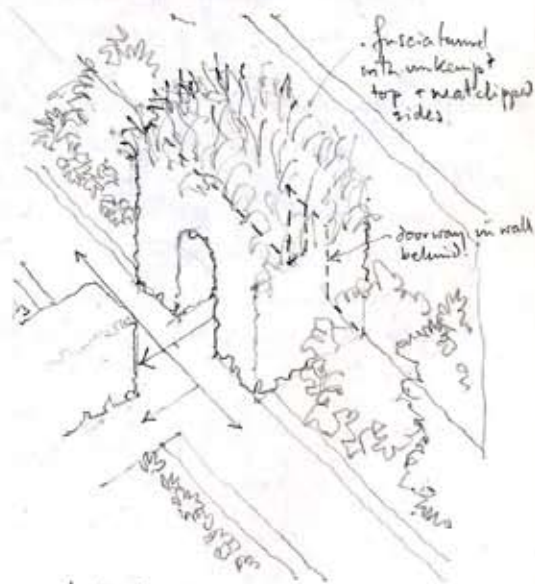
WALLED GARDEN

through the door in the wall, into a fossia tunnel!



Entrance stair
Something like this!

The stairs prevent you from approaching the host head on. Their arrangement produces a sort of dance of approach.



fossia tunnel
with unclipped
top & neat clipped
sides

doorway in wall
behind!

p 32. [RE Burial chambers] "Although at first early stages of the cairn's development the entrance passage is quite short, it nevertheless marks a distinct threshold; 'strait in the gate,' as the Christian saying goes, between this world and the hereafter."

p 35. [RE relation between chambers and land] "The cairn's entrance passage looks out over the farmed land which had been first worked by the ancestors interred there."

[Others eg Glyn DANIELS suggest that cairns often look to the sea, either as a metaphor of death - its infinity and resistance to definition - or as the medium from which people came (originally, or in transmigration)]

p 105 "All human life is hemmed in by time, but as the clock strikes twelve on New Year's Eve ... there is a small gap between years, a gap in time, and through this gap the spirits of darkness might pass."

* GEF - Hilda Ellis DAVIDSON - The Lost Beliefs of Northern Europe

p 114. "At the appointed time the bones in which the spirit of the deceased resided would be taken into the burial cairn, through the 'strait gate', the narrow passage that connected this world to the underworld."
[no mention of the wounds metaphor.]

* GEF - Colin RICHARDS - 'Doorways into Another World', in N. SHARPLES & A. SHERIDAN (eds) - Vestals for the Ancestress, Edinburgh UP, 1992

p 117 "In his ... essay entitled 'Doorways into Another World', Colin Richards has argued that the 'architecture' of the stabled cairns with their parallel pairs of orthostats presents an image 'of a series of doorways' ... Richards describes the arrangement of stabled cairns as 'the passage from the outside world to the sacred place of communication with the gods and ancestors.'"

the circular broch was presumably the residence of the chieftain. It is surrounded by the dwellings of his or her followers. The whole, which is roughly circular, is defended by a ditch, which may also have been walled. The alignment of the causeway over the ditch and the entrance to the broch at the heart of the complex has to affect, in so far as the village 'in the ground', of reinforcing the importance of the broch. The perspective of the view across the entrance focuses on the doorway of the broch and the pathway leads one straight there. One descends from the main route to go into the various subsidiary dwellings.

At the broch the entrance seems guarded by a guard chamber to the left. One penetrates →

BROCK OF GURNESS, Orkney
c. 200 BC - 200 AD (visited 9.8.2004)

Compare and contrast with SUSAHA BRAG

the two thick stone outer walls of the broch. One through these the direction of entrance is broken. A stone makes one deviate to the right, and then left, before entering the central chamber of the fort. Presumably this helped by reducing drafts from the doorway but it also preserved the privacy of the interior, enhancing its mystery and inaccessibility.

The whole is an arrangement that speaks of social hierarchy, with a dominant core surrounded by supportive and subordinate secondary structures. It seems that the 'formal' approach to the central broch through the 'village' is not the standard arrangement.



SKARA BRAE, Skall Bay, West coast Mainland, Orkney

The plan is incomplete, having been eroded over four or five thousand years by sea and storms, and is subject to some speculative interpretation by archaeologists. But some characteristics of access and entrance to the houses is evident from what there is. [Also the two 'grazed-out' small houses on the plan opposite are remnants of an earlier phase of building and not part of the same scheme as the others.]

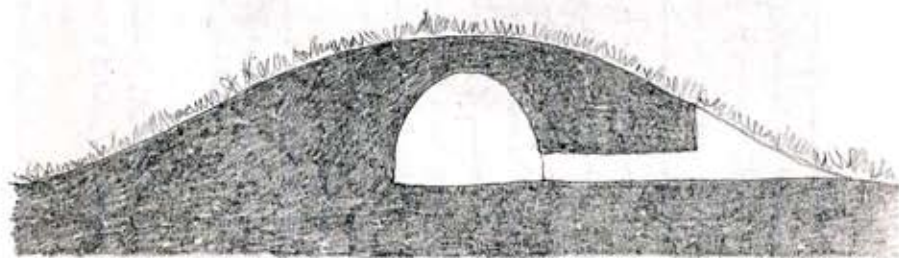
The extent to which the village was originally intended as defensive is unclear. Certainly, being banked around with substantial mounds of earth and midden, and with few external openings it appears to have been a refuge from the sometimes harsh elements on the coast of this northern island. But whether the villagers had to protect themselves and their possessions from other people, or from animals is uncertain. There appear to have been layers of 'lockable' doors (barred with slabs of stone held in place with bars [of stone]) both in the passageways and at the entrance to each dwelling.

* Stopping to enter the house through a low and narrow doorway is exactly what the occupants were obliged to do at Skara Brae... After following the long winding passage and stopping to enter, the occupants arise and directly ahead of them see the dresses beyond the fire. In the conjunction of this return to uprightness and things organised in order is a deeply phenomenological experience which has seems to be used to constitute the meaning of the space.

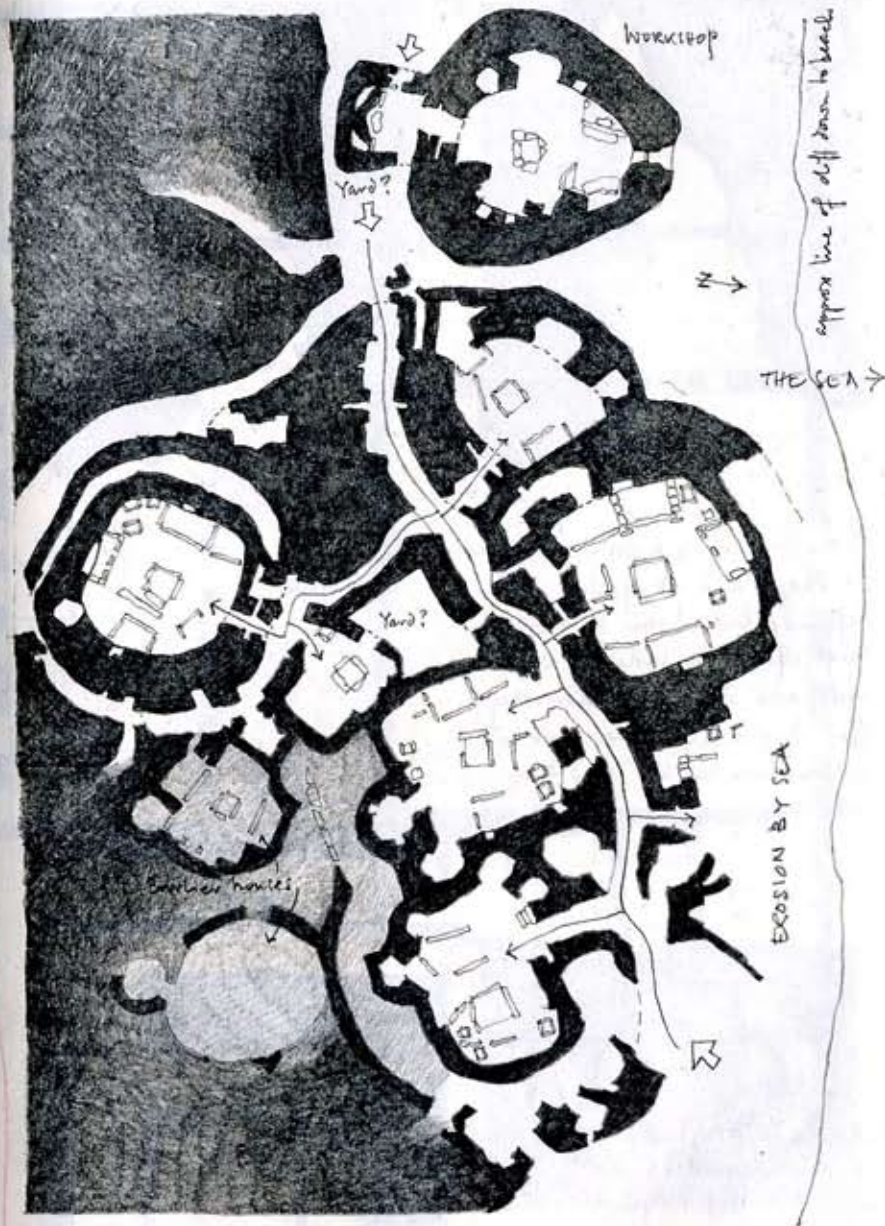
(see also J. THOMAS - Time, Culture and Identity)

T. GRATHAM -

Lines in the Landscape: Circles from the Sky, 2004, pp 678



A burial mound is like a pregnant bump on mother earth.

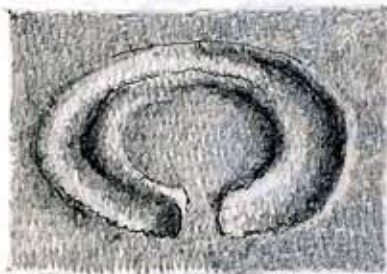
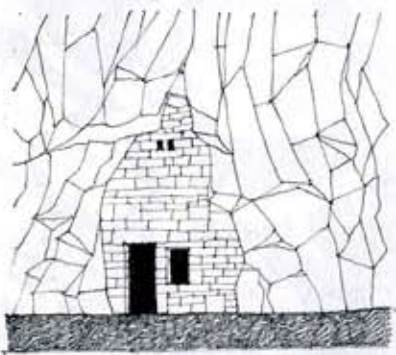


THE NEOLITHIC VILLAGE OF SKARA BRAE, Orkney 2500 B.C.
(visited 9 + 11. 8. 2004)

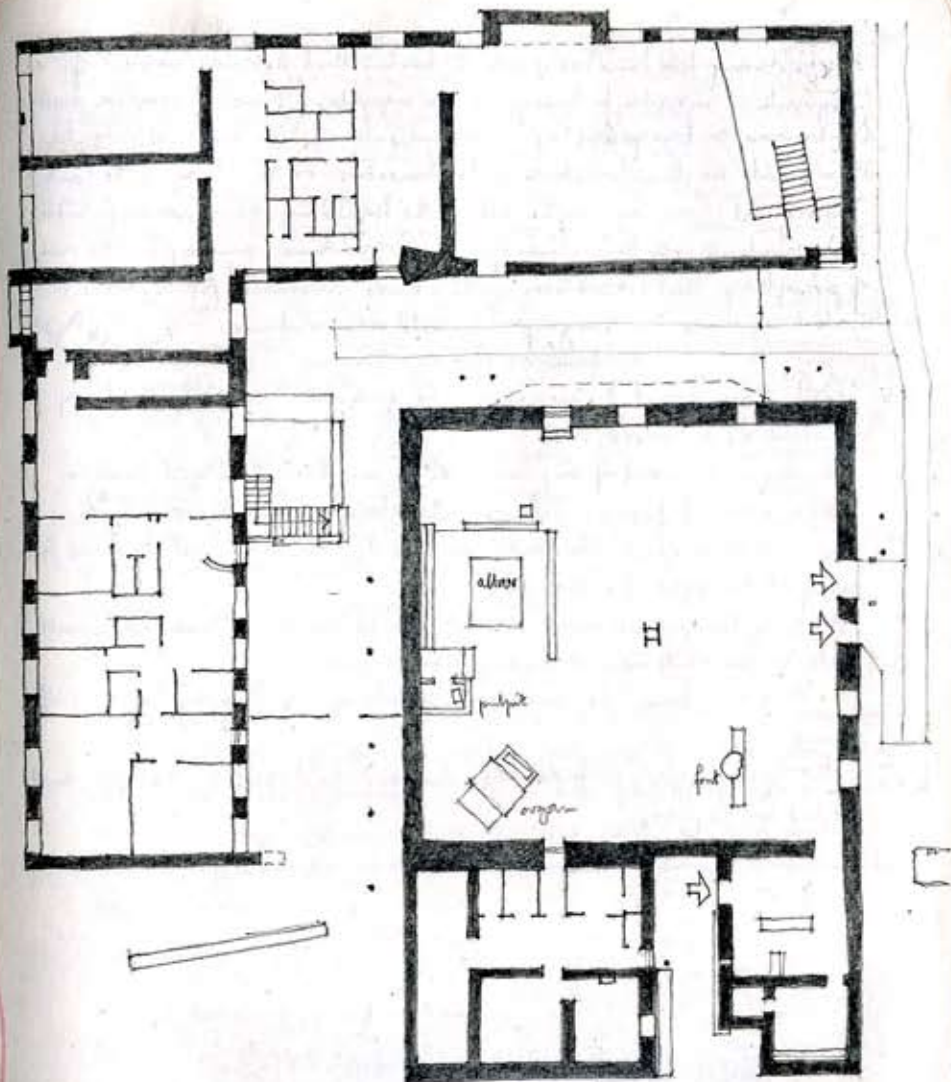
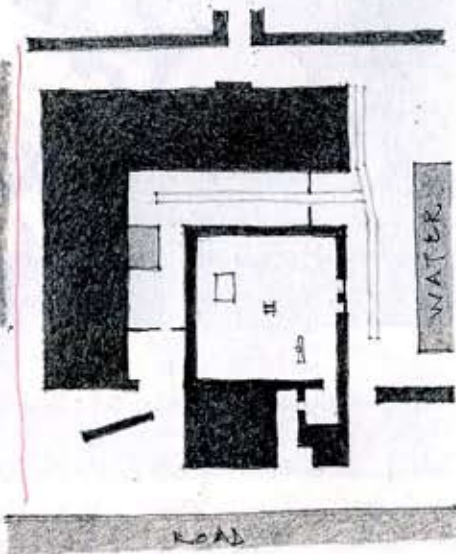
Mode of entrance is different from that at the Book of Guinness (p. 155 of this notebook). The village is like a rabbit warren, and the dwellings are entered from covered tunnels.



The entrance to a cave may be vague and not clearly defined, but it can be defined more clearly by building a wall, and giving it a doorway. Then there is a definite division between an 'inside' and the outside.



Entrances are seams in experience, transitions from one world to another, an outside to an inside.



Sigurd LEONHARTZ - St. Peter's Church, Klippan, Sweden
 visited 1990 + Oct 2003
 [see pp 95-6 of this notebook].

- there seems an entrance - the 'street' with its gates.
- there are laid paths, but they stop suddenly, and don't help.
- there are locked doors.
- there are steps down into the earth, but that seems private.
- there is a small dingy back yard, a place for the bird(?)...

"It was during his time as a school-teacher that Arkady learned of the labyrinth of invisible pathways which meander all over Australia and are known to Europeans as 'Dreaming-tracks' or 'Songlines'; to the Aborigines as the 'Footprints of the Ancestors' or the 'Way of the Law'. 'Aboriginal Creation myths tell of the legendary totemic beings who had wandered over the continent in the Dreamtime, singing out the name of everything that crossed their path - birds, animals, plants, rocks, waterholes - and so singing the world into existence."

Bruce CHAPMAN. Songlines, p.2

see also
p.174-9
the waterhole

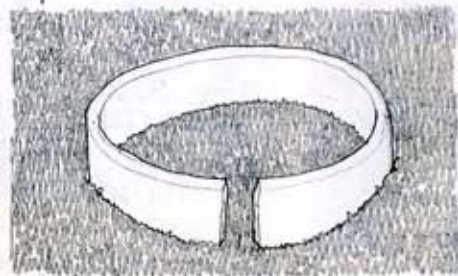
p.5 "Well, if you look at it their way, 'he grinned, 'the whole of bloody Australia's a sacred site."

"He was on the point of explaining when an Aboriginal girl came in with a stack of papers. She was a secretary, a pliant brown girl in a brown knitted dress. She smiled and said, 'Hi, Ark.' but her smile fell away at the sight of a stranger.

"Arkady lowered his voice. He had warned me earlier how Aborigines hate to hear white men discussing their business."

"'This is a Pom,' he said to the secretary, 'A Pom by the name of Bruce'."

"The girl giggled, diffidently, dumped the papers on the desk, and dashed for the door."



The need for entrance is a consequence of enclosure, whether with a wall, ditch, or other kind of boundary.

Aboriginal songlines suggest a seamless experience of the world, without doorways. Entrances are seams in experience, cuts in the editing of a film. Walter Murch suggested that a good cut should occur just when the viewer would naturally blink, and thus go unnoticed. The eyes close for a millisecond and open again on a new scene. Maybe we treat doorways a little like this: we prepare to enter a room, and then as we open the door and walk in we mentally blink, ready to open our eyes again in the new scene. It is as if the transition itself, that transitory moment, is empty, without meaning and is therefore discounted, disregarded, passed over without thought. Before entering one's mind is projected forward in anticipation of the new scene shortly to be encountered. After entering the new scene itself has to be appraised, assimilated, digested. But the moment of transition itself has no hold; we may not even remember turning the door knob, pushing the door, walking through; the mind being already primed to give its full attention to the new scene to be encountered.

Entrance is something the mind has invented. Entrance in the world unaffected by the mind is rare. There is birth, the exit from the womb and entrance into the world, but none of us remembers that experience, except perhaps in the hidden parts of our subconscious memory. There are entrances to caves, but their are rarely clearly defined; there is rarely a defined transition between inside and outside.

