



In case of loss, please return to:

Simon UNSWIN

School of Architecture

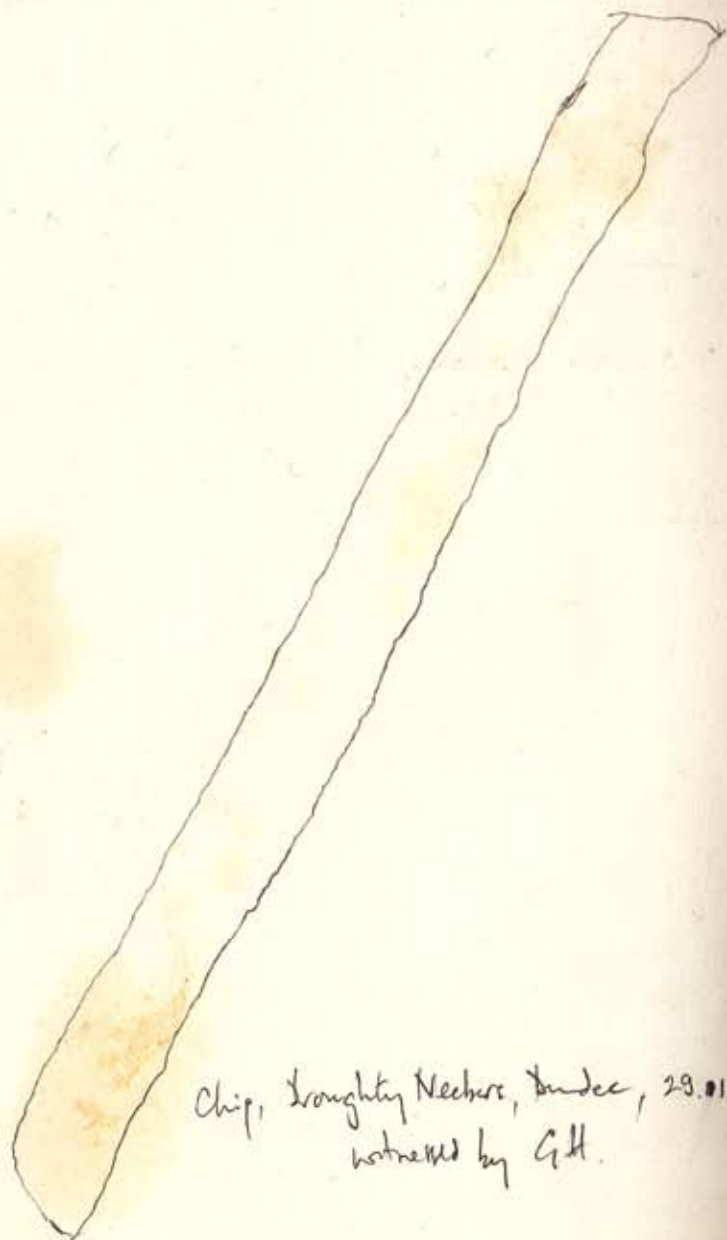
University of Dundee

DUNDEE, Scotland, U.K.

As a reward: \$

The search ended as
I could do for me and
caught up with the employees
of Dundee. The search
being onto something that
I had to find out
been the search.

Walker & Co.
The Manager



Chip, Loughry Nechers, Dundee, 29.01.2006.
witnessed by G.H.

HEARF.

- Ruskin Library, Lancaster University - Richard MacCormac
- Roman Baths, Sanseverci, Potsdam - Schinkel + Passius 1826

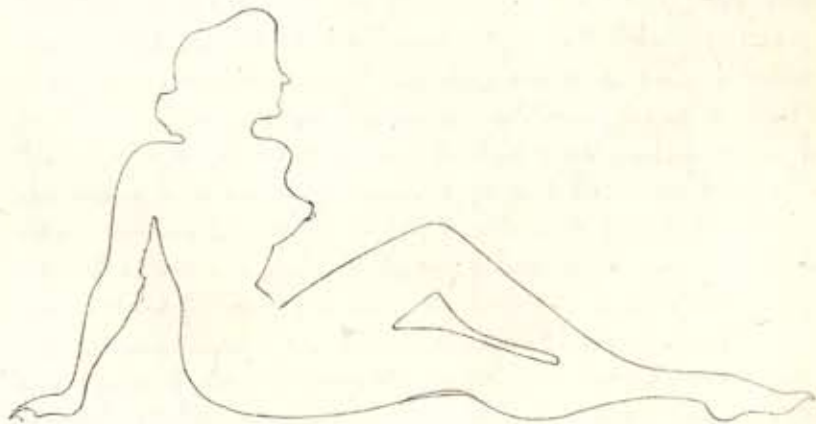
from Chiiji: KAWASHIMA, trans. byume E. RIGGS - Japan's Folk Architecture: Traditional Thatched Farmhouses, Kodan Sha International Ltd, Tokyo, (1986), 2000

the TOKONOMA - the spiritual/aesthetic heart of the home.

the Altar the Shrine
the Hearth the Keep

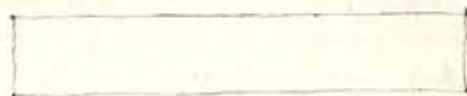
The pentyle courtyard of an ancient Greek house -
See Plato - Protagoras, set in the house of Callias in Athens.

Forbidden City, Beijing



An abnormal ceremonial ground in the Australian landscape, described by Spencer and Gillen.

"... ceremonies of three or four totems were enacted together. A space, measuring about thirty feet in length by five in width, was cleared of grass and debris to form a definite ceremonial ground, such as he had not met with in other tribes. It was of course some distance away from the

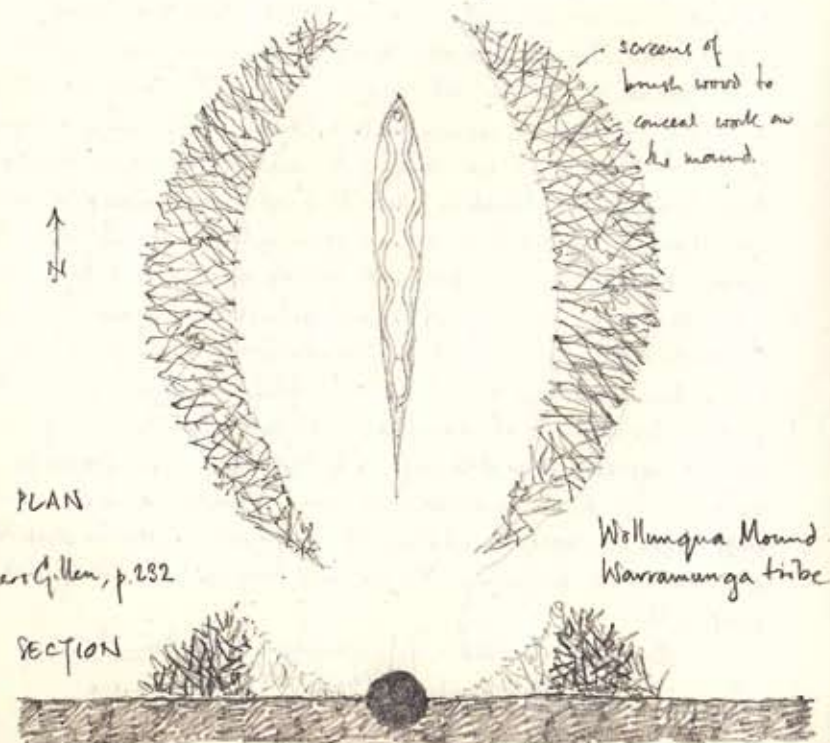


main camp, just over the brow of a slight rise, so that the performers, although the scrub was thin, could not be seen by women and children who might be in the camp. At one end of this space the performers squatted in single file on their haunches, while the men forming the audience arranged themselves in two lines, one on either side of the space, with perhaps a few men squatting in the rear, immediately behind the performers... On this occasion there were two strangers present from the Gyranji tribe, and they were thus placed in the background. The first man carried a curious oval, red-colored stone which he held in both hands. It is called anjulukuli, and is regarded as sacred, women and children never being allowed to see it... When all was ready the audience began to beat their boomerangs together, and the first man, rising to his feet, ran along to the end of the cleared space with the usual high-knee action, turning his body from side to side as he pushed the stone outwards at arm's length. At the end of the cleared space this action was continued for some little time, the performer turning his body first in one direction and then in another. After this he ran back, still pushing the stone out at intervals, until he reached the line of men, when he squatted down close in front of the leading man, placed the stone in his hands, and then retired to the rear, where he sat down. This performance was repeated in the case of every man, no matter what totemic ceremony he was performing. No one went beyond the limits of the cleared space...

Baldwin SPENCER & F. J. GILLEN - The Northern Tribes of Central Australia, 1904, pp 220-1

"The ceremonial ground was a small cleared space in the scrub, with an ant-hill at one end of it. (The Gnanji) were then engaged in the performance of a series of ceremonies called yaputuru. Like the Warramunga, Tjingilli, and Umbaia tribes, the Gnanji perform their ceremonies in sequence. The one which we witnessed was connected with a snake totem called Jutjatta, and was associated with a place known as Liavitji ... First of all four men, each of whom had his faces daubed over with red ochre, and his chest and each arm decorated with a patch of the same, edged with a circle of white, marched up and down the ceremonial ground with the usual high-knee action, holding tjintilli on their thighs ... The audience stood at one end clapping boomerangs. Suddenly the four men knelt down in front of them, and as soon as they had risen to their feet and joined the audience, the last performer, decorated with a design in down, came out from behind the ant-hill. He also had tjintilli, and after francing up and down the cleared space, the ceremony came to an end by one of the audience striking a long wand on the ground."

ibid, p. 222.



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

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 this relation of doors are so contrived that one appears to understand their system instinctively, and others, on the contrary, where one is always at a loss. ...

p. 156 "The centre of the system of thoroughfares will be that one upon which the family day-rooms are grouped; namely, in certain circumstances, either a Gallery or Corridor, or in others a Central-Hall, Saloon, Staircase-Hall, or Vestibule; ... From this apartment three primary lines of communication have to diverge, if not four; namely, one to the exterior, as the line of entrance, a second to the farther interior, being the Staircase usually, leading to the rooms above; a third to the Servants' Department; and most commonly a fourth to the Garden; ... "A well-arranged plan, whether on a large or a small scale, may first be recognized by its exhibiting the whole system of thoroughfares in a form which may be said to bear upon the face of it the character of simplicity."

The use of setting in West Side Story:

- the labyrinth of the city
- turf war - possession of land/territory
- the pens of the ball courts, later cages, like a zoo
- doors turned into walls or vacant lots
- the girl sitting in her magic circle, near the beginning
- down into cellar where Tony works shipping bottles
- up onto the fire escape outside Maria's bedroom.
- use of walls for graffiti
- use of walls, bars, fences for self-expression through dance.
- circles of people, geometry of dance, rhythm of music

from A.C.P.
Churches with ascents through the nave to the sanctuary.

BURTON SASSETT "The church was set by the Normans on the slope of a hill, with the curious result that it climbs up from west to east, and from the tower to the altar are seven groups of steps."

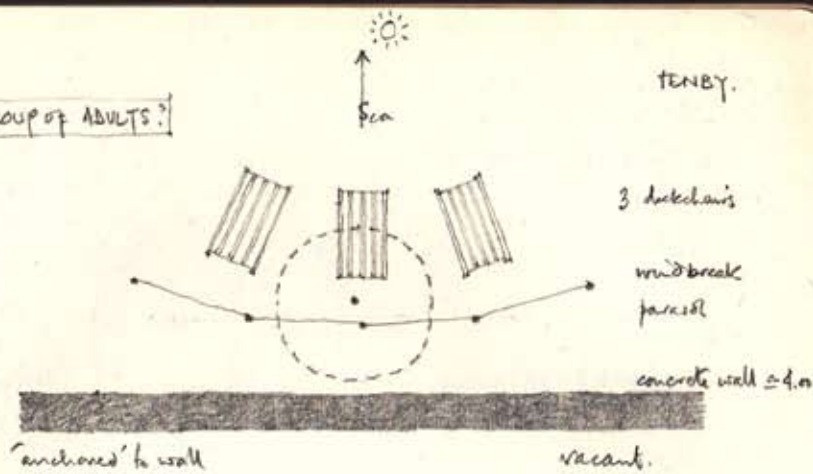
TEMPLE BARSAW "The floors are in varied levels, the nave ascends in broad and shallow steps."

from Arthur COE - Warwickshire

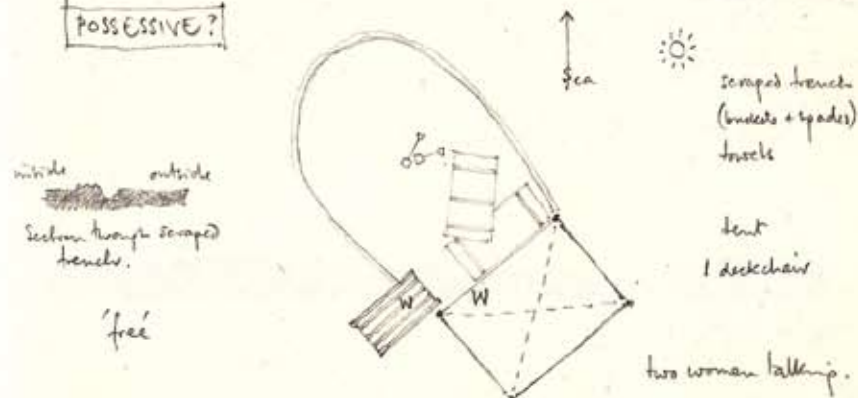
20.4.93

Every building should have a heart. The heart of a building is like a verb in a sentence, the argument in a thesis, the policy in a speech; without it the building has no deep identity. Part of the power of a Greek temple, a single-cell church, a simple cottage, stonehenge even, is that it is like an exposed heart set in the landscape.

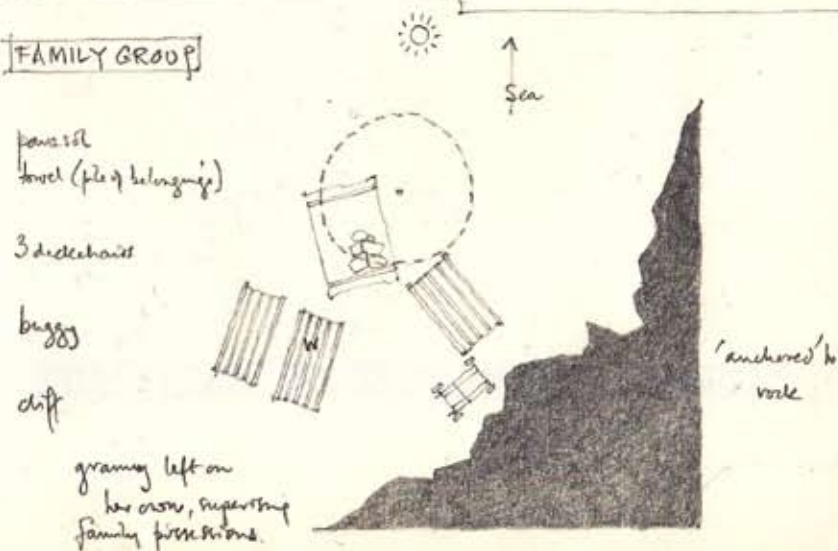
GROUP OF ADULTS?



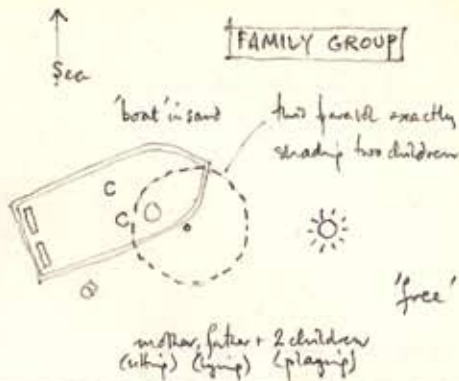
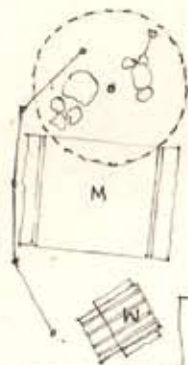
POSSESSIVE?



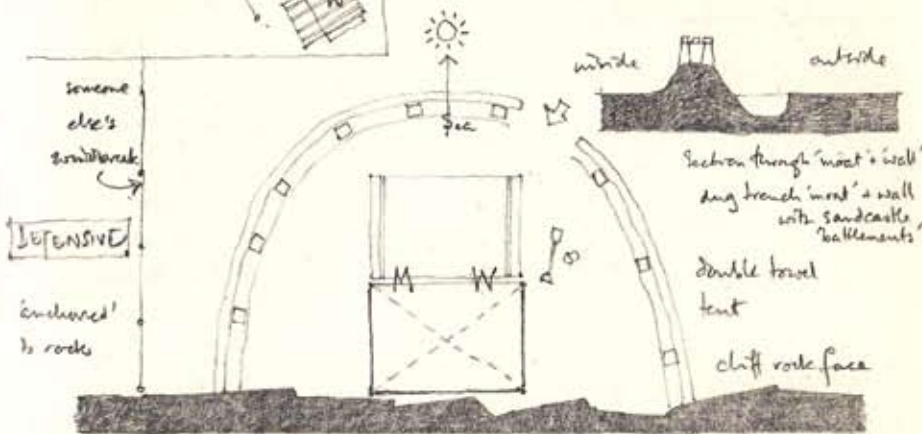
FAMILY GROUP



2 parallel
with belongings
windbreak
double tunnel
folding chair
dug trenches
(pramp boat)



mother, father + 2 children
(sitting) (lying) (playing)

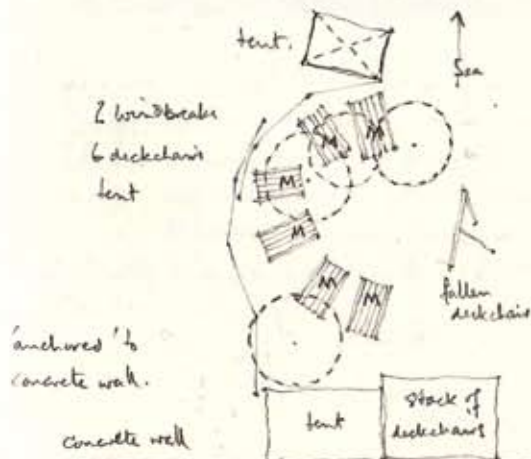


enclosed
to rocks

Double tunnel
tent

cliff rock face

mother & father lying in the room.



anchored to
concrete wall.

concrete wall

tent

stock of
deck chairs

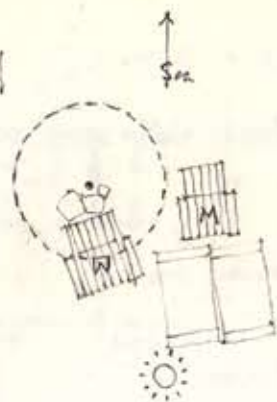
SOCIAL

like a 'chapter
house' is a
ministry,

boys chatting
supervising tent of deck chairs

Amidst the enormity and complexity of the social, physical (and maybe spiritual) world around, a simple rectangle inscribed in the sand, anchored to a rock embedded in the ground, and oriented to the infinitely distant horizon, situates its occupant. It establishes a stable centre amongst the indeterminate vastness of things. It provides an antidote to an agraphobic uncertainty.

COUPLE

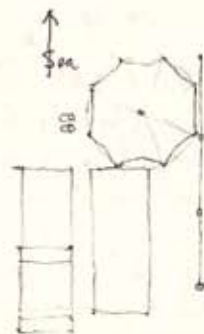


parasol (belongings)
2 folding chairs
2 towels

man and woman sitting facing the sun (away from the sea), reading.
sun low - parasol not shading woman.

FAMILY GROUP

vacant
'anchored' to
concrete wall



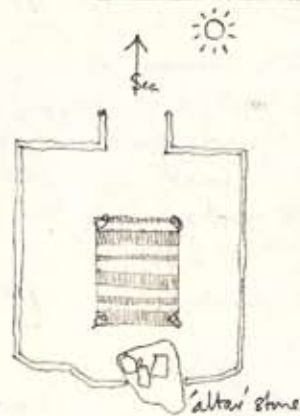
parasol (low) shading
belongings + buggy
2 wicker hats
towels
sandbreak

concrete wall

COUPLE

vacant.

'anchored' to
'altar' stone,
to rock cliff face

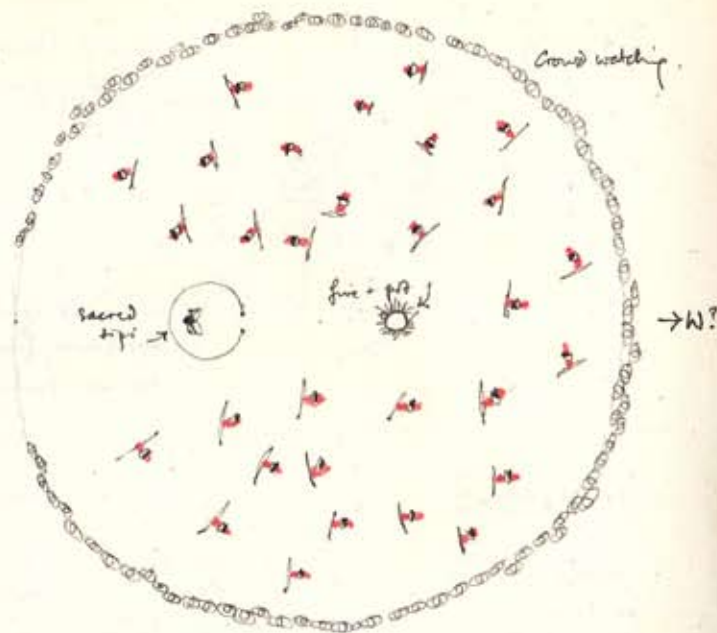


scrapped trench
towel (pinned with shoes)
'altar' stone, with belongings
footsteps to the sea (distant).

section through
scrapped trench.

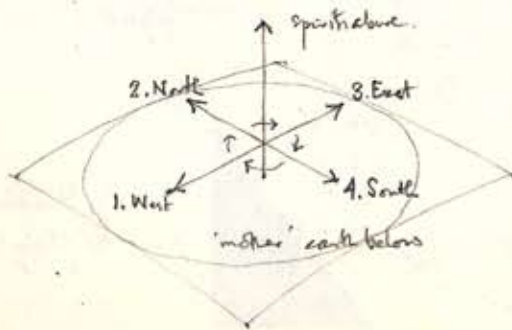
'the Megaron'
or 'the chapel'

conversion of
Black Elk's vision
into a formal
performance/
ceremony.
(see opposite
bottom, for
Black Elk's
vision.)



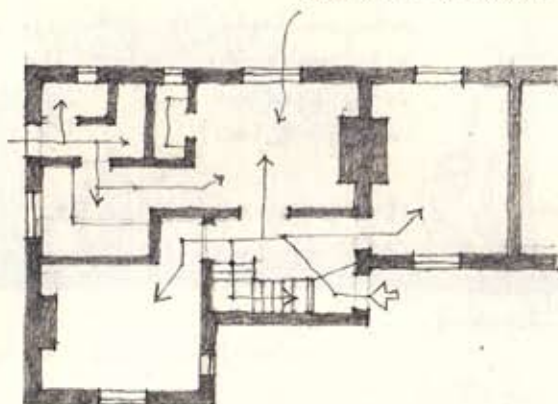
how are the tipi, fire and cooking pit arranged? is the pit on the fire?
how big is the circle of spectators? is the tipi or the fire or neither at the circle's
centre? are the Heyoka in some sort of formation, or randomly spread across
the circle? What is the orientation of the tipi entrance, and the axis of the tipi
entrance and fire and pit? was water pit set into ground?

"The Heyoka in charge began the ceremony with an offering on the fire of
sweet grass to the powers of the west, then a dog was ceremonially
sacrificed.... Taking six steps away from the water pit each time, he
offered (the dog's head and spine) with suitable incantations to the spirits of the
west, then to those of the north, east and south, and finally to the spirits
above and to mother earth." P. 8-9.



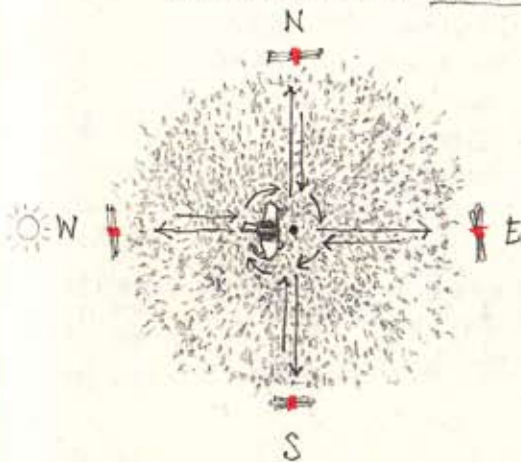
always clockwise in 'sun-
wise' (in the northern
hemisphere - E-S-W); always
begins with West; then to
North, East, and South.

but this is the heart.



"All our people now were settling down in square houses, scattered
here and there across this hungry land, and around them the Wasichus
(white men) had drawn a line to keep them in. The nation's hoop was
broken, there was no center any longer for the flowering tree. The
people were in despair."

Jan G. Neihardt - Black Elk Speaks (1932), 1973, pp. 213-14.



"The sun was almost setting when we came
to the hill, and the old man helped me to make the
place where I was to stand. We went to the
highest point of the hill and made the ground there
sacred by spreading sage upon it. Then two
tails set a flowering stick in the middle of the
place, and at the west, the north, the east and the
south sides of it he placed offerings of red willow
bark tied into little bundles with scarlet cloth.
Two tails was told me what I was to do so that the
spirits would hear me and make clear my next
duty. I was to stand in the middle, crying and
praying for understanding. Then I was to advance
from the center to the quarter of the west and
mourn there awhile. Then I was to back up to
the center, and from there advance to the
quarter of the north, weeping and praying there,
and so on all around the circle. Thus I had to do all night long." (ibid. p. 182)

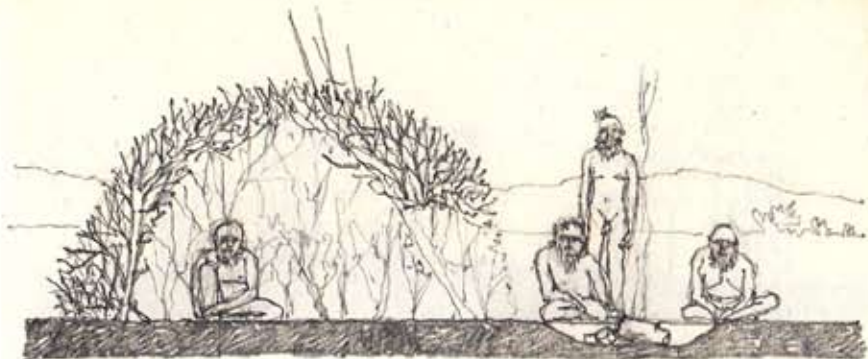
[1932] 2000, p. 133-40



do they wear headband and feather(s)?
 do they wear paint on their faces?
 do they bunch their hair?
 how long is the hair?

Keeyoka, with one side of head shaved; wear paint South - the direction of fertility the shaved side is presented to the sacred West

ORIENTATION OF BODY TO THE CARDINAL DIRECTIONS.



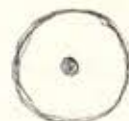
fire pit

Australian aborigine Wurley for shade from the sun rather than shelter from rain ventilated, but still get v. hot inside a womb of enclosure in the wide open landscape branches loosely leaning against each other to make a hollow mound

O P E N L A N D S C A P E



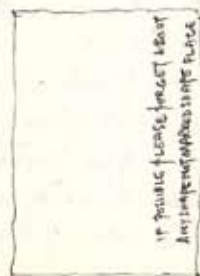
→ orientation?



'GONE HOME'

"A site is a place. The power that created the world is located here, and when a person walks to this place, they put their body in the locus of creation. The beings who made and make the world have left something here - their body, their power, their consciousness, their laws. To stand here is to be known by that power."

Sylvia KLEINERT + Margo NEAVE - The Oxford Companion to Aboriginal Art and Culture, 2000, p. 40



ABOUT

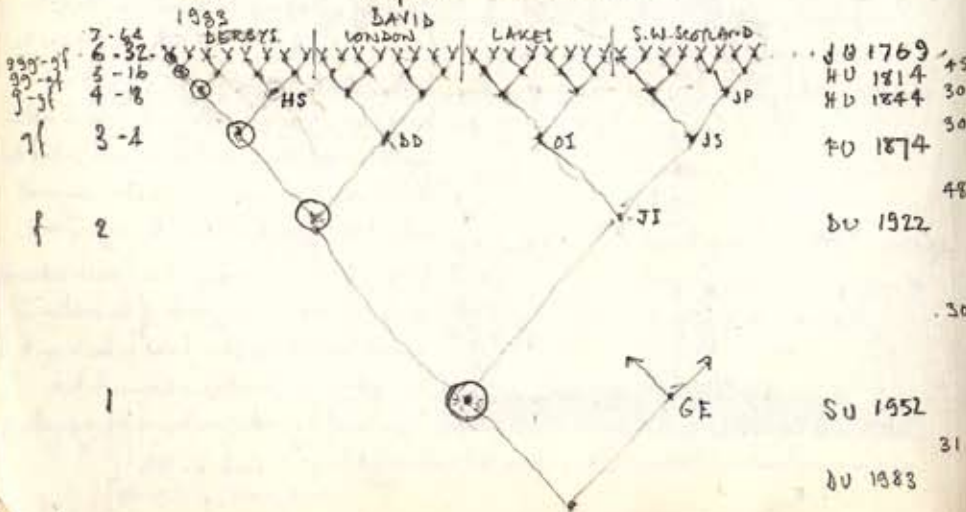
A RAVENHILL + MADDISON GINS, Panel 3 from the Mechanism of Meaning, 'Meaning of Intelligence', 1969. from Simon MORLEY - Writing on the Wall, 2003, p. 143

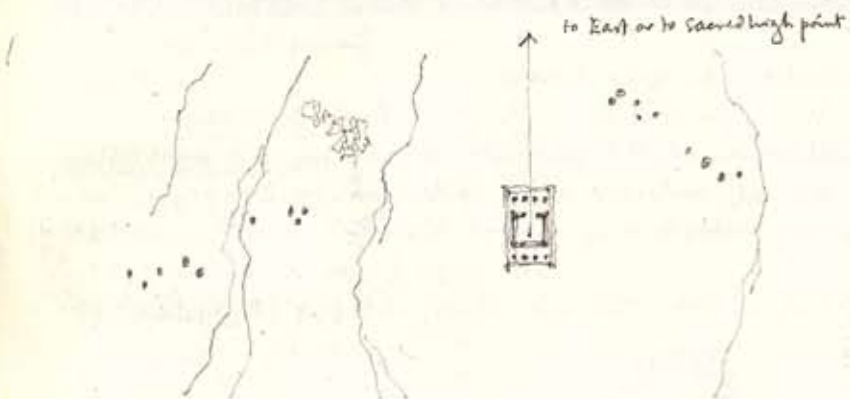
1844
 Heald UNWIN (my great-grandfather), his ^{great} uncle Joseph UNWIN was interested in mathematics and metaphysics and had two pieces of work published - 'The Quadrature of the Circle' and 'Materialism Refuted'. see BULLEN - The Old Days of Dove, 1988.
 Heald UNWIN was son of Heald (1814) and Ann. Heald senior was son of John and Sarah (nee Heald). 1888
 1767

book by John DUNSTONE describing lives of Dove's Methodists.

[Joseph]	1769	JOHN - SARAH (Heald)	1771
great-great	1814 - 1888	HEALD - ANN (Furness)	m 1842
great-uncle	1844 - 1923	HEALD - HANNAH (Siddons)	1847 m 1868 1924
	1874 - 1967	FRED - DOROTHY (Dunkin)	
	1922 - 1977	BOUGENS - JESSIE (Laman)	1919 m 1946? 1990
	1952	SIMON - GILL (Dunn)	1950

ARCHITECTURE of a FAMILY



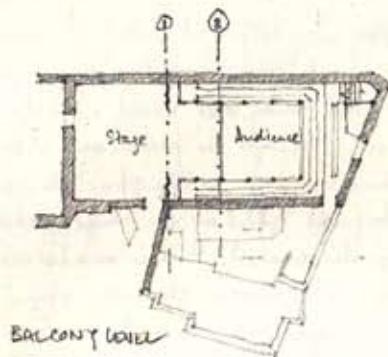


25.3.2005

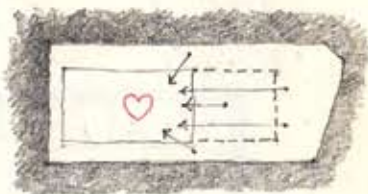
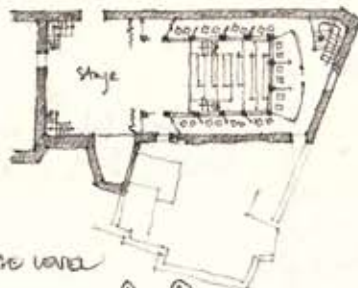
The Greek temple in the landscape is a simple assertion of 'heart' in the promiscuity of nature; and it is one that is incontrovertibly and unashamedly human - human as distinct from natural.