[The creation of definition to be entrance of a cave in French troglodyte houses in the Loire Valley.]

[In an English Gentleman's house every activity had its own room; and every room had to have its own entrance.]

Creating entrances is a way of ordering and organizing the world, just like the film editor organizing the flow of a film with cuts. Entrance is one of the architect's most fundamental + powerful devices in organizing the world. Every place has its entrance, whether that is vague and gradual, or clear and crisp. Architects play with entrance.

Just as the 'totemic beings' named everything, this is a matter of definition. Definition of things, creatures...; definition of places. Entrance changes vague definition into clear definition.

An entrance that makes you dubt yourself to enter
 At the Basilica of the Nativity in Bethlehem one has first to bend the stoop
 under a low doorway, and then step over a high threshold, a way of
 slowing you down, making you acknowledge, physically and thus mentally,
 the moment of entry into a sacred place.

The ancient Egyptians made some doorways in buildings where visitors
 should be unceremonial low so they would have to bow when passing through
 them.

Scots sometimes made doorways in their castles low to slow down
 enemies who might fight their way in.

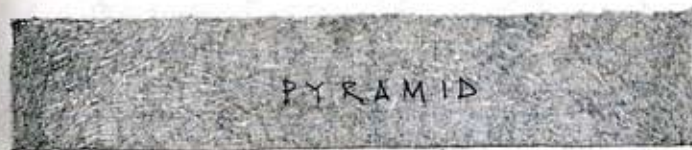
"to shut myself up in a dressing room and come out as somebody
 else..." John GREYBUD

7. 9. 2004

I prefer to focus on examples, rather than on thoughts and commentaries
 by others (though I am pleased to include descriptions and analyses by
 others), in because language seems to be a disturbing filter, whereas
 examples are themselves, real, actual. One gets nowhere very far by
 following a filter. Filters should be reduced to the fewest possible.



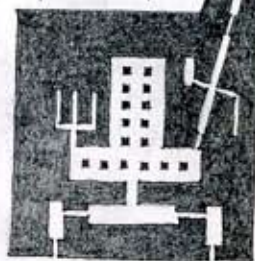
Entrance as Labyrinth
 MORTUARY TEMPLE, PYRAMID of MEIDUM



mortuary temple

causeway (shortened)

valley building



The valley building and
 mortuary temple of the
 pyramid of Chephren
 from I. E. Edwards - The
 Pyramids of Egypt, p. 104

"Take an example: the world of the house with me inside and you outside, or vice versa. Then's also the world of the street - the city - with you inside and me outside or vice versa. Get what I mean? Two worlds clashing, no transition. The individual on one side, the collective on the other. It's terrifying. Between the two, society in general throws up lots of barriers, whilst architects in particular are so poor in spirit that they provide doors 2in thick and 6ft high: flat surfaces in a flat surface - of glass as often as not. Just think of it: 2in - or 4in if it is glass - between such fantastic phenomena - hair-raising, brutal - like a guillotine. Every time we pass through a door like that we're split in two - but we don't take notice anymore, and simply walk on, halved.

"What's the reality of a door? What then, I ask, is the greater reality of a door? Well, perhaps the greater reality of a door is the localized belief for a wonderful human gesture: conscious entry and departure. That's what a door is, something that frames your coming and going, for it's a vital experience not only for those that do so, but also for those encountered or left behind. A door is a place made for an occasion. A door is a place made for an act that is repeated millions of times in a lifetime between the first entry and the last exit. I think that's symbolical. And what is the greater reality of a window? I leave that to you." *Ontario Meeting*, Aldo Van Eyck
Alison Spurrison - *Learn to Draw* (1962), 1968, p 96

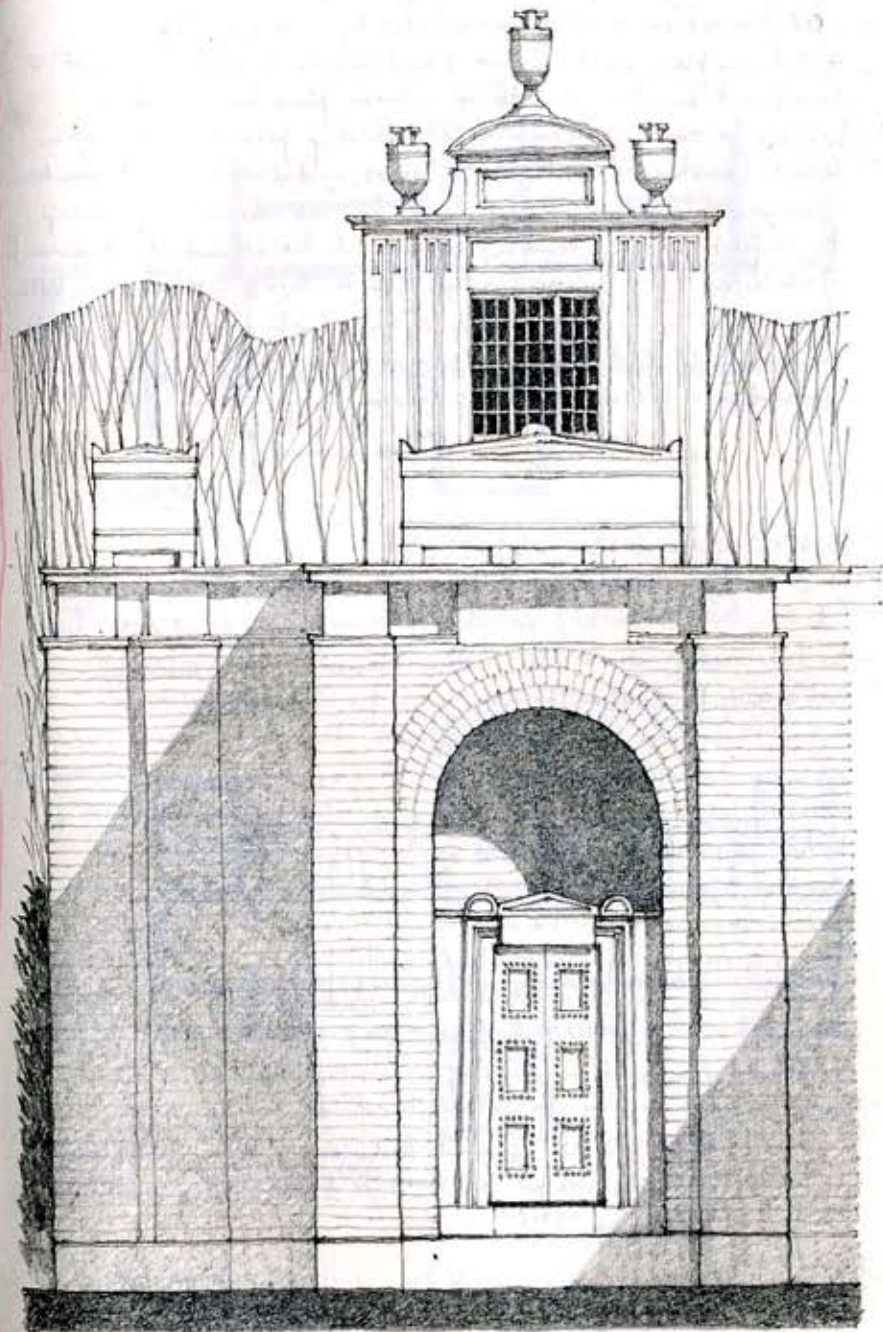
"Take off your shoes and walk along a beach through the ocean: last time sheet of water gliding landward and seaward. ...

"Architecture must extend 'the narrow borderline', permeate it to loop into a realm - an articulated in-between realm. Its job is to provide this in-between realm by means of construction: i.e. to provide, from house to city scale, a bunch of real places for real people and real things (places that sustain instead of counteract the identity of their specific meaning)." *ibid*, p.99

"Make a welcome of each door and a countenance of each window." *ibid* p.103

"To go in or out, to enter, leave or stay, are often harassing alternatives." *ibid* p.102

to p 166



Dulwich Picture Gallery, John Soane
Mausoleum, a 'porch of death', to the west.

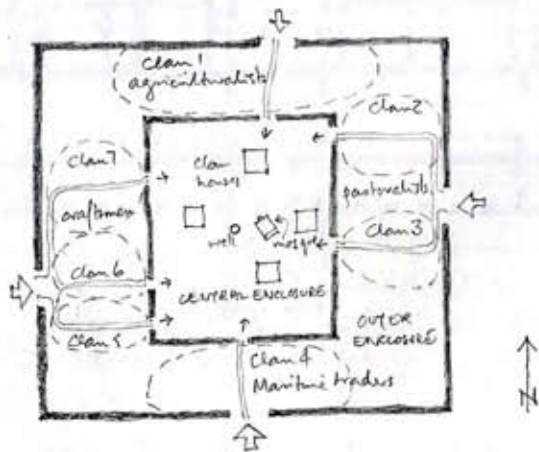
FORBIDDEN ENTRY

- No Entry signs
- PRIVATE signs a door - the hidden realms of the workings of an establishment
- the SANCTUARY and a Christian Church

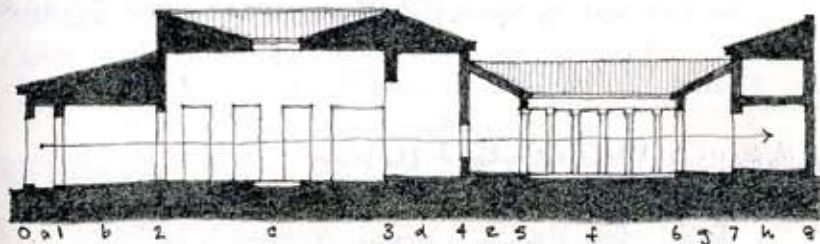
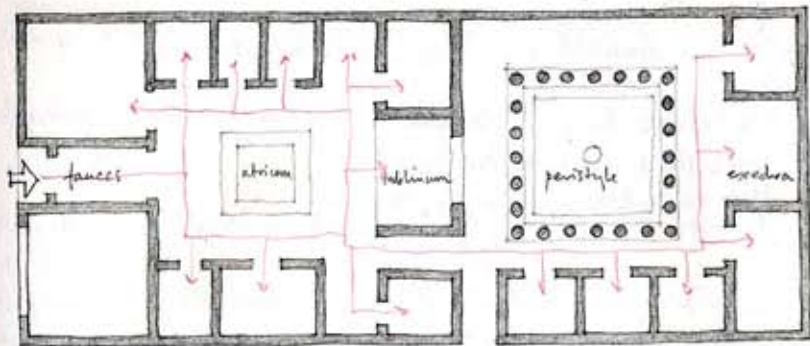
"the enclosure may have been seen as an area of ritual protection for the market, an area of centrality that contained both communal buildings as well as a mosque. ... However, for a foreigner to gain access to the enclosure, and thus the market, he would need to pass through one of the gates and therefore to become a clan member. In practical terms this meant that a foreigner had to be sponsored by a specific clan, who would adopt him and protect him." *ibid* (from p. 166 - Swahili...).

ENTRANCE AND IDENTITY

Typical layout of
Shanga Settlement structure (from
see p. 166)



SEA



POMPEIAN HOUSE - typical plan + section (after FOSTER)
see also House of Pansa (p. 105 of this notebook) (from PARKER PEARSON & RICHARDS (eds) 1934, p. 121)

p. 122 "Passing through the large double doors into the fauces presents the participant with a preindicial experience of the depth of the domestic setting, layered beyond in receding spatial progression as the series of punctured screens, openings, doorways, columnar screens, wells of light and shade, which signify a reciprocal limitation and extension of space, and penetrative possibilities."

Clive KNIGHTS. "The Spatiality of the Roman Domestic Interior," in Michael Parker Pearson and Colin Richards (eds) - Architecture and Order. Routledge, London, 1994, p. 122

SPACES BLENDING ONE INTO THE NEXT OR MANY

as in:

RIETVELD'S Sansbeek Pavilion

Van EYCK'S Sansbeek Pavilion

Mies van der ROHE'S Barcelona Pavilion

COMING INSIDE BEFORE COMING INSIDE

van Eyck examples

see also van NELLE-Fabrik, Rotterdam 1926-30 van der Vlugt + Brinkman

MAKING ENTRANCE A PLACE

Hertzberger

Find wide place by entrance, Victorian hallway.

ENTRANCE AND IDENTITY

Beaupre Castle, Glamorgan, Wales.

'JANUS' Arch? Renaissance idea, Bramante & Peter's Rome.
see Nicholas TEMPLE - Primitive Conference.

8?
Ronald Heysburn - Edinburgh University, cultural anthropology. ∴ ∴
see Fran SPENCER - Primitive Conference

José SARAMAGO - Blindness -
the Stone Raft.

Mete Turan. - Verrucular Architecture.

George HIMMEL(?) comment on a door into a hut.

Entrance and Exclusion - the 'In Crowd'

The formation of the cell wall was significant in the development of life.

The creation of the wall is significant in the development of spatial organization - the matrix of social organization - its inhabitation of space.

→ Charles McKean - House for a potentate - SERGIO BUZZI?
(Entrances), Craigie Barn - West Ferry.
Hotel (Stanford?) - Wornit, BAILEY SCOTT.
House opposite hotel

ENTRANCES FOR SHOWING OFF WHAT YOU POSSESS / YOUR TASTE / YOUR STATUS.



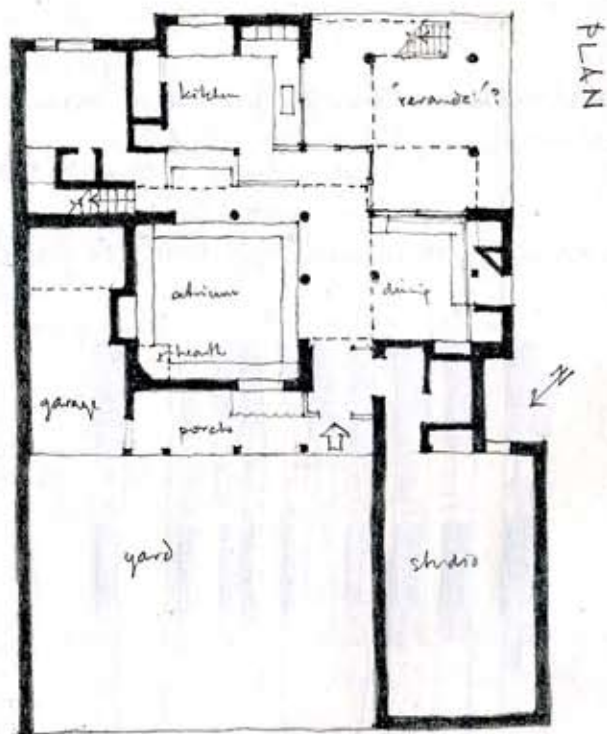
Even the passage between two trees close together seems to offer the possibility of some magical change in the world or in one's self.

ENTRANCES THAT CHANGE THE WORLD

In the woods one may imagine the sensation of seeing a pathway that passes between two trees close together, that feeling of it being a pinch-point on the route

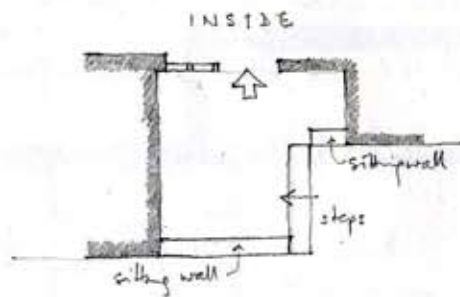
"The entrance lobby is minimal, and if not to be drawn into the Studio, directly to the right, one continues, stepping in to be confronted by the main space, immediately to be made aware of the diagonal sweep from hearth and fireplace on the left (north) side, to expanding terrace on the right. This is in fact the 'fault line' of the whole apparatus. You must either get off, stepping down to be received at the hearth; go sharp right into the dining space; or move through to the patio and garden beyond."

Michael SPENCER: 'In the presence of absence', in ARQ, vol 2: autumn 1996, p 30



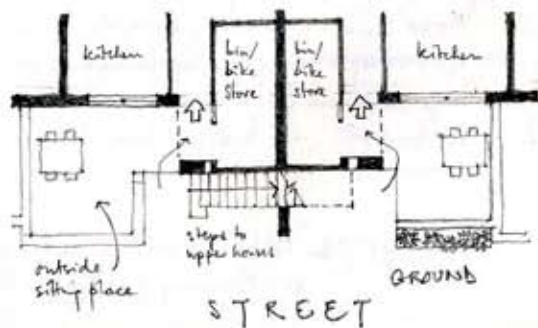
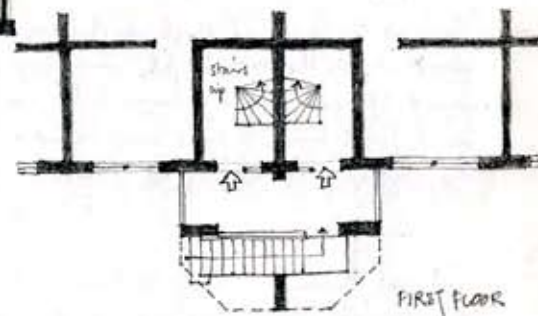
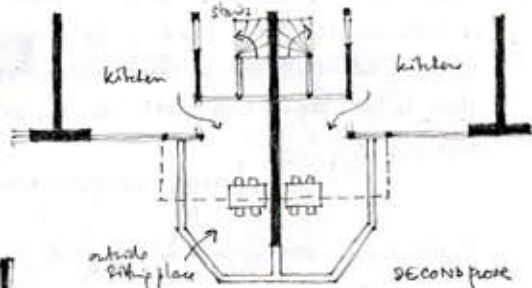
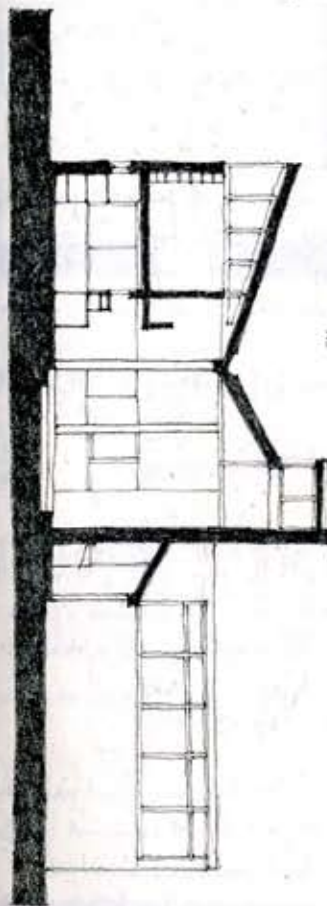
SPRING HOUSE Chris St John WILSON
for Christopher CORNFORD 1965 from Egypt Stouvenhouze - The British Library at St Pancras, Spn, London 2004

"Architecture implies the creation of interior both outside and inside."
Van Eyck - 'Downstep' section of Team 10 Primer, AD, Dec 1962
compare + contrast with Dean's house.