The simple form of the cell in the open landscape is an upward extension, fitted with a sheltering roof, of the area of ground defined and delimited by an earthwork or ring of stones. In that it deals not only with the four horizontal directions, but also with the sky. When given a platform it also 'deals with' the ground, 'sheltering' the cell from the earth just as the roof shelters it (more conventionally) from the sky.

Such a 'heart' provides a datum to which one can relate oneself wherever one finds oneself, even if out of sight (site). If one built the 'heart', or even if one has a special relationship with it (A holds special significance for one) then it stands as a vicarious representative of one's being. The vacant house is a poignant reminder of the absent inhabitant.



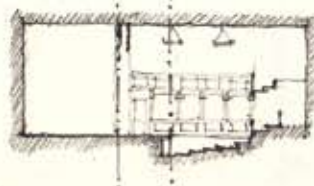
Georgian Theatre,
Richmond 1788



the 'heart' of a theatre is clearly: its stage, insulated (in various ways) from everywhere else, and adulated by the audience oriented towards it.

STAGE LEVEL

SECTION



24.3.2005

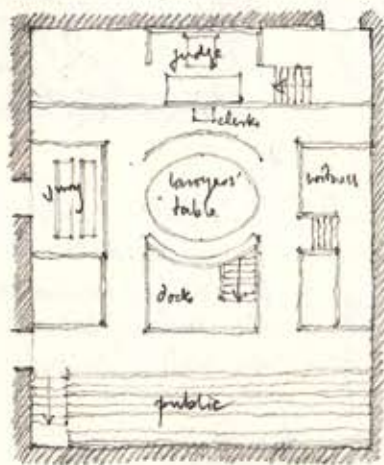
'Heart' is something a building grows around; rather than something that grows within a building.

25.3.2005

A 'heart' is a place where one stops. But not a stage in a sequence, nor necessarily a terminus (though often it is); it is a culmination, the focus, the centre of semantic gravity of a place, a building, a garden, a landscape, and work of architecture. For any individual, one suspects, the centre of semantic gravity would be 'home'.

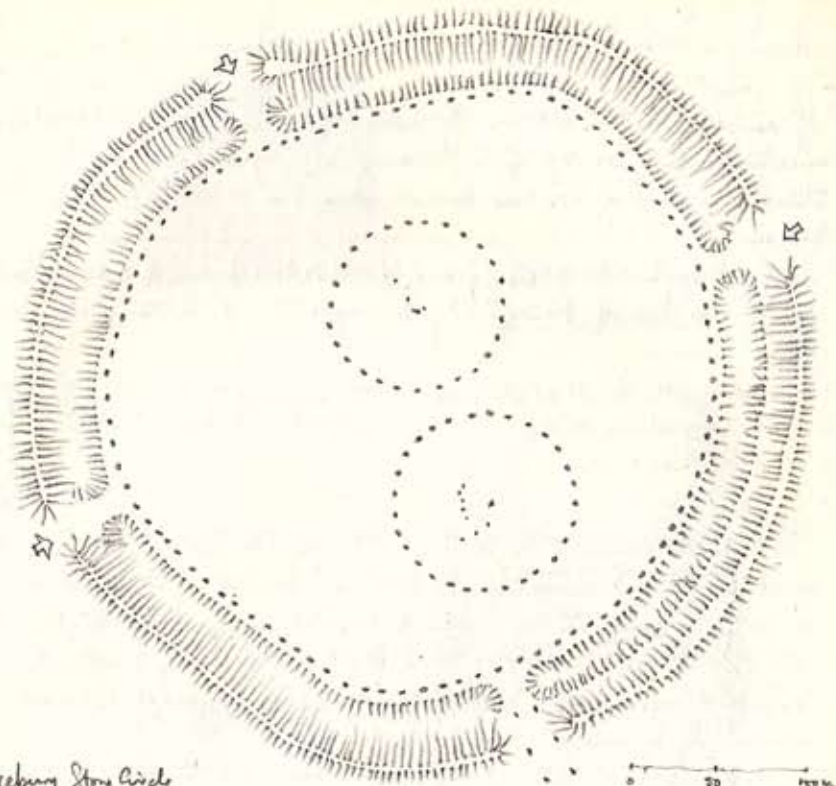
21. 3. 2005

Heart in architecture is usually centripetal, but it may also be centrifugal. Similarly 'heart' may exert, as a 'centre of gravity', a centripetal effect, but may also exert a centrifugal effect. Sometimes, as is usual (except for priests and cleaners), in the case of the altar in the sanctuary of a Christian church, the 'heart', though exerting a centripetal effect on the congregation, is unattainable, can never be quite reached. This is made more so by the altar being an object, a rock, solid matter. One may stand at the centre of a circle inscribed on the ground surface, but one may not occupy the centre of a piece of solid matter, except maybe metaphorically when one is dead, or perhaps by projection.

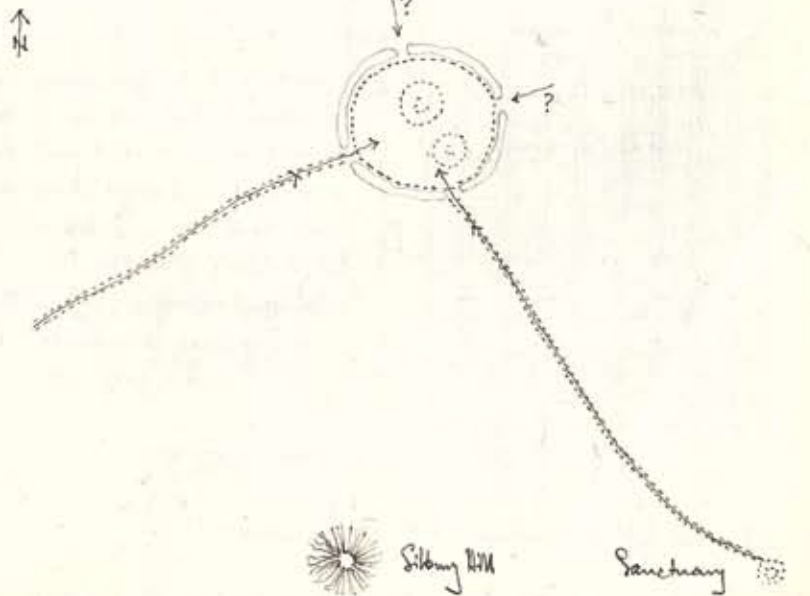


law court layout based loosely on Prestigeire.

the tokonoma in a traditional Japanese house, discussion in Atsushi UEDA. The Inner Harmony of the Japanese House (1974), 1990, pp 84-91 trans. Sweeney



Archeology Stone Circle 1000 B.C.



'Home is where the heart is' Heart is where the home is.

"If you want to look out over the loveliest landscape in the world, you must climb to the top of the Tower of Victory in Chitor. There, standing on a circular terrace, one has a sweep of the whole horizon."

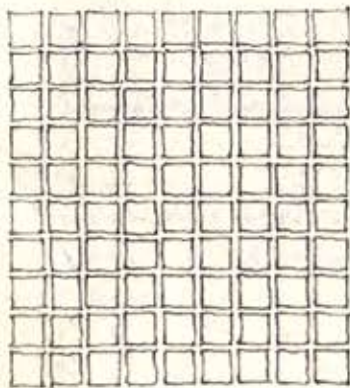
Jorge Luis BORGES (trans. St. GIOVANNI) - 'A Bao A Qu', in The Book of Imaginary Beings (1957), 2002, p. 15

compare with the Mastello Tower at the beginning of Joyce's Ulysses

"In the sixth month of the same year the capital was suddenly moved, a most unexpected occurrence. It had been hundreds of years since the reign of the Emperor Saga when the capital was fixed in Kyoto. The site of the capital was not a thing lightly to be changed without sufficient reason, and the people were excessively agitated and worried by the news."

Kamo no Chōmei, trans. Keene - An Account of My Hut [Hōjōki], 1212

N



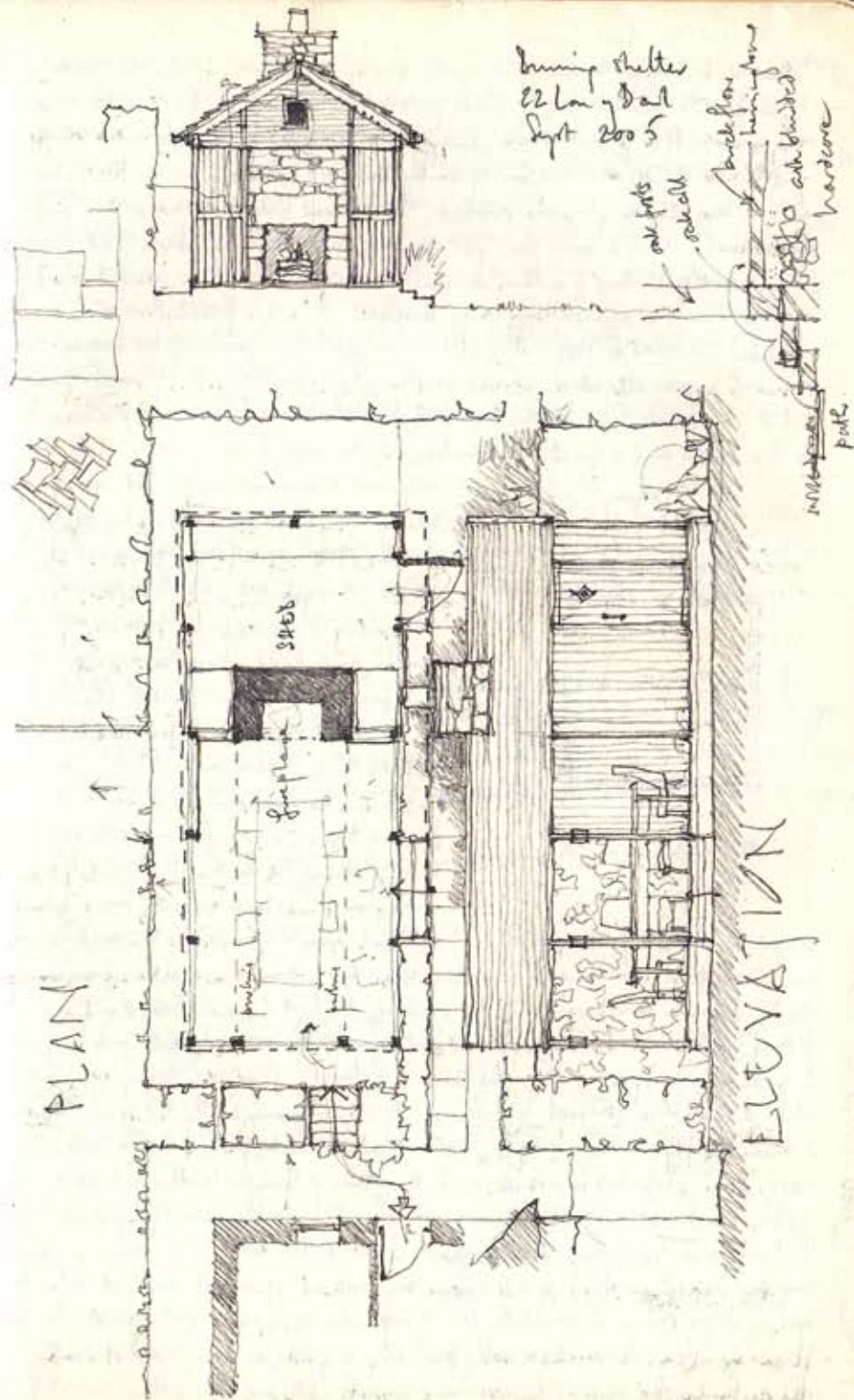
S

"According to the yin-yang system of Chinese divination, a capital should have nine streets running east-west and eight streets running north-south, as was observed in the building of Kyoto."

Donald KEENE (ed) - Anthology of Japanese Literature, 1968
note on page 132.

"Men all felt uncertain as drifting clouds."

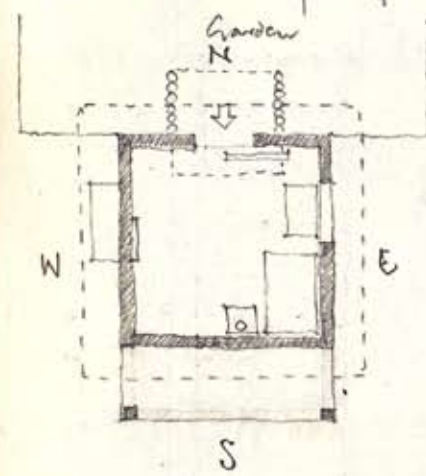
What can be more poignant than the lonely meditation of a hut that a man builds for himself in the generally unseeing landscape?



'The Hut Ten Feet Square'

"Now that I have reached the age of sixty, and my life seems about to evaporate like the dew, I have fashioned a lodging for the last leaves of my years. It is a hut where, perhaps, a traveler might spend a single night; it is like the cocoon spun by an aged silkworm. ... With each remove my dwelling grows smaller. The present hut is of no ordinary appearance. It is a bare ten feet square and less than seven feet high. I did not choose this particular spot rather than another, and I built my house without consulting any diviners. I laid a foundation and roughly thatched a roof. I fastened hinges to the joints of the beams, the easier to move elsewhere should anything displease me. ... Since first I hid my traces here in the heart of Mount Hino, I have added a lean-to on the south and a porch of bamboo. On the west I have built a shelf for

holy water, and inside the hut, along the west wall, I have installed an image of Amida. The light of the rising sun shines between its eyebrows. On the doors of the reliquary I have hung pictures of Fugen and Fudō. Above the sliding door that faces north I have built a little shelf on which I keep three or four black leather baskets that contain books of poetry and music and extracts from the sacred writings. Beside them stand a folding koto and a lute. Along the east wall I have spread long fern fronds and mats of straws which



serve as my bed for the night. I have cut open a window in the eastern wall, and beneath it have made a desk. Near my pillow is a square brazier in which I burn brushwood. To the north of the hut I have staked out a small plot of land which I have enclosed with a rough fence and made into a garden. I grow many species of herbs there. // This is what my temporary hut is like. I shall now attempt to describe its surroundings. To the south there is a bamboo pipe which empties water into the rock pool I have laid. The woods come close to my house, and it is thus a simple matter for me to gather brushwood. The mountain is named Toyama. Creeping vines block the trails and the valleys are overgrown, but to the west is a clearing, and my surroundings thus do not leave me without spiritual comfort. In the spring I see waves of wisteria like purple clouds, bright in the west. In the summer I hear the cuckoo call, promising to guide me on the road of death. In the autumn the voice of the evening insects fills my ears with a sound of

TIME FOR WATER FOR WARDEN

lamentation for this wrecked husk of a world. In winter I look with deep emotion on the snow, piling up and melting away like sins and hindrances to salvation. // When I do not feel like reciting the nenbutsu and cannot put my heart into reading the sutras, no one will keep me from resting or being lazy, and there is no friend who will feel ashamed of me. Even though I make no special attempts to observe the discipline of silence, living alone automatically makes me refrain from the sins of speech; and though I do not necessarily try to obey the Commandments, here where there are no temptations what should induce me to break them?"

Kamo no Chōmei - An Account of My Hut [Hōjōki], 1212.
trans. KEENE

- "When I first began to live here I thought it would be for just a little while, but five years have already passed. My temporary retreat has become rather old as such houses go: withered leaves lie deep by the eaves and moss has spread over the floor."
- "Only in a hut built for the moment can one live without fears. It is very small, but it holds a bed where I may lie at night and a seat for me in the day; it lacks nothing as a place for me to dwell. The hermit crab chooses to live in little shells because it well knows the size of its body."
- "I have built for myself and not for others."
- "This lonely house is but a tiny hut, but I somehow love it."

+ THREE SWORDS and POSSESSION (the transformative power of the threshold)
When I carry wood from felled trees into the wood outside through my gateway it becomes ours. The threshold transforms its identity.
When someone dies (Mussōjin) a 'door opens'.

THE ART OF SPACE

- ① Our Place in the World - On the Beach, In the Woods, Centre
winning in the landscape
- ② The Threshold - Psychology, passing through, metaphor
- ③ The Axis - Geometry
- ④ The Body and Architecture - Sensuality
- ⑤ -
- ⑥ Temples and Cottages - Attitudes

Claiming our place in the world.

① MAKING A PLACE IN THE WORLD

- + - begins with the human being ^{centring} situating itself in the landscape
- ② - rudimentary place-making on the beach
- basic elements of architecture
- primitive place types
- using things that are there

③ GEOMETRY IN ARCHITECTURE

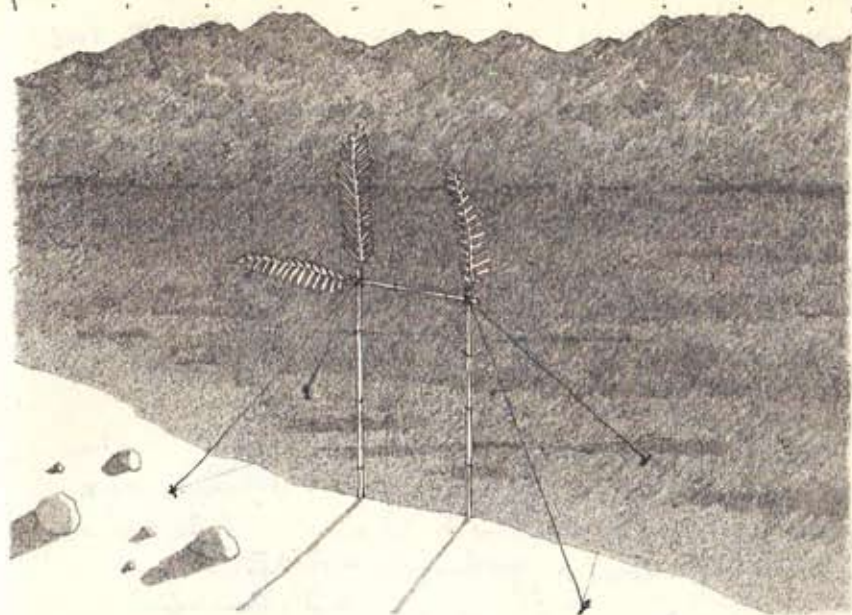
- geometries of being - presence, source, making etc
- ideal geometries
- axes and alignments - their avoidance too

④ ARCHITECTURE AND THE BODY

- sensuality
- body as model
- movement
- behaviour at thresholds

⑤ TEMPLES AND COTTAGES

- attitudes in architecture to various aspects of exterior realm
- basically, control or response?



Entrance into Dardenen - Octave Sattassi

⑤ SPACE ORGANISATION STRATEGIES

- parallel walls
- stratification
- transition hierarchy heart.

AXES

What are axes and alignments used to do? EXAMPLES.

Why in some circumstances are they avoided? EXAMPLES.

USED

focus - on smaller
control - across the landscape
direction - clarity
procession - drama

AVOIDED

avoid confrontation
and orientation
add variety
to confuse (labyrinths)

TENDENCY

31 July 2006

the opt on the ground tends to be vertical because there is only one vertical angle or infinite variety of angles and because the vertical is structurally stable, with the centre of gravity over the base and as far from the top as possible (as that being flat).

So the sides of a doorway tend to be vertical
the lintel tends to be horizontal for similar reasons.
Thus the doorway tends to be a rectangle. A semi-circular arch is 'right angled'.

The rectangle of the doorway works as a rod that in elevation reaches vertically from the centre of the door, but more potently stretches horizontally perpendicular to the centre line of the doorway. Thus the doorway becomes a machine for normal/horizontal and geometrical

Geometry

16.08.2006

After the point, the line (line) and the (line) circle, the doorway was one of the earliest geometric figures/instruments introduced by human beings into the world.

the portal of a stone circle ...

ARCHITECTURE ON THE BEACH

Architecture probably began on the beach, as it begins anew for each of us when we go to spend a day by the sea. One may imagine playing with pebbles, discovering the circle ... and then gradually making them bigger, and bigger, and bigger.

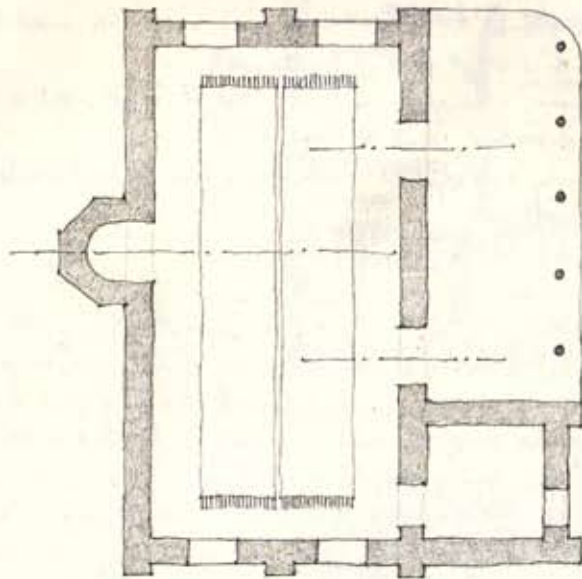
ENTRANCE & DOUBT & RECESSION

Waldall Art Gallery
Kunsthall, Rotterdam

Ragley Hall

10. Aug 2006

As in all the arts, architecture has the potential to manipulate the senses and the emotions. That does not make it sinister. Unless done maliciously, we enjoy having our senses and emotions manipulated by the designs of an artist collaborating with the accidents and predictabilities of nature.



SENSE OF ARCHITECTURE

Perfumery is the art of manipulating the sense of smell.
Music is the art of manipulating the sense of hearing.
Painting is the art of manipulating the sense of sight.
Cooking is the art of manipulating the sense of taste.
Contouring is the art of manipulating the sense of touch (except the lips).

Architecture is the art of manipulating all these senses
but is there another core sense to which it appeals
the sense of place?

[G.H.] Abbeville } south of France
Valmagne }

WAYS THAT DOORWAYS AND DOORS ARE USED IN SOCIAL BEHAVIOUR AND CIRCUMSTANCES

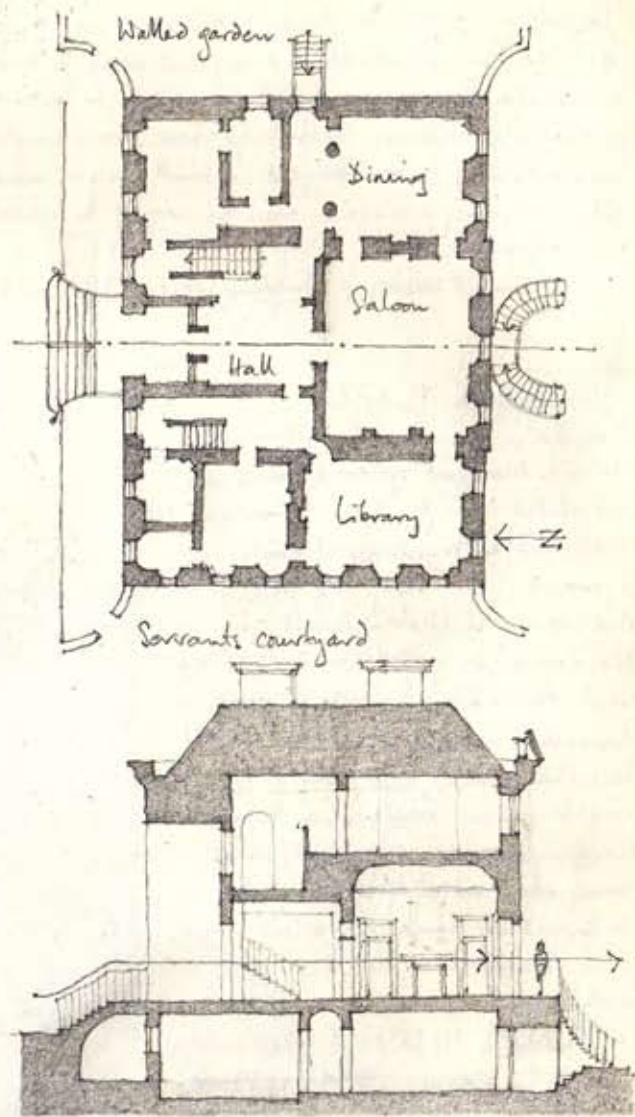
- showing someone the door - looking them out, actually and metaphorically
- slamming the door in someone's face - rejecting them, " " "
- slamming the door on the way out (in) - an exclamation mark at the end of a sentence, argument
- pop your head around the door - looking to see if the coast is clear, if it is all right to go in, out.
- leave the door ajar - suggest implicitly that it is all right to be disturbed, does to come in
- close the door firmly - suggest it is not a good time to be disturbed ...

ENTRANCE AS MEETING POINT

In Ernesto SABATO's short novel The Tunnel the artist Castel sees a young woman looking at one of his paintings in a gallery. He notices she is looking intently at the key part - a small window - as if she understands. Castel is too shy to speak to her there and then and she leaves. Castel becomes compulsive about seeing this person who just might understand his work - i.e. him. One day he sees her on the opposite side of the street. He goes into an office building and he follows. He asks an obvious question at the lift and she answers ... and then blanches because she recognises him as the painter. He blunts out about her looking intently at the small window in his painting. Initially she does not know what he means. So he rushes off embarrassed. She rushes off after him and eventually they establish that the incident in front of his painting meant something to them both. "It is rare out of my mind" she said and rushed off embarrassed. Castel becomes even more compulsive about her and agonises about how to find her. Most of his strategies involve waiting at the doorway of the office building, where he thinks she will come again.

The doorway is a specific point - a bottle-neck through which all must pass.

Later Maria - the girl - says, "I should close the door they know I am not to be disturbed."



HOUSE of DON Membré
William SAM

ARCHITECTURE METAPHOR

"English Protestant landscape architects ... sought, in the cloistered space of the garden, to cultivate a disciplined world distinct from the wilderness, a metaphor for man's sin and depravity. In order to dramatize the proximity of wilderness to ordered space, some English formal gardens included, as if to neutralize it, a small strip - usually a group of hedges, often composing a maze - near the edge of the garden which they called 'the wilderness'."

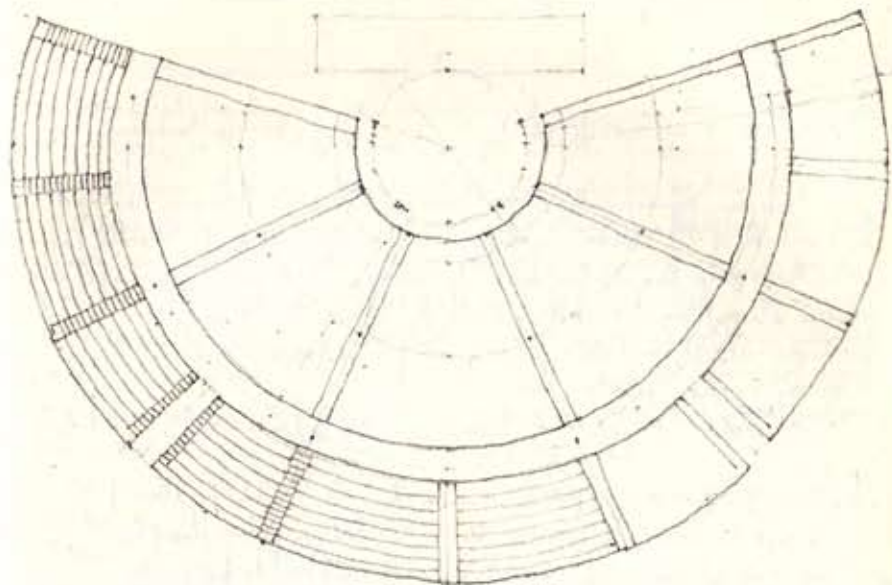
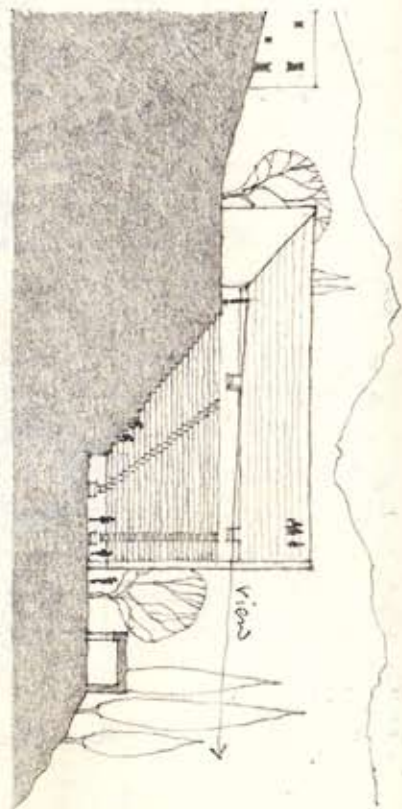
Catherine RANDALL; Building Codes, 1999, p.55.

THRESHOLD PLACES

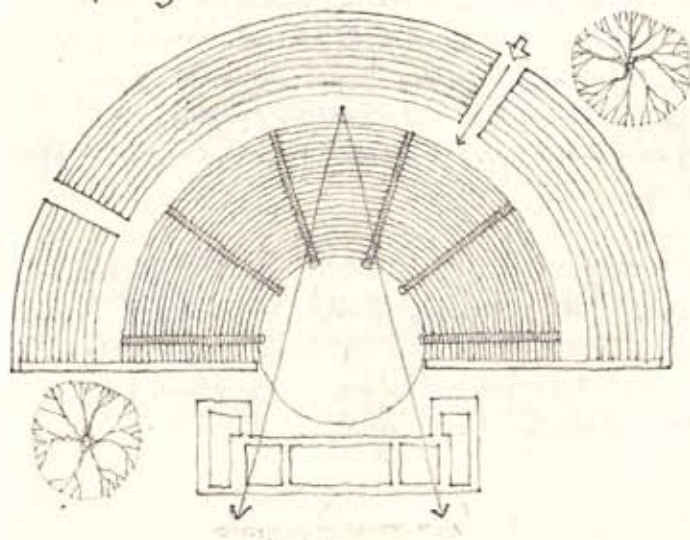
"Boundaries, as with virtually everything else in the Monigial system of knowledge, are related to mythologies. Strehlow (1965) shows how the boundaries of each *njinana* (local section group) of the Aranda in the Western desert were demarcated by episodes in myths which relate the points at which ancestors travelling across the landscape reached boundary points. Boundary points were known as 'barndi', and beyond them myths could not be told, songs sung nor a series of ceremonies be performed by members of a section area who shared these traditions with neighbours."

Christopher TILLY - A phenomenology of landscape, 1994, pp 39-40

STREHLOW, T. - 'Culture, social structure, and environment in Monigial Central Australia', in R. BERNDT and C. BERNDT (eds) - Monigial Man in Australia, London, Angus & Robertson, 1965.



sphere



6. Sept. 2006.

If architecture is the language of space
the doorway is a 'conjunction' and 'preposition' rolled into one.
e.g. sand, towards, by, after, in front of
to, leading to, before

DOORWAY & ORIENTATION

Tong Shui for Indians!

"The doorway, symbolically crucial transition point between the inside and outside of the winter dwelling," (Great Indian Teepee) "should face both the rising sun and a body of water. Consequently camps are almost always on the western shores of lakes. The rising sun is positively valued, and it is auspicious for the hunter to go out of the doorway facing the rising sun."

Christopher TILLY - A Phenomenology of Landscape, 1994, p. 55

"ARCHITECTURAL SPACE" according to TILLY, ibid. p. 17
though he does not mention it in the following two chapters!

"Architectural space only makes sense in relation to pragmatic, perceptual and existential space, but involves a deliberate attempt to create and bound space, create an inside, an outside, a way around, a channel for movement. Architecture is the deliberate creation of space made tangible, visible and sensible. This is why buildings play a fundamental role in the creation and recreation, production and reproduction of existential space and have profound structuring effects on perceptual space."

POWER OF PLACE.

15 Sept 2006
In the newspapers (can't remember which), the case of the people who tore down a bus shelter in front of their home because since it had been installed (a few months previously I think) it had become a meeting place for rowdy youths.

ARCHITECTURE MESSAGES

"after all there was only one tunnel, dark and solitary: mine, the tunnel in which I had spent my childhood, my youth, my entire life." Ernesto SERRA to trans. PEDERSEN - The Tunnel, 1948, p. 220

"I had this dream. One night I went to a lovely old house, it was a house that somehow I had known and infinitely desired since my childhood, so that when I went inside, I was guided by old memories. But at times I found myself lost in the darkness, or had the impression that enemies lurking behind my back were about to attack me, or that people were whispering about me and making fun of me, of my naivete. Who were those people, and what did they want? And yet, in spite of everything, I felt that my first adolescent loves were being reborn in the house, with the same trembling and sensations of sweet madness and fear and joy. When I awoke, I realized that the house in the dream was Maria." ibid., p. 88

WALL

"The sunbeam fell upon the wall;
The wall received a borrowed splendour."

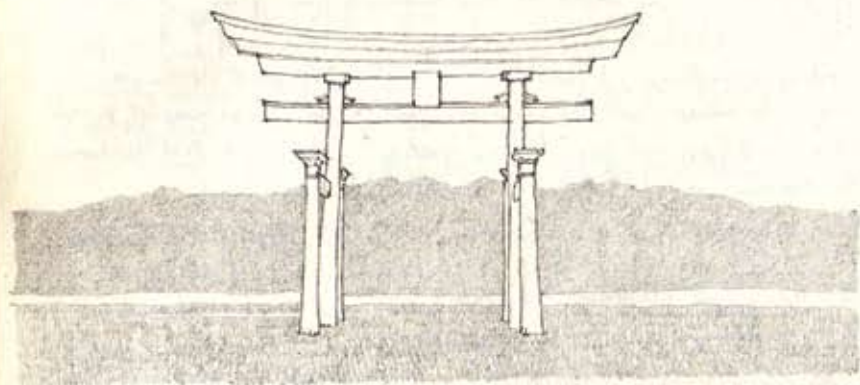
Rumi - Masnavi: II: 708-9 (15th)
trans. NICHOLSON

There's more to architecture than bliss and gharls.