MONTESSORI SCHOOL, Delft.
by Herman HOUTZBERGER, 1960

SECTION



HAARLEMME HOUTTUINEN
Housing, Amsterdam 1978
Herman HOUTZBERGER
ENTRANCE AS PLACE

Wahlman - Tallon house - Peter B.J. entrance in link

ENTRANCE IN LINK BETWEEN TWO PAVILIONS

- BUILDING AS THRESHOLD

'Exedra'

H. Clay TRUMBULL - The Threshold Covenant

↑ Peter B.J.

Clare GRAHAM - The Order of Laws, Ashgate.

"Paths, paths, everywhere; a stamped in network of paths spreading over the empty land, through long grass, through burnt grass, through thickets, down and up chilly ravines, up and down stony hills ablaze with heat; and a solitude, a solitude, nobody, not a hut."

Joyce CONRAD - Heart of Darkness (1902) p.47

Entrances are fragments of our inscraw.

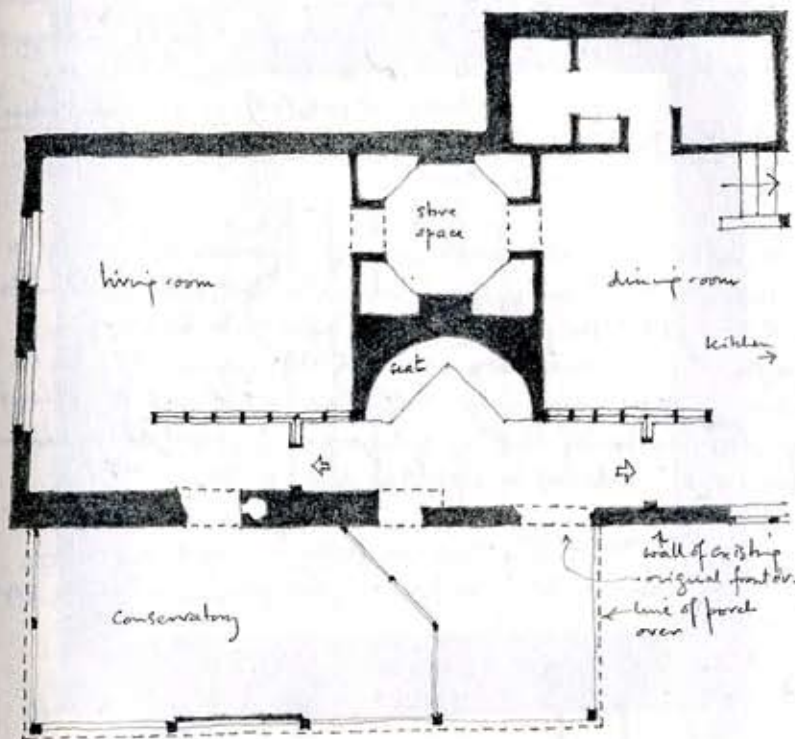
"Beyond the fence" (which must have its gate) "the forest stood up spectrally in the moonlight, and through the dim shin, through the faint sounds of that lamentable courtyard, the silence of the land went home to one's very heart - its mystery, its greatness, the amazing reality of its concealed life."

ib. pp 53-4

"I was thinking of very old times, when the Romans first came here, nineteen hundred years ago - the other day... light came out of this river since - you say knights? ... But darkness was here yesterday. Imagine the feelings of a commander of a fleet - what do you call 'em? - Arivens in the Mediterranean, ordered suddenly to the north... Imagine him here - the very end of the world."

ib. p. 33

ENTRANCE AND LIGHT. not always into the dark
see - Monastery of S. Giorgio Maggiore Refectory - PARADISE 1560

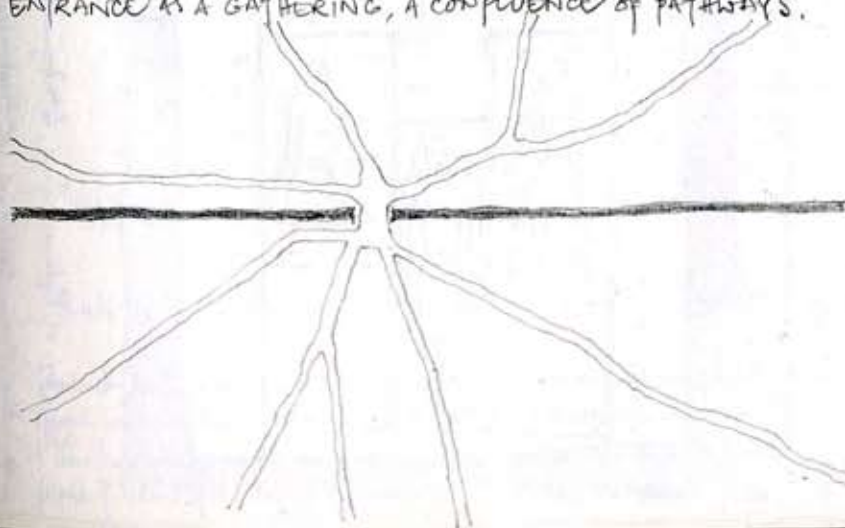


MAAS HOUSE, Vreeland 1966? by Aldo van Eyck
conversion of an existing house

from Vincent LIGTEVELD - Aldo van Eyck: works

Birkhäuser, Basel, 1993, p. 143

ENTRANCE AS A GATHERING, A CONFLUENCE OF PATHWAYS.



"The ways of 'conducting' a story offer, as Pierre JANET pointed out (Janet, 1928: 249-94) a very rich field for the analysis of spatiality."

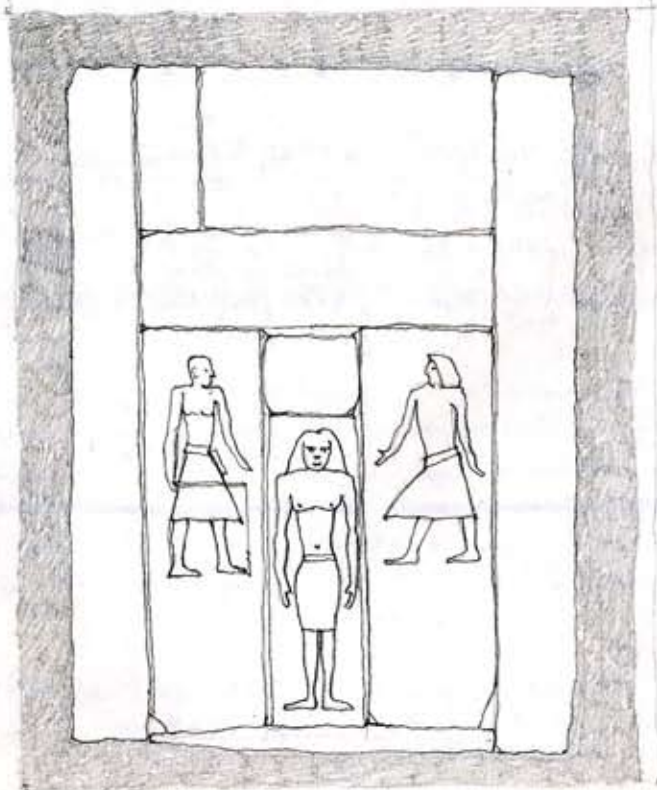
Michel de CERTEAU - 'Spatial Stories', in BARUANTYNE (ed). What is Architecture?, p. 20

* Pierre JANET - L'Évolution de la mémoire et la notion de temps, Paris

"From the distinction that separates a subject from its exteriority to the distinctions that localize objects, from the home (constituted on the basis of the wall) to the journey (constituted on the basis of a geographical 'elsewhere' or a cosmological 'beyond'), from the functioning of the urban network to that of the rural landscape, there is no spatiality that is not organized by the determination of frontiers." Michel de CERTEAU, *ibid*, p. 80.

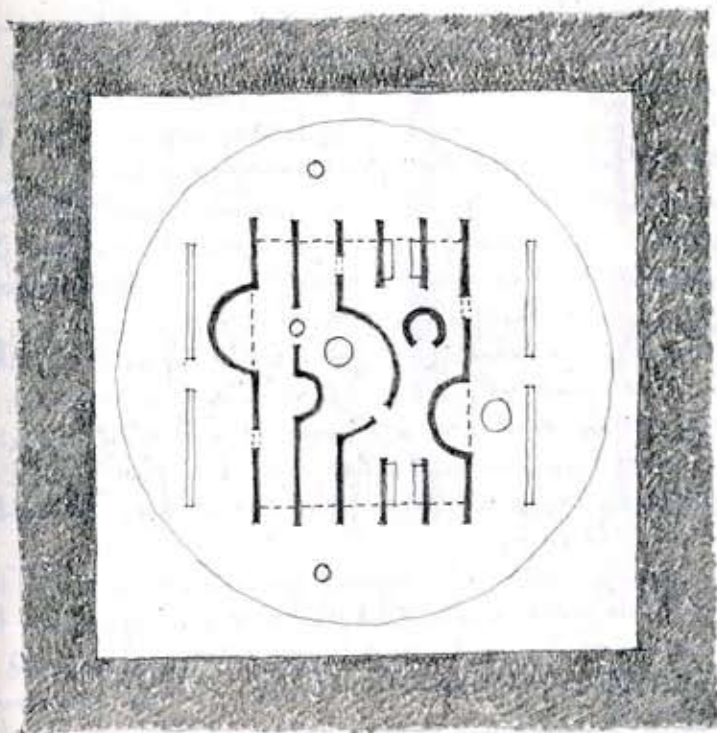
originally 1980 in L'Invention du quotidien, vol. 1, Art de Faire, trans. Rendall (1984) The Practice of Everyday Life, Berkeley, Uof Cal P.

In ancient Egypt... a false door was represented in the earlier mastabas, or tombs... This representation of a door was the first in which direction is visible, the god of the underworld, was supposed to enter his tomb as the tomb-gate door. Or so some of them felt the door was important and inscribed for the dead to enter it was a hollow affair for offering to the ka, or soul, of the dead. H. Clay THOMPSON, p. 95-6.



False door of Redjemes, Giza, 6th Dynasty

→ <http://www.touregypt.net/features/stories/falsedoor.htm>



SONSBEK PAVILION for sculpture by Aldo van Eyck
Amsterdam 1965-6 (temporary)

When has one entered the pavilion, when is one 'inside' it?

- when one steps off the grass into the square concrete pavement?
- when one crosses the notional circular line?
- when one passes between the painted concrete block plinths?
- when one passes between two of the six parallel walls?
- when one passes through a 'doorway' in one of the end parallel walls?
- when one enters one of the 'bubbles' of space made by curved walls?
- when one goes inside the tiny circular, almost closed, niche?

All are different forms of, stages in, a process of entrance.

"That's the truth of Entrance... just a fucking myth!" Sam PENN 30.09.2004

Gradually this false door came to be recognized as the monumental slab, tablet, or stela, on which was inscribed the memorials of the deceased. As a doorway or niche, square-topped, or arched, it was the shrine of the one worshipped, and as a panel, or independent stela, it was the place of record of the object of reverence." H. Clay THOMPSON, p. 96,

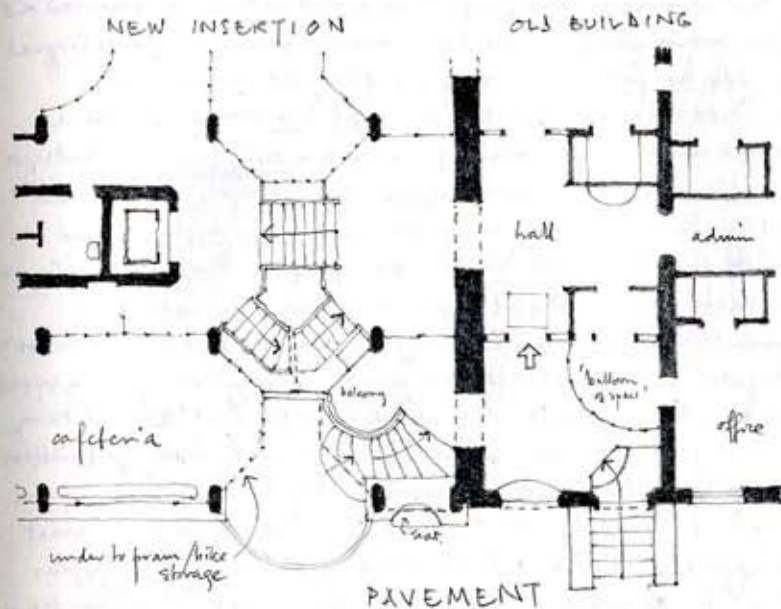
"By considering the role of stories in delimitation, one can see that the primary function is to authorize the establishment, displacement or transcendence of limits, and as a consequence, to set in opposition, within the closed field of discourse, two movements that intersect (step and transgressing limits) in such a way as to make the story a sort of 'crossword' decoding stencil (a dynamic partitioning of space) whose essential narrative figures seem to be the frontier and the bridge."

"1. Creating a theater of actions, the story's first function is to authorize, or more exactly, to found. Strictly speaking, this function is not juridical, that is, related to laws or judgements. It depends rather on what Georges Dumézil analyzes in connection with the Indo-European root dhe, 'to set in place,' and its derivatives in Sanskrit (dhatu) and Latin (fas). The Latin noun 'fas', he writes,

is properly speaking the mystical foundation, which is in the invisible world, and without which all forms of conduct that are enjoined or authorized by ius (human law) and, more generally speaking, all human conduct, are doubtful, perilous, and even fatal. Fas cannot be subjected to analysis or casuistry, as ius can: fas can no more be broken up into parts than its name can be declined.

"A foundation either exists or it doesn't. fas est or fas non est. A time or a place are said to be fasti or nefasti (auspicious or inauspicious) depending on whether they provide or fail to provide human action with this necessary foundation' (Dumézil, 1969: 61-78, on 'ius fetiale').

In the Western parts of the Indo-European world, this function has been divided in a particular way among different institutions - in contrast to what happened in ancient India, where different roles were played in turn by the same characters. Occidental culture created its own ritual concerning fas, which was carried out in Rome by specialized priests called fetiales. It was practiced 'before Rome undertook any action with regard to a foreign nation,' such as a declaration of war, a military expedition, or an alliance. The ritual was a procession with three centrifugal stages, the first within Roman territory but near the frontier, the second on the frontier,



Mrs van Eyck, Hubertus House (Mothers' Home), Amsterdam
1973-81
Plantage Middenlaan

→ progressive entrance; one comes inside the old house, is 'protected' by it, before one reaches the 'front' door. One's actual entrance through the door is screened by the shade inside the walls of the old house, by being let back, and set on a higher level up the steps (two sets) from the street. It is an elaborate and reassuring entrance, 'guarded' by the balloon of glazed space alongside, from the admin offices to the right. And coming out, there is a small balcony, and an opening (where one of the windows of the old house was), where one may pause before descending back to the pavement, to the outside world where one is well so protected. This is, of itself, a refuge for mothers threatened with violence, usually by the fathers of their children.

from p 178 etc

the ritual in foreign territory. The ritual action was carried out before every civil or military action because it is designed to create the field necessary for political or military activities. It is thus also a repetitio rerum: both a renewal and a repetition of the original founding acts, a recitation and a citation of the genealogies that could legitimize the new enterprise, and a prediction and a promise of success at the beginning of battles, contracts or conquests. As a general repetition before the actual representation, the rite, a narration of acts, precedes the historical realization. The tour of procession of the fetiales opens a space and provides a foundation for the operations of the military men, diplomats, or merchants who dare to cross the frontiers. Similarly in the Vedas, Visnu, 'by his footsteps, opens the zone of space in which Indra's military action must take place.' The fas ritual is a foundation. It 'provides space' for the actions that will be undertaken: it 'creates a field' which serves as their 'base' and their 'theater' (Doménil, 1969: 61-78)"

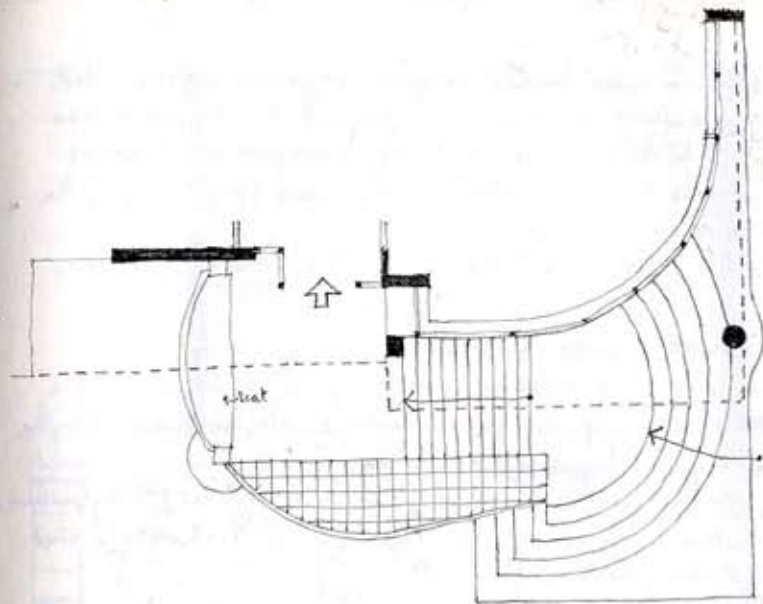
Model de CERTEAU, op. cit. pp 81-2.