* K. BASSO - "Stalking with Stories: names, places and moral narratives among the western Apache"; in E. BRUNER (ed.) - Text, Play and Story, Prospect Heights, Illinois: Waveland Press, 1984

ref. in Christopher TILLY - A Phenomenology of Landscape, 1994.

J.G. BOWLER - Kingdom Come
+ another



PHILOSOPHY & ETHICS OF RESEARCH

Ethics: basically 'do unto others as you would have them do unto you'

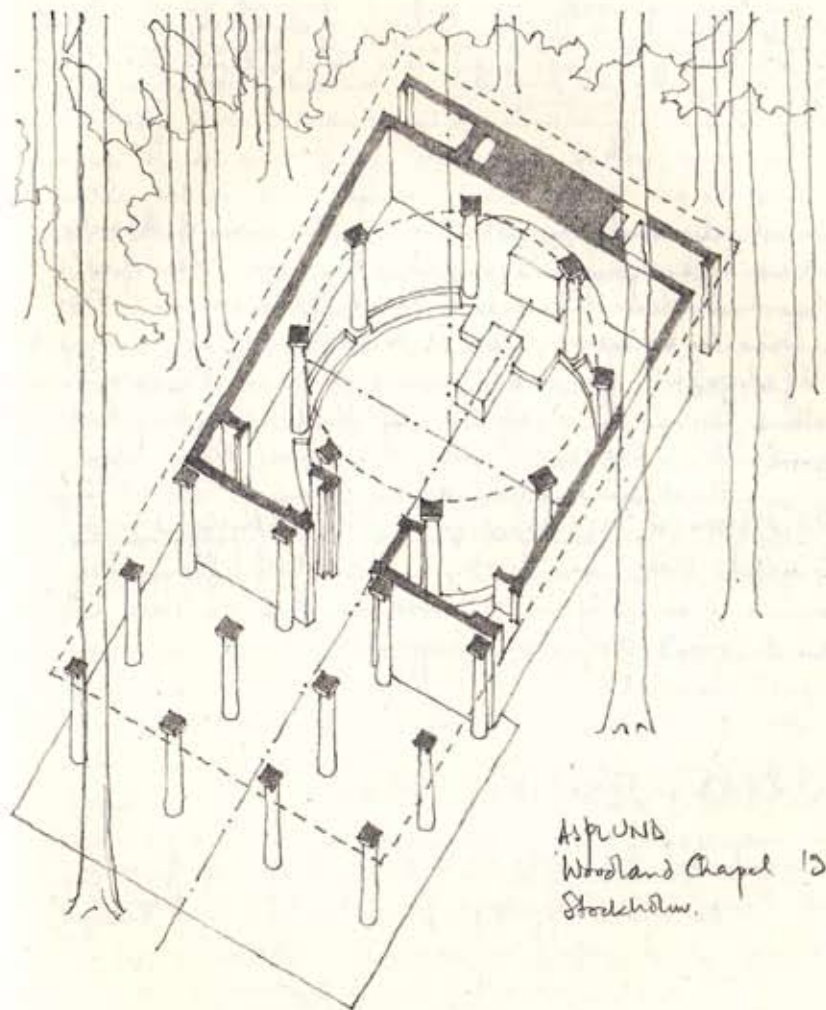
Philosophy: "The search is what one would do if not caught up in the everydayness of one's life. The search is to be onto something. NOT to be onto something is to be in despair" Walker Percy

examples of research: Bob Dylan borrowing lines from ^{Henry} fact/Turner in 'When he real goes down' the lyrics of songs on Modern Times album (also borrowing styles, from Van Morrison, Country & Western, Simon & Garfunkel)

Walt Disney borrowing ideas from classic traditional art in his cartoons (exhibition in Paris 2006).

Leonardo da Vinci studying and drawing bodies, including his son, as a way of understanding the world and informing his paintings.

All in The Independent 15.3.2006.



ASPLUND
Woodland Chapel 1914
Stockholm.

LIFESOURCE

"The search is what everyone would undertake if he were not stuck in the everydayness of his own life. To be aware of the possibility of the search is to be onto something. NOT to be onto something is to be in despair."

Walker PERCY - The Moviegoer
quoted in Lawrence WEBSTER - Seeing is Forgetting the Name of the Thing One Sees, 1982

from Graeme H.

19.09.2006

The Arab who had a large house designed. The architects were asked to use two different sets of plans, only one of which showed a secret stair within one of the walls leading to a secret bedroom where he could spend time with his mistress.

"Historical tales are distinguished from all other forms of Apache narrative by an opening and closing line that identifies with a place-name where the events in the narrative occurred. These lines frame the narrative, mark it unmistakably as belonging to the 'agodzachi' genre, and evoke a particular physical setting in which listeners can imaginatively situate everything that happens." Keith H. Basso - "Stalking with Stories: Names, Places, and Moral Narratives among Western Apache," in *Text, Play, and Story* ed BRUNER, 1983 Proceedings of the American Ethnological Society.

It is as if the place-name (evoking the place itself) frames the narrative of an event in the same way that the place itself frames the event itself when it happened.

THRESHOLDS BETWEEN COUNTRIES

The concrete curb that marks the threshold between South and North Korea, over which dogs from either side will step.

THE IN-BETWEEN IN RELIGION

"He ever liveth to make intercession for us."
Temple Barrell Church, COLIHULL.

THE PLACE OF MATHEMATICS

"But in things Supernatural, chief demonstration, and most sure Science is to be had. By which properties and comparisons of these two, more easily may be described, the state, condition, nature and property of those things, which, we before termed of a third being: which, by a peculiar name also, are called Things Mathematical. For these, being (in a manner) middle, between things supernatural and natural: are not so absolute and excellent, as things supernatural: Nor yet so base and gross, as things natural: but are things immaterial: and nevertheless, by material things able somewhat to be signified. And though their particular images, by Art, are aggregable (addable) and divisible: yet the general forms, notwithstanding, are constant, unchangeable, untransformable, and incompressible. Neither of the sense, can they, at any time, be perceived or judged. Nor yet, for all that, in the royal mind of man, first conceived. But, surmounting the imperfection of conjecture, guessing (?) and opinion: and coming short of high intellectual conception, are the Mercurial fruit of Dialectic (?) discourse, in perfect imagination subsisting. A marvellous neutrality have these things Mathematical, and also a strange participation between things supernatural, immortal, intellectual, simple and indivisible: and things natural, mortal, sensible, compounded and divisible. Probability and sensible force, may well serve in things natural: and commendable: In Mathematical reasoning, a probable argument, is nothing regarded: nor yet the testimony of sense, any whit credited: but only a perfect demonstration, of truths certain, necessary, and invincible: universally and necessarily concluded: is allowed as sufficient for an Argument exactly and fully Mathematical."

John DEE - Mathematical Preface to the Elements of Geometry of Euclid of Megara, 1570

The concept of 'architecture for the faded palette' - taste that has tried everything and craves novelty for its own sake... desperate for stimulation in an over-stimulated, filled world.

How to 'parse' a building. 'The Crack Up'
F. Scott Fitzgerald.

ASKING PERMISSION TO ENTER

"O ye who believe! enter not into other houses than your own, until ye have asked leave, and have saluted its inmates. This will be best for you: haply ye will bear this in mind. / And if ye find no one therein, then enter it not till leave be given you; and if it be said to you, 'Go ye back', then go ye back, this will be more blameless in you, and God knoweth what ye do. / There shall be no harm in your entering houses in which no one dwelleth, for the supply of your needs: and God knoweth what ye do openly and what ye hide."

the KORAN - 24: 27-29

USING DOORS

Think of the different ways in which you use doors to manage situations.

127 (128) 129 130 131 132 133 134 135 136 137 138 139
 (126) 16 17 18 19 20 21 22 23 24 25 26 140
 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159
 124 84 52 28 29 30 31 32 33 34 62 98 142
 123 83 51 27 4 12 13 14 15 35 63 99 143
 122 82 50 26 10 2 3 4 16 36 64 100 144
 149 (21) 31 49 25 9 1 5 17 37 65 101 145
 168 120 80 48 24 8 7 6 18 38 66 102 146
 167 119 79 47 23 22 21 20 19 39 67 103 147
 166 118 78 46 45 44 43 42 41 40 68 104 148
 165 117 77 26 75 74 73 72 71 70 69 105 149
 164 116 115 114 113 112 111 110 109 108 107 106 150
 163 162 161 160 159 158 157 156 155 154 153 152 151

0 8 16 24 32 40 48 56 64 72 80
 1 9 25 49 81 121

ATRC

6. September 2006
- **RES** especially - 2 or 3 points that could be addressed. (not generally sloppy)
 - * - Deliverable output - clear
 - * - Time scale - is it reasonable. DO-ABIE [RESEARCH LEAVE] especially. - RES go down into A's top half.
 - * - Analysis more important than gradings.
 - * - Intellectual methodology
 - Context less about individual themselves
 - more about intellectual content
 - essential to meet the criteria.
 - 'a game to play, and you just have to play the game'
 - research into people + [subject area] up to the reviewer
 - ↳ should be apparent from the application.
 - explanatory and analytical as one can be.
 - panel divides A+ & A into 3 grades each.

End of award reports projects always look different at the end

+ primary & secondary sources
 mental processes
 how sources will be engaged with

- absence of unmarked assessment does not disqualify
- ethical issues?

PLenary SESSION

- A - negative results
- interdisciplinary proposals.
- contract on the horizon from a publisher
- B - personal knowledge of people and subject
 - bring publicly accessible knowledge to bear
 - can we share information - quality is need not be secret.
 - can advise colleagues
 - quantity of research talent - judgement
 - technology - absence of expertise
 - applicants should be prompted to provide contingency planning
- C - how to use work we know about - effect of reputation
 - "if it's not on the page, it's not there" - fault in application
 - gradings - not high significance
 - outputs - value, relative, between books, articles etc
 - ATRC need to know about issues regarding terminology.
- D - significance of research
 - judging articles to fill in forms?! YES to an extent
 - how much homework do you have to do or should not have to do much homework.
 - training of PhD students a worthwhile output in itself? Yes, in itself (ATRC)
- (iii) E - all disagreed with one grade!
 - look at what is on the form
 - ideological conflict - address it in its own terms.
 - RS has to be A or A+ at least?? not resolved, is fragmentary.
 - favouring risk + adventure

In Seever and Wooster in television

but has lost track of

'Seever and the feudal spirit'

Biffy, Wooster, Honoria Glossop et al at the music hall/theatre.
Biffy spots Mabel, the girl he has fallen in love with in the
chorus of the show. Not waiting for the end of the show, Biffy
climbers out of the box and onto the stage, shattering the illusion.
In 'crossing the threshold' Mabel recognises Biffy and they embrace.

14.10.2006

Re Hestercombe and Lutyens : the Building Research and Information
paper

- Lutyens' gardens seem strongly 'drawn' onto the ground and into
space. They are drawings made real; reality made drawing
As one walks around one feels one is walking in a drawing.

THRESHOLDS - CROSSING A RUBICON - TEMPTATION

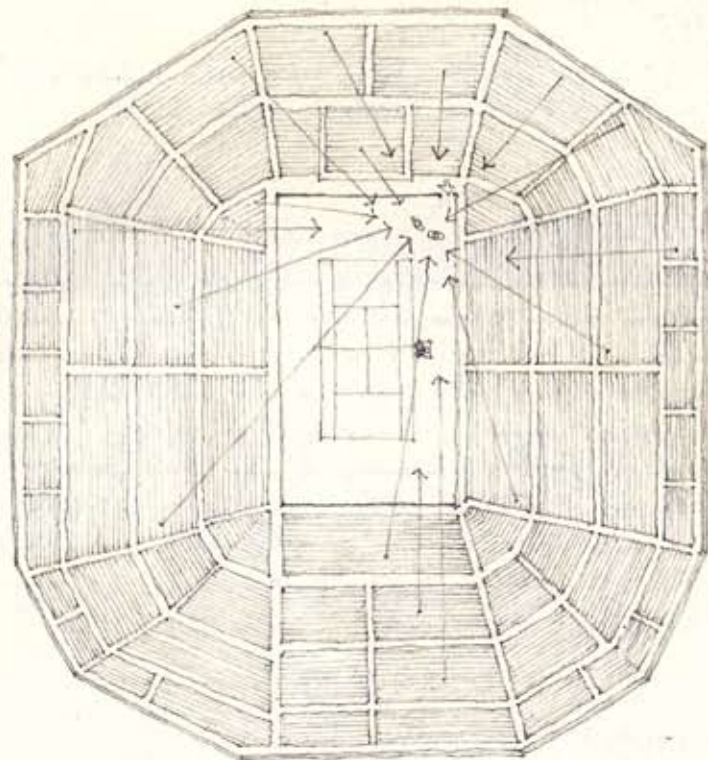
(looking?)

"The voice came ringing out of the twilight chamber: 'And seeing
after all that is in the house, will you not also, O sarsiph, see (look?)
after me? Have you not heard that I remained alone and that I
suffer? Cross over the threshold and come to me!' // 'Gladly would
I,' Joseph replied, and would cross the threshold and visit you, but
there are many things here in the hall to attend to, and much still
to arrange which needs me to cast my eye -' // But the voice
banded again: // 'Come in to me. The mistress commands it.'
And Joseph crossed the threshold and went into her."

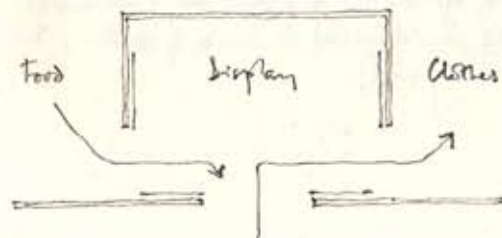
Thomas MANN - Joseph and his Brothers ('The Empty House')
trans. LOWE-PORPER w/ Joseph in Egypt 1936

"In the retreat she liked best, her apartments in the house of women,
was a small hall facing the desert. One might give it that name, for
the wide-open door with its wooden jambs had its view cut by two
columns with simple square capitals under the eaves, standing flat on
the threshold, without bases." etc. p. 741

ibid. ('The Second Year')



inside



Car tracks

THE WALL
Thor HEYERDAHL

"The wall - I have seen one, but I have heard it doesn't exist in the minds of some people." (from Brit)



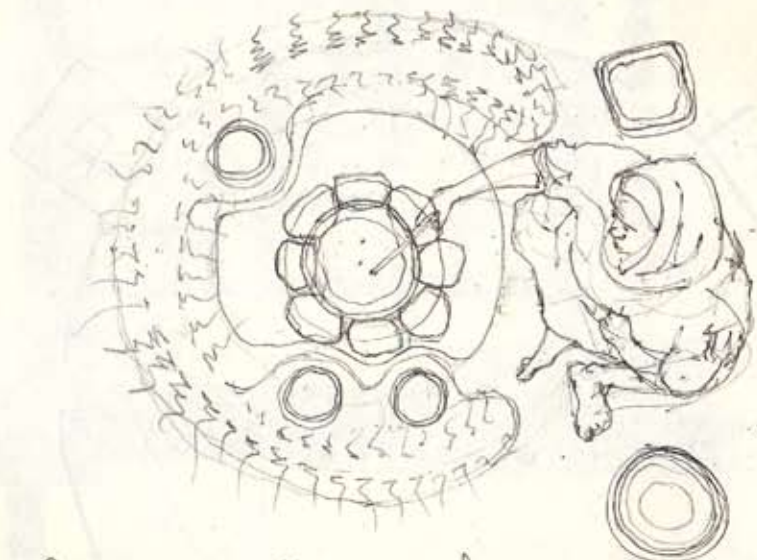
Someone once did a drawing of a human body exaggerating its parts in relation to their sensitivity & the density of nerve-endings in their skins. It had big hands with even bigger fingertips. It also had a large face, with even more exaggerated lips and tongue.

If you did an equivalent drawing of a building, exaggerating its parts in relation to the percentage of users that interact with them, the largest part, with 100% of users, would be the front door. Before they arrive, users come from many directions. Once inside they distribute themselves to different floors and rooms. But everyone passes through the front door.

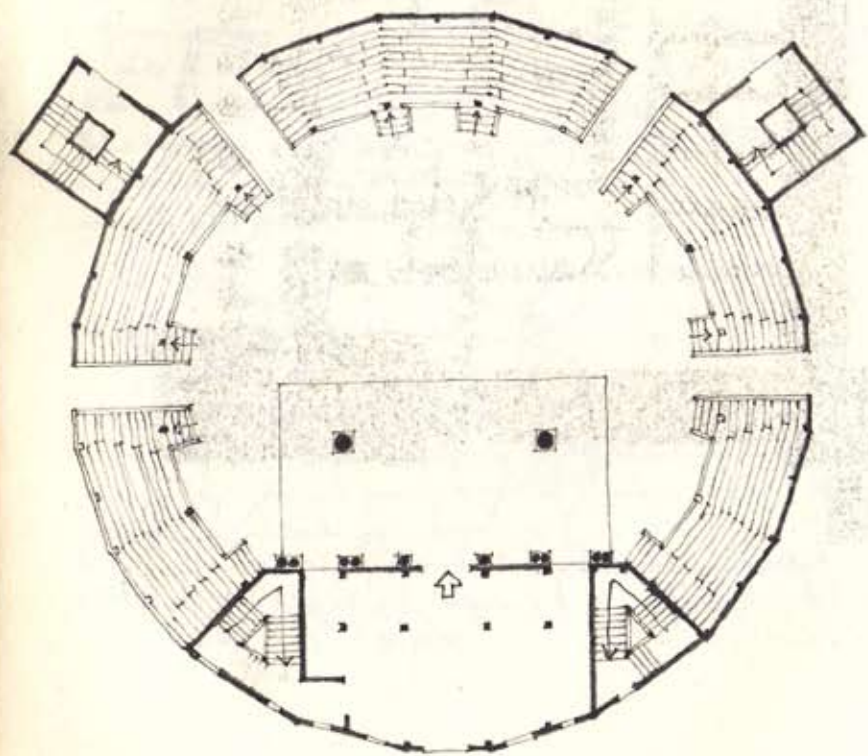
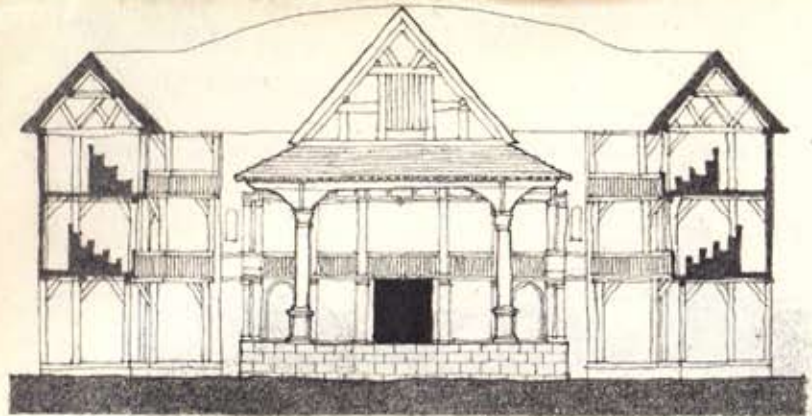
A doorway is a hole in a wall.

THRESHOLD AS POINT OF CONTROL

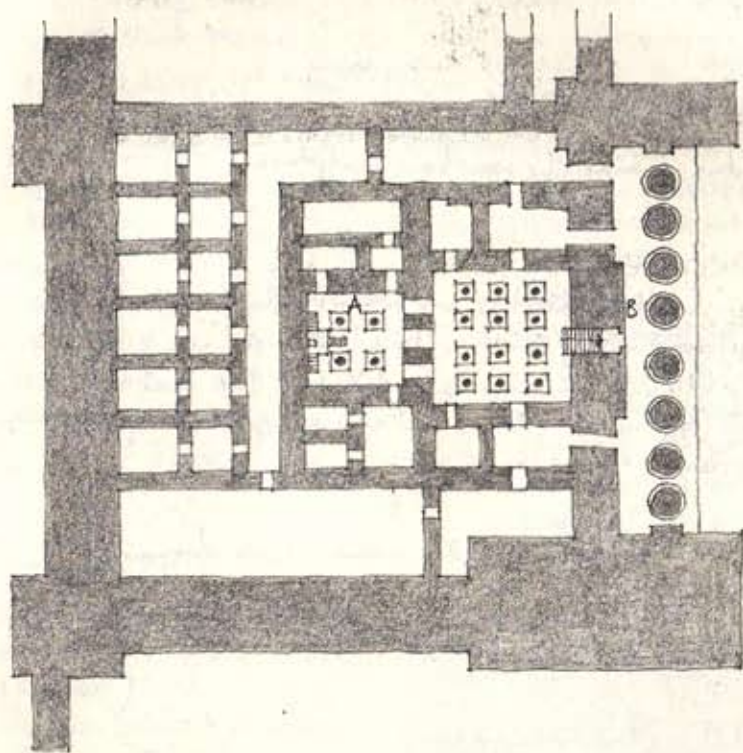
anecdote by Nick Fyfe in 'Exploring the Digital City' workshops 3.11.2006
story of chap + daughter queuing to go into Disneyland; it's hot; daughter takes off shoes; authority figure appears, as if from nowhere, to tell the daughter to put her shoes back on as she will not be allowed into Disneyland.
NF's comment - Disneyland as a place with the illusion of freedom, but one of rigorous control. (no surprise.)



Rwandan cooking place, in a refugee camp
photograph in Independent Magazine Sat 28.10.2006.



DOORWAYS OF APPEARANCE



TEMPLE PALACE OF RAMSES III, 1175 B.C.
Medinet Habu

⇒ Kinder NT (Acf).

⇒ Churches - Temple church of M42

- ① - Temple Balsall Victorian
- ② S.O. Stratford, Burton Bassett, M40 Jct 12. Darnett

ARCHITECTURE & WAR

Architecture is more like war than sculpture.

THE ARCHITECTURAL 'NET' 17.10.2006
 Many architectural projects are hermetically sealed off from their surroundings eg. Barbican, Times Walk House, etc. Victoria Station.
 But there also in a language of architecture that can hold buildings together in a net of linkages and relationships, pathways and doorways, walls and roofs, ...

"(leaves) shimmered out, and a moment later shimmered in again."
 P.G. WOODHOUSE. Leaves & the Fendal Spirit, 1954.

* FERNIE - Tree house in woods

RUDIMENTARY PLACE MAKING IN INFORMAL LANDSCAPES

- Survival
- On the beach
- Shanties
- Refugee camps
- Military - foxholes etc
- Nomadic encampments
- Making a cup of tea.

RESEARCH DAY 25 September 2006

- designing as play G.H.
- designing as testing K.F.
- 'something tickling inside my brain' K.F.
- TECHNICAL RESEARCH
- IDEA ABOUT SPACE
- USING OTHER PEOPLE
- OPEN TO STUFF COMING AT YOU FROM ALL DIRECTIONS
- DISCRIMINATION - SORTING THE INTERESTING FROM THE BORING.

relationship to the programme
 'COILED SPRING'

make models of a structural " " of space system
 SHOWS light

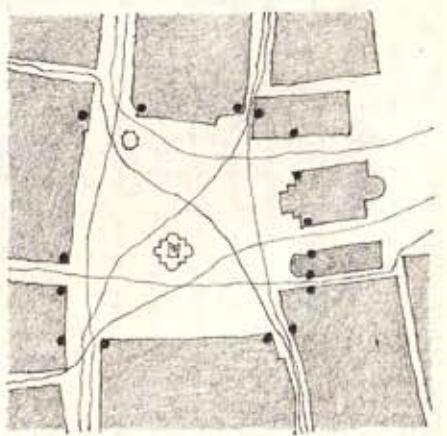
- JAPANESE USE OF TRAFFIC
- TRADITIONAL DETAILING MATERIALS
- DIGITAL MODELING FORM + SP.
- EXISTING BUILDINGS.
- COSTUME
- GEOMETRIES ISLAMIC
- ENVIRONMENTAL MODELING
- LEGIBILITY OF LANDSCAPE
- 'Spoke' landscape
- COMPUTER TECHNOLOGY
- CHILDREN'S IMAGINATION
- HABITATION
- TEXTILES

'Ve ne sais quoi'

JADY THOMPSON
 Morphological analysis
 - make fence

* ⇒ FRANKFURT
 transition from bar (seedy) into an office building (polished + high tech) - like L.W. and W. (L.W. and W. G.H. and N.V.)

31.10.2006
 The description was of a tiny, furniture crowded, dark, old, wooden scruffy and seedy bar (in which G.H. and N.V. had settled themselves for the day, sheltering from the rain). When one went to the W.C. he went through a doorway that projected him into a modern, glass and polished stainless steel, grey office atrium, from which the toilets could be reached. On returning, the doorway into the bar had 'disappeared' painted the same grey as the wall in which it was. It was a doorway back into the 'secret' world of the bar. G.H. said "a real L.W. and W. experience."



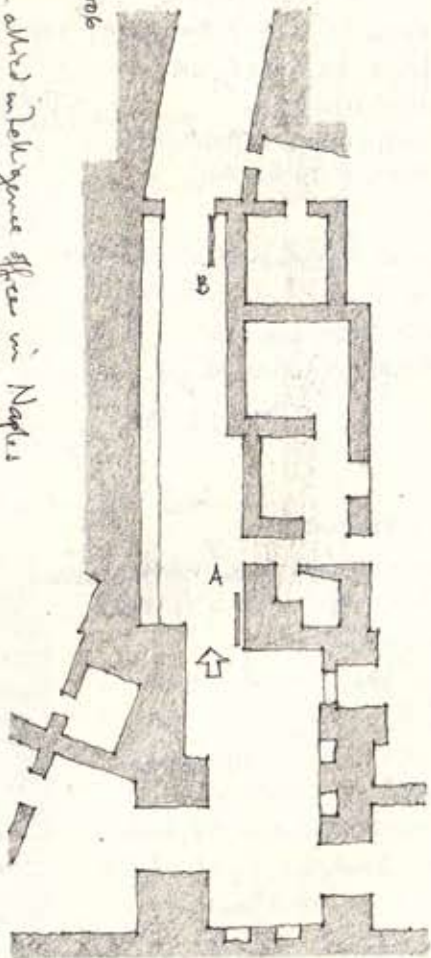
10 November 1948

10 November 1948

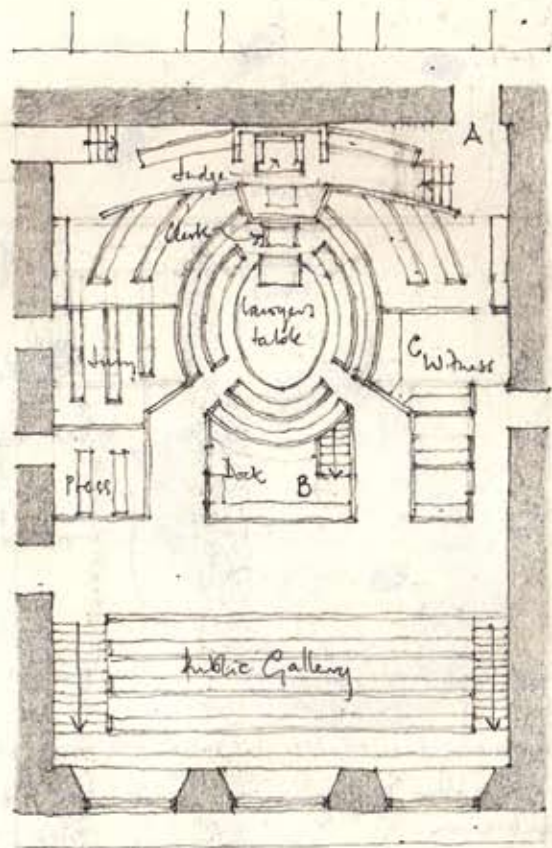
Norman VENIS, an allied intelligence officer in Naples writes in his diary:

"Last week a section member was invited by a female contact to visit the cemetery with her on the coming Sunday. Informants have to be cultivated in small ways otherwise futile and he was quite prepared to indulge this whim, in the belief that he would be writing a family treatise, and expected to buy a bundle of dry sandwiches. However, hardly was my note shown the lady brought him behind a tombstone, and then, despite his cold, long shirt and pulled up her skirts. He signed that he, coming contained many couples in vigorous activity in broad daylight. It turned out the cemetery is the lover's 'home of Naples, and custom is that one becomes invisible or seen as one passes through the gates. If a visitor runs into anyone he knows neither a sign nor a glance can be exchanged. I have learned that to fight to a lady a Sunday-afternoon ride to the cemetery is tantamount to Gibraltar."

PASSING THROUGH A DOOR - CAFFEINERY CHANGES YOUR STATE OF BEING

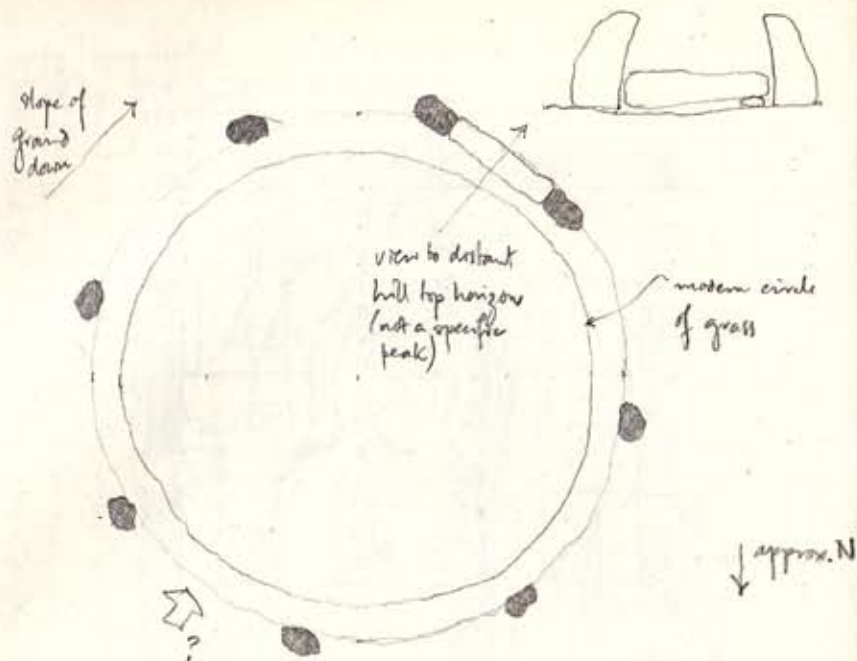


"Solitary" entrance to the Haven in Topkapı Palace, Istanbul. redrawing from "Entrance" notebook.



Rough plan of Presteigne Courtroom, 18th c. 'corrected' with information - a rough drawing from Gallery at the Presteigne Judges' lodging... but probably still not accurate.

"The applause began as soon as they spotted him entering the hall" on Tony Blair's 'last speech at a Labour Party Conference. as reported on B.B.C. television news Oct. 2006.



28.10.2006

Midmar Kirk Stone Circle, 'Recurrent' Aberdeenshire

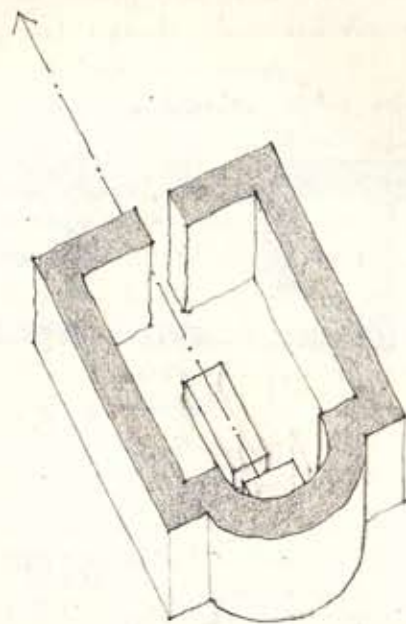
Supposed to be arranged in relation to moon-rise or set at particular time of year? 'Altar' supposedly an attempt to build a likeness of the crescent moon.

The altar is also situated on the edge/boundary/perimeter of the circle, so it is 'in-between' - not inside, not outside, as a 'threshold'. If there were offerings or sacrifices made on the altar they would have been made 'in a threshold' - between here and there, between a definite 'place' and the 'everywhere else'.