Kathleen Anne McHUGH refers to "(Housekeeper's) symbolic function in maintaining the liminal social space of the home. As a cultural border or boundary, the home constitutes a margin between culture and its traditional other, the natural world." in 'The Metaphysics of Housework' in BAUMANYNSE - What is Architecture?, 2002, p 102

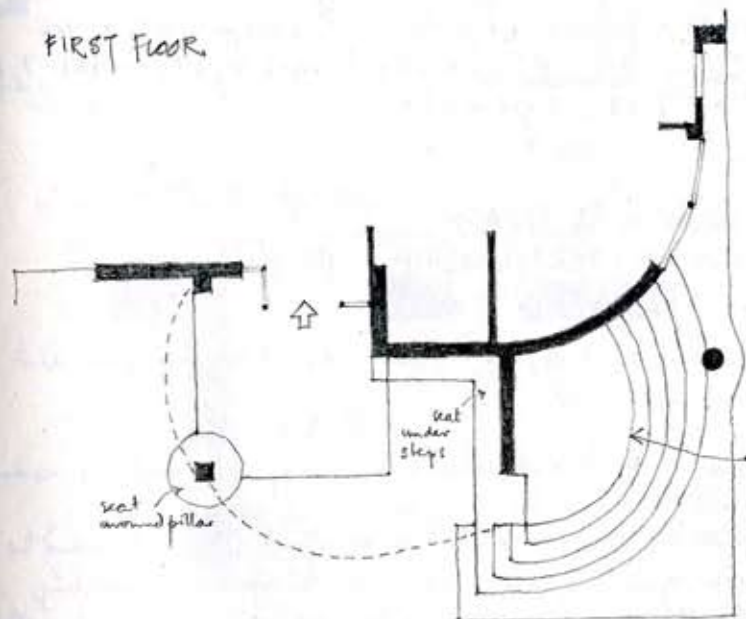
→ THRESHOLD CEREMONY

"On the morning of the next day the visitors were taken to the *extratulinga* at the Emilly Gap. On arriving there the local Alatonja went on alone, and sat down in a crevice close under the sacred storehouse. He then beckoned to the others to come up, and pointing towards the mouth of the little fissure which serves as the *extratulinga*, made signs with his fingers, and each man in turn stepped up and laid his open hand solemnly over the mouth of the *Extratulinga*, and then retired to one side. This ceremony is called *ravalilima*, and is designed to give the spirits notice of the approach of visitors, for, if disturbed suddenly, they would be angry."

SPENCER + GILLEN - Northern Tribes, 1904, p 267



FIRST FLOOR



GROUND FLOOR

APOLLOLAAN SCHOOL, AMSTERDAM
by Herman HORTZBERGER, 1980

Two levels of entrance
ENTRANCE AS PLACE

"an old man ... has built a long narrow bush wooley called Umbana, which is supposed to represent the chrysalis case out of which the maggot, a fully developed insect, comes. Reaching this they all go inside and for some time sing of the insect in its various stages."

SPENCER + GILLEN - Northern Tribes ... , p 290,

H. Clay TRUMBULL p. 99

"Bonomi suggests that the word 'teraphim', as an image of a household divinity, has its connection with the threshold or the boundary limit, and that the phrase 'they going out, and they coming in', which is common in Egyptian, Babylonian, and Hebrew literature, has reference to the threshold and its protecting deities."

BONOMI - Nineveh and its Palaces (2nd ed) pp 157-160, 174

① 1 Sam 29:6 ; 2 Sam 3:25 ; 2 Kings 10:27 ; Psa 121:7, 8 ;
Isa 37:28 ; Ezek 43:11

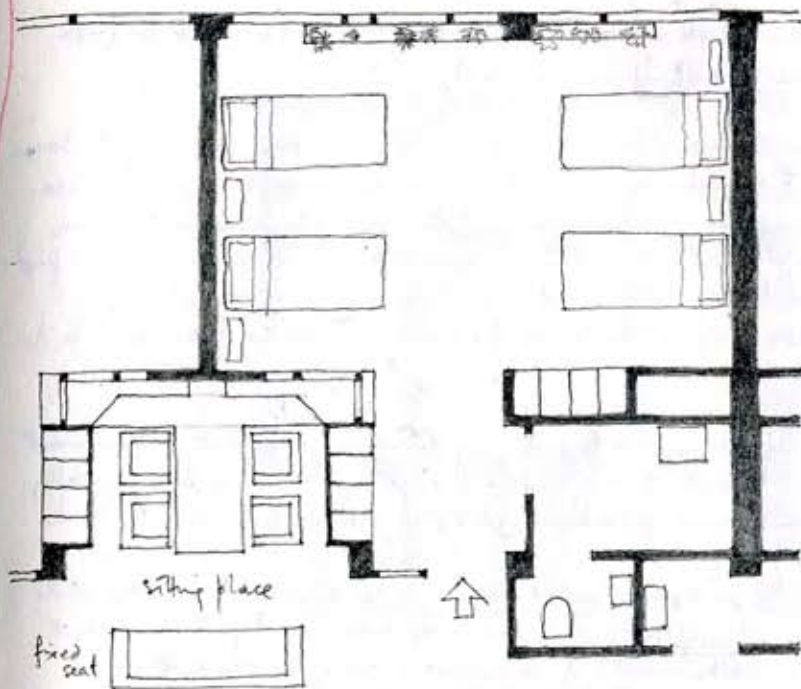
THRESHOLD AS ALTAR THRESHOLD + RELATIONSHIP WITH AN ALTAR

→ "But I know they abode, and they going out, and they coming in, and they rage against me."

→ "I find from under these chambers was the entry on the east side, as one goeth into them from the utter court.

"The chambers were in the thickness of the wall of the court toward the east, over against the separate place, and over against the building.

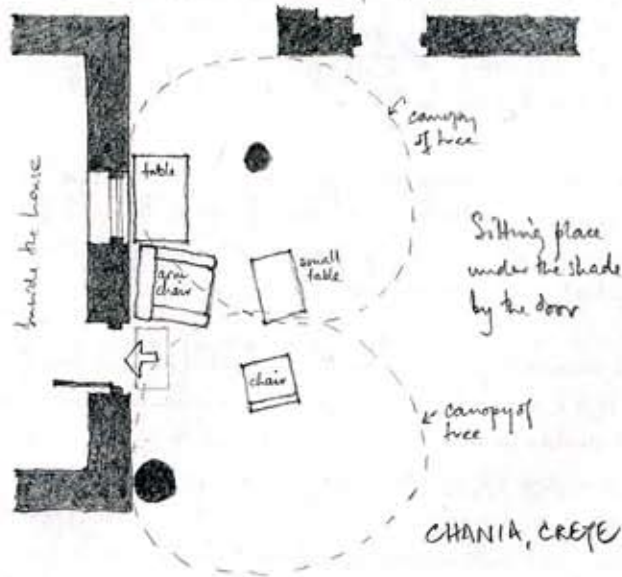
"And the way before them was like the appearance of the chambers which were toward the north, as long as they, and as broad as they; and all their goings out were both according to their fashions, and according to their doors."



CORRIDOR

ENTRANCE AS PLACE

De Drie Haven, Amsterdam by Herman HEETZBERGER, 1965



CHANIA, CRETE

Kerman WUTHESIUS, trans BOUGMAN, ed SHARP - The English House (Das Englische Haus, 1904), 1979

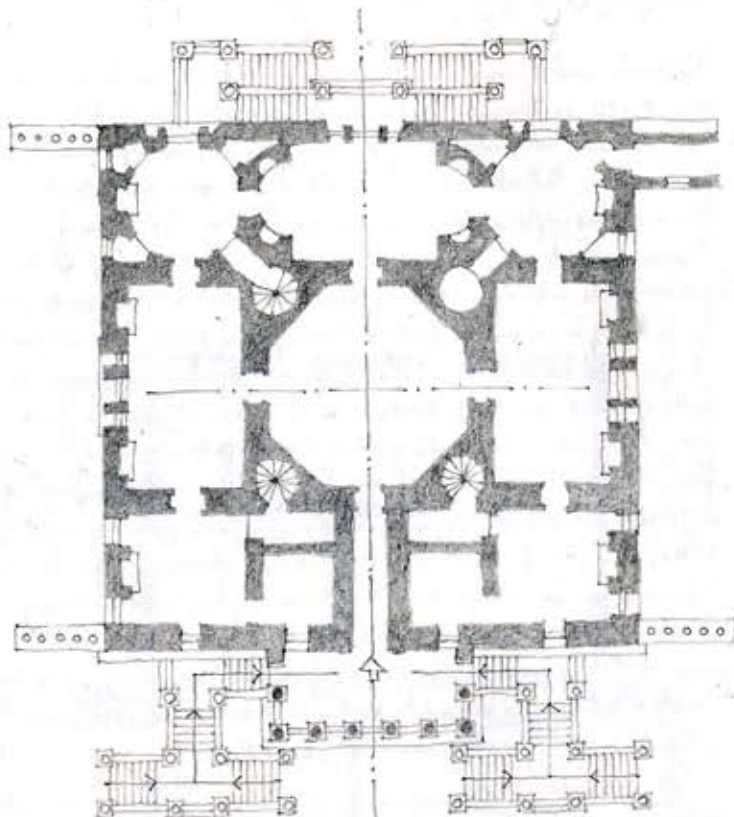
p.89 "The man's business-room is the room that we know by the same name (Geschäftszimmer) in the German house: a simple room, near the front door, and so placed that the visitor who is received therein, having no connection with the family, need not enter the inner part of the house... There is often a second door to the room from the kitchen quarters, for the use of visitors whose status takes them to the back door.

p.79 "The rule known to every Englishman says that the door must open towards the main sitting area in the room, which usually means towards the fire-place; in a study it opens towards the desk, in a bedroom towards the bed. The idea behind this is that the person entering shall not be able to take in the whole room at a glance as he opens the first crack of the door but must walk round it to enter the room, by which time the person seated in the room will have been able to prepare himself suitably for his entry... The striking feature about the opening of the doors... is that the person entering seems at first to be walking into a wall and sees nothing inside the room until he opens the door wide. In fact it is not at all unpleasant to enter a room in this way. It is only like passing through a kind of porch or small vestibule."

p.91 "Large country-houses always have a spacious, well-lit entrance-hall or vestibule inside the front-door, off which there is a cloakroom, which in turn opens into a washing-place and lavatory. Another door leads into the large hall and through this into the house proper."

"There is invariably an open porch... in front of the front door of an English house. It is a survival of the ancient antechamber that precedes the main chamber in both the ecclesiastical and the secular architecture of all countries and at all periods. There was always a porch before the entrance to the hall of the house in the medieval manor, where it sheltered the caller from wind and weather as he waited for the door to open. The Elizabethans liked to make it the special architectural showpiece of

to 186



CHISWICK VILLA, near Burlington

1725

ENTRANCE AS THE NAIL THAT PINS A BUILDING, LIKE A BUTTERFLY, INTO THE WORLD

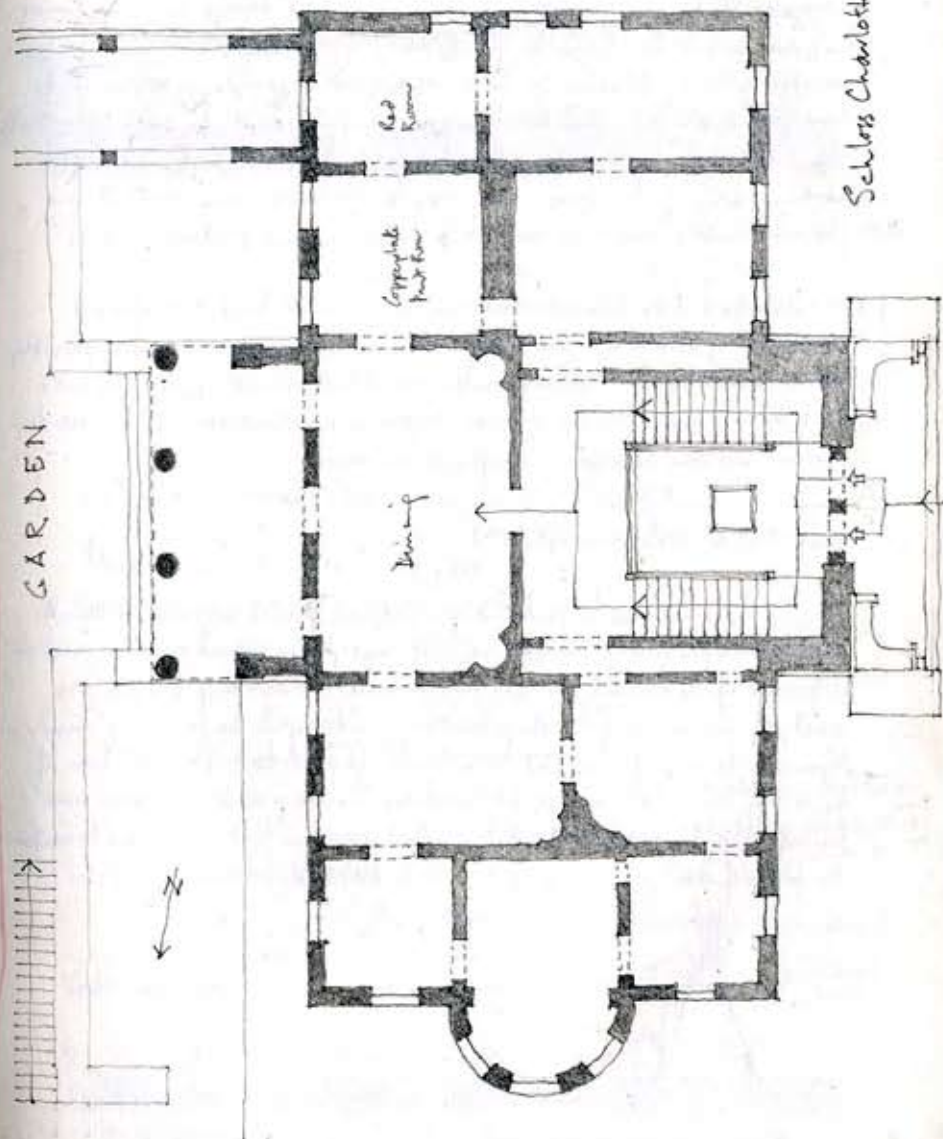
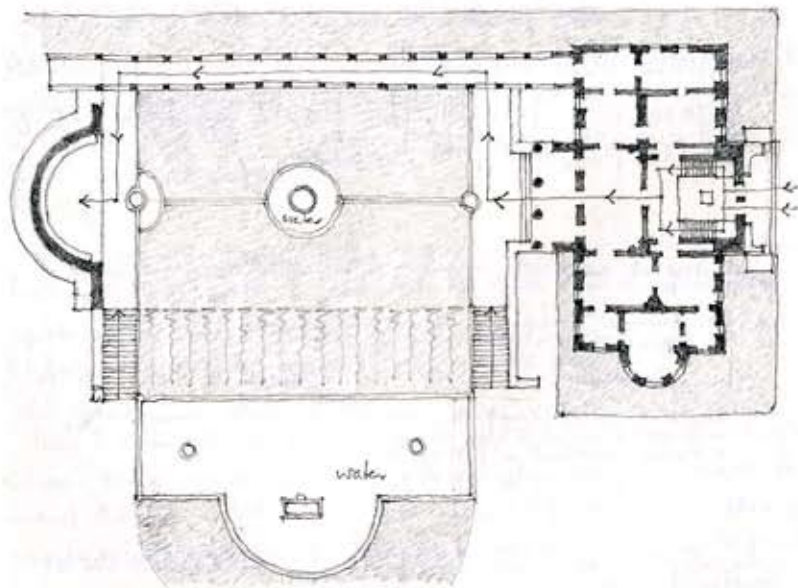
a step at a doorway reinforces the 'solution of continuity'.

The axis of an entrance can be the nail that pins a building, like a butterfly, into the world. It can also be a datum to which a more complex, circuitous, route can relate, like a dance around a Maypole.

"...the only thing we know is that his life ended when she set foot outside the door." José SARAMAGO - Blindness, p.283

the house and it was usually surmounted by an arched window rising through all the storeys; and even on otherwise absolutely plain houses it was adorned with columns, pilasters and coats-of-arms. During the period when Palladianism dominated domestic architecture in England the arch was replaced by a columned portico. The same period saw the feature pass to small houses as well as great. Today all the minutest houses of the suburban developments have their porches, which is even found in the form of a columned portico looking very pretentious on workmen's cottages. In London every one of the dreary terrace-houses, the bare brick walls of which border the streets, has its columned portico in front of the front-door. The porch is as much part of the English house as the nose is of the face. In modern country-houses it usually takes the form of an elongated vestibule with a wide opening at the front and usually with windows at both sides, the floor of which is a step or two above ground-level. Oddly enough, it is rare for even large country-houses in England to have a covered forecourt where the carriages draw up. Perhaps the fact that the porch is so dominant has prevented the covered forecourt from coming into being. For a structure that projected beyond the porch would destroy in raison d'être. This lack is certainly a sign of backwardness in the English house.

to p 189



Schloss Charlottenhof, 1826 K.F. SCHINKEL

[MUTHELIUS ante.]

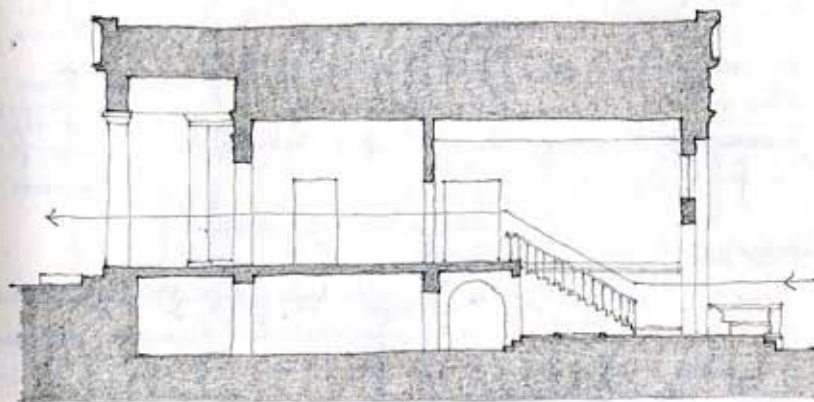
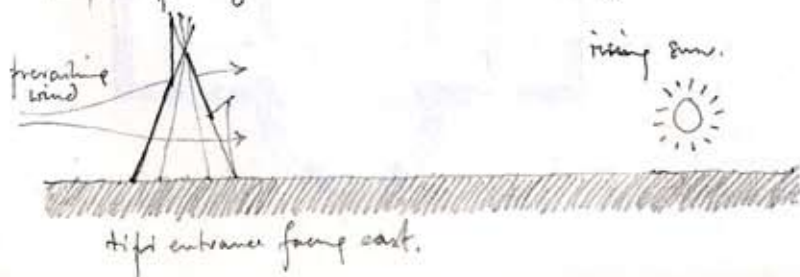
p 31 " Besides the front-door and the door into the garden, there is always another entrance for tradesmen, etc. leading into the kitchen quarters. If we add to these the separate entrance to the billiardroom ..., the doors from the children's quarters ..., and possibly one from the parents' private quarters into the garden, it becomes clear that the English do not share our dislike of many entrances. There is yet another separate luggage-entrance, which again occurs in all large country-houses. This door is not far from the front-door, so that when a visitor has been driven up and set down at the door, his carriage may move on to the luggage-entrance, where his trunk is handed over to the house-servants. The door lies on the dividing-line between the residential and the working parts of the house, very near the steward's room and not far from the back stairs that lead to the bedrooms and visitors' rooms."

p 89 " It is best if the billiard-room can be situated next to a special entrance by which visitors may enter in the evening and leave, possibly late at night, without coming into contact with the rest of the household. The billiard-room often has its own cloakroom and lavatory, for which the obvious position is next to the special entrance

ENTRANCE AND ORIENTATION

(also somewhat face direction of travel)

" During the Sundance the surrounding tipis were pitched in a ring with all their entrances facing inward in deference to the sacred centre, and in defiance of the normal rule that the entrance to a dwelling should face east, the direction of the rising sun and contrary to the prevailing wind. ... Normally the ring of tipis had its entrance gap to the east, direction of the rising sun. For some special occasions involving death, such as war parties, it could instead face west, a ritual inversion that only serves to confirm the power of the symbolic intent." Peter SWINDELL JONES.



SECTION

Schloss Charlottenhof, Schinkel, 1826
+ Ludwig FOSIUS

conversion from existing mansion

Compare with Craigside - meeting of family and servant zones at the entrance; in this case in the vertical rather than horizontal dimension. Compare also with Castle of Mey.

'maison de plaisance' idea - compare with House of Dun

ENTRANCE AS A PLACE TO SIT

Old woman sitting talking to neighbours OUTSIDE

Waiting in reception

Sledge at the gates of the city

Kip at the door of his megaron

veranda

The lady plucks the children in Mon Ode

Montigny Chapel Patrick Alan TRASSER
Hospital Fields, Ashworth
Series of entrance

Wiping one's feet.

Maria Payne → 'The Hermitage' Schinkel.

Vatican - change in angles - accomplished at entrances.

The Battle of Waterloo depended on the banging of the gates of Antwerp Duke of Wellington
HOUGOUMONT

H. Clay TRUMBULL • The Threshold Covenant

p. 115 "The oldest temple discovered in Egypt is little more than a doorway with an altar at its threshold, and with a stele on either side of the altar. This temple is near the base of the stepped pyramid of Mejdum, dating back probably to the beginning of the fourth dynasty."

pp. 120-1 "The House of Zeus on Olympus is repeatedly spoken of as the 'House of the Bronze Threshold'. ... the term 'bronze threshold' occurs more than once in reference to the temple-palace of Aethon. Tantalus is described as having gates of iron and a 'bronze threshold'. Night and Day meet as they cross the 'great threshold of bronze', and Atlas up-holds heaven at the threshold of the underworld."

* Iliad I. 426, XIV. 173, XXI. 427, 505; Odyssey VIII, 321

+ Odyssey XIII. 4, VII, 83, 87, 89

‡ Iliad VIII. 15

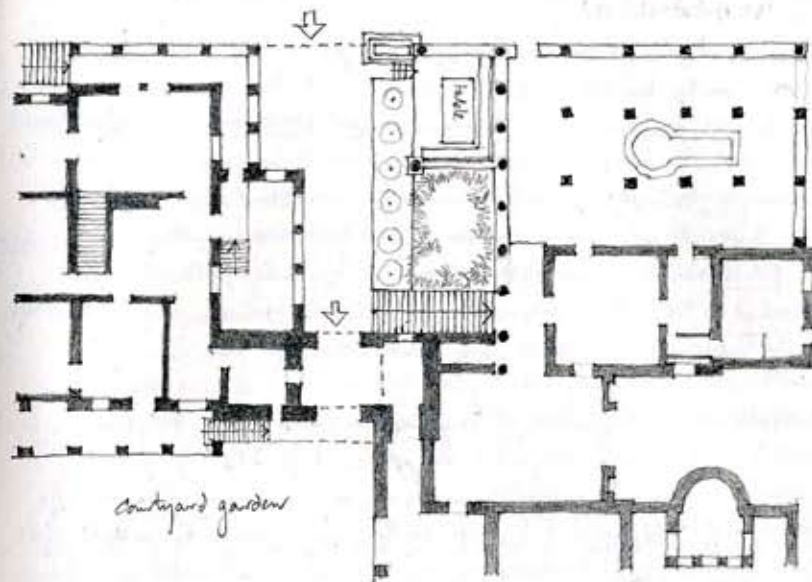
§ Hesiod - Theogony V. 749

p. 121 "In Sophocles' Oedipus at Colonus the Athenian warns the stranger Oedipus that he is on holy ground, in the realm of Poseidon, and that the spot where he now treads is 'called the brazen threshold of the land, the stay of Athens.' In other words, the bronze threshold is an archaic synonym for the enduring border, or outer limit, of spiritual domain."

□ Oedipus at Colonus 54 ff. Also 1591 of Hesiod - Theogony 811

p. 122 "A ruined temple of Artemis Propylaea, at Eleusis, shows the main altar immediately before the threshold, between the antae."

pp. 124-5 "Brigham says: 'In the strictest sense, including only the buildings within the walls, they were commonly divided into three parts: (1) the narthex or ante-temple, where the penitents and catechumens stood. (2) the naos or temple, where the communicants had their respective places. (3) the bema or sanctuary, where the clergy stood to
(+ 192)



the House of Sleep, from OVID (from Paddison, S. 10. 2004)

"Before the doors of the house poppies bloom in abundance and countless herbs from whose juices dewy Night gathers drowsiness and sprinkles it over the dark earth. There is not a door in the whole house, lest some turning hinge should creak, nor is there any watchman on the threshold." (BOOK XI)

and, the House of Rumor

"Night and Day the house lies open, for she has given it a thousand apertures and countless entrances, with never a door to barricade her thresholds." (BOOK XI)

"I am the Door: by me if any man enter in he shall be saved."
JOHN 10:9

(from p. 90 of his notebook)

offerings at the altar. But in a larger sense there was another ante-temple or narthex without the walls, under which was computed the propylaea, or vestibulum, the outward porch; from the atrium or area, the court leading from that to the temple, surrounded with porticoes or cloisters... There were also several exedrae, such as the batisterium, the diaconicum, the pastophoria, and other adjacent buildings, which were reckoned to be either without or within the church, according as it was taken in a stricter or a larger acceptance.

[BINGHAM - Antiquities of the Christian Church, bk VIII, cap 3.]

f. 166 in the Mason Dixon line dividing the 'free' states and the 'slave' states, and the dividing line between the antagonists in the American Civil War of 1861-5.

(... crossing the Rubicon...)

TIME AS A CONSTANTLY ADVANCING THRESHOLD.

H.C.T. p. 172 "When the Shah of Persia was to enter Teheran, he was received outside of the walls, by prominent officials, with much ceremony. As he approached the gates, 'oxen and sheep in great numbers were sacrificed just as he passed, and their heads thrown under his horse's feet. And 'glass vases filled with sugar were broken before him'. On this occasion the Shah frequently looked at a watch, 'anxious that he should enter the gates exactly at the time prescribed by the astrologers' for his crossing the threshold."
[MORIER - Second Journey through Persia, p. 387f

LOSS OF VIRGINITY AS THE PRIMAL CROSSING OF THE THRESHOLD

p. 176 "A fair induction ... would seem to indicate, as the origin of this primitive rite, '(of spilling sacrificial blood at the threshold)' 'the covenant union between the first pair in their instituting of the family relation. When was the first covenant made between two human beings? When was the first outpouring of blood in loving sacrifice? By what act was the first appeal

(to 194 o.b.n.)

PROJECT, REJECT, DEJECT, EJECT, INJECT, OBJECT, SUBJECT

ABJECT AND BOUNDARY

"No, as in true theater, without makeup or masks, refuse and corpses show me what I permanently thrust aside in order to live. These bodily fluids, this defilement, this shit are what life withstands, hardly and with difficulty, on the part of death. Thus, I am at the border of my condition as a living being. My body extricates itself, as being alive, from that border. Such wastes drop so that I might live, until, from loss to loss, nothing remains in me and my entire body falls beyond the limit - cadaver, cadaver. If dung signifies the other side of the border, the place where I am not and which permits me to be, the corpse, the most sickening of wastes, is a border that has encroached upon everything. It is no longer I who expel, I'm expelled. The border has become an object. How can I be without border? that elsewhere that I imagine beyond the present, or that I hallucinate so that I might, in a present time, speak to you, conceive of you - it is now here, jelled, abjected, into 'my' world. Deprived of world, therefore, I fall in a faint. In that compelling, raw, insistent thing in the morgue's full sunlight, in that thing that no longer matches and therefore no longer signifies anything, I beheld the breaking down of a world that has erased its borders: fainting away. The corpse, seen without God and outside of science, is the utmost of abjection. It is death infecting life. Abject."

Suzia KRISTEVA - Powers of Horror (1980), 1982, pp 3-4

"Does this death, this impossible 'object', this impossible imagination, sustain the work of writing, even though the latter is merely a temporary halt in the Borgesian race towards death, which is contained in the charm of the eternal cave." 167 f. 24

See 'The Dialectics of Outside and Inside', in BACHELARD.

(from 132 o.t.u.)

made to the Author and Source of life for power for the transmission of life, by two persons who thereby entered into covenant with each other and with him? ...

* When first a man and woman were made one in a covenant of blood, the threshold altar of the race was hallowed as a place where the Author (of) life met and blessed the loving union. And from this beginning there was the natural development of religious rites and ceremonies, in the family, in the temple, and in the domain, ...

p. 178-9 * There is abundant evidence that the woman is recognized as the primitive altar, and that the form of the woman is made the pattern of the altar form. ... Even as far back as the Vedas themselves the term *yoni*, or doorway of physical life, is used as synonymous with altar. And the production of sacred fire, for purposes of worship, by twisting a stick in softened wood, is described in the Rig-Vedas as a form of this covenant rite. These facts point to this origin of the threshold altar of covenant and sacrifice.

p. 183 * It is possible, however, that there was a cavity, as a blood receptacle, in the threshold of houses or temples where sacrifices were so frequent, and this would account for the use of the word *Sapha* as 'basin', even when it referred to the threshold of the door.

[See threshold at Petra ...]

p. 220 * The all-dividing threshold separates the within from the without; and a covenant welcome there gives one a right to enter in through the gates into the eternal home, to be a partaker of the tree of life, with its ever-renewing and revivifying fruits.

p. 222 * In different languages and among various peoples there is ... an apparent connection between the terms, and the corresponding ideas, of 'woman' and 'door', that would be a confirmation of the fact that the earliest altar was at the threshold of the woman, and of the door.

(to p. 136 o.t.u.)

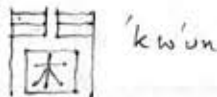


(from p134 sta - A.C.T. into)

p223 "let the day perish wherein I was born,
And the night which said, there is a man child conceived
Neither let it behold the eyes of the morning:
Because it shut not up the doors of my mother's womb,
Nor hid trouble from mine eyes." [Job 3:1-10]

"The Talmudic treatise Middâ (Mishna § 2, 5) explains
the different parts of the womb under the metaphors khêder,
'interior chamber'; p'rosdôr, 'vestibule'; aliyyâ, upper
story."

p227 "A Chinese character in the representation of 'threshold', of
'door', and also of 'woman'"



"The combination of 'door' and 'border' is another Chinese
character that stands for 'threshold' or 'door-still'."



"Confucius said that this threshold 'should not be trodden on
when walking through the door.'"

p229 "Evidence of the fact that boundary posts, landmarks, and
milestones were intended to represent the phallus at the
threshold in the Roman empire, as in the far east, abound
among the same relics in the Neapolitan Museum."

[cf. stone circles - phalluses around a
wombs]

p231 "An American gentleman traveling among the Scandinavian
immigrants in Wisconsin and Minnesota, was surprised to see
their house doors quite generally standing open, as if they had
no need of locks and bolts. He argued from this that they
were an exceptionally honest people, and that they had no fear
(to p198 sta)

Plan of Clerkenwell Police Court - p. 178 Order of Law

p. 179 "The prisoner's route was therefore all on one level, and
arrangement which continued to characterize the planning
of metropolitan police courts right up until 1814.... by the
1840s a dock in an assize or quarter-session court usually had
its own private staircase, connecting it to cells on a lower level.
The absence of such an arrangement in the metropolitan police
courts seems to have arisen from convenience, rather than from any
desire to spare minor offenders the covering experience of coming up
from darkness into a brilliantly lit lobby, to find themselves
suddenly surrounded by tiers of faces."

Plan of 'new' Bow St Police Court p. 184 Order of Law

Margaret Wood. The English Medieval House, 1965. Chapter 8 p. 122 ff. 'Dormer
Arrangement; the High Seat; the Chamber over the Service; and Chapter 10. p. 148 ff.
and C. 11 p. 155 ff. 'The Gatehouse'.

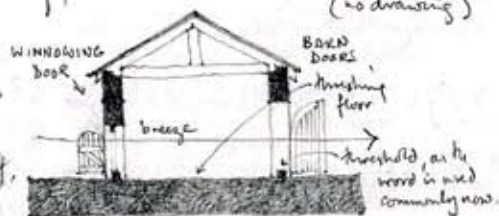
Bernard BAZILE & Brilliance (le coin de billard) 1980

the photograph of
the same idea
another place
shows you
in. You
sense crossing
the threshold!

"A good example of the early or
'threshold', paved with stone,
may be seen in a long, ruined
farmhouse at Fulwood near Sheffield.
Here the barn floor was the 'threshold'
in the true sense of the word, for it was
at once the threshing-floor and the main entrance to
the building. At one end of the 'threshold' is the large
barn door, and at the other the 'winnowing door'.
From the 'threshold' a downway leads into the house-
place or 'fire-house'. The back of the fire-house
adjoins the 'threshold' wall." (Old Norse
term). S.O. ADDY - Evolution of the
English Home (1898), 1905, p. 62
(no drawing)

a threshold of the
clean, or freshly painted.

The downways of a winnowing
floor: the cross breeze
separates the grain from the chaff,
after threshing, when blown up
between the two doors.



(from p. 136 etc - H.C.T. canto).

of thieves and robbers. A Scandinavian clergyman, being asked about this, said that they had thieves in that region, but that thieves would not cross a threshold, or enter a door, with evil intent, being held back by a superstitious fear of the consequences of such a violation of the covenant obligation in passing over the threshold.

"I asked a native Syrian woman, 'if a thief wanted to get into your home to steal from you, would he come in at the door, if he saw that open?' 'Oh, no!' she answered, 'he would come in at the windows, or would dig in from behind.' 'Why wouldn't he come in at the door?' I asked. 'Because his reverence would keep him from that,' she said, in evident reference to the superstitious dread of crossing a threshold with evil intent, - a dread growing out of an inborn survival of reverence for the primitive altar, with the sacredness of a covenant entered into by its crossing."

THE SPACE IN BETWEEN

"And my main concept is the 'space in-between'. You know, the time when you leave one country - you've called everywhere, you take a plane, you go to the train station, to wherever. And then you go somewhere else. But before you arrive, that space in-between - that's the space where it is most intense. It's the space where you're open, where you're sensitive, vulnerable - and anything can happen. And another space I propose is the waiting space. We always consider waiting as losing time, but waiting is extremely important. It is where we need to put emphasis, because to wait is to deal with doing nothing. Doing nothing is exactly what it's all about. Cage says, we have to go to boredom, only through boredom can we come to another side. So the space in-between and the waiting space - that is where it happens."