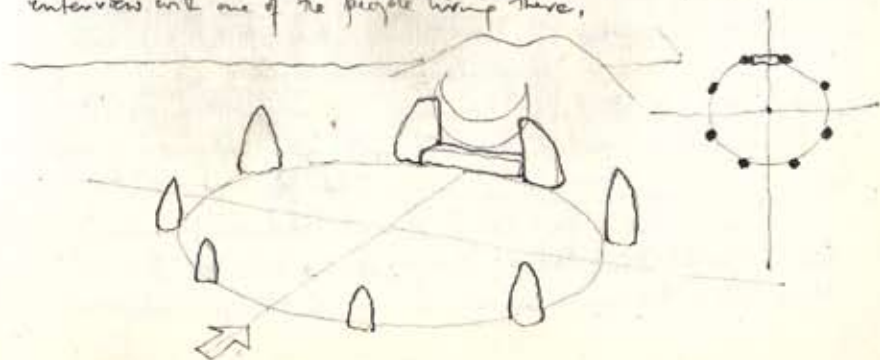
THRESHOLDS & SAFETY

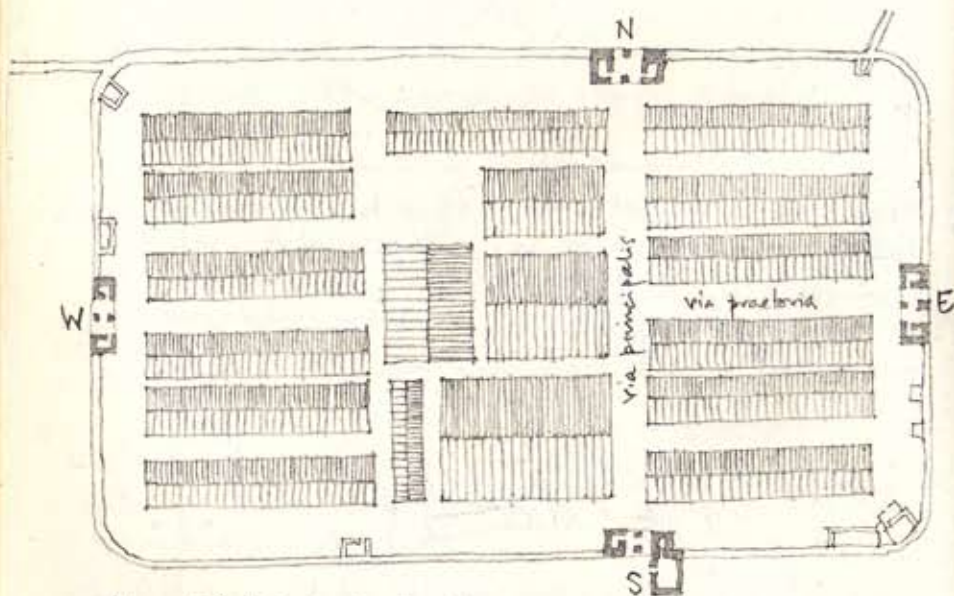
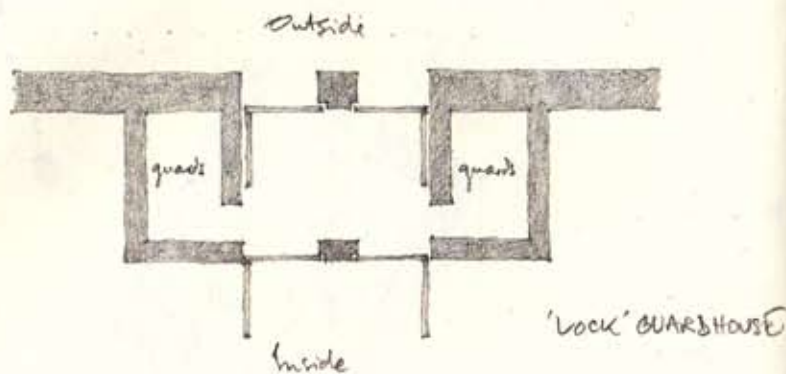
3. Nov 2006

- the relief we feel when you are crossing the road, cars are going towards you, and you reach the safety of the opposite pavement and step up the kerb.
- the whole is an instance of experiencing an 'in-between' ... from one pavement, across the road (under threat), to the other (to safety).
- effects on heart-rate? use in design - creating the in-between.



- * PLACE MAKING IN THE CITY (from Paul BRONBERG) 8.11.2006
- Paul reports to me of an encampment of people living in tents on the roundabout near the Hilton in Dundee, hidden in the bushes. He is going to send me photographs and maybe the transcript of a possible interview with one of the people living there.





HOUSESTEADS ROMAN FORT
HARRIAN'S WALL.

Gilles Deleuze 'Nomadic Thought'

"As in Godard's film, (?) "you paint the painting with the wall. Far from being the limitation of the pictorial surface, the frame is almost the opposite, putting it into immediate relation with the outside."

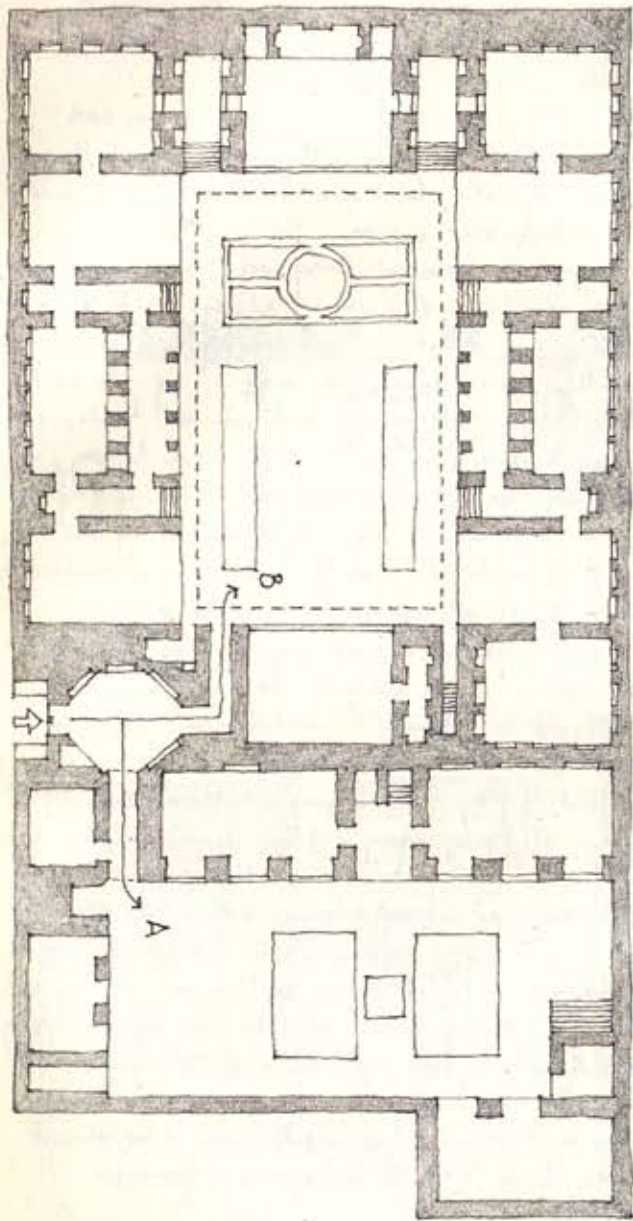
4. Nov. 2006

The threshold, the line (circle) in the sand, the frame, the enclosing wall, both joins and separates, links and divides, blends and excludes/includes ... outside and inside.

It blends, because although it seems a sharp, definite, incontestable schism, that schism is always (or almost always) subverted in some way and the subversion constitutes an overlap - a penetration of the outside by something inside and/or vice versa - of inside and outside. The prisoner in his cell bangs on the central heating pipes to communicate with another prisoner in another cell down the way; or he flashes a mirror in the sunlight to communicate with his girlfriend on the road outside; or he swings a rope to be caught by his friend at the window of the next cell; or he wraps his excrement in newspapers and throws it out of the windows. It is a rare interior that is completely, totally, irrevocably shut off from its exterior. Even the fridge has its warmth sucked out of it to be dissipated in the outside. Even the squash court leaks the sound of the ball padding hard against the wall.

In the threshold is a point of play. I can jump across and skip back out, like a game of hockey-cobey. I can dawdle on the divide, rocking my feet on the threshold bar. My body can stay outside whilst I poke my head inside (to look around, or say something to an inmate without fully disturbing them. (but of course I do; the gesture of poking one's head around the door is a bodily way of saying 'I am sorry for intruding, but it can't be for long ... unless of course you call me fully into the room and tell me to sit down ...') The threshold prompts the playful spirit. It is no wonder the threshold - the line - is essential as a rule-element in almost every game one can think (except perhaps card games).

You cannot bang on the wall if the wall is not there!
The wall stimulates engagement as well as dividing.
Neighbourly gossiping near the garden fence.



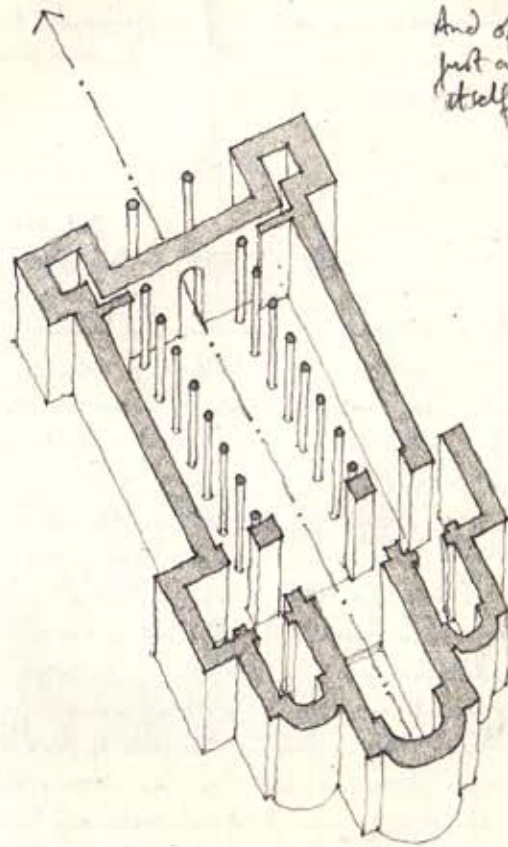
Monsoori House in Shiraz, Iran
 from Ghobadhossein HEKMATIAN & Frank BROWN -
 'Iranian and Arabian Courtyards Houses', in
 Brian EDWARDS - 'Courtyards Revisited', 2006

A - reception courtyard for visitors and guests
 B - private family courtyard
 HASHTI - entrance lobby

The threshold is where things flip; a flip is a threshold. In a game of rugby the threshold is the line which, when the ball is grounded over it, transforms and awards points to the attacking side. Step over the line and you are at war.

And when your team scores a try, you cheer. Games provide us with threshold moments ... as do jokes (the punchline) - Games are designed to provide threshold moments: such is the essence of the entertainment they provide.

And of course, a whole game, just as a whole building, is itself a threshold.



4. 11. 2006.
 The plan of the Persian house on the opposite page displays key elements of architecture: the four-sided nature of human life; the inhabited wall; the separation of place from everywhere else; the moment of entry; a zone for the reception of visitors - a zone of privacy; a central open space with subsidiary spaces around (hierarchy); climatic aspects of shade and ventilation in hot temperatures.

THRESHOLDS & SELF-PROTECTION

5.11.2006

We can aim and try to live life 'in the open' - open to all that comes our way, giving affirmative responses to invitations, adventures about experiences and opportunities - but that leaves us vulnerable and open too to disturbances and injuries. To protect ourselves we draw boundaries and give them physical form in the form of walls. But too we need to venture out through those protective walls as well as escape from the world into our wombs.

Sometimes we use anger, in desperation, as a fortress behind which to seek refuge. We close the doors to ameliorating advances from our friends. If they are persistent friends they maybe will find a chink through which they can prise open a threshold of reconciliation. They knock on our door; we refuse to answer; they plead; eventually they say something that breaks our resolve; we relent and open the door. ... just as in the films.

THRESHOLDS AS RIFFS IN THE FABRIC OF SPACE

The mighty foot is like one threshold stretched apart by a hundred metres to create an intermediate zone over which the two opposing teams battle.

OR PERHAPS THE ABOVE IS AN EXTENDED OR SPETCHED THRESHOLD ...

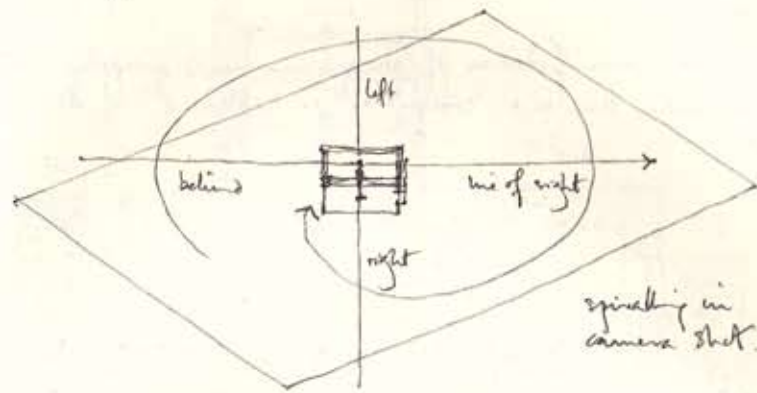
Use the busy roadway that one crosses from pavement to pavement ... in jeopardy as one dodges between the cars

THRESHOLDS OF PRESENCE

e.g. that moment when you are walking home or to the station, and you realise it is too late - you are too close - to catch a taxi! (What distance is that? 200 metres [too close] half-a-mile (too far, you could easily take a taxi for a half-a-mile trip). (It would be influenced by the terrain - a half-mile walk uphill might tempt you to take a taxi ... definitely if one was carrying a hand. Half-a-mile is what? 800 metres or so, so maybe the threshold is around about 500 metres?

HUMAN ORIGINS OF ARCHITECTURE

① Architecture begins with the ground and with the person standing on the ground.



② The person brings a line of sight, 3 more horizontal directions, and a sense of the sky above and the earth below.

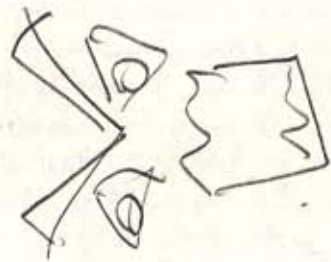
③ Even though we wander, we like to set this in place ... with four walls and a doorway. Thus we call 'home'.
(We might relate it to the sun, a distant peak, the sea ...)

④ We build the walls up, a put on a roof, and we have shelter.

⑤ However we wander, inside or out, we relate the six directions we carry around with us with those we have set for ourselves in our 'home'.

(This 'order' whether our home is rectangular or circular, or even if it is a cave.)

The generation of the temple - Egypt, Greece, China, India - the church - Rome, Canterbury, American Midwest - end of the house - Pylos, Mycenae, Troy ...



Le Caravaggio (L.H.)

- crossing through the Propylaea to see the Parthenon
- Journey to the East?

David Wild

Fragments of Utopia (G.H.)

INTRUSION - CONFORMING TO RULES

Exhibition - 'Killing Time', B.C.A. October, November 2006

Graham EATOUGH + Graham FAGEN

3 November 2006

The exhibition begins with videos of stage sets with people in them doing very little: a living room, a front garden, a seat under a tree, a stage-curtain. You enter the next part of the exhibition by going through, from the back, a door in a stage set flat. You come into the living or bed-sit set, where there may or may not be an actor, doing very little, as in the introductory videos of the same set. There are other sets in the gallery, some occupied with actors that visit. Each has its boundaries but in some cases these overlap.

BOUNDARY - THRESHOLD ISSUES

1. entering through the doorway on to the stage set is supposed to be unobtrusive but isn't quite; though it is slightly more so if there is an actor in occupation, since you are entering into his/her space. (The film does not acknowledge you. He/she is under instruction not to.)
2. As you want change to stage sets one is reluctant to step into their zones, across their boundaries, especially if they are occupied, but because they overlap in one situation you have to cross the threshold, though there is a special zone of overlap that seems to give you permission.
3. Sometimes when you go the actors are having an illicit conversation: they stop when they realise that a viewer has come; they revert to being actors. (I do not know whether this is part of the act.)

POWER OF ART - Simon SCHAMA, 20.10.2006

Programme One - Caravaggio

00		
01	INTRO	31 Home arrest + then jailed again
02	⊙ "BANKS into head of Ghiberti"	32 Painter and psycho?
03	→ TITLES - Rome, sky	33 Small tie artbrothel
04	Painting's distraction	34 → C. fighting tradition too
05	Painting and church	35 ⊙ "Death of Mary"
06	From sacred to profane	36. Bitter rejection of 'Death of Mary'
07	→ Caravaggio + profane Rome	37 Spread into lanes of disasters
08	Biography - copy and learn	38 → It started with a woman
09	He'd paint! (not draw)	39 Attempted murder of Tassolone
10	⊙ "Caravaggio as Bacchus"	40 Jail
11	Nature - life and death drama	41 Thimbletoni wounds
12	→ Patronage - del Monte	42 Thomasoni bleeds to death
13	⊙ "Card sharps"	43 Reward for Caravaggio's head
14	⊙ "Musicians"	44 → Patrons rally around to help
15	Demolishing the safety barrier	45 C. escapes to Naples
16	→ Painting for the churches of Rome	46 Then to Malta
17	make something sacred out of squalor	47 One of the greatest of boundaries...
18	⊙ "Christ and Matthew"	48 ⊙ "Beheading of John the Baptist"
19	tableau Matthew's martyrdom	49 All you can do is scream
20	⊙ "Matthew's Martyrdom"	50 Art without consolation or redemption
21	→ He's 30 years old - new datum	51 Signed in the blood of John the Baptist
22	... the weirder C's behaviour gets	52 → Nice if that was end of story...
23	dog on hind legs, ^{abuse} competition	53 improved escapes to Sicily + Naples
24	⊙ "Doubting Thomas"	54 → Pardon - return to David with head of Ghiberti
25	⊙ "Revelation of St Paul"	55 1610 - heading home to Rome
26	→ He's not just an art revolutionary	56 thrown in jail, loses boat + pants
27	⊙ "Madonna of Loreto"	57 C dies in a warehouse - so miserably isolated
28	Baglioni - competitor - C's patron	58 black, scream
29	→ Baglioni's son - C. jailed	59 Can I have my pardon? Too late
30	Caravaggio still in jail	60 End

SAFETY OF THE MARGINS - a place from which to throw stones.
gripping from the touch-line
academics who dig about how bad politicians are, planners, the academics...

ARCHITECTURE AS THE INSTRUMENT OF ABJECTION
- the ways Australian alienation push the bush aside

CROSS-BORDER RELATIONS
- Denmark/Sweden.

CROSS THE THRESHOLD & SEE WHAT SERVICES ARE ON OFFER

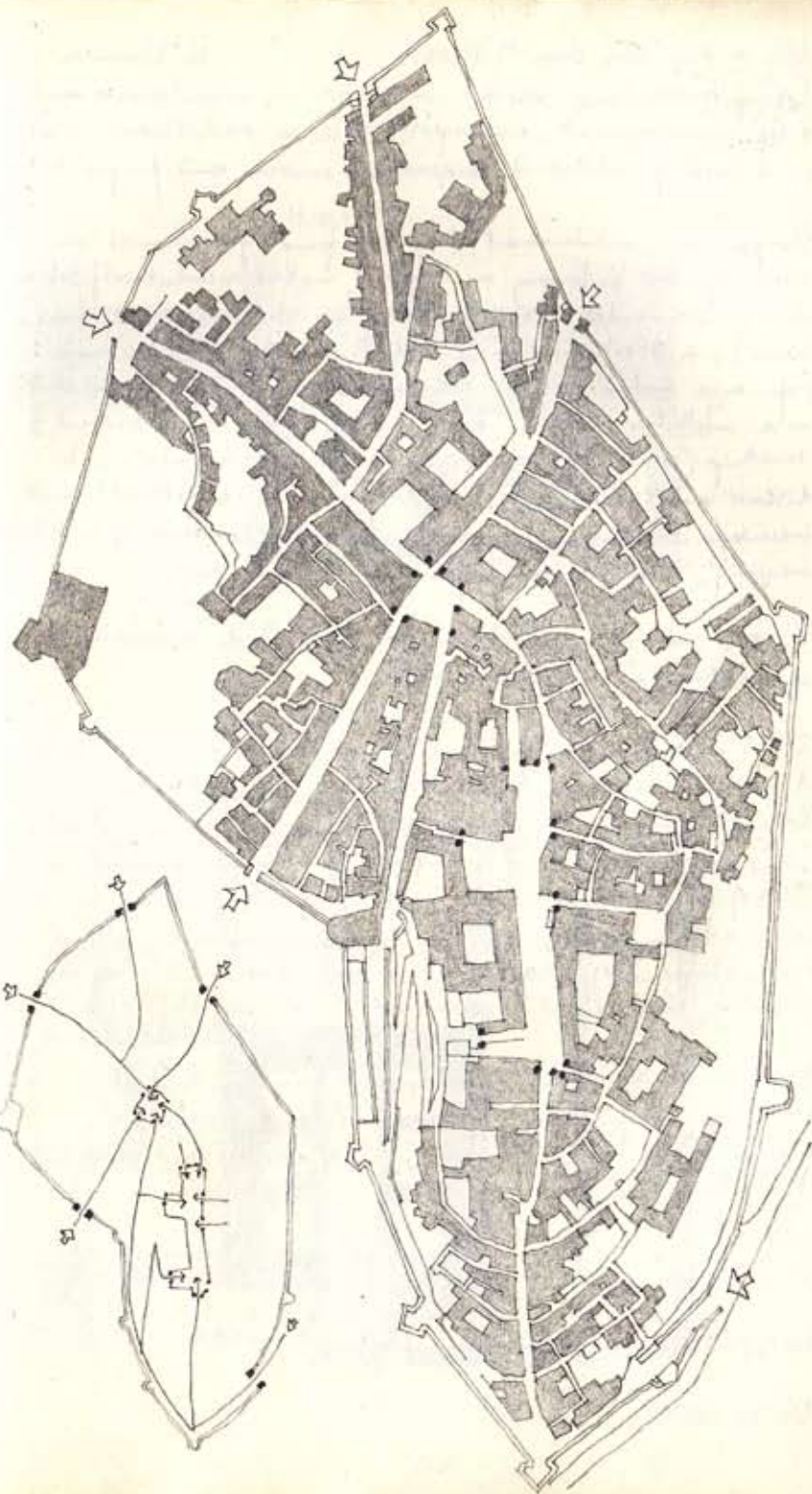
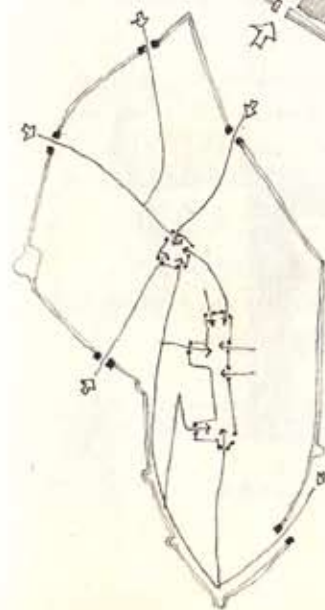
THE LADY WHO DISAPPEARED INTO A WALL

A dark and quiet street lined by industrial buildings with brick and stone walls. (An area of Dundee.) Some street lighting, but not bright. I am walking along the pavement. I notice a woman about twenty yards in front of me is opening a standard size door in a high brick wall. I think it is a steel door. Certainly it has no window in it. She slips through the doorway quickly and closes the door. I hear the clunk as she throws the bolt to lock the door.

Issues of thresholds.

3.11.2006

My first thought is to wonder what is through the doorway. I am then entertained by the drama of the moment and the affirmation of closure reinforced by the sound of the bolt. Then later I think maybe her experience of the threshold included me - just as mine included her. She maybe closed the door promptly for safety - as an escape from the street and from me.



→ After reading some Jane M. Jacobs

15. November 2006

Trying to transcend verbal discourse on architecture and the urban environment, and reposition it in architecture itself as a mode of intellectual enquiry, discussion and proposition.

→ Though much entertainment has been found by academics in word-expressed philosophy in regard to matters architectural, urban and environmental (especially European philosophy of the French kind), a shortcoming for architects and those who use and experience architecture (ie just about everyone), is that architecture as an intellectual activity seems marginalised. It is evident of something (related to this shortcoming) that ^{much} work purporting to discuss architectural... matters does not include material directly presenting architecture - especially the frame 'containers' of architectural enquiry, discussion and proposition: the drawing.

→ In this work I have tried consciously to situate discussion of architecture in architecture itself.

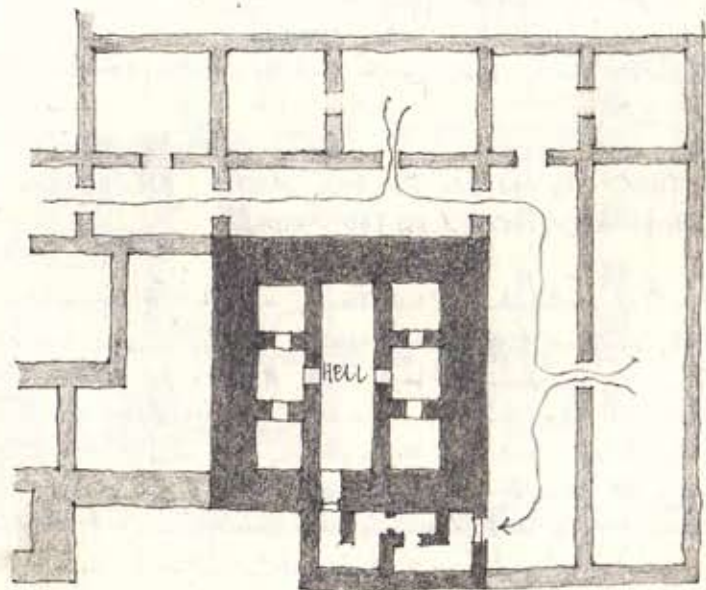
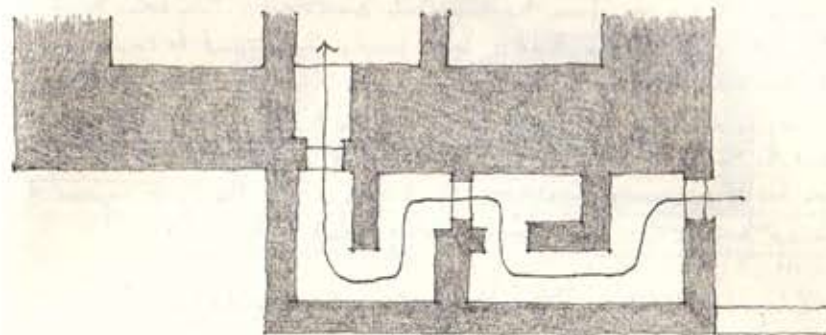
→ But here another step that has to be made in this argument. Because it is not a mere return to formal analysis that I am after, to deal with architecture as a visual or sculptural medium. I am interested in taking forward discussion of architecture as a many dimensioned field of intellectual activity; one that includes formal arrangement, but also as a setting for life. To such it has phenomenological, formal, organisational, psychological, experiential, sensual, sociological, narrative, constructional & structural... and many other dimensions.

→ It also means considering architecture not only from the point of view of the 'viewer' and inhabitant but also from the point of view of the perpetrator - the architect - the mind that conjures up the setting with which people live.

• INVITATION, ATTRACTION, LIKE A MAGNET

• EXCLUSION

HELL



"Lorna McGoldrick, a counsellor at the new Maggie's Centre in Tife, says simple human things, like welcoming people around a kitchen table, are the key to the Maggie's philosophy. // 'The kitchen table is the mainstay of Maggie's', she says. 'It's away from the hospital corridors. You can come in and have a coffee and a chat. Some people just want to come in and have a coffee and enjoy the space - and that is fine too. // 'People can say as much as they want or as little as they want. That step across the threshold can be the most difficult step of all. A lot of people try to ignore a diagnosis, and if you are trying to ignore it coming through the door can be really hard to do.

Clare SMITH - 'New Maggie's, but same old welcome'
in The Scotsman, 15.11.2006, p.20

[Interestingly, the building itself is not shown in the photograph, which is framed to cut out anything destructive.]

- The doorway as an agent of disappearance.

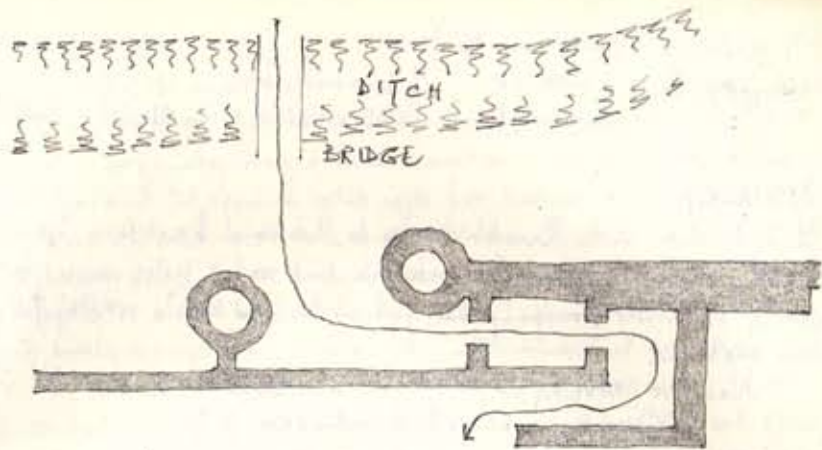
The doorway into a story, book, poem, article, description...

[conclusions]

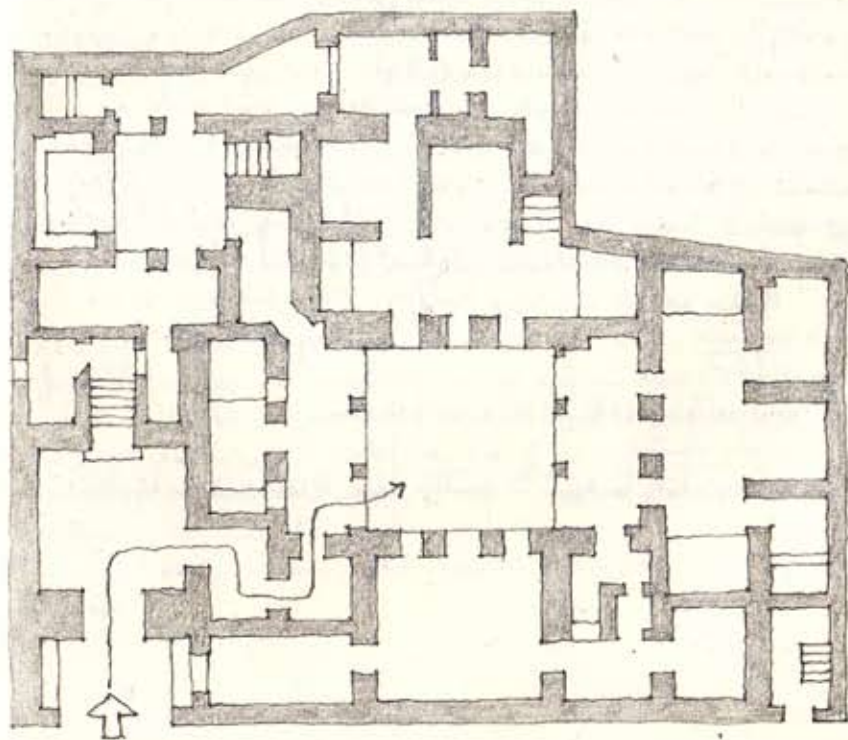
20.11.2006

ARCHITECTURE AS AN ACTIVE PRAGMATIC, POETICAL AND PHILOSOPHICAL FORCE IN THE WORLD

The realisation that architecture is not merely a matter of decoration, either through the provision of sculptural buildings nor merely through the ornamentation of buildings, but that it sets the frame, the physical frame at least but also a frame of relationships and behaviours, for life. This is a responsibility. It is frightening, if its powers are to be witnessed - as they have been in a chimney way in political prisons and concentration camps - but it is also exciting as a potential at fun, stimulation and entertainment, subtle and poetic.



Entrance of fortified city of Mantineia, Greece



Courtyard House in Tunis

Thresholds in Celestina 1499
referred to in MONTEIRO - 'A penetrable text'
Word and Image 2005 vol 21 in 1 pg 41-55 (DofLibrary)

MEMORY

"Some thresholds on the Rambla de Santa Monica in Barcelona, Spain, feature two perfectly symmetrical, narrow, and round holes caused by the heels of prostitutes stamping their feet in the old style waiting for their customers."

Juan Jose LAVERGA - 'El Marmo di Riscaldia', in
Catabela v 68 no 3 March 2004 p. 5

compare with match striking marks on doorway jambs in
St Andrew's.

VEIL

"What a fine and subtle thing such a veil is. I, with my soft brown hair, and leaning back a little to see her better, was on one side of it - me and the rest of the world - and she was on the other. This tissue, so thin and transparent, was nonetheless a line of distinction separating her notationally from everything else. Between weaver and world, a transparent but unmistakable, visible, unintrusive boundary - a reminder of where the encroaching, rapid world ends. // "I would expect, that wearing such a veil, if veils were stylish today, and if I focussed closely, I would see with clarity whatever I selected to look at."

Macka WALSH - 'Veiled Thoughts', Border Crossings 21 no 2
May 2002, pp 6-7

Walter BENJAMIN on thresholds as in-between

Gates in Shendi, Sudan - painted blue to represent the heavens.