KAYE, N. (1936) - 'Marina Abramovic', Art into Theatre, N. Kaye, Amsterdam, Harwood, pp 180-192
in Michael HUXLEY, Noel WITTS (eds.) - The Twentieth Century Reader (2nd edition), Routledge, 1996, p. 21.

from Robert KERR - The English Gentleman's House, 1865

p. 157 "The purpose of a Porch we may define to be in various forms the shelter of an entrance ... To prevent the draught of external air from entering the house by the door when opened, we construct a Porch: or we do the same to counteract the effect of an exposed stith faces severe winds; or we provide a covering from the rain for a person standing without; or a shelter for a carriage at the door."

p. 159 "If any considerable ascent has to be made from the ground to the floor-level, it is worthy of consideration whether the steps shall be external or internal. As a rule, an external flight of steps, although sometimes conveying an effect of importance, is always in one way or another inconvenient; whereas, if space will admit it, the same flight internally may probably have a greater degree of importance, and without involving any inconvenience."

p. 160 "There are two different principles which in cases of any importance govern the arrangement of an Entrance Hall especially, as matter of style, involving the distinction between Italian and Medieval design. ... In the one class of cases it is essential that the route of entrance should be central and direct, leading from the outer doorway straight forward through symmetrical thoroughfares, to terminate at some such point as one of the chief doors, or perhaps the ascent of the Staircase, the door mode appears to take its character from an avoidance of such directness and symmetry: it places the outward doorway at one corner, for instance, and the inward doorway at another, and not even opposite, the latter also will perhaps enter the Corridor or Gallery in an equally irregular way: and in like manner the room-doors and the Staircase are placed more or less irregularly. The distinction, therefore, is one of fundamental principle. The stately and symmetrical arrangement, as we know, is Classic; the other, based on random convenience, and sometimes on a desire for piquant effect, is Gothic. As to their comparative merits apart from style, the principle of criticism involved appears to be this: it may not be desirable to sacrifice convenience for mere symmetry, yet if irregularity be carried into affectation this is

even more decidedly an error against good taste. Accordingly, if the views we have taken of the mind of Englishmen be correct, - namely, that state is to be avoided in the Family-rooms, but moderately encouraged in the Thoroughfares, it is probable that the symmetrical system, if not pushed to an extreme, will be in many cases intelligently approved, and so far the Classic model preferred. At the same time, that there is a tangible charm in the New system is proved by abundant evidences of approbation, equally intelligent and ardent; so that it may be said, on the authority of the Medival model, that the very absence of stateliness, as an element of value, is in numerous instances allowed to preponderate here no less than in the rooms."

p. 162 "few things have a less hospitable effect in winter than the chill of an Entrance that has never known warming."

"A small Parlor-room is in some superior cases required in connection with the Entrance Hall, adjoining the outer door."

"As such an apartment is always very much of a Waiting-room, the value of a Common wall-window for look-out must not be forgotten."

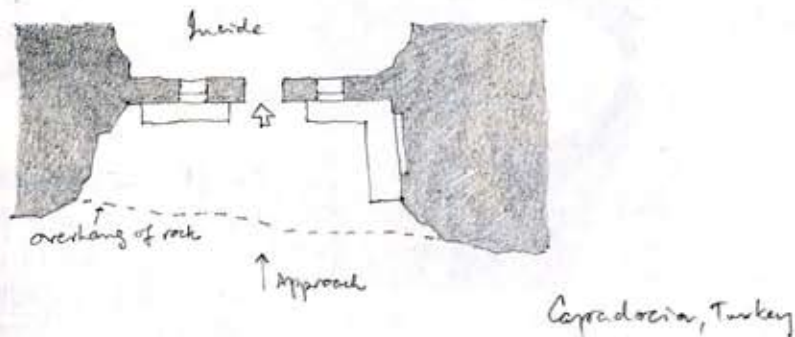
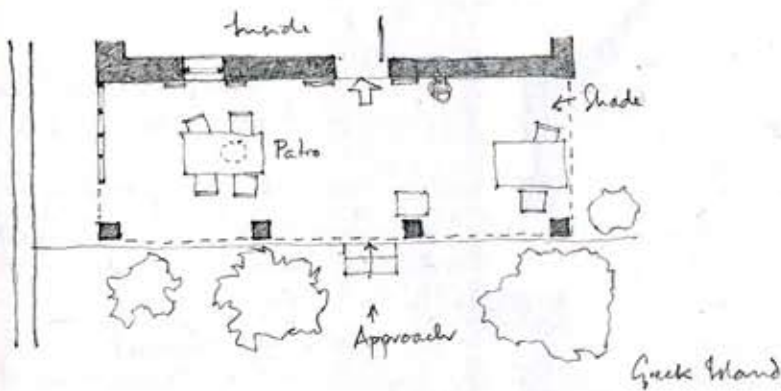
p. 464 "the relation of rooms to each other being the relation of their doors. The sole purpose of the Thoroughfares is to bring these doors into proper system for communication."
(also quoted in Robin EVANS & Figures, Doors, Passages (1978))

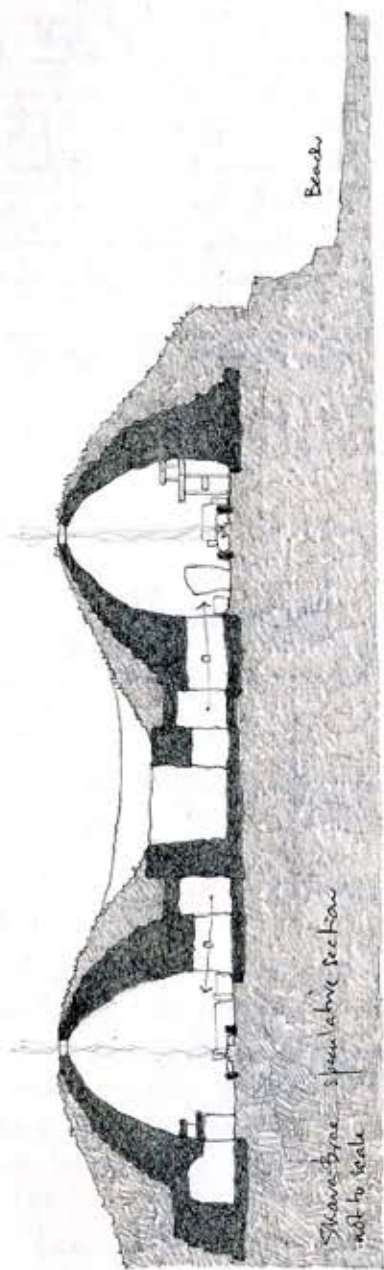
p. 155 "The Corridors and Passages of a house, as we have before said, are the Skeleton of its Plan: because the relations of the rooms to each other are in fact the relation of their doors: and accordingly, every one can call to mind instances where these Thoroughfares and their relation of doors is so contrived that one appears to understand their system intuitively, and other, on the contrary, where one is always at a loss."

[Evans - "Hence it is that 'Thoroughfares' could be regarded as the backbone of a plan not only because corridors looked like spines, but because they differentiated functions by joining them via a separate distributor, in much the same way as the vertebral column structures the body." [and then the quotation above.]

"When a neighbour dropped in to have a cup of tea, he would ordinarily wear at least a hint of an expectant warm smile as he passed through the door into the cottage. Since lack of physical obstructions outside the cottage and lack of light within it usually made it possible to discern the visitor unobscured as he was approaching the house, islanders sometimes took pleasure in watching the visitor drop whatever expression he was manifesting and replace it with a sociable one just before reaching the door. However, some visitors, in appreciating that this examination was occurring, would blindly adopt a social face a long distance from the house, thus ensuring the projection of a constant image."

Erving Goffman - The Presentation of Self - Everyday Life, (1959), 1930, p. 19.

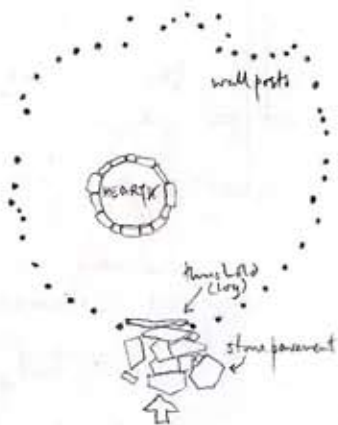




The 'Mihrab' in a Mosque - a doorway, oriented to Mecca, in the Qibla Wall, through which no one may not pass... but presumably it is a symbolic doorway to Paradise, representing death and redemption in one.

UNORTHODOX ENTRANCE
In the film '27 Hours' it seems like no one ever enters or leaves a room by the orthodox way.

Showing the need for a hard wearing surface - a stone pavement - at the door.



Plan of the remains uncovered of an ancient British House at Glasbury, roughly copied from S.O. 1034 - The Evolution of the English House, (1898), 1805, p. 7.

ENTRANCE INTO CENTRAL DISTRIBUTION ZONE

e.g. classic version of Roman Villa and later Roman palazzo (see e.g. Palazzo Massimo, B.F. p 631)

ENTRANCES THAT DISCRIMINATE

e.g. BOYS + GIRLS in old-style schools
TRADE entrances } 'POSH' Houses.
LUGGAGE entrances }
STAGE DOOR in a theatre

"In all classes in our society there is a tendency to make a division between the front and back parts of residential extensions. The front tends to be relatively well decorated, well repaired, and tidy; the rear tends to be relatively unimpressive. Correspondingly, social adults enter through the front, and often the socially incomplete - domestics, delivery men, and children - enter through the rear."

GOFFMAN - The Presentation of Self, p. 125

'FRATERNITY' ENTRANCES

e.g. Entrances used only by a group 'in the know'

"In American residential neighbourhoods, boys of eight to fourteen and other profane persons appreciate that entrances to back lanes and alleys lead somewhere and are to be used; they see these openings in a vivid way that will be lost to them when they become older. Similarly, janitors and scrub-women have a clear perception of the small doors that lead to the back regions of business buildings, and are intimately familiar with the profane transportation system for secretly transporting dirty cleaning equipment, large stage props, and themselves."

GOFFMAN - The Presentation of Self, p. 125

→ TRANSFORMATIONS...

3.1.2005
- Entrance can be a division between physical environments of different types. But also - Entering can cause the person to change; a person entering can cause the place to change; passing through an entrance can cause the world to change; access can depend on identity, one may have to change oneself to be able to pass through.

DOOR AS METAPHOR

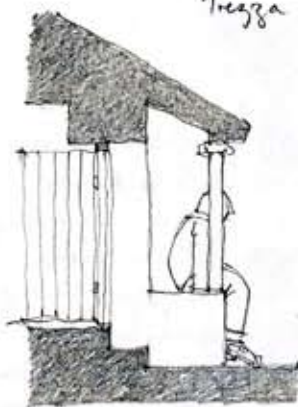
Frankie has been forced to exchange his daughter for cancellation of debts and for the house he has been leasing from the man who has taken his daughter - Joe Medora.

"My father doesn't look once at Joe Medora, and Joe doesn't turn his face from the view through the windscreen. ... It is not his house any more; but he has Marina, sitting solemnly in the back seat ...

"My father cuts straight through the house - in through the front door and out through the back - stumbling on to the morning when he stands until the sound of Joe's engine dies to nothing. He takes off his jacket: it's been raining overnight and the smell is sharp, there's a bird singing somewhere which infuriates Frankie, thinking of the song that Marina will hear, far away in Malta, that he cannot share. He looks at the yard, the washing line empty except for the pegs, and the spiders' webs between them laced with dew. He looks at the old back door lying flat on the ground, like an entrance into Hell.

"Then he sets to work; to break the door to pieces, ..."

Tezza AZZOPARDI - The Hiding Place, 2000, p. 76.



House in Kerala from
Nija Raju Sathudra.

'LOCK' ENTRANCES

Entrances that filter - allowing some things through but not others.

Most doors do this, ... in some way.

Lock gates in canals

Air-locks on space-craft

Entrance to the Harem in Topkapi Palace, Istanbul

Entrance to a gentleman's Club - (Fraternity Entrance)

Entrance to a ladies' lavatory.

SECRET ENTRANCES - St Eulians Church, Angletown

ENTRANCES ENFILADE - Hitchcock's 'Spellbound', 'Citizen Kane'.
~ Buddhist Temple/Monastery.

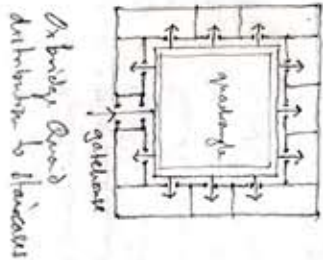
'HOUSEHOLE' ENTRANCES - St Lythan's Burial Chamber.

SERIAL ENTRANCE - Penrhyn Castle

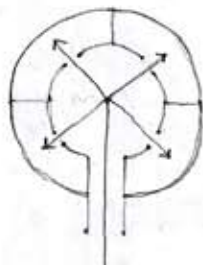
UNEXPECTED ENTRANCE

10.02.2005

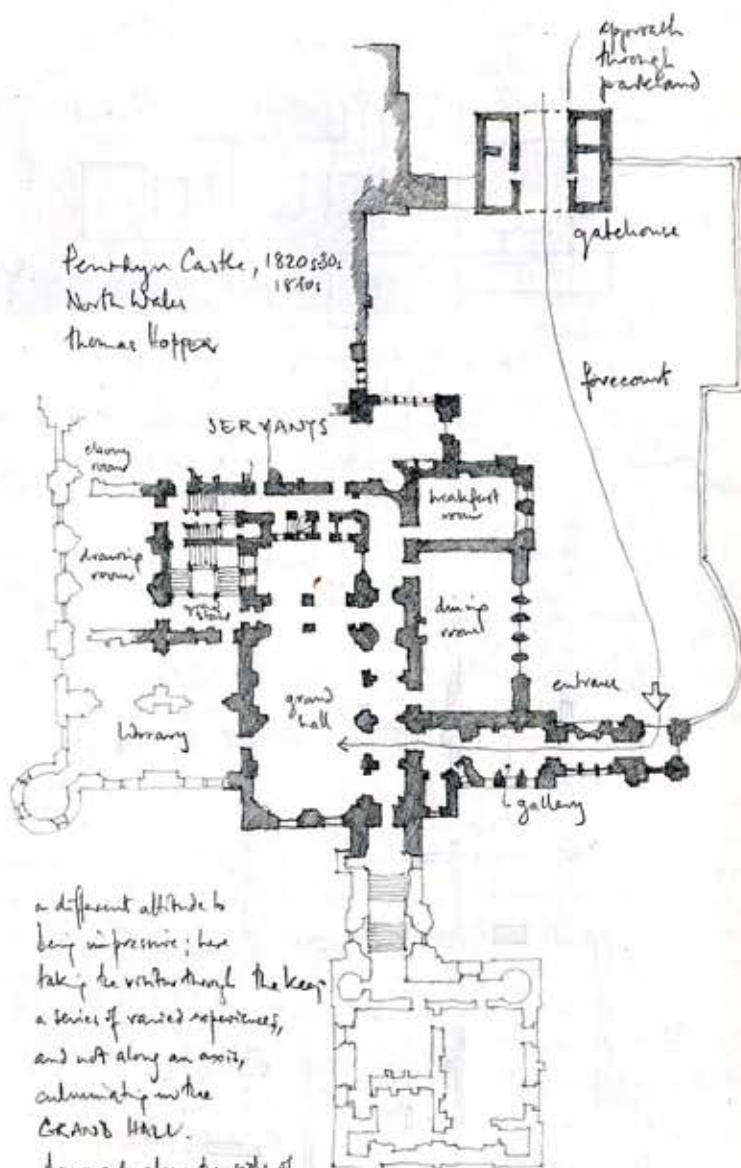
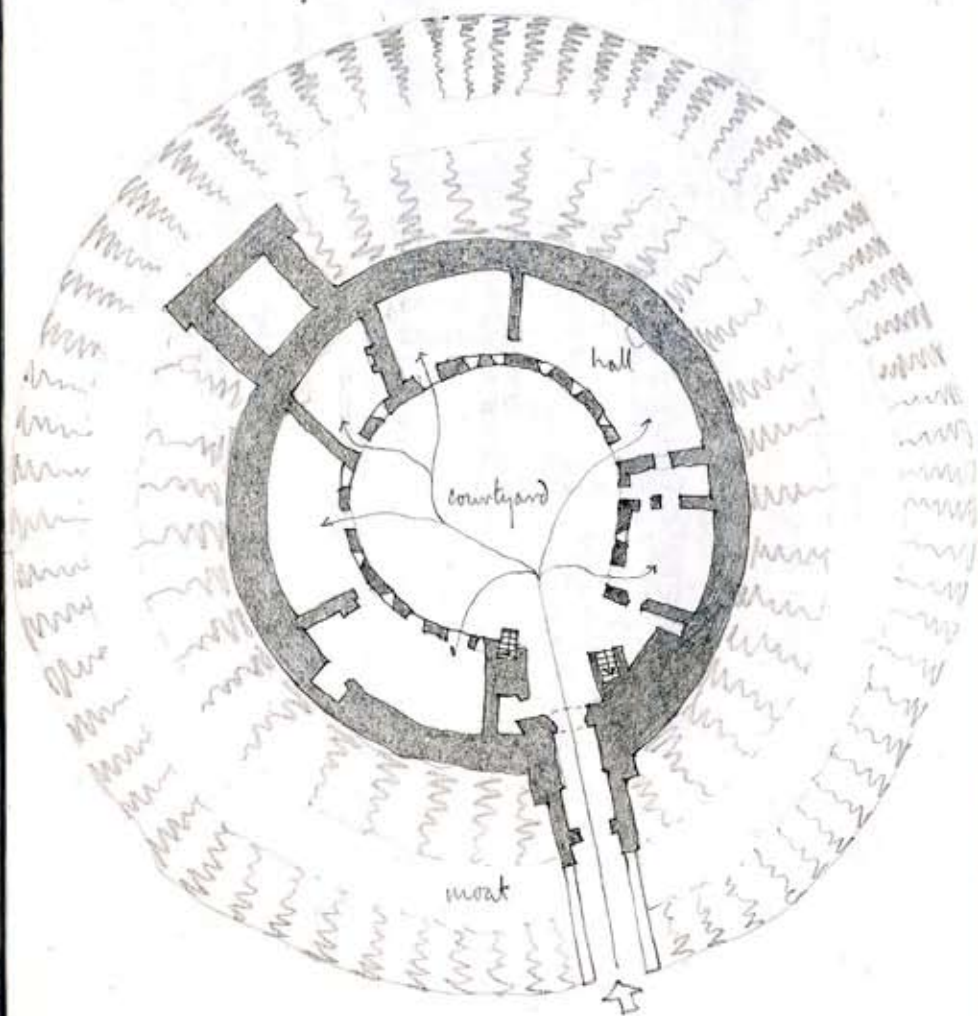
- Stopped in the street (Queen St., Cardiff)
- by a man who wants to do market research on shaving products!
- he asked a few preliminary questions
- and then I am taken up an arcade, into an office lobby, up in a lift, to a strange empty room with tables with laptops on them
- I spend twenty-five minutes communicating with a laptop.