Yannis KYRIAKIDES. The Buffer Zone, 2004

cd of sounds

relation to Green line dividing Cyprus from 1974

"originally staged as an electronic opera in which the audience and the space is split into two halves by hanging video screens. On each side there is a musician (piano and cello) who play imaginary duets with a virtual instrument on the other side. The central character is a UN soldier (singer/actor) who guards the buffer zone and freely crosses from side to side. The audience can only ever see one side of the performance, the side they have chosen to sit on. The central image of the work is of the inner psychological state of the UN soldier and has that is projected into the divided space. The soldier has to deal with his own boredom and his own dislocation and relocation in a desolate no man's land where his main duty consists of reporting and turning away trespassers who stumble into the zone. ... the piece explores both the undercurrents of tension and inner and outer landscapes of the peculiar state of being 'in limbo', between two physical and mental states."

"In 2003... the borders were relaxed to allow restricted access on day trips across the Green line. People were confronted for the first time with the reality of their imagined other." // "The UN buffer zone itself is still an area that is off limits to most civilians."

"The first impression one has of the buffer zone is of a tranquility and stillness one does not encounter in the civilian areas. The Greek name for the buffer zone is 'nekri zoni' (dead zone), and in this sense it is not dissimilar to the atmosphere of an unkempt cemetery. // Wild flowers, birds and insects thrive. Time has stood still to a certain extent. ... the soldiers have on themselves in some state of limbo, having to keep watch over an area where nothing much happens."

Jim HAROLD - Caesura - Cyprus Kibris. Kypros: diary
fragments from trips made within the UN-buffered
demilitarized zone, Bifunon, 2006

"Green line, Buffer Zone, Atala line, Dead Zone, Zone of Shame...
there are many names for the ragged line which runs across Cyprus.

"The well-tended houses and streets of the South gave way to the rupture
of the line. Across the ragged tract of land and into the North
traces of habitation were again apparent. The line was palpably
visible because of the all-too sudden signs of dilapidation. The houses
that faced directly onto the line or those held within it have slowly
washed away, overcome by the weather, neglect and the rise of vegetation.
Roof tiles had begun to slide off, paintwork had peeled away, and
remaining timbers were clearly rotting. Windows and doorways had
been crudely blocked with oil drums and sandbags.

"Standing before the silent remains of the Terminal Building" (of
the redundant international airport left marooned in the Buffer Zone)
"with the buzz of cicadas filling the evening air, the weight of
history arching over the Buffer Zone might almost have been
forgotten were it not, that it, for the very tangible and uneasy
sense of being deep within a landscape void of people."

[The lifelessness - human - of the zone between - but also a
zone reclaimed by nature. Compare with the dead zone of
the Berlin Wall. A gap through which one might fall!]

[A zone of battle - between the lines - like a rugby field.]

[A place of watching - lookout posts.]

"A melancholia pervaded the land and the decaying villages had
become painful pointers to the aestheticised 'romantic' ruin in
Europe's romantic landscape art: that most moral reminder of human
mortality. However, another more imminent and real caution was
needed whilst moving amongst the derelict buildings. It was not just
the danger of poisonous snakes - Poneris's peril at the heart of idyll -
but of booby traps left as the occupying troops withdrew to the air

current frontiers." [A zone in which one is at liberty to do
horrible things, outside of civilisation...]

A PLACE OF CONFRONTATION
"the UN and Turkish posts faced one another in a kind of stand off:
high-powered binoculars to binoculars."

"This zone, de-peopled for some thirty years, appeared to be a world
where nature had taken over. Buildings lay decaying and the
formerly tended fields ran wild. It had become a 'nature reserve'
held dangerously, but with a seeming permanence, between two
opposing forces.

ALSO A ROUTE

THE FRUSTRATION OF THE LOCKED DOOR

20. 11. 2006
My wife has told me a story which illustrates the frustration ^{that can be} felt
when faced with a locked door. She was the headteacher of a ^{Special} school for
children with behavioural problems. One day a boy had been misbehaving and
his skateboard was temporarily confiscated and put in his room.
Angry, he decided to try to retrieve his skateboard, but on his way
came up against a locked door. Such was his frustration and inability to
cope with his temporary deprivation that he buffed the door with his head,
breaking its glass and getting splinters in his forehead.

A POINT OF STASIS

As well as being a conduit for movement - we pass through
doorway - it is also a point of stasis, reference...

as Paul Klee's use of the egg as a model - everything outside is
dynamic, as is everything inside. Only the shell - the boundary /
threshold between outside and inside is stable, fixed.

THE SPACE BETWEEN...

- the two doors between interconnecting hotel rooms
- check in and boarding, and all the subsidiary 'in-between' in-between... queuing, security checks, passport checks etc
- between losing something and finding it - the exasperation and frustration

- the CANVAS AS A THRESHOLD - Fontana
the slice that reveals it to be a threshold
destroys the illusion

Nevil SHUTE - On the Beach

Philip Roth - Everyman, 2006

DOORWAYS IN FILMS

various science-fiction films

Being John Malkovich

Pan's Labyrinth described in Philip French's review in The Observer

26 November 2006:

"This nightmarish world, which Ofelia can enter merely by drawing the shape of a door with magic chalk, is a moral universe, a place of intellectual and emotional learning."

NARRATIVE AND ARCHITECTURE

15 November 2006

Catrina - Cairo Square, Zaha, Personality and narrative -
Tracy Moffatt, an evotic narrative, space sex and architecture
- image of a lady (Tracy Moffatt), evotic situations,

WOC - make a narrative

AM - gender and architecture, architecture - an ideal of feminism.

Catrina - about an experience

AM - what about other experiences, dancing, eye contact, interaction between people

WOC - courtyard garden - write a story about an encounter in a garden, garden becomes a character in a story

Catrina - a telling + time

Madeleine - getting lost, good product narrative + experience

- product narrative, wayfinding

Andy - illicit activity, naughty activity 'rooks and crammers'
* associated narrative

Madeleine - a journey - Albertay, outside find the door

* people and relationships with each other and places

Paul MARCH - can you be observer and observed.

film and architecture, 'architectural bond to situation' How

Andy fabrications * telling lies

Madeleine singular roles of pessimist, optimist, architect

stories of collaboration, interface with others

no emotion

* dramatic effects

* experience from different standpoints

Helen

Andy 'Method' design, like 'method' acting

Andrew - Memory - fictions of place, Shannon

memories and places

Helen - accuracy of memory

how do you exploit memory in design, architecture

communal memory narratives, personal memory narratives.

appeal to an essence of memory

- memories of the future

- Libeskind

Madeleine a place without a memory

Macedonia ^{same} everyplace 79

Andrew MURKIN - Edges in the landscape

Identity

Malene - intermediate space - a space between
never seen anything 'between' a village and the landscape
the idea of the 'edge'

Helen - edges always being fluid

Pochita - Winery Architecture

Malene - edge as ledge -

Andy - identity of North Coast?

Andrew M. - Identity hidden from non-insiders

Marked and Cremola

[ordered
H&E books]

WHITTINGTON (ed) - The Spirit of Life and Death [Acp]

Copan Honduras
an ancient ball game as liminal
place of resurrection, underworld

SHOCK OF REVELATION (on opening a door)

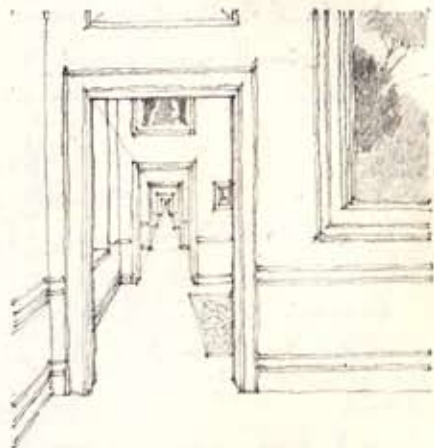
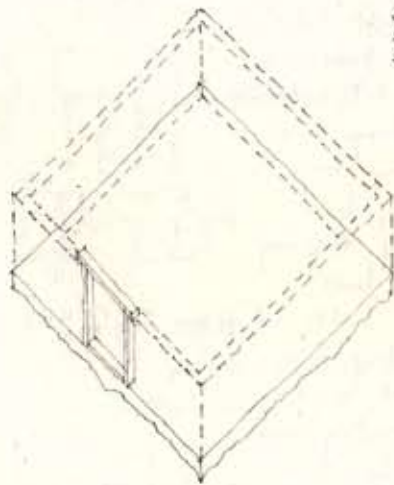
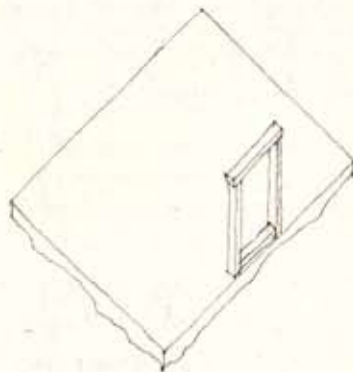
"Patrick Duffy remembers shocking an episode of Dallas, 1981

"Andrew time I persuaded a member of the crew called Mungo to
strip naked and hide in the wardrobe to surprise Larry (Hogman-
JR in Dallas), Mungo was extremely overweight, had almost no
teeth, and had the name of a garbage disposal company tattooed
across his belly. In the scene, JR's wife Sue Ellen was lying drunk
in bed and Larry was shouting at her. He walked over and opened
the wardrobe and there was a huge naked man looking back at him.

'Flashback', in The Telegraph Magazine, 2.12.2006

Norman LEWIS - Naples '44

diary format book about war...



ARCHITECTURE

(doing)

3 December 2006

A way of understanding and producing architecture which includes, rather than stands at a distance from, people as thinking, feeling, acting, dwelling, moving, relating ... creatures.

SPORTS COURT AS BATTLEGROUND

re the Battle of Kohima in N.E. India, between British and India troops and the Japanese, reported in Antiques Roadshow 3.12.2006 from Tadino... especially that the tennis court at the Governor General's bungalow was the site of a 'snareball fight' with hand-grenades. Kohima was one of the fiercest and most important battles of the Second World War. It was all fought over quite a small area around the bungalow, which was completely destroyed. The Japanese eventually surrendered.

(Plans, Sections, elevations)

3.12.2006

An architectural drawing is different in its essence from a musical manuscript, a piece of writing or even a perspective drawing... for different reasons. An architectural drawing is neither notation nor illusion.

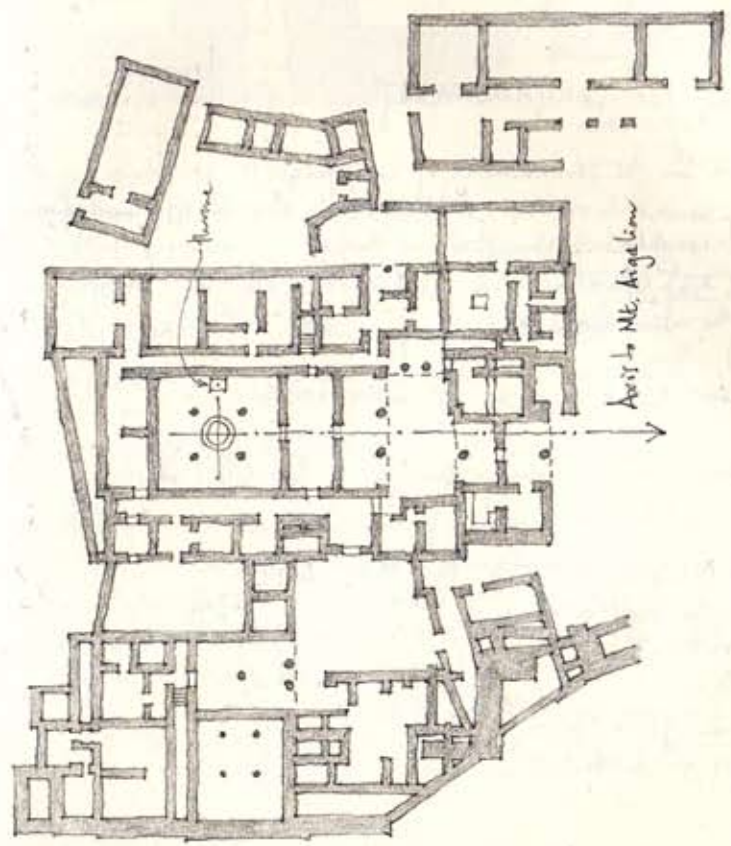
→ LINES

from WINSTON PHS

- lines of 'power'
- 'implied' lines
- 'narrative' lines
- 'projected' lines
- 'song' lines
- 'lines of 'cover'
- lines of 'hidden routes' (drawn)
- 'axis' lines
- 'structure' lines
- lines of 'confrontation'
- lines of 'indication'
- lines 'between solid & space'
- 'edges'
- lines of 'change in surface'
- 'step' lines.
- 'threshold' lines

- question' lines
- lines 'outside architecture'
- 'de-centring' lines
- 'becoming' lines
- 'boundary' lines
- lines of 'enquiry'
- 'mobile' lines
- 'active' 'middle' and 'passive' lines (Kees)
- 'mediating' lines
- 'virtual' lines
- 'anticipatory' lines
- 'ambiguous' lines
- 'diagram' lines
- 'filmic' lines

- lines of 'suspension'
- lines of 'flow'
- lines of 'communication'
- lines of 'structure'
- 'hairline'
- 'a line'
- 'thresholds'
- 'inscribed' lines
- 'accidental' 'alea' lines
- lines of 'enclosure'
- lines of 'control'
- 'ground' lines
- 'station' lines
- 'measuring' lines
- 'counting' lines
- lines of 'pattern'
- lines of 'landscape'



Nestor's Palace, Dyls.

3 December 2006.

Different sorts of 'in-between':

- Istanbul as a node between 'East' & 'West'
- the uncertain border between England and Scotland
- in the middle ages as a zone of conflict, of cross-border infringements, of surviving any which way, of stealing whatever might stray into the fuzzy zone of unclarity.

EMOTION ARTICLE - The Emotive Power of Architecture

Architecture as an accomplice in emotional interchange.
Architecture as providing/eliciting emotional responses directly.

BORDERS FOR CONTAINMENT

6.12.2006

Firebreaks for the containment of wild fire
Protecting borders to contain civil war, to stop civil unrest from infecting neighbouring countries.
Negative air pressure in operating theatres, to stop bugs escaping air borne to the outside world.

DOORWAY AS A PLACE OF WARNING

Beep, beep ... I'm coming through. Fork-lift trucks.

IN+BETWEEN SPACES IN FILM + STORIES

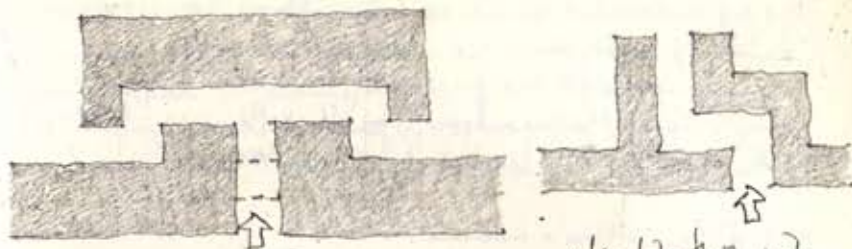
- Benji John Malkovich
- The Bourne's
- Die Hard
- Phantom of the Opera
- Belly of an Architect.
- etc.

"Architecture acts as a spatial extension of the body,
as a womb." Louis de CORDIER (?)
(Laura MAGINNIS, H.O.C.'s March group 2006)

Alternative ZONE - Open House

BETWEEN NATURE AND ARTIFICE

The best place - a natural language



Fortress entrance 'labyrinth'
Changuillo, Peru, c 400-1000 BC

(British Museum - The Past from the Air exhibition of aerial photography)
probably these labyrinthine entrances are to prevent spies, escaping
rather than combat/attackers

Wendy RYAN - drawings as installation.
LOFTMAN - inscription on the threshold Jane R.

also like this, into
inner 'keep'

PEEPING THROUGH A DOOR

"A small boy on a donkey stumbled up a rocky path past high mud walls
concealing the houses of Casreshk. Through gates barely open, the
odd curious eye offered the only evidence of the inhabitants. It was
into this biblical scene that the Royal Marines descended to patrol
one of the most volatile towns in Helmand."

Tom Judd - 'Two days spent at the patrol, horns beeping...' in
The Independent, 4 Dec 2006, p 2

COUNTING & KEEPING TRACK

In the House of Commons when votes on legislation are taken,
the 'divisions' involve MPs walking to vote AYE or NO
register their vote by passing through the appropriate lobby, i.e.
by crossing a threshold where their vote is counted.

News item 6.12.2006 - the most sophisticated identity recognition system
being trialed at Heathrow. Thresholds, such as ports and air ports, are
where we count and record who is entering and who leaving a
country. (authority or the authorities)

"It is self-evident that humans are better explorers than machines."
from Royal Astronomical Society's report into
the scientific case for sending humans into space.
from a report ('Britain in Space') by Steve Connor - 'Reaching for
the Stars', in The Independent, 8 Dec. 2006.

methodology is like a machine!

BETWEEN THE BATTLE-FRENCHES - THE GAP IN THE WIRE

"Some men stood on the edge of the trenches to see better. At all
happened gradually, naturally. Soldier stroked forward to greet
soldier. They met about halfway, at the barbed wire, and
reached across to shake hands. At a gap in the wire they
passed through to each other, exchanged cigarettes and cigars.
... On Christmas Day there was a football match..."

'The Man and the Moment' from Look and Learn
published in The Guardian, 9.12.2006.

LIFE AS THE IN-BETWEEN

A.S. BYATT - 'American Pastoral' (on the literature of Willa CATHER)
in The Guardian, 9.12.2006 (Review section)

"She sees her people's lives as whole and finished - they feel stress
and passion, they discover and lose, but they are bounded by
birth and death, by nothing and nothing, and they move between
the two."

DOORWAY AS LOCUS OF DISCRIMINATION

"Many things about early exhibitions run contrary to what the
modern mind expects. The entrance fee, for instance, was quite
consciously a means of keeping out the rabble."

James Fenton on why there is no 'Royal' in National Gallery
The Guardian, 9.12.2006 (Review section).

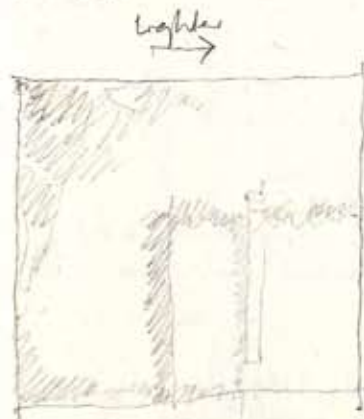
3.12.2006

'Pessimist', 'Optimist', 'Voyeur' - these are words that change what follows
them. We may see the power of words; but what are the powers
of a wall, or of a doorway, a path or a window.

"(Tom Waits) has turned American music into the speech-song of
ordinary men and women caught in that murky, bad-smelling,
allegorical between the juvenile rhetoric of the 'American Dream'
and the unforgiving adult reality of contemporary life."
Simon Scramm - 'One from the Heart', The Guardian, 9.12.2006

"A library is a door in time" half a sentence from Borges
quoted in Carlos Maria DOMINGUEZ - The House of Paper, 2004
trans. CAISFOR, 2005
(What is the other half of the sentence?) Library of Babel

"Bronson told his labourer to build the supports for the windows
and two doors on the sand. He got him to build a stone wall and
a chimney. Once the chimney was built at the side of the shack,
and the door and window frames completed, he asked him to put
in a cement floor. And on that floor - you can imagine the
honour that fills me as I say this - he told him to turn his boards
into boards." ibid. p.70



our bedroom, Dundee 13.12.2006

10.12.2006

A word or short phrase at the beginning of a paragraph can condition everything that follows. It can establish a mood or a subject. It can introduce tension or suspense. It can make a rhetorical point or ask a question. It can set up one horn of a dilemma to which the other will join in the course of the paragraph. It can set up an 'ant' Sally' to be knocked down. It can make a pompous assertion that cannot be supported, and which in the course of the following paragraph crumbles to dust. It can be a sham, but the first word or statement sets a (theme, datum, frame, point of reference, ...) for what follows.

In architecture a doorway does the same.

EMOTION

→ Ask yourself what emotional effects places have on you.

Not 'love' or 'hate' a building, but the effect it has on you
Effect of a guard (in Hamfrydyr) in reducing calm.

- CALM - Edyll Castle garden
- CLAUSTROPHOBIC - Gwynedd Road Building (G.M.)
- ANXIOUS - Rhosneigr airport waiting (departure) lounge
- HAPPY? Outside marquee overlooking Port Eynon bay in Gwynedd (G.M.)
- RELAXED - Garden of the Forecroft Hotel, Tenby (G.M.)
- NAUSEA - A stale smell, pub bar in the morning with sun coming through the windows, but the stink of fags and urine.

- EXPOSED, ON SPACE - no privacy
- NOISE as an influence - OZONE cafe, Charles Street, Cardiff
- UNEASY - Bar in Millennium Center, when the letters are

look into personal circumstances

FEAR. Inhabitability, threat of mugging, dirty, smelly, hiding places, unoverlooked - under alleyway

like writing a piece of music, a little art

- cafe in Falkland
- cafe in Braemar

architecture as an accomplice to emotional responses → use as instrument of reduction, anger → stage set

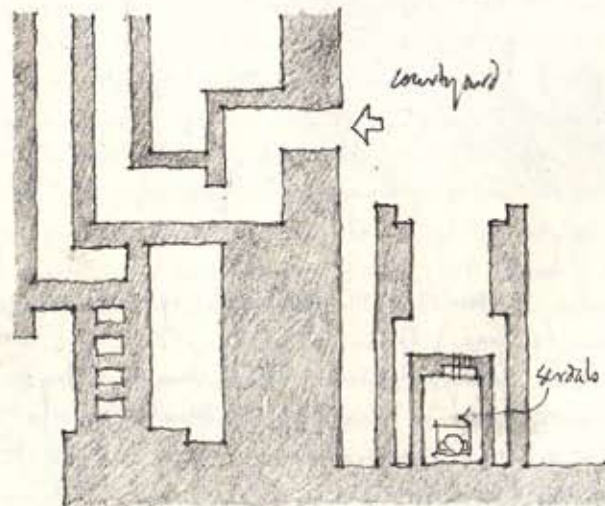
transitions from one emotion to another, from street to alleyway from street to church interior, from street into crowded restaurant, from street into 'breaking' barrooms.

MELANCHOLY - seeing flats in the distance
empathy with inhabitants, rooms inside



Sue's guest bedroom, 15.12.2006

Lonny dit bedroom 17.2.2008

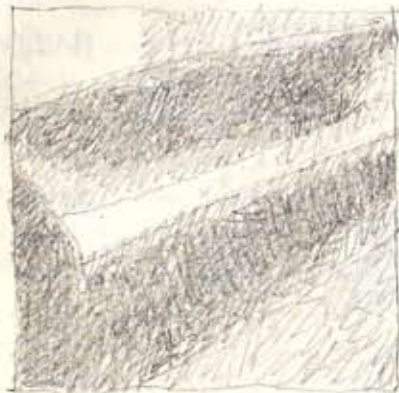


Entrance to the Mortuary Temple of the Stepped Pyramid of Zoser at Sakkara, Egypt.

"Some thirty inches from my nose
the frontier of my person goes,
and all the unbreathed air between
is private pangs or desecration,
stranger, unless with bedroom eyes
I beckon you to fraternize,
Beware of rudely crossing it.
I have no gun, but I can spit."

to W. H. Auden "Prologue: the Birth of Architecture"
quoted in Edward T. Hall - The Hidden Dimension, 1966, p 118

→ in About Hellfire, New York, Random House, 1965



BODY

30.12.2006

It is such a truism that the human being is the core, seed and consumer (enjoyer) of architecture, that this book must claim to be comprehensive. All I can do is try to illustrate some particularly striking aspects of the symbiotic relationships - on architect and user - between human beings and the places they make or have made for them.

An example of the froggy houses in the Loire valley, where rooms have been excavated to accommodate additional children when they arrive... and then enlarged as they need more space... all by excavation of the soft rock.

Peter SHEPHEARD - Modern Gardens, 1963

"No theory of architecture is adequate which does not embrace landscape also; no rules are valid which both cannot use. It is useless to think of the landscape architect as a gardener with a smattering of architectural knowledge. Rather he is an architect whose faculties have been further extended to include a wider perception of nature, and to enable him to work on the different scale and with the living materials of landscape."

BODY

"(The landscape architect's) chief temptation is to forget the third dimension. On his large and unwieldy plans the scale is so small that elevations and sections show hardly any height at all, and tend to be ignored, while the plan is often designed as if it were itself an elevation, to be seen from the air. But in a garden, from eye level, the third dimension is everything; seen from eye level the patterns of the plan flatten out unrecognizably, while fences, walls and trees stand in ranks one behind the other. An extra six inches in the height of a wall at eye level cuts off the view of acres of ground; a path with an imperceptible curve or plan becomes sharply serpentine, or unpleasantly angular; square paving slabs become sharp lozenges or acquire strange diagonal patterns; water uncompromisingly asserts its horizontal level, and if the ground near it has an insistent fall, the water itself may appear sloping. The trees which appear as green cushions on the plan reveal themselves to craggy feet and more, creating huge barriers and enclosures of space, but allowing clear views for miles between their trunks at eye level." *ibid.*

26.12.2006

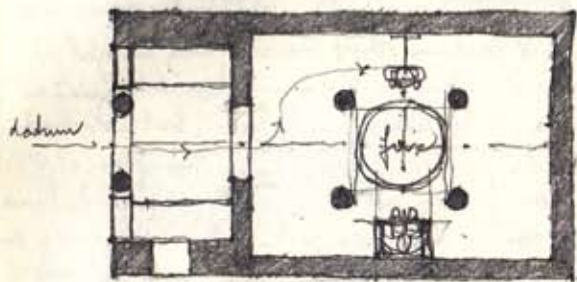
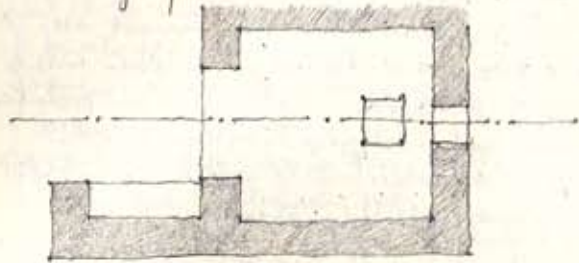
In the same way that those distorted figures indicate the quantity of nerve-endings in different parts of the body by showing them with huge lips, fingers, heads... so too would a distorted figure of a building show the doorway bigger than its actual size.

Even when I walk through my bedroom door, either way, I become a different person.

THE WAY OUT

... to a doorway is rather more than a hole in a wall through which one may walk to get from one room into another.

end of 2006



megaron

transit
entrance place
in-between
light
labyrinth
frame

linkage by axis
avoidance of
confrontation
reference
datum
route

identity
& status

scale

not a labyrinth

go in then back out ... and the world has changed
regeneration ... grip in for an interview



The firecracker and shouts at midnight
between years ... to frighten off the
bad spirit that might escape into
the world through the crack between
the years.

DOORWAY OF APPEARANCE

PISA 30.12.2006

Emerging from the baggage reclaim and air airport, through the
green channel of the customs hall, to all those expectant eyes
of friends, relatives and company contacts waiting for an
arrival. They entertain themselves watching you as they await
their own special person.

↳ the doorway divides, separates
man's from God's world.

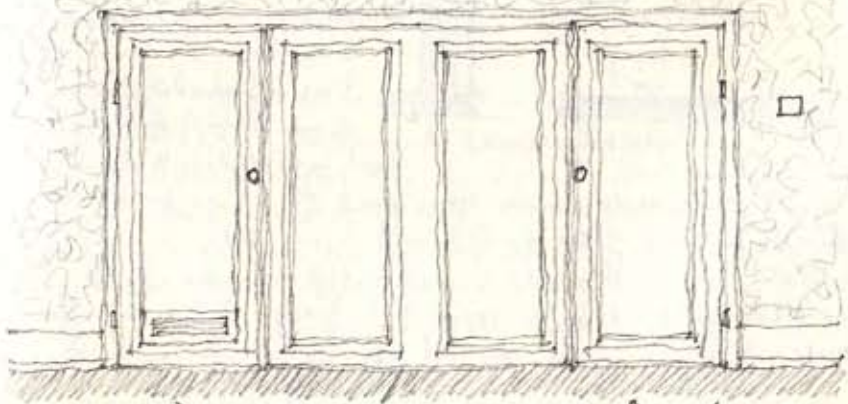
- Mantegna, Capella Brancacci
- Conspicuous, happening in the world as constructed by man ...
- through the doorway one sees the natural world, God's world
- Adam & Eve are expelled from Paradise through a doorway.

Bonnelleschi - testing of perspective
framed in the doorway of the Shrine in Florence
looking towards the Baptistry - the 'doorway to heaven'

Florence 31.12.2006

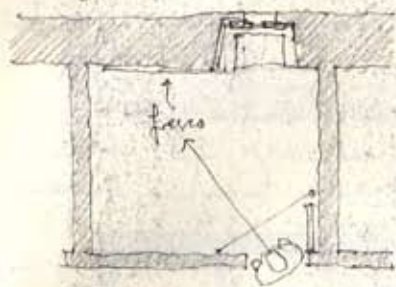
A Mercedes pulled across the pavement with its driver waiting for a
servant to open the gate.

The magnetic security arch that checks whether you are
carrying a gun at airport security. The tension you feel
wondering if it will go off when you walk through
DOORWAY IDENTIFY

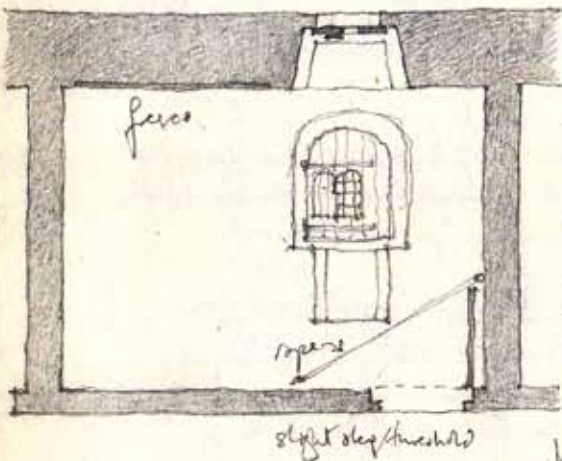


through the bathroom
Doorways in hotel bedroom. Hotel Argentina, Florence Dec/Jan 2006

Symbolic doorway - doorway as symbol of the feminine/maternal
 the doorway through into the inner, bed chamber and a
 traditional depiction of the Annunciation room or presumably
 the bed chamber where Mary is impregnated. But also the
 room is often depicted in red and is also symbolizing the womb
 with the doorway as its vaginal opening, and also the birth room
 (though that eventually was the stable)

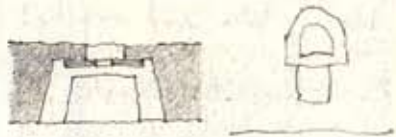


doorway position and reveals
 the viewer



doorway. The doorway determines your point of view, positioning you
 not directly in front of the painting but to one side, on or the
 threshold of the room. It is as if the cell is still occupied, by the
 inmate inhabitant's and by the spirit of the fresco. It is relevant that
 you should not intrude into the room but meditate politely in the doorway.

2-1-2007
 Museum of San Marco
 Florence
 Cells on the upper floor
 with frescoes by two Angelicos



One walks along the broad corridor
 with seven or eight doorways
 on each side. Each cell
 contains one religious
 fresco by two Angelicos in
 one of her cell-matrons.
 intended for the meditation
 of the cell's inhabitants.
 As one walks along the corridor
 as a museum visitor, each
 doorway reveals a fresh fresco.
 You can only see one at a time
 Each is framed not only by
 its own painted simple frame
 but by the whole cell and its

- hesitation waiting for an automatic door to open
- acronyms of opening doors for people and 'dances' of waiting
- hesitation of stepping onto an escalator, moving pathway at an airport or into a lift



Old door door, Hotel Argentina
 Florence 8.1.2007.

Shaded window in the Uffizi

Sometimes student architects draw the walls round a room and
 forget to put in (or leave out) the doorway. They know it will
 (should) have one; and take that for granted. What they miss is
 the variety of things the doorway could, architecturally, be used to
 do.

IDENTITY / THRESHOLD AS POINT OF TRANSACTION

"Juanito saw the number eleven on the door of a shop selling
 poultry and eggs. No doubt that is where he had to go, leading
 all over feathers and crushing egg shells. He asked two women who
 were picking hens and cockerels, and they replied with a gesture
 towards a partition door that that was the entrance to the staircase
 to number eleven. The entrance and the shop were one and the same
 thing in that building, which was characteristic of the older parts
 of Madrid. It was then that Juanito realizes why Estupinosa often
 had various birds' feathers stuck to his boots. He flicked them up in his
 way out..."

GABOS - *Intercala e Jacinto*, p 85
 trans. CLARK

THE IN-BETWEEN

The 'Delphin' in Galdos' Fortunata and Jacinta, talking to Jacinta (now his new wife) about his relationship in the past with the 'working class' Fortunata.