Restormel Castle, Cornwall. 12th C
distribution courtyard



distribution core entrance.

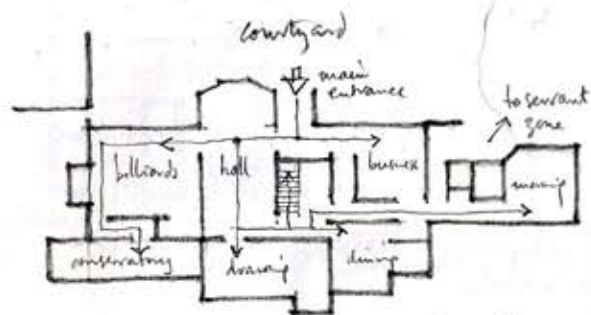


Penrhyn Castle, 1820s/30s
North Wales
Thomas Hopper

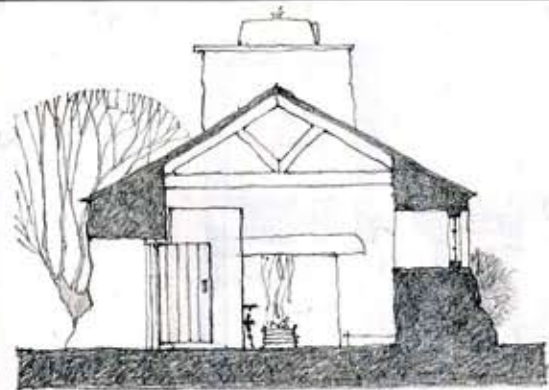
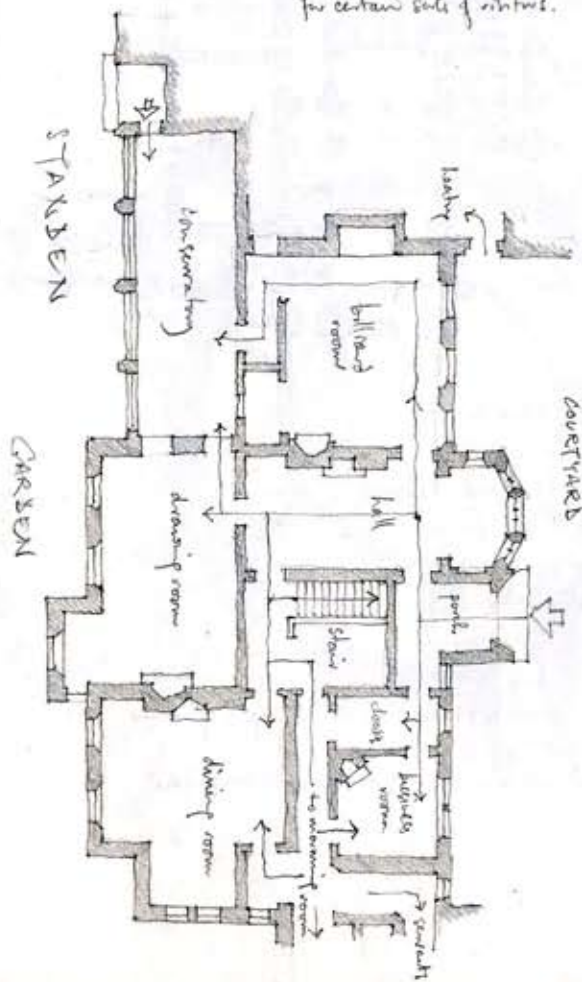
a different attitude to
being impressive; here
taking the visitor through the keep
a series of varied apartments,
and not along an axis,
culminating in the
GRAND HALL.

Approach along the side of
the house allows the visitor to see its full size & splendour.

Architectural frontage designed to impress.



STANBEN, diagrammatic plan of house
hall as distribution space
but without the front door delivery directly into it
has a fire so can be used as a reception room
for certain sorts of visitors.



- Practicalities
- support over opening
 - weather-proofing
 - privacy (door openings)
 - wearing surface (floors)
 - different sizes of passers
cows with horns

- small doors
within larger
- cills + thresholds
- apparel + boots etc
- warmth. ? smoke
- business women's collections



ENTRANCE as a journey or pilgrimage

RITE OF PASSAGE 'Magic flute'

ENTRANCE and view - Chinese garden,
airport with trees; 'kappa Castle' etc

ENTRANCE and tidiness, smoking, litter bins, beggars

- warnings - benign, hell
aggressive, dog
(cave cavern)
- defensive, nightingale
stopping (compulsory)
floor (Japan)
- keeping car for parking
with front
- possibly damage from cars

Goffman commentary, at the end, on his own 'Presentation of self...'
book:

"It is concerned with the structure of social encounters - the structure of those entities in social life that come into being whenever persons enter one another's immediate physical presence. The key factor in this structure is the maintenance of a single definition of the situation, this definition having to be expressed, and this expression sustained in the face of a multitude of potential disruptions."

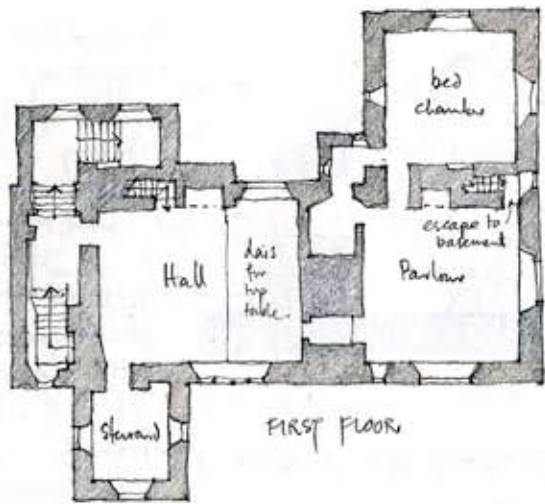
Goffman - Presentation... p 246



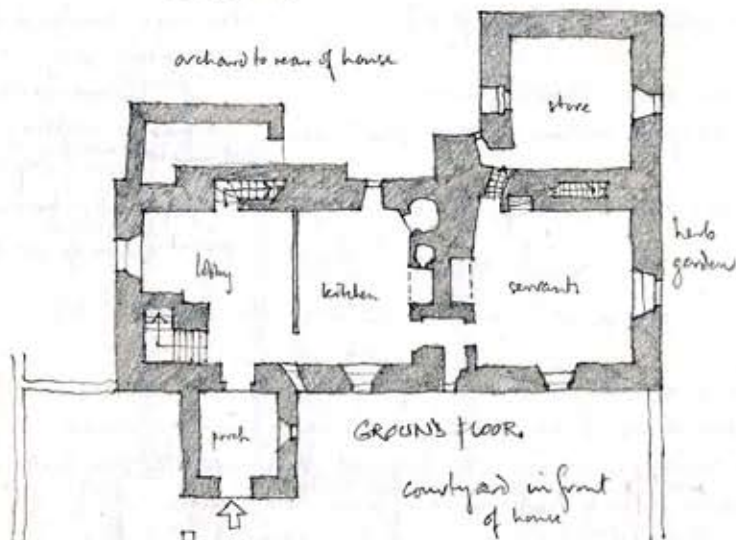
A doorway
may be a
place for a
quiet bag.



the warning to beware
of the dog at the entrance
to a house in Pompeii.
in mosaic



FIRST FLOOR



GROUND FLOOR

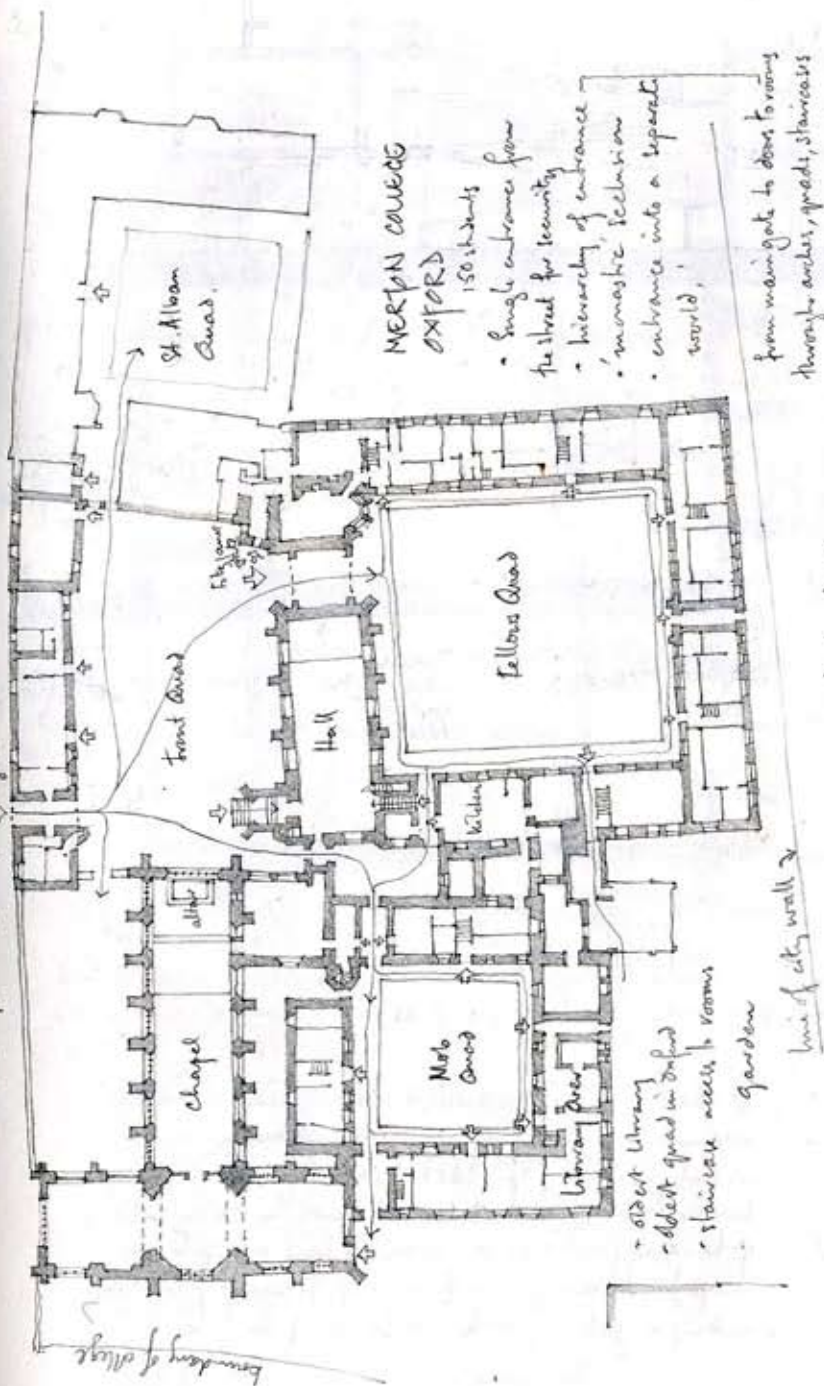
Llancaiach Fawr, Nelson, Mid Glamorgan, Wales

Entrance through porch into ground floor living - access to kitchen and other servants quarters. Original route up to first floor hall up stairs within the wall opposite the entrance. Later a wider stair built to the left, giving more comfortable, grander, route to Hall. Steward has room over porch, presumably to see if anyone is coming to the house, as well as being available more generally. Escape route from parlor, door within wall, bypassing ground floor, to basement (plan not shown here).

GETTING TO THE FIRST FLOOR

a net of entrances

MERTON STREET ↕ gatehouse



MERTON COLLEGE
OXFORD

- 150 students
- single entrance from the street for security
- hierarchy of entrance
- 'monastic' isolation
- entrance into a separate world

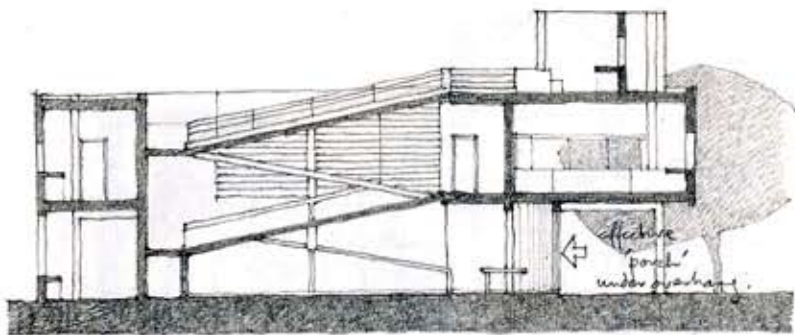
from main gate to doors to rooms through arches, yards, staircases

Merton field

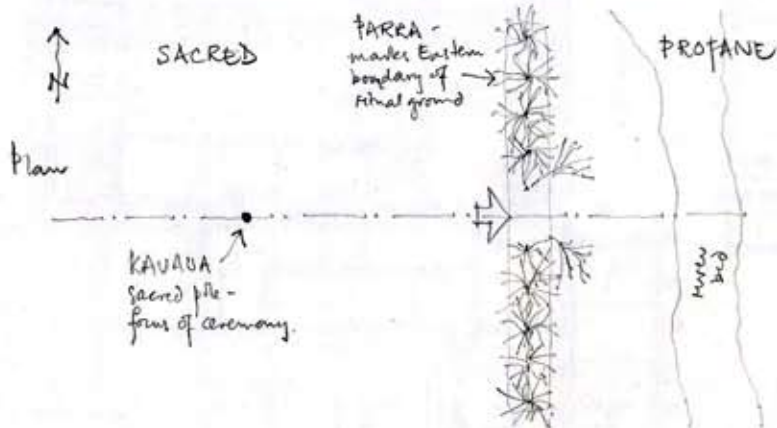
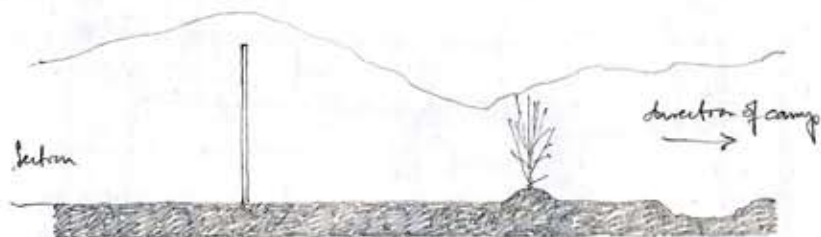
line of city wall ↗

- direct Library
- direct quad in Oxford
- staircase access to rooms

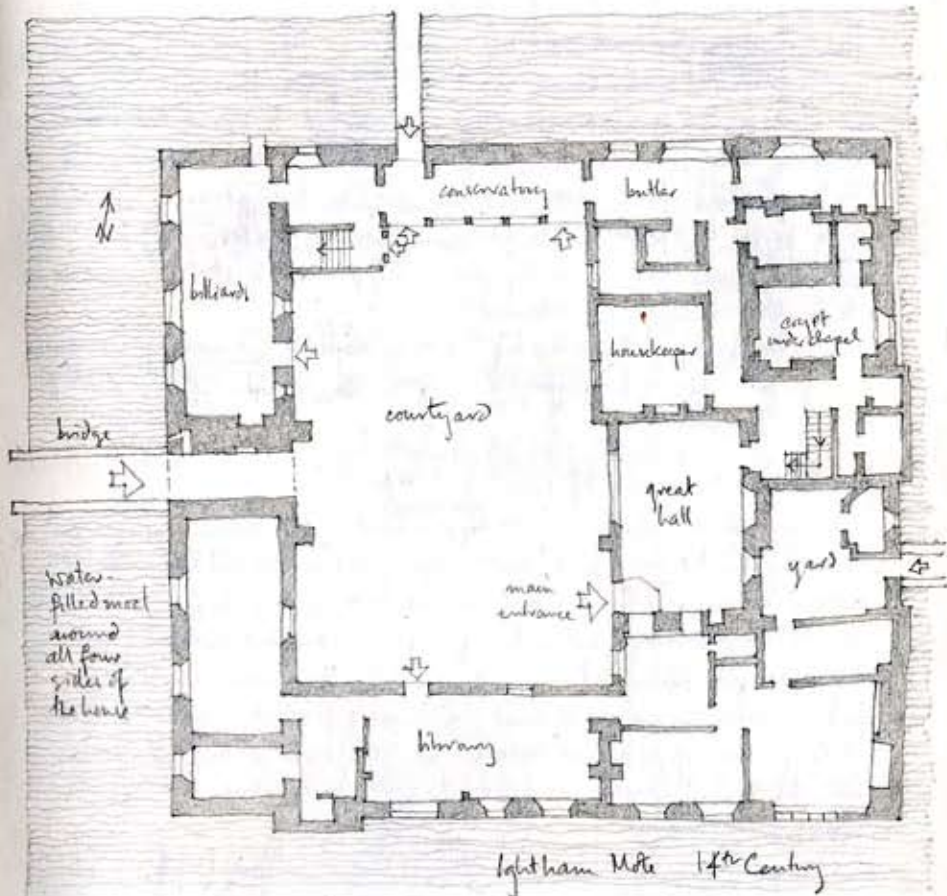
garden



Villa Savoye, Le Corbusier 1929

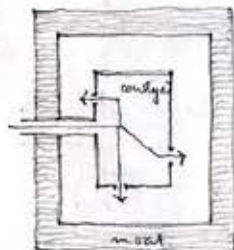


At the end of the ENGWURA sub-division initiation ceremony, performed by aboriginal tribes in central Australia, the FAERA (which is a low earth barrier topped with branches which marks the Eastern boundary of the sacred ritual area and screens it from view of the main camp) is broken open on the axis of the sacred pole, thus making a gateway back into the life of the tribe.