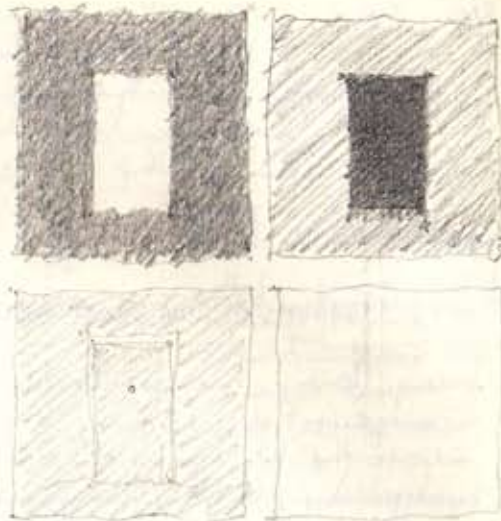
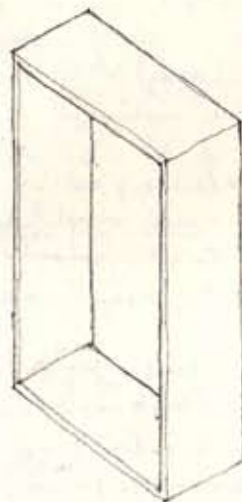
"I think I became a different person from the one I was and have become again now. It was like part of my life being written in brackets. It was nothing, my love. It was a cursed whim for that woman of the people; some sort of artistic enthusiasm for the environment; a chance period of madness that I cannot explain. Jacinta replies, seriously wifed:

"Do you know what I want now?" said Jacinta brusquely, "that you should keep quiet about it, my man, just keep quiet. I find it repulsive. You are right, you were not yourself then. I am trying to figure out what you were like and I cannot, for me to love you, and for you to be as you depict yourself, and two things I cannot reconcile." (p. 112)

LOVE is one of the great themes of the IN-BETWEEN
another is CREATIVITY

also might be WAR and SALVATION
also POSSESSION OF PLACE

We are so fascinated watching our fellow human beings that we tend not to notice/acknowledge their (our) interrelationships (interactions) with their settings.



THRESHOLDS of THE IN-BETWEEN -
learning to relate the in-between

a crime/detective story - exploring the in-between

ARCHITECTURE of PHILOSOPHY.

12.01.2007

Much of philosophy deals with the human creature, the world it finds itself occupying and the gap/relationship between. But not much philosophy deals with how the human creature changes the world, physically, to accord with its own imaginings and in response to its needs, desires (for comfort) and as an entertainment to its intellect (informed by its senses) and instrument of its will.

AFFINITY BETWEEN ARCHITECTURE & MATHEMATICS

... neither are either in the world nor in the mind but in-between. (John Doe on the place of mathematics, and architecture as a medium of mathematics).

DRAWING

The primary instrument of architecture is the line - the boundary and the threshold. The primary material of architecture is solid and void. Hence the power of the drawing. (But in architecture it is the void that is positive and the solid negative - white (paper) and black (pencil))

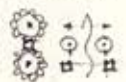
Raymond MONVILLE

SAZE + GANGE - Place and movement (passage)
Place and the in-between

Different kinds of time lyric (sats) + (gang)

• Rhythms in space (walking: to lee)

Karin MILLER



→ damaging restriction of
research council funding in
the arts + humanities.

[COGITO ERGO SUM or SUM ERGO COGITO do they mean the same?]

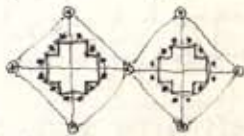
drawing, writing, imaging // classically the last would be replaced with
the imagination; thus drawing, writing and (the) imagination
indicates that both drawing and writing can be media through which
the imagination (of the author/draughtsperson) makes images (images).

• drawing is a medium of representation, but it is also an enactment
a drawing (frame) can record an enactment
but a drawing can also be an instrument.

the paper maker's guillotine draws the edge of the paper

• the hermetic space of the piece of paper or computer screen
drawing is usually considered to exist in this space, even though it
may conjure up the impression of different kinds of space 'on the page' or
'on the screen'

but there is also drawing in non-hermetic space



phenomenon of vernacular technology
creativity

Creativity and resistance
Resistance - the challenge

B. H. LAWRENCE language that 'lives' along the line

MURDO - Highland Space

Voice and image

C.H. WASHINGTON - BAYESON, ecology of Mass

Seaside 15th Japanese drawing of Highland Space

'minds in nature' not merely reflection on nature H.Med.

→ Waddington - Tools for thought

TI Drawing

detached from nature



the moment when signified of a slide H
has to describe the image - that is
image

issues of the 'electric' - change in drawing

detached

Writing - Imaging

all from part of view of
reflective observer/analyst
rather than actor who
changes the world - taking
control over the world.

('ardited')
→ discoverer/explorer
'flamens'

drawing as a weapon,
tool, instrument of
possession and management.

MEMORY + DRAWING
DRAWING AS MEMORY.

Mike ANUSA'S - drawing + image from the front - Artefacts. vicarious representation
'DO NOT CROSS'
- drawing the curtains

• can have a drawing which is not an image
• can have writing that is an image.

TREE - a good example - the word evokes an image
" but the tree draws itself as it grows in space.
and maybe a 'good' drawing of a tree replicates that vital
process of 'growing into space'

Uexküll - different paradigms of the world. Prospero Ingelst

drawing space in ways that represents also your place in that space

POWER representative interesting use of spatial metaphor
not drawing as an intermediate act but as a primary act. RIVE
drawing as enactment especially in the real world not on
DECEASE - The fold - Lidong
| some separate hermetic space such
as a piece of paper or a computer screen

STRIVING FOR SENSE

NARRATIVE

'Why... does it require a more strenuous effort to believe that a narrative lacks coherence than to believe that somehow, if we could only find out, it doesn't.' Frank KERMOE in Genesis of Secrecy, p. 53, quoted by H. Porter ABBOTT in The Cambridge Introduction to Narrative, 2002, p. 93

The concept of *iludencia*: ABBOTT comments: "Whence is something we impose on narratives, rather than something we find in them." p. 94

p. 3 ABBOTT quotes Peter BROOKS 'The Law as Narrative and Rhetoric' in BROOKS + GERSHWIN (eds) - Law's Stories: Narratives and Rhetoric in the Law, 1994, p. 19:

"our very definition as human beings is very much bound up with the stories we tell about our own lives and the world in which we live. We cannot, in our dreams, our daydreams, our ambitious fantasies, avoid the imaginative imposition of form on life."

→ so too architecture - 'an imaginative imposition of form on life'
 narrative involves time and event
 → so too architecture

18.01.2007

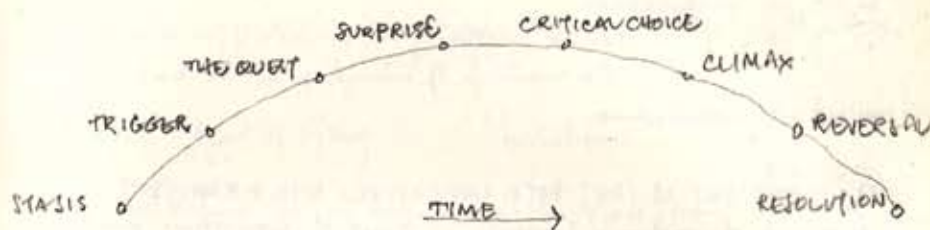
but the 'narrative' of architecture depends on the architect being 'narrator' - i.e. 'telling' the involvement of time and event through the medium of architecture

but (again) the person who experiences (moves through) the resultant building (or garden or city) comes into focus: he is not simply the 'hero' of the story, the 'puppet' of the narrator (architect); nor is he totally the 'narrator' (in his mind) of his own story; he is an interplay of both: he is the hero of the architect's 'story' (represented in the building) and the 'narrator' of his own interplay with that story. We have then, to borrow Merleau-Ponty's word, an 'interweaving'.

"One... common ingredient in stories is the 'setting'. But common as it is, it is still optional, unlike events and activities. 'I fell down' is a story entirely without setting. Were we to elaborate this narrative, setting would most likely emerge, but it does not have to emerge for the story to remain a perfectly valid story." ABBOTT, p. 17

This seems to downgrade architecture to 'optional'... but there are cultures (see that account of stories used for moral effect by wisdom tales in N. America) to whose place is an essential component of a story.

IN BETWEEN



The eight point arc from Aristotle's Poetics

The mediation of a story - can architecture be the mediation of a story? Is architecture ever NOT the mediation of a story? Then there is the interplay... between the 'story' invoked in a building by its architect and the 'story' experienced in relation to the building by the person who encounters / lives in / moves through it.

BORGES 'The Man on the Threshold' - the architecture, the doorway with its threshold and the sequence of courtyards beyond, mediates (frames) the action (the storytelling) but also symbolizes (underpins) its philosophical message / comment.

"A rule says 'You must do it this way.' A principle says, 'this works...' and has through all remembered time. The difference is crucial. Your work needn't be modeled after the 'well-made' play; rather, it must be well made within the principles that shape our art. Anxious, inexperienced writers obey rules. Rebels, unschooled writers break rules. Artists master the form."

Robert McKee - Story, 1999, p. 3

→ But (again again) the same is the case with a written or told story - there is the story expressed by the author / story-teller, and there is the story heard, interpreted by, identified with by the reader / listener. The two, though ^{the story is} a matter of record in the immutable text (which always stays the same - like a building could if not altered) are never the same. The listener invents the story he reads or hears into his own allusions, references, comparisons...

ABSCOTT p. 36 - narrative an instrument of power
so too with architecture
- author not necessarily in control of, or even aware
of, the meaning of everything in the text
so too with architecture

MOST IMPORTANT IS THAT BOTH NARRATIVE AND ARCHITECTURE
are means of making (proposing) sense of experience and the
world. The person who writes a story makes sense of (part of) the
world and time for his readers (listeners) (though they also make
their own sense of what they read (hear)). The architect does the
same through architecture.

CIRCLE OF EXCLUSION/POSSESSION (HOME)
Deleuze - Of the Refrain, in A Thousand Plateaus, p. 343
"Now we are at home. But home does not preexist: it was
necessary to draw a circle around that uncertain and fragile
center, to organize a limited space. ..."

THE ARCHITECTURE METAPHOR

18.01.2007

In 'Of the Refrain' (A Thousand Plateaus) Deleuze uses an architectural
metaphor to support the notion of the refrain (chaos, time, adventure)
- at least spatial organisation (the circle) is included amongst
the ways of making sense of the world that Deleuze encompasses
within the metaphor of the refrain.

Certainly a place on the beach (the megaron for example) is an
example of the refrain: the 'chaos of the beach'; the identification
of a centre and the drawing of a line around it; the launching out
through the doorway to go for a swim.

PLACE MAKING

"How very important it is, when chaos breaks, to draw an
inflatable, puttable territory," Deleuze, Guattari - 'Of the Refrain',
in A Thousand Plateaus (1980), 1988, p. 353.
Irans. MASSUMI

"There is always a place, a tree or grove, in the territory where all
the forces come together in a hand-to-hand combat of energies."
David p. 354

Blaise 'Heart of Glass' "in-between ..."

22.01.2007

Can we define the 'in-between' as the place/time when 'things'
are uncertain? (where things will change, but you're not sure how!)
- thus the game is a period of uncertainty before the result?
- thus the wait is the period of uncertainty before the event
(e.g. waiting for your plane but uncertain whether it will be
delayed; waiting for the dentist uncertain of what she
will do; waiting for the hangman uncertain of what that
moment will feel like and whether anything will come after;
- thus the moment of taking through is a period of uncertainty
as to where you are going and what you will find).

(- how long few seconds before David McCall announces who's been evicted -)
Gambling is playing with uncertainty, not the in-between, because
we like the buzz. War is a form of gambling: we play it not
only because of the material and territorial gain that winning might
bring but because of the vitality of being in-between. Soccer, rugby
... own their thrill by the in-between states in which they are played.

The cycle of failure and progress
after failure, second attempts are stronger
(decapitation of maize, of sacrificial victims, strengthens subsequent
generations ...)

"The round markers that shuddered the allegory of the Maya ballcourt
emphasize the liminal and dangerous qualities of the space itself.
Most are framed by the quatrefoil that marks an opening, or portal,
and the scene within is then happening elsewhere, in another time, or
space, but revealed transparently to those on earth."

Many MUELLER - 'The Maya Ballgame: Rebirth in the Court of life and
Death' in WHITTINGTON (ed.) - The Spot of life and Death:
The Mesoamerican Ballgame, 2002, p. 86

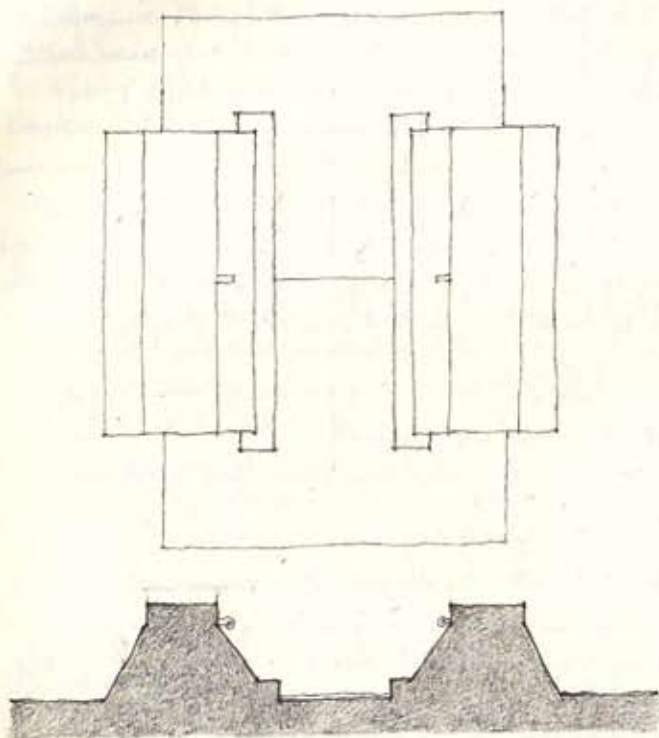
"Perhaps this is ... the source of the fascination of the ballgame: ... the raw anxiety
of a contest that ends in death." ibid. p. 87 (certainly the death of the game!)

LUCK

Uncertainty of the struggle between 'gods' and men.
Everything is subject to this uncertainty.

The games field, on which field of uncertainty decisions are made ... Decisions maybe of some consequence: "Moctezuma played against the king of Texcoco, Nezahualpilli, to determine the fate of the empire, on the verge of conquest."

Eric TALADORE "The Architectural Background of the Pre-Hispanic Ballgame: an Evolutionary Perspective," in WIFFINGTON (ed) - The Sport of Life and Death: The Mesoamerican Ballgame, 2002, p. 97



THE PLACE
IN-BETWEEN

A Mesoamerican ballgame court

BOOKSAY (PORCU) AS PLACE

"Then, well muffled up in his cloaks, he would go to San Ginés, where he sometimes arrived before the sacristan had opened the door. He had a few words with the faithful women who had got there before him, some of whom had a chocolate-pot and a little spirit stove; and so he had his breakfast right there in the church porch." King GALDÓS - Fortunata and Jacinta, 1868-75
trans. CLARE p. 151

IN-BETWEEN

"The fact is that the beginning always begins in-between, intermezzo."
DELUZE + GUATTARI - A Thousand Plateaus, p. 362

"What chaos and rhythm have in common is the in-between - between two notions, rhythm-chaos or the chaosmos: 'Between night and day, between that which is constructed and that which grows naturally, between mutations from the inorganic to the organic, from plant to animal, from animal to humankind, yet without this series constituting a progression ...! In this in-between, chaos becomes rhythm, not necessarily, but it has a chance to. Chaos is not the opposite of rhythm, but the milieu of all milieus. There is rhythm whenever there is a transcended passage from one milieu to another, a communication of milieus, coordination between heterogeneous space-times.'

DELUZE + GUATTARI - 'Of the Refrain' in A Thousand Plateaus, 1980 (1988), p. 345
trans. MASSIMI

"Architecture ... the art of the abode and the territory." *ibid* p. 362
PLACE MAKING

"... the stagemaker, the magic bird or bird of the opera. He is not brightly colored (as though there were an inhibition), but his song, his refrain, can be heard from a great distance (is this a compensation, or on the contrary the prime factor?). He sings perched on his singing stick, a vine or branch located just above the display ground he has prepared by marking it with cut leaves turned upside down to contrast with the

earth. As he sings, he uncovers the yellow roof of certain feathers underneath his beak. He makes himself visible at the same time as sonorous. His song forms a varied and complex motif interweaving his own notes and those of other birds that he imitates in the intervals. This produces a consolidation that 'constitutes' in species-specific sound, sounds of other species, leaf hue, throat color: the stage-maker's machine statement or assemblage of enunciation." ibid. p. 365

NEITHER 'NATURAL' NOR 'ARTIFICIAL' (but between and neither)
 "What is primary in the consistency of a refrain, a little tune, either in the form of a mimetic melody that has no need to be inscribed locally in a center, or in the form of a vague motif with no need to be pulsed or stimulated. There is perhaps more to be learned from a musical and poetic notion such as the *Katal* - in the lied, or in Hölderlin or Thomas Hardy - than from the slightly rapid and foggy categories of the innate and the acquired." ibid. p. 366 (and ff.)

THE MOMENT

25.01.2007

... when you pass the switch of the machine on which someone (even their life) is depending ... and you muse (hardly seriously) on switching it off.

(the example - two builders, pouring a wall on a hydraulic platform - walking past on the opportunity to switch off its motor leaving them stranded in mid-air.)

*DORWAY STIMULUS

BUNDOE (blackness) 25.01.2007

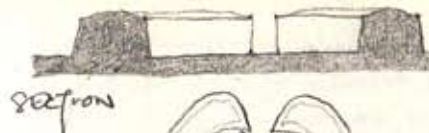
Walking past the open doorway of an industrial building - the perfume of warm machine-oil.

E.T.A. HOFFMAN - RUTH KRESPER (A.C.P.)

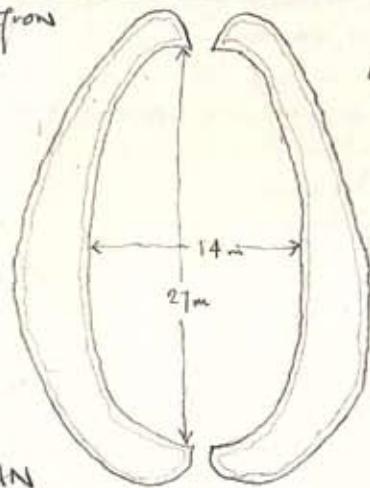
"MA" as space between or interval

"an essentially unfilled gap between tangible things"

note "While this term later came to take on other important implications in Japanese culture, like the word 'interval' it is also routinely used to refer to periods between events in time." KERRI NUPE - Place, Time and Being in Japanese Architecture, 2004, pp. 11-12



Ballcourt
 Wupakei Pueblo, Arizona
 40C 1065-1212

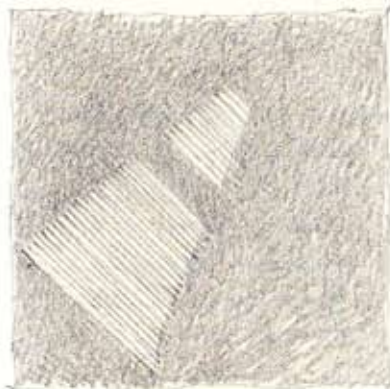


Doorways at end of ballcourt possibly/probably used as goals. Some pitch markings, but unclear



Hosios Loukas Monastery, Greece
 doorway as the Body of Christ
 "I am the door"

10th C AD.



'the odour of the place' Soho
The Sweet Smell of Psychosis
 W.A. Self
 BBC Radio 4 1.2.2007
the book of Jane
 of the black cab interior

Shadows and the space between

the space between paintings (in the Uffizi!) as 'Retakos' or the walls between windows on a decrepit German stuccoed house.

A. Would you agree that map-making is a quintessentially scientific activity, even to the extent that it may be used as a metaphor for all scientific enquiry?

B Yes.

A And how does one begin to make a map, or how did map-making begin in the history of human culture?

B By a person wandering across the land.

A Yes. So science begins with wandering.

"Which shapes do you love going into it, and which do you rather avoid going through the door?" BBC News 1.2.2007 (weekend)

ARCHITECTURAL METAPHOR

The architectural setting of the 'Imagine' video. Lennon + Yoko one walks up the drive towards a great house, they approach the closed door, pause, and fade out. Lennon plays the white piano in the large empty white room whilst Yoko opens the shutters on the windows, letting light in.

SHIMENAWA - rice-straw taboo rope

KAMI - the spirit of a place

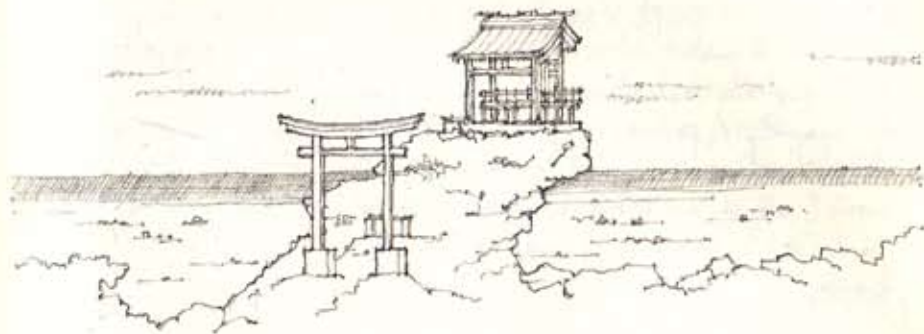
note 7 "Chikao Fujisawa has suggested that it is appropriate to understand kami as 'the deification of the life-force, which pervades all beings, animate and inanimate'."

note 9 "The earliest mention of the shimenawa appears in the first history of Japan, the Kojiki, when it is recorded as having been used to prevent the Sun Goddess Amaterasu from returning to hide in a cave. Its original purpose, then, may have been as much to contain kami as to deter people from trespassing onto their domain. See The Kojiki: Records of Ancient Matters, trans. CHAMBERLAIN (Tokyo, Charles E. Tuttle, 1981) p.65 p.34.

Kevin NOPE - Place, Time and Being in Japanese Architecture, 2004, p.12

* Originally there were no shrine buildings in Japan. Instead, a tree, a forest, a giant boulder, or a mountain stood festooned with sacred ropes of worship.

TEIJI ITOH - The Roots of Japanese Architecture, 1963, p.21 quoted in NOPE, 2004, p.12



Kiganonseki or 'Strange-Cloud Stone Rock'

Komaishi, Hokkaido

from NOPE, 2004, p.16

a shrine commemorating the unlikely ^{survival} victory of soldiers hiding behind it when their enemy was frightened away by an earthquake thought to have been caused by the rock's kami.

2.2.2007

The difference between a 'something' and an 'interesting/engaging something' ... not good enough just to do something, however carefully or rigorously, it has to engage.

People don't see the ingenuity of the architect except - so much as it is in the object ... they often miss the ingenuity in the arrangement of space.

"To avoid either humans or kami intruding into the Shinto's territory, in addition to sacred natural objects themselves being bound with taboo ropes, in many cases the space immediately surrounding them was also roped off. The resulting precinct, or kekkaï,* was effectively a mediating zone of sanctified nature, in between a piece of true wilderness occupied by the kami and the domesticated

world of man, which some believe was one of the indigenous sources of the Japanese garden."

* "The word 'kekka'i' derives from esoteric Buddhism, where it represented a sacred enclosure intended to ward off evil spirits. It was only applied to Shinto precincts much later, but its use does seem to reinforce the suspicion that the original role of Shinto taboo ropes was as much to try to control kami as to honour them." NUPÉ - 2004, p. 16 + note

3.2.2007

There are two neat inversions of our (my) intuitive sense of the meaning (symbol) of an enclosure. A magic circle can contain or much as exclude magic. The 'circle' of the doll as 'home', which excludes the 'chaos' outside, is the opposite of the 'circle' of the taboo rope that contains 'true wilderness' with its kami.

IN-BETWEEN as 'consecrated to licence'

"It should have gone to Blackpool, no ifs or buts. Blackpool is the nation's most liminal of liminal spaces. All those fairs, where you are neither on land nor off it, neither home nor abroad. The tower which is built on English soil but makes you think of France. Such places are consecrated to licence. Ask any anthropologist. Society needs a little bad behaviour, a periodic holiday from seaminess and labour, and liminal or transitional space is where we take it. // A supercasino belongs to this category of licensed folly. Thus, had we built it in Blackpool, we would have solved the moral issue in a single throw."

Howard JACOBSON - 'Imagining the scene when Sir Kevyn comes face to face with a typical Beswick workin', in The Independent, 3 Feb, 2007, p. 39

Edukas as paintings of the in-between;
between pictures on the wall
between light and shade
between here and there
between life and death

projected
on the outside
of an eyelid

3.2.2007

IN-BETWEEN as a place of stunning

A favorite of the Emperor, whose favoritism causes resentment, is victimised...

"On the far too frequent occasions when she went to him, there might be a nasty surprise awaiting her along the crossbridges and hedgesways, one that horribly fouled the skirts of the gentlewomen who accompanied her or who came forward to receive her: or, the victim of a conspiracy between those on either side, she might find herself locked in a passageway between two doors that she could not avoid, and be unable to go either forward or back."

from 'Kintsubo' - 'The Paulownia Pavilion', in The Tale of Genji, 11th C, trans. TYLER, (p. 6)
Murasaki Shikibu

* 'Imaginary Homelands' Salman RUSABE (L.H.)

IN-BETWEEN between 'high' + 'low' - the dependably worthy status

"When a girl is high-born, everyone flatters her and a lot about her remains hidden, so that naturally she seems a paragon. Those of middle birth are the ones among whom you can see what a girl really has to offer and find ways to distinguish one from another. As for the lowborn, they hardly matter."

Murasaki Shikibu - 'Haha Kigi' - 'The Broom Tree', in the Tale of Genji, 11th C, trans. TYLER, (p. 21)

"I am 'upper-class' and I look down on them. 'I am 'middle-class' and I look up to him, and I look down on him.' 'I know my place.'
Comedy sketch, with John CLOSE, Ronnie BARKER and Ronnie CORBETT, on The Frost Report, BBC, 1966?

script.

"I look up to him because he is upper class but I look down on him because he is lower class." "I know my place."

IN-BETWEEN SLEEP & BEING AWAKE

"On waking, in that moment when the awareness of reality is intermingled with the deceptive images of dreams, and there is a dusk in the mind, a vague argument over what is true and what is not, the deception persisted a while and Maximiliano tried to sustain it, closing his eyes again, grasping at the images that were fading away."

Pérez GARDÓS - Fortunata ed Jacinta, 1887, p. 328
trans. CLARK

SIMILAR TO WALKER PERCY QUOTATION

"When I was foolish, it was because I lacked an aim in life. Because that's what fools are: people who have no mission in life." Maximiliano Rubin in Pérez GARDÓS - Fortunata and Jacinta, 1887, p. 359

WALL
Gregor SCHNEIDER - White rooms, torture scenes, walls
'guest rooms' (Merve).

TRANSLATE THIS INTO ARCHITECTURE (from NARRATIVE)

"At the level of expectations we recognize, by numerous signals, the kind of action or sequence of events that we are reading (revenge, falling in love, escape, murder, a bad dream). Once actions start in a certain way, we expect what follows to be consistent with the overall code. When a beautiful young woman like Cinderella meets a handsome young prince, we expect falling in love to follow. Moreover, we see these two successive events as one part of an overall sequence of events, a genre, which in common language is called 'romance' and often but not always closes with marriage. It seems oddly inappropriate to speak of such an event involving such lovely people as part of a code, but it is nonetheless true that we learn at a very early age to read and decode not just words but whole patterns like the genre of romance. This is another way to look at masterplots: as coded narrative formulas that end with closure. When the beautiful young woman is relocated from romance to the genre of tragedy, as Cordelia is in King Lear, we expect a very different kind of closure from romance. Depending on her role in the tragedy, we might well expect the worst. When at the end, Lear finds Cordelia dead in her cell and then dies himself, painful as this is, it fulfills expectations that have been built into the play. You could call it a painful Gatsby factor."

H. PORTER ABBOTT - The Cambridge Introduction to Narrative, 2002, p. 54

10.2.2007

Obvious architectural equivalents include the Christian church or cathedral, the mosque, the cottage (with its hearth), the labyrinth...
(engagement with)

But then, as Peter Mohr goes on to say, narrative depends not so much on adherence to codes but their distortion and subversion... so is this too relevant in architecture? (Must it be in the form, or is it provided by the 'non-character' people who propel themselves through its sequences?)

NARRATIVES - FIRST- and THIRD-PERSON, 10.2.2007

the idea of third-person and first-person narrative in architecture - seeing what other people are doing; being focused on what you (I) yourself (myself) are doing. In a theatre situation - sitting in a Parisian pavement café for instance - one is in a 'third person' narrative situation (she is walking elegantly along the pavement), whereas finding the route to an interview room

one is in a first-person narrative situation (I must decide to stand to the first floor, go through the double doors, walk along the corridor to the third door on the left ...; but what shall I say when they ask me about myself?).

So can we, as an architect, set up 'first-person' and 'third-person' narrative situations? It is certainly worth considering. An easy 'third-person' narrative situation is the theatre, as in those slopes in ancient times spectators sat to watch a battle, a game, a drama. Pathways too, as one walks them, are commonly and easily seen as 'first person' narrative situations. But can there be more subtle orchestrations? The mirror for example, or the relayed instant feedback of a television in a shop window showing the film of the person watching it wondering who that strange person on the screen.

12.02.2007

THE DELEUZIAN 'REFRAIN'

The 'refrain' applies to any 'tune' we 'hum' about our lives. So the boy who goes into the chemists once a week to collect deongestant tablets for his sinus problem is singing a refrain that helps him to identify his life; the route one takes walking each morning to work is a refrain that situates one in the world; the line one draws about one's place on the beach makes sense of one's place in the landscape and the world of others.

Uncertainty as the identity of the place-between.

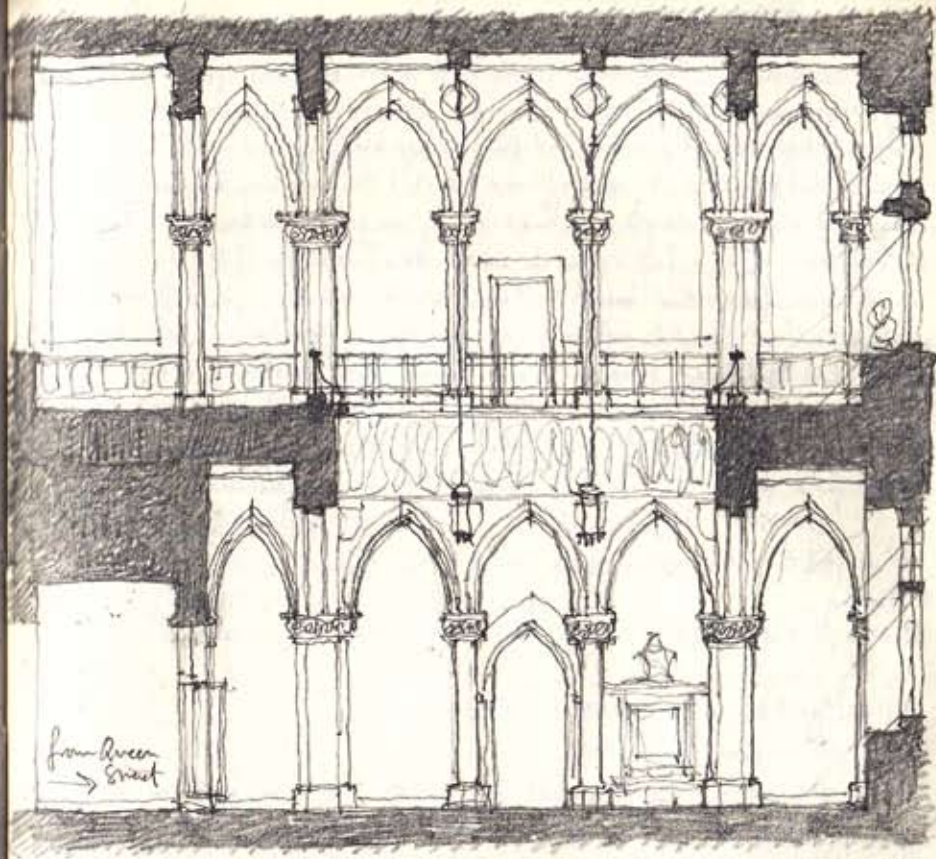
IN-BETWEEN: the place of uncertainty **JEOPARDY**

THE IN-BETWEEN - time to fill
e.g. in Edinburgh, 14.2.2007, between handing in a visa application at the India Consulate and not being able to pick the visa up until after 4.00 pm.

THE IN-BETWEEN - thin air, nothing, a blank wall/canvas

paintings of the in-between - TURNER, MONET, KOTAKO ...

John CAGE 'silent' piece of music
HARDY PINTOR places between him.



14.2.2007

Castle entrance lobby, of the Scottish National Portrait Gallery, Edinburgh (perhaps a little sketched vertically)

A good example of 'knuckled shock', stepping inside from Queen Street through the lobby into the richly claustral, highly decorated, Gothic corbie.

PROXIMITY
 prohibit THE CLOSENESS OF OPPOSITES [IRONY]

"To many a ...! This was a pinnacle, the peak of finesse, and in such an act there was a horrifying mixture of ignominy and sublime self-denial, some indefinable quality of audacity which was sordid, and at the same time raised the worthy Rubín, in his eyes from the depths of mediocrity in which he existed. For Rubín might be a fool, but he was not a mediocre fool: he was one of those fools who touch sublime heights with the tips of their fingers. True, they do not manage to grasp sublimity, but they touch it. As he was pondering on the enormous gravity of his friend's proposed action, Almedo could not help realizing that he, Almedo could not help realizing that he, Almedo the official valde, had never for a moment conceived a folly of such magnitude."

GAUDOS - F+J, p. 378

* aloof? indifferent? half-hearted?

the land of ...

DEATH IS THE GREAT IN-BETWEEN (a realm of uncertainty)

IN-BETWEEN and COMMUNICATION

straight on from the above

"Don't you worry, my lad, what you tell me will go no further. Am I your friend or not? Well, that's enough then. I give you my word of honour: you can rest assured." // The word of Olivero cyhestro was sacred, when it came to the laws of mischievous pranksters. But on this occasion the desire to gossip was stronger than the laws of a rake's honour, and the great secret was revealed to Narciso Puerta (Pseudo-Narciso, adoration) with the greatest stealth and an oath not to pass it on to anyone else. // "I tell you this in confidence, because I know you'll keep it quiet for my sake." // "Of course, don't worry, my boy - You know me." // In fact, Narciso did not tell anyone, with one exception. For what did it matter if you confided the secret to just one person, just one, who certainly would not spread it around? // "I'm telling you alone, because I know you're very discreet," murmured Narciso into the ear of his friend Encinas (Quercus gigantea). "Mind you're careful about what I'm going to tell you, very careful indeed. Only you know. We don't want any unpleasantness." // "Man, don't be a fool - you sound as if you met me yesterday. You already know I'm like a sealed tomb." // And the tomb was unsealed in the la Caima women's house, with the greatest

creaky, be it understood, and after making everyone swear in the most solemn manner that they would preserve this profound mystery. // "But what are you thinking of, Encinas? Why do you give us so little credit? It is not as if we were little girls to go repeating the story and compromising you..." // But one of those ladies judged it a mortal sin not to say something to Doña Inés because she had to know in the end, and it was better to prepare her for such a tremendous blow. Poor woman! It was dreadful to see her so calm, so far removed from the dishonour that was threatening her, the outcome was that the news reached Doña Inés's sharp ears three days after it had passed the timid lips of Rubinius vulgaris."

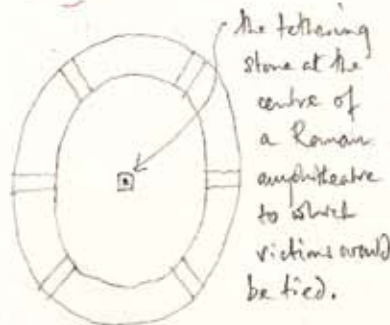
GAUDOS - F+J, p. 379.

to her nephew.

CHINESE WHISPERS:

'Send reinforcements, we're going to advance.'
 'Send 3/4d, we're going to a dance.'

things mutate, change, distort, are modified ... in the in-between.



The tethering stone at the centre of a Roman amphitheatre to which victims would be tied.

e.g. example discovered at Chester in 2007 (reported BBC news, 17.02.2007)

IN-BETWEEN - the zone of jeopardy

17.02.2007

In programmes such as Grand Designs or Property ladder ... when, just before a commercial break, Kevin McLeod or Sarah Beeny says about the people who have committed themselves to the risks of building that, 'I think they are making a big mistake...' and then bridging the gap by injecting a sense of jeopardy that keeps viewers watching.

IN-BETWEEN - the place of jeopardy

→ the white lines across the road which as you cross them you wonder if the speed camera light will flash you.

THE SEA as one of the great in-betweens, and places of jeopardy.

The bride's journey from home to the church ... during which she might decide to tell the driver to 'Drive on!' ... past the church.

Chapter breaks + commercial breaks as moments of jeopardy for the story or the programme - and the ways writers and programme makers use jeopardy (in the story or programme situation) to bridge them and keep readers/viewers involved. ie fighting jeopardy with jeopardy.

- the sanctuary as an in-between place
 - the altar stone as an in-between (Midmark Kirk)
 - the threshold as an in-between (Clay tomb)
 - the gateway as an in-between
- places of judgement and therefore jeopardy
- the dock in a court as an in-between place.

suspected wretches with their thumbs and big toes tied all together and hrown in the loch - if they sink they are innocent; if they float, guilty, and burnt at the stake ... judgement by the in-between

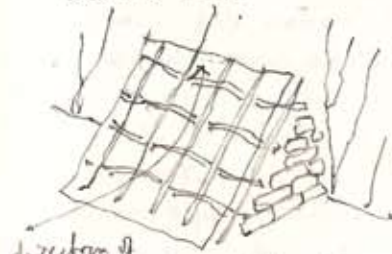
PLACE-MAKING IN THE LANDSCAPE S.A.S. from Barry DAVIES' S.A.S., Are You Tough Enough? 1998

first priority in cold - 'get out of the wind'

first example - using logs

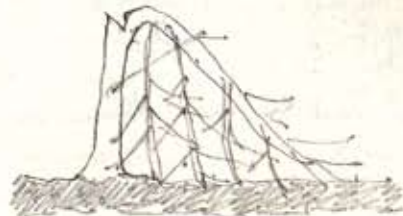


'lean-to' shelter



direction of wind
loose lattice of thin branches covered with fabric, foliage, plastic, turf or blocked out ends with foliage or turf blocks.

'layered tree bivouac'



half tree trunk cut through at shoulder height, bent over and branches bent down to create shelter within; thatched with foliage.

get below ground if poss - cooler in heat
use of fire + fire reflector for lean to
fire reflector of green branches or stones
use of warm stones under sleeping space for warmth.



turf shelter in grassland
make sure water drains away from trench

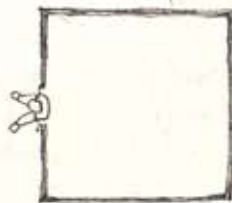
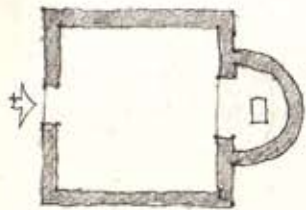
snow holes

The 'promenades' in Masson's 'Pictures at an Exhibition' during which Masson moves between pictures and reflects on them

THE WALL IS ALWAYS AN IN-BETWEEN

"I loved her from the moment I saw her, and I cannot stop loving her without ceasing to live - So it's stupid to be opposed to what I have thought out, because I shall surmount any obstacle, and if a wall is placed before me I shall go through it - You know how those riders in the Circus de Price burst through the paper hoops put in front of them when they jump on horseback? Well, I would break through a wall like that, if it were placed between her and myself."

So an inhabited space within a wall is a space in-between inside and outside. So the apse, sanctuary, of a church is by means of architecture, a place in-between.



and sitting on a doorstep is sitting on a place in-between.

CRITIQUE OF BINARY THINKING - DERRIDA

relevant to 'inside-outside' and thresholds

"The philosophy of deconstruction developed by Jacques Derrida has allowed us to critique binary thinking and understand how the hierarchical relationship often assigned to two terms in a pair is not natural or pre-given but a social construction that can change according to how we are positioned. In a binary model, everything that one is, the other cannot be, thus limiting the possibility of thinking of the two terms together. Such a model operates hierarchically, where one of the two terms is placed in a dominant position. Derrida's project aims to expose the ways in

which binary systems allow things to be only 'like' or 'not like' the dominant category and replaces such prevailing intellectual norms with new formulations. n.23 The radical more deconstruction

n.23. See, for example, Jacques Derrida, *Of Grammatology*, trans. SPIVAK, esp. pp. 6-26. Also DERRIDA, *Differance*, trans. JOHNSON, 1976, for an attempt to perform rather than describe deconstruction.

offers is to think 'both/and' rather than 'either/or', putting difference and differences into play and suggesting instead 'undecidability' and 'stoppage'. n.24 Feminist theorist Diane Egan has observed

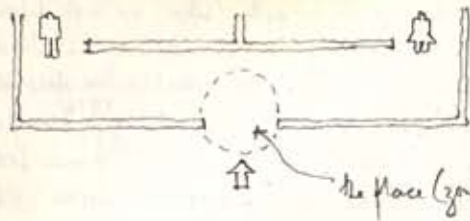
n.24 Derrida's aim is not to destroy the categories but to 'destabilize, challenge, subvert, reverse or overturn some of the hierarchical binary oppositions (including those of patriarchy, sex and gender) of Western culture'. See Elizabeth GROSZ, *Sexual Subversions* 1989, p. xv

that Derrida's understanding of 'undecidability' is not indeterminate but rather a 'determinate oscillation between possibilities' and argues that by refusing to choose between one and another such a position offers a political potential. n.25

n.25 Diane EGAN, *Feminism and Deconstruction: Ms. En Abyme*, 1994, p. 83

n.26 According to GROSZ, Derrida uses the term deconstruction to describe a threefold intervention that destabilizes the metaphysical structures of binary oppositions. Following Grosz's reading of Derrida, the first step in the process of deconstruction is the strategic reversal of binary terms, so that the term occupying the negative position in a binary pair is placed in the positive position and the positive term is placed in the negative position. The second is the movement of displacement in which the negative term is displaced from its dependent position and located as the very condition of the positive term. The third and most important strategy of deconstruction is the creation or discovery of a new term that is undecidable within a binary logic. Such a term operates simultaneously as both and neither of the binary terms; it may include both and yet exceed their scope. See GROSZ, *Sexual Subversions*, p. xv

Osman HAWES - Touch of Evil (Peter Richardson)



25.02.2007
 the doorway (in Casuarina airport)
 is signed 'TOILETS' but without
 indication of which way is for
 which gender so there is...

the place (zone) of uncertainty

Andrew MARVELL - "the Beasts are by their Denas expert"
 "Upon Appleton House" c 1650

"Humility alone designs / those short but admirable lines"
 quoted by Stephen BIKYLEY - Observer Review 25.2.2007, 11

26.02.2007

ZONE OF JEOPARDY

- At stations and in the metro/underground, one is never quite sure that the ticket will be accepted by the barrier machine and allow passage
- how metal swing gates in supermarkets ... will they let you through?

Every threshold is a question.

and, by extension

ZONE OF ANTICIPATION, UNCERTAINTY, JEOPARDY / JUDGEMENT



group of
 Muslim girls sleeping
 on the floor as if in the
 shade of the palm trees

line of pretend
 palm trees in
 Dubai airport

HINDU TEMPLE
 in-between space

BALIKALPURA
 offering stone / place

- space to relax and leave the deity behind - who might come with you if you have prayed very hard
- place of sacrifice
- place for weighing 'one's own weight' in balance way

don't step on the threshold

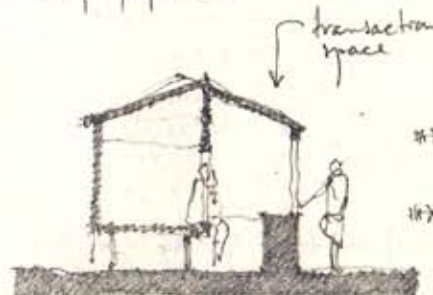
superstition about sitting on a threshold in the evening

MURUGA KILAS TARAKASURAN
 on the threshold

half man - half animal
 between day and night (whether in the day or the night)

Box-shop #ETTIKAD

PADIPURA - threshold space
 step / place =



INDIA ARTIFICE

- ** typical post-colonial concern with identity, 'cultural propensities'
- ** bigger threat from commercialisation + American business.

shop selling buying ** similar concerns in the problems of architectural education

architectural representation
 of selling / transaction.

- books on Hindu temple plans
- vernacular Kerala architecture

→ the traditional house

The porter who opens the door, smiling and saying 'good day!'

IN-BETWEEN - Place of Jeopardy

* Frances PARTRIDGE writes in her diary: "The 'lower classes' and death: Mrs Ringe's husband has been sufficiently ill lately for him to be taken into hospital. In talking to me she makes no bones about the trouble he is, how irritable and hard to please, how he 'won't pull himself together and try to do things', yet she's not blind to how ill he is. At the same time she refers often to the possibility of his death, pensions and whether she should ever marry again."

"She says nothing 'in bad taste' yet it gives me a shock that anyone should be able to contemplate their nearest and dearest as alive and dead at the same time. I almost beg her to be kinder to him and try to put herself in the state of mind of a dying man, and realize the honor of it for him."

'Days like these' - Independent, 'bakra', March 7th 2007 p. 2

DOORWAY - PROTECTING A SACRED INTERIOR

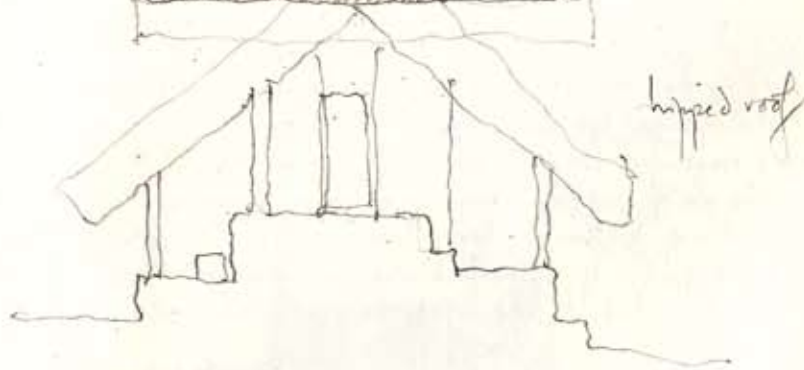
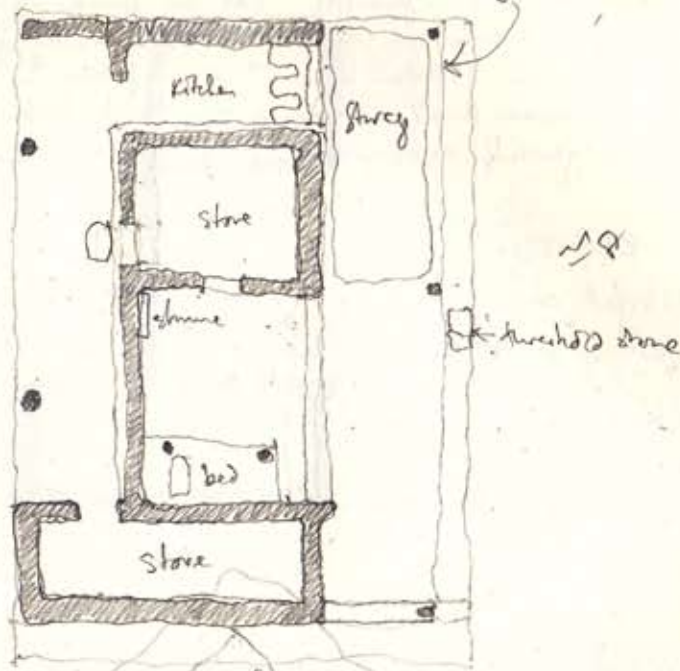
When one sees the tiny light of the deity of a Hindu shrine from outside the sacred compound, through the entrance and the doorway of the shrine itself, one realises why people might have decided on an alternative arrangement to ensure that the doorway/entrance were not on a shared axis/line of sight, so that the mystery of the deity might be preserved.

The Hindu shrines illustrated the power of our sense of 'the gods that live in small places'.

* Any story is an in-between

There is a way of looking at things that would account for everything, every situation, every experience, every action, every ... as an in-between.

≈ 6m



All of this house is 'PADI PURA'!

In a mud house, after the platform is down, the first thing you build is the doorway.

29.02.2007
Kerala

The idea/Observation that architecture bears witness to changes in culture. That, in India, there is greater nucleation of families than in the past and so more houses designed for nuclear families. That in Europe/America the personal transaction that is architecturally framed by the counter (whether in an India box shop or an English corner shop) has given way to the impersonal self-serve arrangement of the supermarket.

IN-BETWEEN

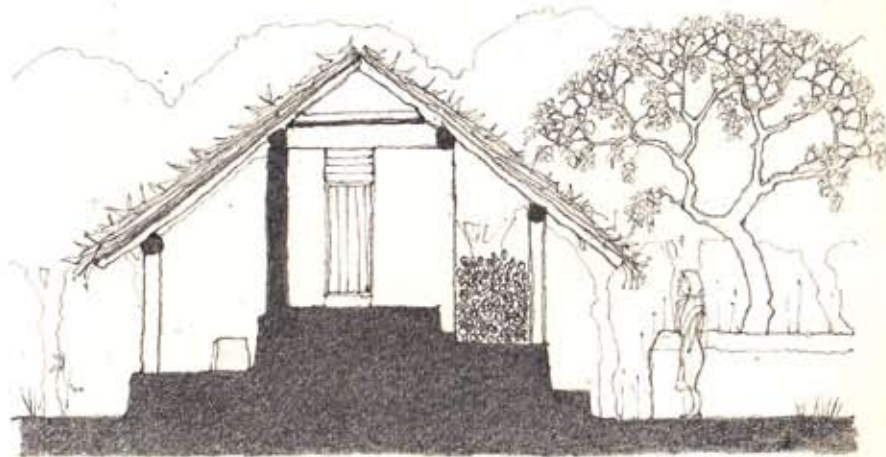
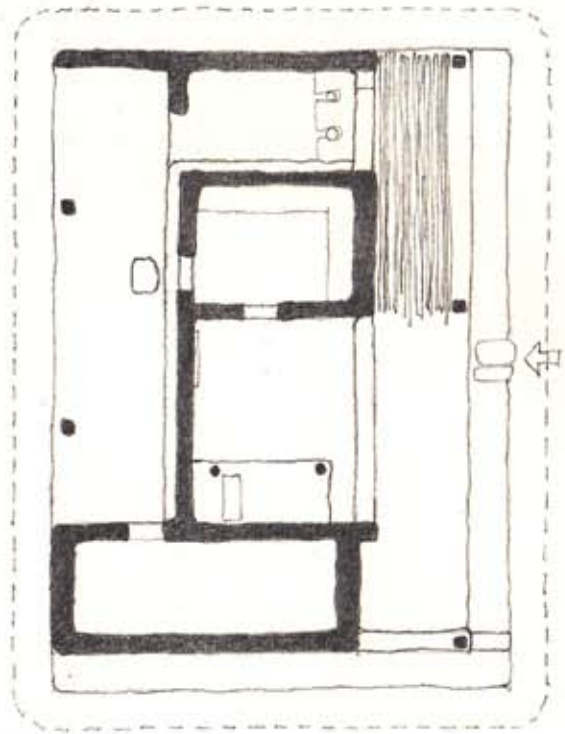
Passport control

waiting at baggage reclaim 'with my bag, but not?'

Illness - on the precipice

(King Lear) contemplative suicide on the cliffs of Dover

1. learning the local 'language' of house/spatial arrangements,
2. relationships between inside and out
3. relationships between space and structure
4. relationships between space and human being
5. the idea of the floor will be level
6. the separation of spatial division from structural discipline of the roof
7. and maybe that the word of the house is 'PADI PURA'?



House on Aaryanad-Vellandu Road, Nedumangadu

KERALA ARTICLE - 250 words on each.

⇒ Liza's ? house - the problem of post-colonial identity expressed in architecture

⇒ Lemie Baker - a pioneer in appropriate technology

⇒ Workshop on Methodologies for Teaching (Learn) Design

Professor CHIAYA - CEPT University, Ahmedabad

'DESIGN - the search for true and harmonious relationships'

the quality without a name, has a name

It's name is intelligence

It encompasses different kinds of intelligence

- material intelligence, human intelligence, mechanical intelligence
- social intelligence, spatial intelligence

A. G. K. MENON

സമന്വയം - സോറാ പരമ്പരകളിലൂടെ - SORA PARANJIRIKKUKA

In a Brahmin village temple, the gossiping women would be at the back of the house while the men would be at the front in the public street

a group gossiping, gender specific, women at the threshold men in the temple precinct.

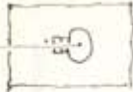
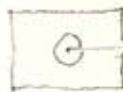
→ the heavy old problem of IDENTITY. ?

→ problem of making MASTER'S 'patronage' ?

'keep your eye on the ball'

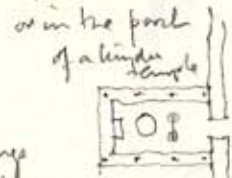
Temple - Thripunthapuram Mahadeva Temple, Trivandrum

'THE IN-BETWEEN'



temple shrine ← in counter position to → temple shrine to Vishnu, pacifying Siva

← in counter position to → temple shrine to Siva



always balance hangs in the in-between verandah

INSIDE

THE PLACE OF BALANCE

4.3.2007

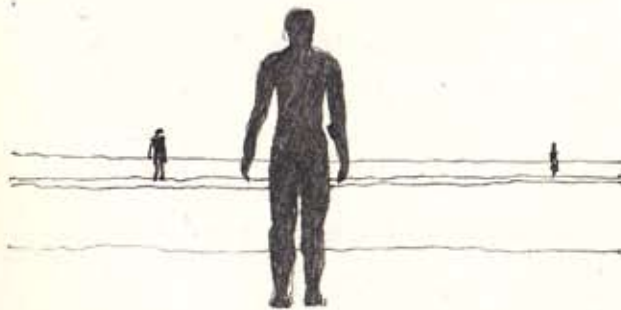
A BATTLE or AN INTERVIEW are both examples of in-between. The negotiation over a shop counter is an example of an in-between; as is a communion service, or confession. All are moments of jeopardy, when things may go as we wish, but equally may not.

BEACH

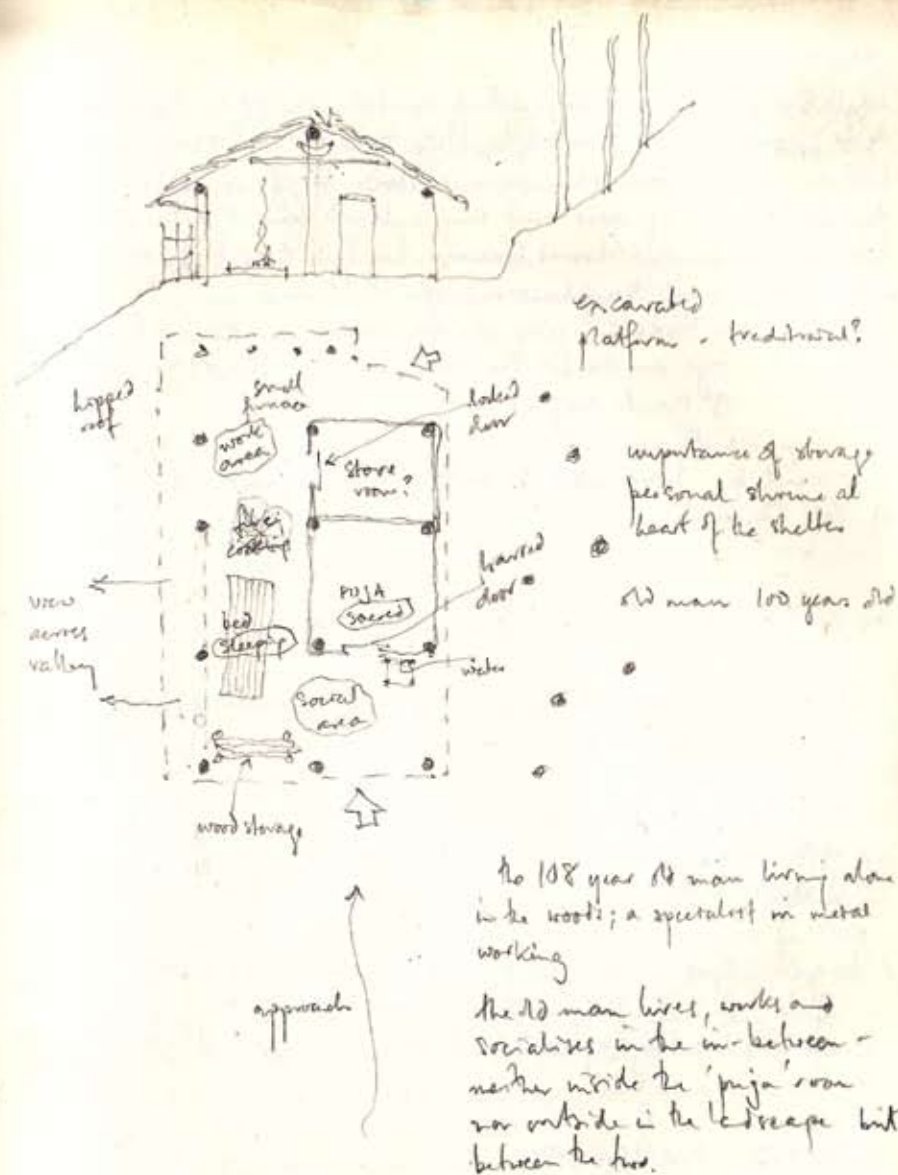
"It's a very robust site, really tough, integrated with a normal life. This sculpture exposes to light and time the nakedness of a particular and peculiar body. It is no hero, no ideal; just the industrially reproduced body of a middle-aged man trying to remain standing and trying to breathe, facing a horizon busy with ships moving materials and manufactured things around the planet. ..."

It has illustrated that no landscape is innocent, no landscape is uncontrolled. Every landscape has a hidden social dimension to do with both its natural usage and the politics of territory. And I do like the idea that attempting to ask questions about the place of art in our lives reveals these complex human and social matrices.

Anthony GORMLEY - 'The world becomes the studio', in *The Guardian*, Friday March 3rd 2007, p. 3 on 'Another Place', Crosby, Lancashire



'Another Place', Crosby Beach, Lancashire
Anthony GORMLEY 2005.



Dubai Duty Free Store

"from A to Z and everything in between."

The enclosed room is too powerful, initially, for human occupation. It is reserved for the sacred - the god - for storage, and for the remains of the dead. Human occupation is in the world at large, and perhaps, for sleep and cooking, the in-between - a porch or veranda.

MEANING AND PLACE

'While the tendency to sleep with a comfort blanket is thought to be largely a western trait, Prof Hood said believing objects had an essence was not. Some eastern beliefs centre on all things having a life force and some cultures find it difficult to live in other people's homes because they feel there is something intangible left of the previous people in them.'

Shirley MORRIS. 'Why children become so attached to toys and comfort blankets', in the Guardian, 9th March 2007, p. 14

on research by Bruce HOOD of Bristol University and Paul BLOOM of Yale University

IN-BETWEEN the place of jeopardy, decision...

'Gloucester: There is a cliff whose high and bending head looks fearfully in the confined deep: Bring me but to the very brink of it And I'll repair the misery thou dost bear With something rich about me. From that place I shall no leading need.' King Lear, Act 4, Scene 1

'Edgar: Give me your hand. You are now within a foot of the extreme verge. For all beneath the moon would I not leap upright.' King Lear Act 4, Scene 6

COGNITIVE FRAMEWORKS MEDIA OF COGNITION COGNITIVE MEDIA

language as a cognitive medium	- concepts
number as a cognitive medium	- numbers
architecture as a cognitive medium	- space

12.03.2007

Architecture as a medium of cognition (i.e. active making sense of the world through spatial proportions) that does not require language (verbal) as intermediary.

There has been a misconception that we make sense of the world only through language and numbers. We must situate ourselves in space, and we do this through architecture.

burial mound on the horizon of visibility from Strachery.
John BARRETT, Sheffield University.

the idea of 'double absences'

the cleared/mined site as terminal

stuff that has been excavated & numbered but not yet analysed - in-between.

'a reader is a wanderer through a ready-made landscape. And an infinite one at that. The tree has been written, as has the stone, the wind in its branches, the nostalgia for those branches, and the love to which they bend their shade. For me the greatest joy is to be able to submerge myself for a few hours every day in a human time that Descartes would be alien to me. A lifetime is not enough. If I may pardon half of a sentence by Borges: 'a library is a door in time.'

Carlos Martín Domínguez - The House of Paper, 2004, p. 42

'the paper houses on that distant southern beach finally made me aware of the shadow line: an unseen dimension that brings together the will and the body of the printed letter in this strange plaything.' (ibid. p. 78)

The Shadow Line - Conrad?

London to Edinburgh train 9.45am. 14.03.2007
In the dark tunnel, the girl's face, dimly (very dimly) lit by
the faint light from the screen of her mobile phone. All else dark.

Maria PEREZ COMEL - Building upon Love.

'Things fall apart, the centre cannot hold'

DOORWAYS & CONTROL

"Before Charles Clarke was hounded out of the Home Office ... he
enjoyed daily jousts with the then permanent secretary Sir John
Gieve / In a forthcoming Radio 4 programme called Shape up
Sir Humphrey, Clarke says Sir John became increasingly irate about
a door linking Clarke's new office with that of his special adviser,
Robert Hill, and demanded for it to be locked. 'The permanent
secretary thought there shouldn't be a direct door between the
secretary of state's office and the special adviser', says Clarke.
'It became a source of great humour.'

'Door Wars' (Pandora) - The Independent, 14.03.2007, p.18

IN-BETWEEN

The Epistolary novel, written in letters, where everything
actually happens in the in-between between the letters.

RICHARDSON, Samuel - Clarissa and Pamela (1740).

The 'gutter' between the frames of a cartoon strip.

One, in both, contributes through interpretation what it needs to
fill the gaps.

It is also symbolic of the gap between the people.

IN-BETWEEN

→ Esther Rimm? going for treatment, where? student in St
Andrews (boarded the train in Leuchars)? ordered a taxi.
The small intrusions into someone else's life one can get
merely, and despite oneself, from sitting opposite someone on
a train - with the table in-between.

- On the horns of a dilemma
- + Deception
- Survival

SERVANTS AND THE IN-BETWEEN

Servants and guides as people who live in the in-between ... and
collectors, receptacles of information, knowledge, gossip ...

The butler who brings the food to the table from the kitchen. The family
is firm in its place at the table; the cook is firm in her place in
the kitchen; the butler is intermediary and knows what is
happening in both places and hence, since information is power,
has influence in both.

The guide lives on a journey. He is accompanied by a traveller or
tourist. But they join him for one journey only, as a diversion
or as a means of getting from one place to another (across a
mountain pass for example). The guide lives in that in-between
world all his working life.

The means of communication as an in-between. All the information of
a telephone conversation passes down the wire, and maybe transmitted
through the air. It is true, in the in-between, that it may be
intercepted by the eavesdropper, the spy.

BARRIERS AND THE IN-BETWEEN

The fence between two gossiping neighbours
the dinner table that keeps the diners together and apart - in
their places.

The hedge between two lovers; the wall between Pyramus and Thisbe.
The net between the tennis/badminton players.

the 'retainer' in Kafka's Amerika who finds Karl lost in the labyrinth of Potemund's house outside New York, guides him to the Dining Room (as also offers to guide him later back to his bedroom), holds a lantern (a point of reference), and tells him of Karl's engagement to Mack. ↳ and like Christ

THE DISTANCE BETWEEN - where one is and where one wants to be - himself, laying, being lost, puzzlement, frustration, unrequited love ... freedom, home, lover, water, goal, reward

"Karl though, the more his position towards his uncle had become clear to him as he spoke, had become more and more restless, and tried involuntarily to break away from the Potemund's hold, everything here was constricting him, the way to his uncle through the glass door, down the stairs, through the avenue, along the country roads, through the suburbs to the big thoroughfare, ending up in his uncle's house, seemed to him to constitute an indivisible entity, lying empty, smooth and ready for him, and it called out to him in a loud voice." KAFKA - Amerika, (1912) 1927, 2007, p 55 trans. Michael Hofmann

↳ (The Man Who Disappeared)

POISED ON THE THRESHOLD

the first chapter of Amerika. 'the stakes' - all of which takes place on the ship that has just berthed in New York - on the threshold of the new continent.

THE TIME BETWEEN

GREEN - "I have something interesting to tell you before you leave ... only unfortunately I'm bound by a higher command not to reveal anything to you before midnight." p. 57 thus propelling Karl into a no-man's-land where he has forty-five minutes to fill.

Anticipation, suspense, waiting, ... also, the point of midnight - the 'witching hour' - the joint, crack between two days.

DISCOMFORT WITH CHANGE - building, altering

ILLNESS, TRAVEL, CONVERSATIONS (INTERCOURSE)

the 'in-between' is a function of both space and time, severally and together.

IN-BETWEEN THE MIND OF THE WRITER AND THE STORY THAT APPEARS ON THE PAGE

the 'architect' and the 'work' - the place of creativity - the in-between.

the conversation, dialogue ... with the paper, the piano, the brush, the chisel, the scalpel

HAWERING, WANDERING, indecision, sitting on the fence, neither one thing nor t'other, equivocating, ...

LENT, ADVENT - Christian times of waiting, anticipation

BETWEEN THE TOPS in a dot-to-dot jigsaw

DI- INTER-

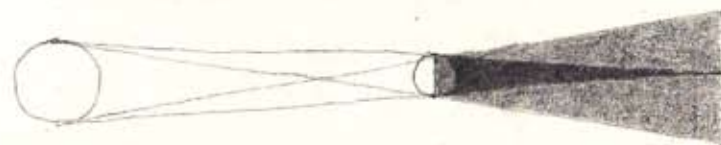
- dilemma. Dichotomy
- birds. Direct
- dialogue. Dialectic?
- divert. Dialectic
- divert

12.03.2007

We live in the between; in-between the past and the future; in-between the earth and the sky; in-between ourselves; in-between our interiors and the extrinsic world.

'In-between' BETWEEN

'the extrinsic world'



The in-between that causes a shadow

We live in the between: in the moment between the past and the future, in-between the earth and the sky; periodically between night and day, dark and light; between ourselves and, perhaps most pervasively, in-between our psychological and intellectual interiors and the extrinsic reality.