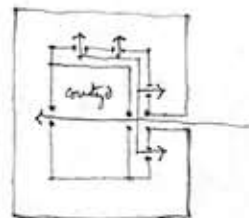


Ightham Mote 14th Century

Although there are now three bridges, there would originally have been one, possibly ^{the house} with a drawbridge, to make more defensive. The courtyard distributes entry to other doors.



Ightham Mote



Speke Hall

from A.C.P. 17.1.2005

"Hence when the god is at his meridian they place a symbol of mid-day and of the south in the gate of the temple. Besides, in other gates it was esteemed unlawful to speak at all times because they considered gates as sacred. A this account too the Pythagoreans, and wise men among the Egyptians, forbid any person to speak while passing through gates or portals; for at that time the divinity who is the principle of the universe is to be worshipped in silence."

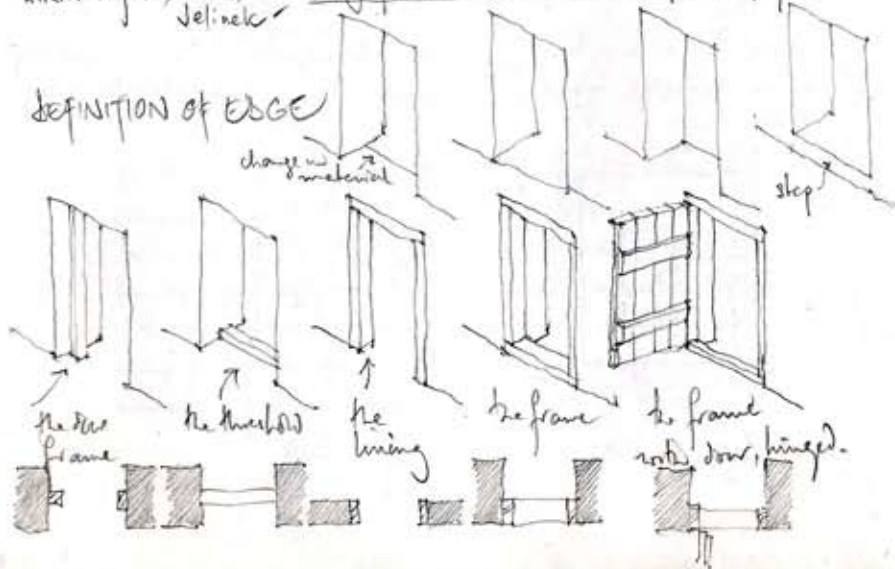
Porphyry, translated by Thomas Taylor - Concerning Homer's Cave of the Nymphs, (3rd CAD, 1823), 1999, p.157.

from Kathryn FINDLAY 17.1.2005

"the most formal shoin audiences were held in the shogun's residence in Edo Castle. the daimyo prostrated themselves in the middle and lower rooms, taking specific positions on the tatami according to their ranks, and the shogun would enter through the ornamental doorway into the upper level room, sit, and address them. There was also another pattern where the daimyo lined up in rows prostrated before the closed sliding doors of the main room, and the shogun entered the room, took the seat of honour, and then the doors were opened for him to address the daimyo."

Hirai-Kiyosi, trans. Selinck - The Japanese House Then and Now, 1998, p.47

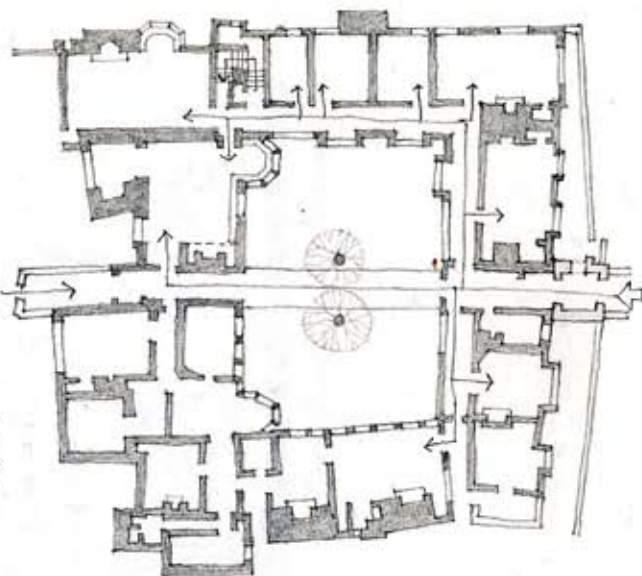
DEFINITION OF EDGE



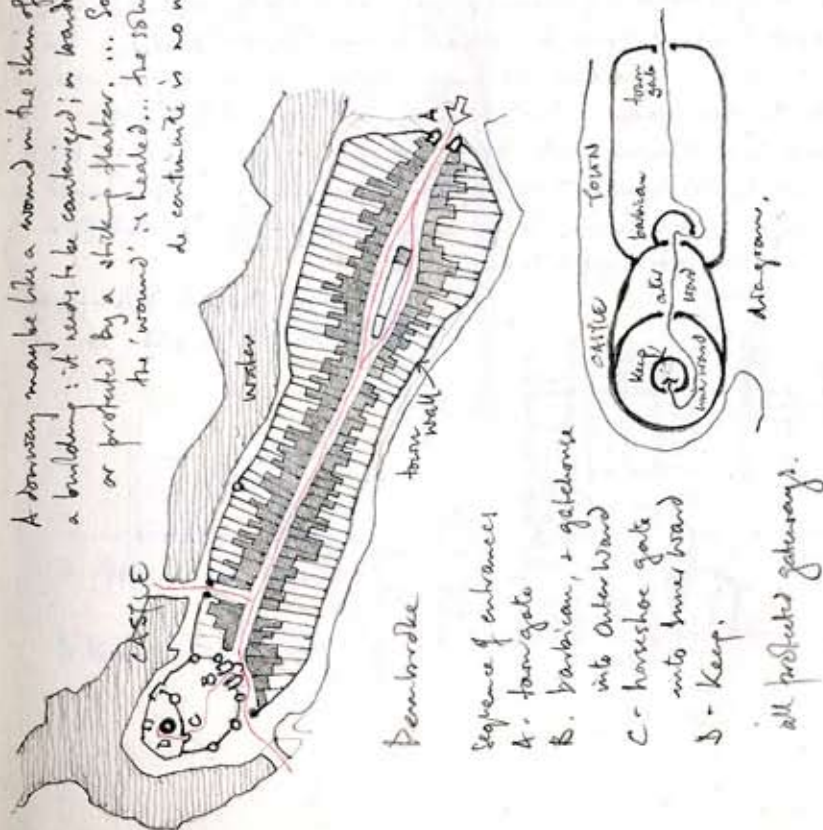
Spells Hall
near Liverpool

Garden
entrance

distribution
through courtyard
through corridor



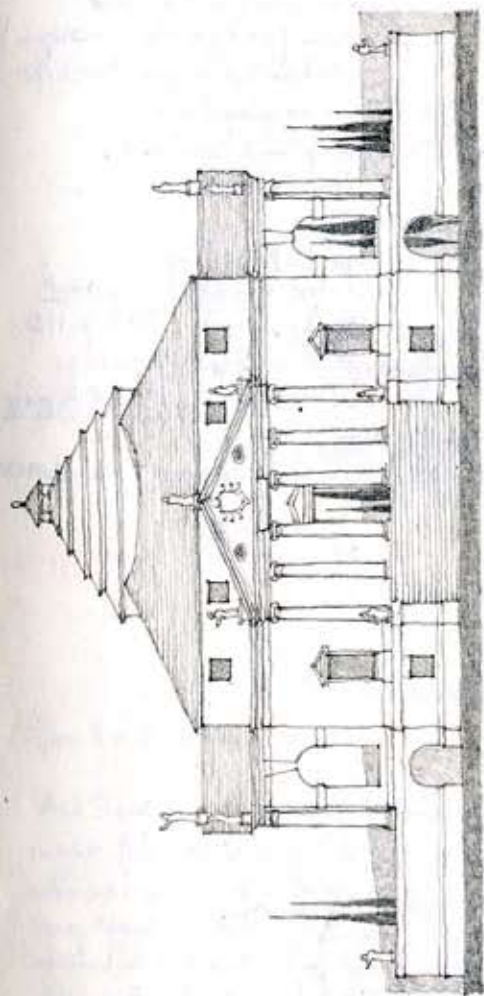
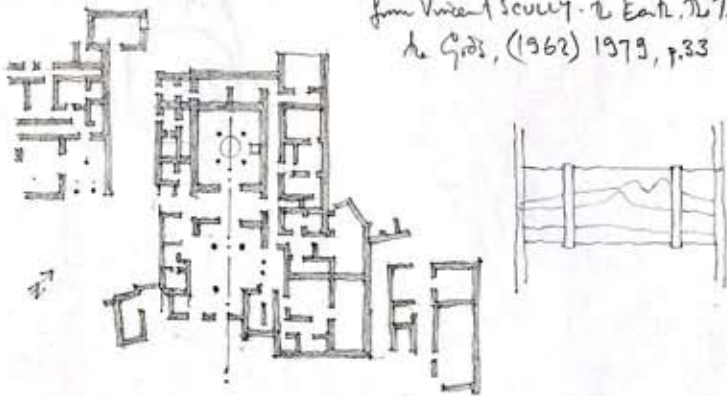
A doorway may be like a wound in the skin of a building: it needs to be constricted; or bandaged; or protected by a sticking plaster. ... Sometimes, the 'wound' is healed... the situation the contractor is no more.



ENTRANCE AND VIEW

"The axis of the megaron of Nestor's palace runs north + south, and the entrance faces south to a point slightly to the right of the horns (of Mount Aigaleion). It is not oriented precisely at them, but from the courtyard they are clearly in view. Within the inner chamber the lord's throne was backed against the east wall opposite the great central hearth. Thus the lord, ... faced across the short axis of his megaron, here not toward the horns but toward his own fire, which itself burned roughly on axis with them. ... the lord's hearth, center of his personal household, is set as the counterbalance to the earth's furnis."

from Vincent Scully - *The Earth, The Temple and the Gods*, (1962) 1979, p.33



Villa Rotonda, Vicenza - Andrea Palladio

Since a river is often a boundary between territories, a bridge is often an entrance.

He knew who I was by the name on the door of my room.

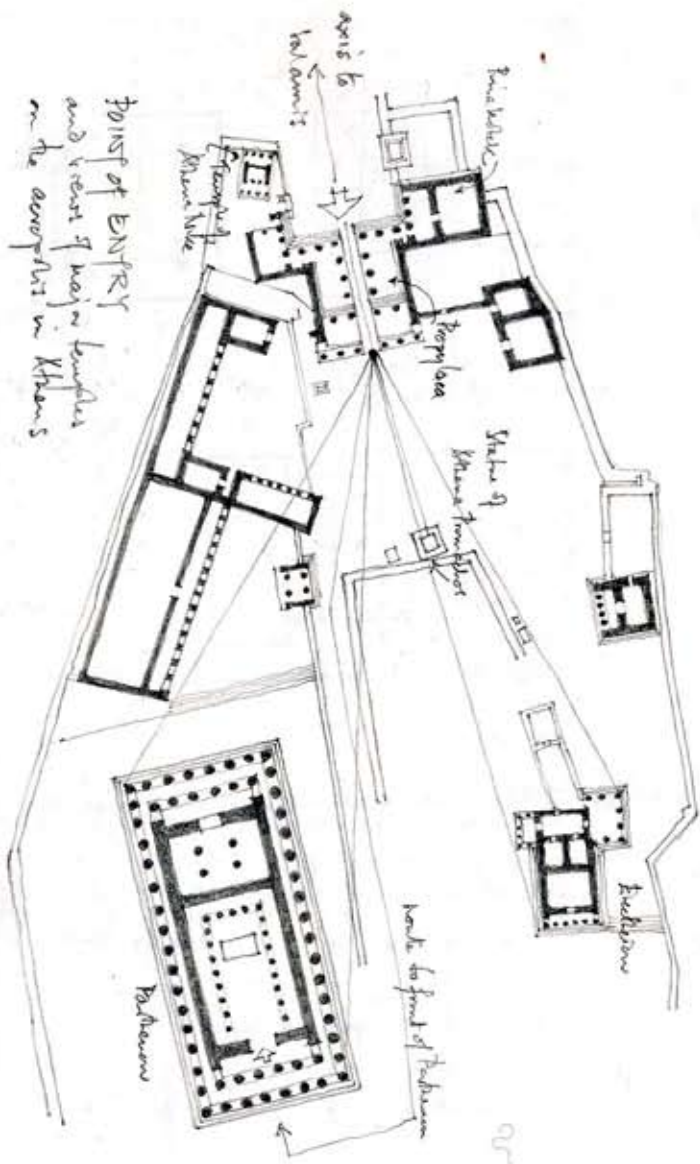
"From the Propylaea's height, the temple, with its widely projecting and purposefully overscaled Ionic capitals, now lends dimension to the long view behind, and the view is the appropriate one: directly towards Salamis, old island of the goddess and historic place of victory. If one stands at the entrance to the Propylaea and looks back toward Salamis, it will be noted that the double peaks of its highest point, in two views horned peaks, are directly on axis to the west. A long axis in space thus begins at its horns, more directly up the Acropolis hill, as one believes Mnesicles must have intended it to do, and penetrates the central void of the Propylaea."

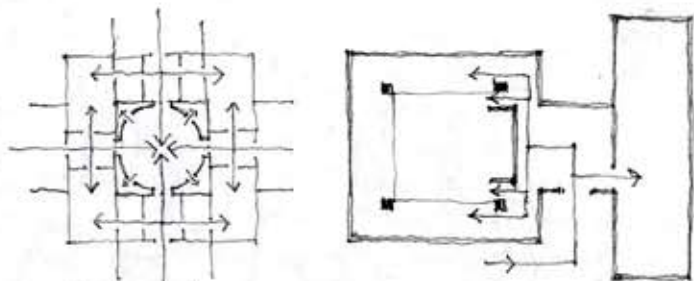
Vincent Scully - The Earth, the Temple, and the Gods
(1962), 1979, pp 178-9

TIME AND ENTRANCE

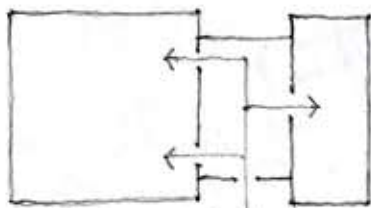
- synchronisation of place and event - eg neither late nor early.
- changeability of entrance e.g. open/closed
- expression of character of place - decorat, pushing, wear, use.
- being able to see someone you expect to meet (eg in a pub) coming through the door.
- being able to see someone coming through the door ... of one's house; of one's office; of one's shop; etc.

An entrance may be like the sight of a gun or the frame of a picture. It may also position one in a specific place from which one gets a particular view of the world.



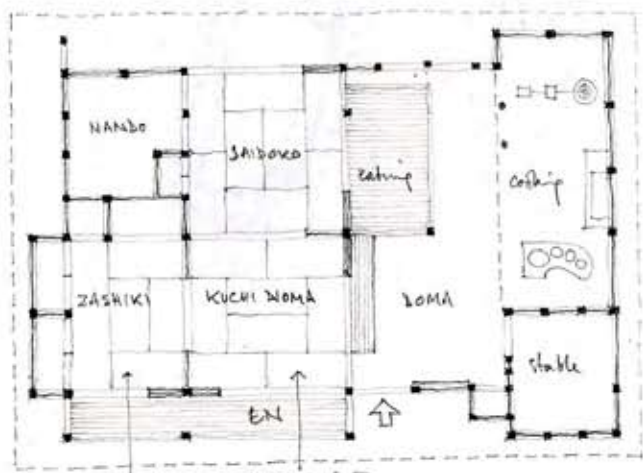


distribution pattern in Villa Rotonda

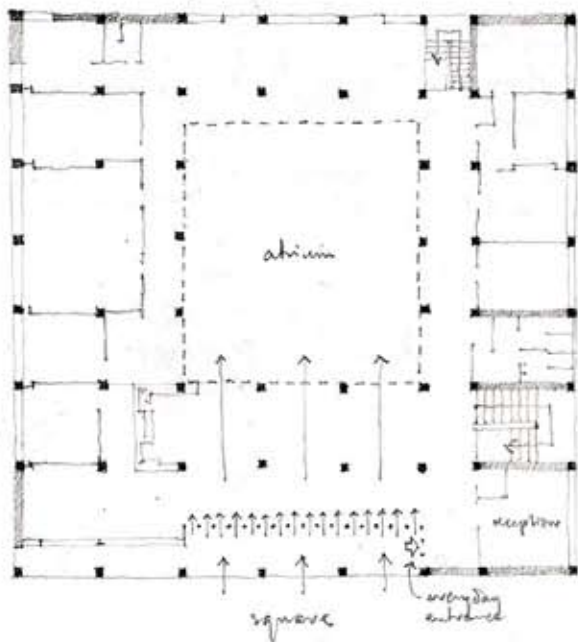


distribution - Unity temple.

FRAMED VIEW THROUGH AN OPEN WALL OF A JAPANESE HOUSE



STREET
Standard 'MINKA' floor plan



Giuseppe TERRAGNI, Casa del fascio, Como, 1932-6

23.02.2005

Entrance is about narrative, phenomenological experience, it has psychological dimensions, may be interpreted and used metaphorically, plays a pivotal part in the philosophical organisation of space.

CONCLUSIONS

February 2005

- Metaphor runs through
- Dimensions of entrance
- Subtleties of composition
- Challenge for an architect

soluções de continuidade
frame
views
threshold ceremonies
axis
place
practical issues
false doors
identity

D+E Conference, Monday...

Hanna-Louise JOHANSEN

William FORSYTHE: Dance as the Architecture of
Disappearance

→ "Movement is a living architecture..." For J?
DECOI : Ethos = dance
"scarf of nostalgia"