- ↪ in varying degrees between certainty and uncertainty
- ↪ between solitude and company
- ↪ and alternate between being outside and inside with occasionally some hesitation or temporary residence on the threshold between

leath heart — between sacred and secular or profane
between leath and death
between peace and war
between calm and anger
between law and criminality (good and evil, virtue and sin)

For any duality there is an in-between, gradual or instant.

DOORWAY as point of admission
leaves drooping at a door; thickly overhanging the conversation of stars
celebrity and nonentity

TRANSACTIONS

between calm + tension
between knowing + unknowing

IN-BETWEEN - Moments of realization

C.R. witness of frontally speaking - cannot not with the presence of a programme but with the rational author, thus causing a little exasperation amongst the audience who look sometime to realize what was happening, wondered whether to stand & respect, and then settle to enjoy the way he was playing it.

the in-between BARRIER - wall, meat ...
the in-between TENSION - tag-o-war

WOMB - vagina,

"I have completed the construction of my burrow and it seems to be successful. All that can be seen from outside is a long hole; that, however, really leads nowhere; if you take a few steps you strike against natural firm rock. ... At a distance of some thousand paces from this hole lies, covered by a movable layer of moss, the real entrance to the burrow; it is secured; yet someone could step on the moss or break through it, and then my burrow would lie open, and anybody who liked - please note, however, that quite uncommon abilities would also be required - could make his way in and destroy everything for good."

KAFKA - The Burrow ed GLAZIER, trans Willa + Edwin WILK

DEATH - suicide

" Providence itself demands that I should have a way of leaving at a moment's notice if necessary." *And.*

HEART + MIND

"Not quite in the center of the burrow, carefully chosen to serve as a refuge in case of extreme danger from siege if not from immediate pursuit, lies the chief cell. While all the rest of the burrow is the outcome rather of intense intellectual than of physical labour, this 'Castle Keep' was fashioned by the most arduous labour of my whole body."

LABYRINTH ENTRANCE

"It is always with a certain solemnity that I approach the exit again. During my spells of home life I avoid it, steer clear even of the outer windings of the corridor that leads to it; besides, it is no easy job to wander about out there, for I have contrived there a whole little maze of passages; it was there that I began my burrow, at a time when I had no hope of ever completing it according to my plans; I began, half in play, at that corner, and so my first joy in labour found riotous satisfaction there in a labyrinthine burrow which at the time seemed to me the crown of all burrows, but which I judge today, perhaps with more justice, to be too much of an idle tour de force, not really worthy of the rest of the burrow, and though perhaps theoretically brilliant - here is my main entrance, I said in those days, ironically addressing my invisible enemies and seeing them all already caught and stifled in the outer labyrinth - is in reality a flimsy piece of jugglery that would hardly withstand a serious attack or the struggles of an enemy fighting for his life. Should I reconstruct that part of my burrow? I keep on postponing the decision, and the labyrinth will probably remain as it is." *And.*

"An entrance can deceive, can lead astray, can give the attacker no end of worry..." Ibid.

"If I merely walk in the direction of the entrance, even though I may be separated from it by several passages and rooms, I find myself sensing an atmosphere of great danger... Yes, the mere thought of the door itself, the end of the domestic protection, brings such feelings with it, yet it is the labyrinth leading up to it that torments me most of all..." // So I must thread the tormenting complications of this labyrinth physically as well as mentally whenever I go out, and I am both exasperated and touched when, as sometimes happens, I lose myself for a moment in my own maze, and the work of my hands seems to be still doing its best to prove its sufficiency to me, its maker, whose final judgement has long since been passed on it. But then I find myself beneath the mossy covering, which has been left untouched for so long - for I stay for long spells in my house - that it has grown fast to the soil around it, and now only a little push with my head is needed and I am in the upper world. For a long time I do not dare to make that little movement, and if it were not that I would have to traverse the labyrinth once more, I would certainly leave the matter for the time being and turn back again. Just think. Your house is protected and self-sufficient. You live in peace, warm, well nourished, master, sole master of all your manifold passages and rooms, and all this you are prepared - not to give up, of course - but to risk it, so to speak; you nurse the confident hope, certainly, that you will regain it; yet is it not a dangerous, a far too dangerous stake that you are playing for? Can there be any reasonable grounds for such a step? No, for such acts as these there can be no reasonable grounds. But all the same, I then cautiously raise the trap door and slip outside, let it softly fall back again, and fly as fast as I can from the treacherous spot." Ibid.

from outside...

"My burrow takes up too much of my thoughts. I fled from the entrance fast enough, but soon I am back at it again. I seek out a good hiding place and keep watch on the entrance of my house - this time from outside - for whole days and nights."

"My labours on the Castle Keep were also made harder... by the fact that just at the place where, according to my calculations, the Castle Keep should be, the soil was very loose and sandy and had literally to be hammered and founded into a firm state to serve as a wall for the beautifully vaulted chamber. But for such tasks the only tool I possess is my forehead. So I had to run with my forehead thousands and thousands of times, for whole days and nights, against the ground, and I was glad when the blood came, for that was proof that the walls were beginning to harden..." Ibid

The Burrow is a story of the human condition.

An important dichotomy is between inside + out and how one relates to the doorway, threshold, entrance between the two; how one deals with the in-between.

SURVEILLANCE

"I should have so constructed the first passage that it had two entrances at a moderate distance from each other, so that after descending through the one entrance with that slowness which is unavoidable, I might rush at once through the passage to the second entrance, slightly raise the moss covering, which would be arranged as to make that easy, and from there keep watch on the position for several days and nights."

doorway as point of vulnerability

IN-BETWEEN

When pops out between the curtains onto the apron of the stage at the beginning of an opera (play) to announce a change in the cast or at the end to take a bow individually.


In The Wizard for example, when the opposed ranks of the opposing armies face each other across the battle field and a small drama is played out in the intervening space.

"I am no longer a young apprentice, but an old architect..."
Kafka - The Burrow

"Boundaries, whether lines or surfaces, which separate objects from one another, are among children's earliest spatial acquisitions and contribute as much to the 'construction' of the images of objects (making it easier to recognize them) as to the construction of an image of space through the setting up of references (being in a room or outside it, on one side of a stream or the other, and so on).

Jean and Simone SAUVY - The Child's Discovery of Space, (1972)
 trans. WELLS (1974) p. 22

from Barry DAVIES - S.A.S. Are You Tough Enough?

The Sanga "This simple shelter is basically a circle made of whatever material is at hand, be it rocks, branches or stones. Once a cover is placed over the top, it reduces exposure to the sun. When I was first in Oman, the Jebel tribesmen used to construct their homes using a method similar to this. Pile the rocks about three feet high, but use extra layers at the bottom to give the construction a bit of strength, then use a parchment or anything similar to provide a roof (this is best taken down when the sun has disappeared)." 



I suppose one might also leave out stones in each of the four cardinal directions, for ventilation and as loopholes

The Snow Igloo

"First of all, stamp down an area of snow, and then build up a mound of hard, packed snow. When this is the

required size, simply tunnel into it... Take care to make your entrance hole on the lee side of the igloo. Even so, cold air will still come in and stay at the base of the igloo, so make sure your bed is on a raised platform. Having a lit candle in the centre of the shelter can drastically increase comfort: you will be amazed at the warmth it can provide.

... between night and night and day and day, between night and day and day and night ...

... in the gloaming between day and night and night and day ...

• each slave on a slave ship lay between two doors, or between another and the hull of the ship - a wall between him and the sea

• in the street, in the space between two lines of facades, between windows and doors facing each other across the roadway, between one end and the other.

24.03.2007

• SECOND LIFE - a 'complete' world, inhabited by avatars (reps of real people), that exists inside the internet - but is this an 'in-between' place? It is more a place 'on the other side of' the screen and is not fully accessible. Maybe it may be compared to the place of the sanctuary in a church - i.e. a place 'beyond' full access. Though the latter example is, or may be interpreted as, a place 'between' the ordinary world and the world (heaven) beyond. They are also intermediary places - places of mediation - between us and Allah - Christ or God in a Christian church, Siva maybe in a Hindu shrine ... and other online users/participants.

CORRESPONDENCE - the epistolary novel.

ANTICIPATION - the joke, the detective story ...

COMMERCIAL BREAKS

and the preparations made for them in the programmes into which they break ...

BETWEEN THE LINES - leaving stuff out for the reader/audience/ spectator so to provide themselves by interpretation.

IN THE GREY ZONE ... of international territorial borders on the seas and down the centre-line of rivers. Eg. the March 2007 seizure of British naval personnel by Iranian troops at the mouth of the Shatt al-Arab waterway.

the ARCH as an in-between held in place by compression
the SUSPENSION CABLE " " " " tension

HOLDING IN PLACE

TRAVELLING BETWEEN

"The sun was just setting over the level top of distant forests when they flung themselves down on a patch of grass surrounded by a copse of trees on a plateau, to rest from their labours. Telamarche and Robinson lay there and stretched for all they were worth while Karl sat up and watched the highway a few feet below, as usual, as they had all day long, cars kept rushing past one another, as though a certain number had been despatched from some faraway place, and the self same number were expected someplace equally faraway. During the whole day, from early in the morning, Karl hadn't seen a single car stopping or a single passenger getting out." KAFKA - Amerika, p.78

The way that an 'in-between' can become an obstacle e.g. the highway, which, for all those cars in the in-between place of their journey, becomes an obstacle to walking across the open countryside.

Struck in one's throat - neither outside the mouth nor in the stomach being digested, but in-between
Eating - a meal - as an in-between state of being

THE LIFT BOY

see Felix Krull too

"How would you like to be lift-boy, for example? You only have to say the word. If you've been around a bit, you will know that it's not particularly easy to get jobs like that, because they are really the best openings imaginable. You get to meet all the guests, you're always on view, you keep getting little jobs to do, in short, every day you get a chance to better your status." KAFKA - Amerika, p.89

creates defile to boundary by making a foot walk between two semiotics, and later by beating the boundaries...

Description of a mother and child (Therese) desperately searching for some place to sleep in a city, in a doorway or stairwell or vacant room, but always being moved on.

KAFKA - Amerika, pp 101-104
... enthusiasm in the mother's suicide on a building site.

BETWEEN PERSISTENCE AND EPHEMERALITY

In regard to the Tricandrum 'box shop': the proprietor stays in his or her shop with the stocks of saleable items, framed in the little 'temple' of the shop. A customer approaches, or maybe passes and turns back, and stops in front of the shop's counter. The customer begins the conversation once the shop keeper has acknowledged his or her presence. The transaction happens. The customer leaves, taking a small portion of the shop's stock with him or her, the proprietor stays where he or she is; whilst for the customer the event has been ephemeral in terms of place, for the shop keeper it has been one of a repeated series of similar events.

BETWEEN WILD AND CIVILISED NATURAL AND ARTIFICIAL

TRANSFORMATIONS IN THE IN-BETWEEN telephone amplification

THE HEAD PORTER

"Besides, as Head Porter, I am in a certain sense put in charge of everything, because I am in charge of all the hotel entrances, that main entrance here, the three central and ten side entrances, not to mention the innumerable little doors and other exits."

KAFKA - Amerika p.135

LINKING / ASSOCIATING CONTRASTS / OPPOSITES

transitions / transformations between regular / geometric / ordered / orthogonal / rectilinear / rectangular / ... and irregular / disorganised or unorganised / 'natural' / organic / complex ... As in the relationship and 'in-betweens' between buildings and the landscape.

IN-BETWEEN

the in-between that keeps apart
 the in-between that keeps together
 the in-between that does both

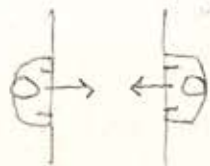
IAN PAISLEY • GERRY ADAMS



but neither sitting side-by-side nor opposite each other. They were photographed sitting either side of a corner of the square of tables around which they met. The corner implied difference but also implied linkage! A spatial/architectural manifestation/symbol of a political relationship, symbolising neither agreement nor intractable opposition.



the geometry of togetherness
 standing/sitting side-by-side



the geometry of conflict
 confrontation

Around a corner Paisley and Adams were no longer in confrontation nor were they quite together; the corner was between them still.

CAUGHT IN A CLEFT STICK, between two conflicting pressures
 PINCHED, in the jaws of a vice

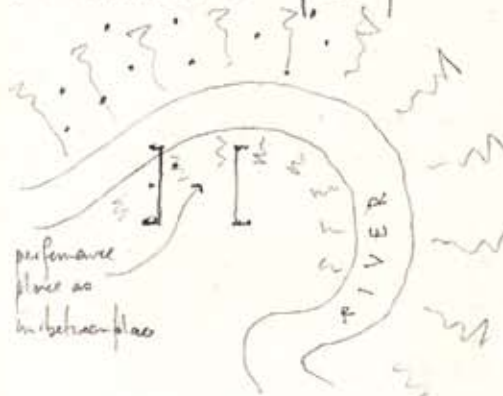
Between the devil and the deep blue sea, Seyla and Charaboy, a rock
 and a hard place...
 Out of the frying pan into the fire.

BETWEEN FLIGHT AND FIGHT
 BETWEEN MALE AND FEMALE
 BETWEEN MATTER AND SPACE

We live by dualities, opposites, complementarities, dichotomies, polarities
 and for all them we live between

THE GRAND DUALITIES

Commercial advertising and spin as an in-between



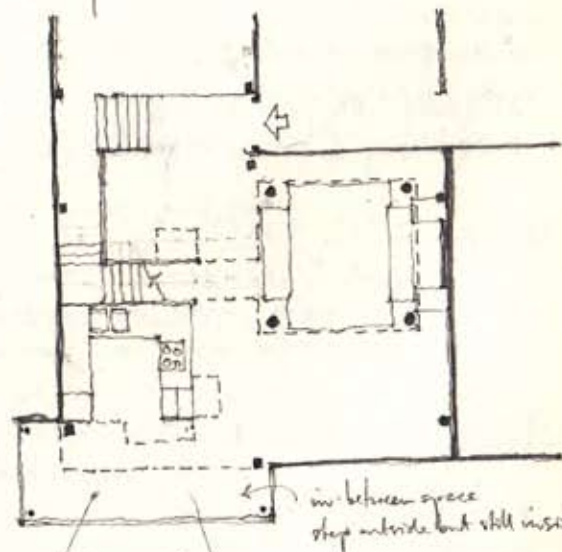
using site in Sean Park
 Edinburgh in bend in
 the river - water of Leith

comparable with traditional
 Greek beaches in the
 landscape



PERFORMANCE PLACE

Sea Ranch, 1960s
 Charles Moore +
 Jenyns LYNDON



view of
 the sea

in-between space
 step outside but still inside

BETWEEN MEANINGS a device of poetics

Rock

THE SCREEN BETWEEN

the window pane → cave wall + painted canvas → cinema screen → television screen → computer screen

the mind's eye - the 'projection screen' at the front of the cranium.

THE WAITING ROOM

in Joseph Conrad's Heart of Darkness for example.

- not so much the uncertainty of whether or not you will be seen (by the doctor)

THE IN-BETWEEN when one might be kidnapped or shot

- the soldiers under enemy fire running from doorway to doorway across the street
- Oliver Twist sent to the bookshop by his guardian but is nabbed by Bill Sikes and taken to Fagin's lair

between going out in the morning and returning in the evening

CASTAWAY ON THE BEACH

not knowing if you are or are not going to be rescued.

BETWEEN THE RULES

pushing at the boundaries of the rules set for a game (of football, rugby, cricket etc) - gameness to gain slight but maybe significant advantage.

How can I write about something that is inherently NOT 'some thing' but essentially vague and uncertain. Perhaps I can only do so by reference to the two relatively fixed and knowable points or entities between which the 'in-between'

Writing a book is itself, of course, an in-between - between a vague idea that there might be a worthy subject - e.g. the in-between - and the finished text/volume. The book is a certainty that emerges out of the nebulous.

COSMIC IN-BETWEEN

NANO IN-BETWEEN

Plato - the receptacle of becoming - the CHORA

In dancing, especially folk dancing, the forms of resolution and their intermediate uncertainties ... e.g. swapping partners etc.

BETWEEN DISCIPLINES - Chemistry + Art for example
Life Sciences + Architecture

BETWEEN THE MEANINGS OF WORDS -

JEOPARDY OF THE IN-BETWEEN

29.08.2007

Definition - precision, because a situation which seems like an in-between might become a settled 'place' - this can happen in space but not (if) in time. In space we may settle, even in a porch (a quintessential in-between situation - or a lift [like the lift boy]) but time waits or moves on restlessly.

RIPE - between 'unripeness' and decay

MATURE - between naivete and sensitivity

COOKED (in French) - between raw and burnt

GOOD GOVERNANCE - between anarchy and despotism

EXAMPLES OF THE IDEAL STATE BEING (A POINT OF JUDGEMENT) BETWEEN EXTREME STATES OF BEING, NAISANCE AND DEMISE

A MOMENT'S INDECISION

29.03.2007

A week or so after a slightly tedious meeting two people are attending a general meeting. A is sitting at the table when B enters; A smiles a greeting to B but is ignored and B sits apart. Another similar meeting some weeks later. Again A is there first, As B enters, their eyes meet, but A this time does not smile. B hesitates for some while (maybe a full minute) deliberating on something unclear. Then she decides to come to sit next to A, who strikes up an amiable attempt at conversation. The moment of interest lies in the in-between: between A + B's eyes meeting at the second meeting, and B's decision to sit next to A.

BETWEEN the flat productive land and the rugged slopes - where traditional builders/farmers would put their houses.

BETWEEN the doors of a barn where the threshing was done.

Holroyd MANTLE - Beyond Blacks. (See)

MEMORY.

The dead man's hat in the porch - a metaphor of memory as an in-between

TRAPPED IN THE IN-BETWEEN

In a traffic queue on the M6

In an airport waiting for a delayed departure

In a plane stalled in the air waiting for a landing slot

In jail - gaoled - taken for a stretch out of society

The traditional perspective view, of a cottage, for example, places the viewer in an in-between relationship with the object/subject of the painting/drawing, approaching but not there and certainly not within. It is the same with computer visualisation which depends upon projection.



I still have to walk along the path, past the tree on my left, before I reach the door of the cottage...

YOU CLOSE ONE DOOR AND ANOTHER OPENS

Joseph CONRAD's The Shadow-line, 1915

He has decided to leave his ship, and service, in Singapore to go home to England. But while waiting for passage he hears of a command for which he is 'the man'. He goes to the Harbour Office.

"It is a good step from the Officers' Home to the Harbour Office; but with the magic word 'Command' in my head I found myself suddenly on the quay as if transported there in the twinkling of an eye, before a portal of dressed white stone above a flight of shallow white steps, ... the dim cool hall swallowed me up out of the heat and glare of which I had not been aware till the very moment I passed in front. ... // It was there, ^{at the entrance} (to the shipping office) that my buoyancy abandoned me. The atmosphere of officialdom would kill anything that breathes the air of human endeavour, would extinguish hope and fear alike in the supremacy of paper and ink. I passed heavily under the curtain (of the archway of the shipping office) which the Malay crossbar of the harbour launch raised for me.

He is then taken to see the Harbour-Master, who is described as 'deputy-Nephtim' a god of the seas who controlled tides and fortunes.

"The Shipping-Master led the way with a mincing gait round the whole system of desks to a tall and important-looking door, which he opened with a deferential action of the arm. He stepped right in (but without letting go of the handle) and, after gazing reverently down the room for a while, beckoned me in by a silent jerk of the head. Then he stepped out at once and shut the door after me most delicately."

He receives the contract - passes over a threshold (of no return) - a shadow-line.

"Apparently, in his mind, I was the man from the first, ... An agreement had already been prepared. He gave it to me to read, and when I handed it back to him with the remark that I accepted its terms the deputy-Nephtim signed it, stamped it with his own exalted hand, folded it in four (it was a sheet of blue foolscap), and presented it to me as a gift of extraordinary potency, for, as I put it in my pocket, my head swam a little."

dialectic - an exchange of propositions and counter propositions resulting in a synthesis, or at least a qualitative transformation in the direction of the dialogue. One of three original liberal arts (with rhetoric and grammar). In medieval times rhetoric + dialectic both persuasive. Revolution of disagreement through rational discussion. Socratic method

Hindu dialectic

Maintenance of order (VISHNU) - destruction of order, disorder (SIVA)
Buddhist dialectic
Hegelian dialectic

the temple complex at ? (Lizars)

We find the in-between in everything ... so how can I tease out points of relevance and generality?

JOURNEYS from here to here, home to away

HEART OF DARKNESS from the sea into the jungle

CHESS

All of a chess game is played out in the in-between, in the alternations of black and white and the intertwining of the cognitions and plans of the antagonists

MATHEMATICS

as the in-between between the 'Supernatural' and the 'Natural' - John DEE, Mathematical Preface

THE MARKET AS A PLACE OF INTERCESSION, JEOPARDY between human beings and the gods

like a shop counter on which the shopkeeper places goods for the customer who reciprocates with payment
between outside and inside the community circle, the circle of the home

THE PLACE OF TRANSITION, CHANGE

e.g. the Officer's Sailors' Home in Singapore in Conrad's The Shadow-line, where the crisis of the story happens; the small subtlety that threatens to deprive the hero of his command, and its resolution through the intercession of Captain Giles.

BURIED AT THE THRESHOLD

In Conrad's The Shadow-line the late Captain of the ship the Lero takes command of was buried "at the entrance to the gulf" (of Brum). He had passed away "as near noon as possible" (as if slipping through a seam in the fabric of space-time).

he becomes the superstitiously perceived 'curse' on the ship. Passing his grave through the 'threshold' makes the final passing of the Shadow-line

"What's the good of letting go our hold of the ground only to drift, Mr Burns?"

"With her anchor at the bows and duffed in canvas to her very trucks, my command seemed to stand as motionless as a model ship set on the gleams and shadows of polished marble. It was impossible to distinguish land from water in the enigmatical tranquillity of the immense forces of the world."

PERSON AND PLACE

Maesgroyne, damp and old, clammy and empty of the presence of sturdy Delys, a woman thing.

"I sat down in the arm-chair at the head of the table - the captain's chair, with a small tell-tale compass rising above it - a mute reminder of unremitting vigilance. // A succession of men had sat in that chair. I became aware of that thought suddenly, vividly, as though cock had left a little of himself between the four walls of these ornate bulkheads; as if a sort of composite soul, the soul of command, had whirped suddenly to mine of long days at sea and of anxious moments."
The Shadow-line, p.43

EDUCATION (Architectural) as IN-BETWEEN

The challenge of early years architectural education is to introduce students to that in-between world in which architecture takes place, happens, is done. A world between idea and material, mind and the world. This in-between world is manifest on the sheet of paper.

BETWEEN hot and cold, "burning and shivering"

BETWEEN greeting and farewell

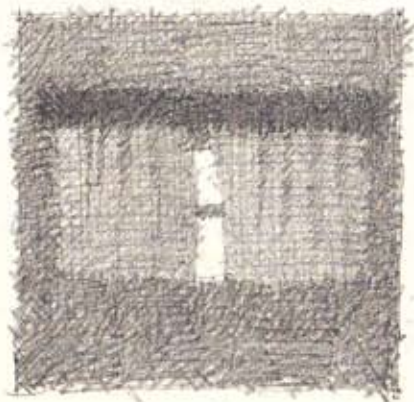
"It seems to me that all my life before that momentous day is infinitely remote, a fading memory of light-hearted youth, something on the other side of a shadow."
The Shadow Line, p. 87

"It was an uneasiness possessed me, as if some support had been withdrawn. I moved forward too, outside the circle of light, into the darkness that stood in front of me like a wall. In one stride I penetrated it. Such must have been the darkness before creation. It had closed behind me. I knew I was invisible to the man at the helm. Neither could I see anything. He was alone, I was alone, every man was alone where he stood. And every form was gone too, spar, sail, fifties, rails, everything was blotted out in the dreadful smoothness of that absolute night."
The Shadow Line, p. 93

"What did you expect? That I would want to take a week ashore for a rest?" I said, irritated by his tone. "There's no rest for me till she's out in the Indian Ocean and not much of it even then."

SEPARATION - the distance between

"Some where, across the sea, she's there, waiting for me ..."
walking away ... or being dragged away
poignancy



BETWEEN aspirations (dreams) and opportunities / achievements


* PURINI, Franco - Around the Shadow Line, AA, London, 1984
ISBN 0904503445 (30 loose leaf plates in box with
introductory essays by Gregotti, Nicolin, Bandini).

BYRON "Between two worlds life hovers like a star,
'Tis night and morn, upon the horizon's verge.
How little do we know that which we are!
How less what we may be!"
c. XV, St 33 of Don Juan

DONNE "Licence my roving hands, and let them go,
Before, behind, between, above, below."
Elegies, no. 19 'Gone to Bed'

GREGOTTI says that the mark on the ground is the first technical act, but architecture begins before that, in the mind of the person who might decide to make that mark.

BETWEEN transparency and obscurity
accountability and secrecy, privacy, cohesiveness
in government policy discussions and advice
formal court/military procedures
and a 'traditional informal chat' (to children)

YSBOR = school and ladder
both as transition from low to high
"ignorance to knowledge" 

Oroboros of Trophonius - Pausanias (Acq)
IN-BETWEEN PLACE Ordameos
being able to laugh again.

HERMES - messenger god, worshipped at a pile of stones at
the boundary BROWN - Hermes the thief (Acq)

Jane HARRISONS - Themis (A.C.P.)
or Prolegomena to Greek Religion
image of Hermes 'conducting' the spirits from
a Pitia (Pandora's Box).

St Bridget born on the threshold either at dawn (or dusk)
neither inside nor out, on Feb 1st (1st day of Spring). (ACP)

MERLIN - Killed by a view (ACP)
MABINOIGION - wife killed (Blodwenydd)

Hermes carries a purse. (ACP)

FARWELL citing Pythagorean saying Hermes (ACP)
guardian of portals
Hermes: - boundary markers

definition of verge - one is 'phallus' - dog-marker out
of territory - verger beats boundary with his rod (ACP)

The theatre at Segesta was provided with an underground passage so
that actors could pop up, as if from Hades, and surprise the audience.

MEASUREMENT as a means of controlling the IN-BETWEEN

- measuring land to determine points in space
- measuring time to determine points on the sea

- a stock exchange index
the line threshold or
route through the in-between



Neither here nor there, neither one thing nor 'Other', neither
coming nor going ... in-between.

Nowadays we watch property development programmes on
television and are persuaded by their presenters to worry about
whether what the protagonists have set out to do will or will
not turn out to be 'a big mistake'. In ancient times
people worried about crossing a threshold or the outcome of a
judgement or battle. In both cases the focus of concern is
what I shall call 'the in-between' - the zone of jeopardy and
uncertainty, when the 'balls' are up in the air and we're not
quite sure how they will fall.

presumed focus of the
gambling is, of course, toying with, tempting, the in-between.
the 'will of the gods' the 'gods'

WAYS OF 'HOLDING ON' IN THE ZONE OF JEOPARDY

- the clues that Ariadne gave Theseus so he could find his way
back out of the Labyrinth.
- navigation instruments on the sea
- a banister on a staircase
- the white line painted to mark the route to the top of Jizerska Rocks.
etc.

THE RISKS OF TRANSPORT

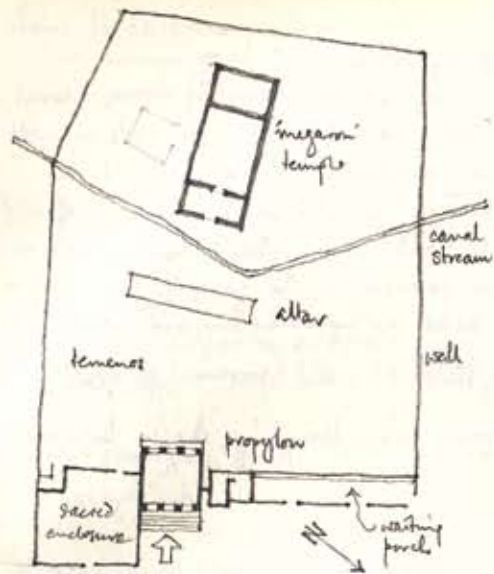
- surgical instruments being sterilized away from the hospitals
in which they are to be used - the risk of delay and dirt during
transport. Today programme BBC April 6th 2007
- books of art being transported across the world - works that
'cannot be moved'.

STASIS v. MOTION

6.04.2007

ARCHITECTURE AS THE INSTRUMENT OF MEDIATION

We wander the surface and crevices of the earth. We want to stop. We want
something that accommodates us. We might find a cave; but if we don't
we must make an accommodation for ourselves. We measure ourselves,
and the space needed for our settling and activities, and mark out space
on the ground. We create something that mediates between us and the
wider world; we begin to do architecture.



Malophoros
Sanctuary of Demeter Malophoros, Selinunte

The stream/canal as a threshold/
division within the temenos - a
further separation/division like/after
the propylon. of with the sanctuary
arch of a church

Syracuse cathedral continued from opposite page.
IN-BETWEEN - FULCRUM

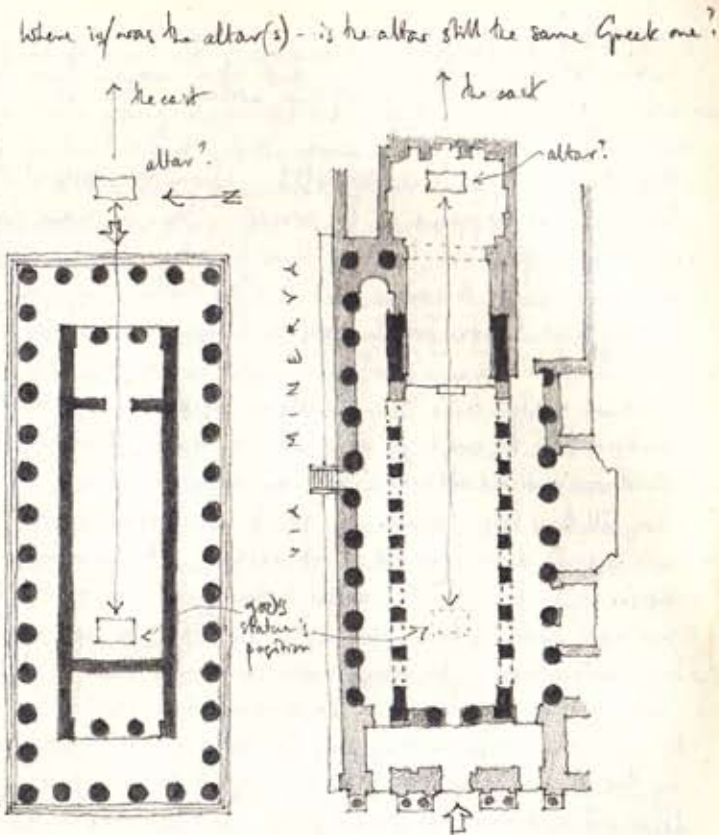
The reversal of the entrance means that the pilgrim/worshipper
enters the church progressing towards the sacred east of the
rising sun. The altar becomes a fulcrum between 'me' and the
east. Whereas in the temple the altar is fulcrum between the effigy of
the god and the east.

In the church God is 'outside' and 'beyond' whereas in the
church the god is 'contained'.
Architecture as an instrument of mediation.

from Margaret Gibson - Sicily. An Archaeological
Guide - the prehistoric and Roman remains
and the Greek cities. Faber & Faber, London, 1967, p178

Entering the west door of the Cathedral one is put into
the position, literally, of the goddess Athena!

an altar occupied only by a genuine image of a god, veiled from the outer world by walls and columns,
becomes the refuge of people, whereby can commune with their god sheltered from the outside world by the colonnaded outer walls.



Syracuse Cathedral - the Temple of Athena turned
inside-out / outside-in, like a groove (Spengler)

Entrance reversed, so that the altar remains
at the same end - may even be in the same place -
may even be the same altar!

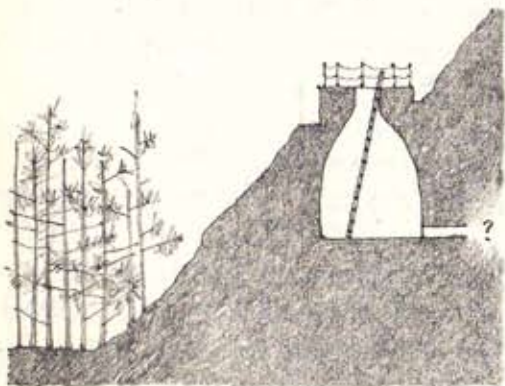
In the temple, the altar was at the threshold
In the cathedral, the altar is in the 'in-between' of the sanctuary
(threshold of 'heaven' - the sacred)

Columns and walls are invented, so temple (object in
the landscape) becomes basilica (cave-in-like space) -
externally oriented to internally oriented

The entrance into the Sanctuary of the cathedral is the same
threshold as the entrance of the old cella, but in reverse.

THE IN-BETWEEN = managing the zone of uncertainty
copied with " " "

THE ORACLE OF TROPHONIOS from PAUSANIAS Vol. I. Book IX. 4
"this is what happens at the oracle. When a man decides to go
down to Trophonios, he first lives a certain number of days in a
building which is consecrated to Good fortune and the Good Spirit.
Living there he purifies himself and uses no hot water; his bath is the
river Herkyna. ... (sacrifices) ... He goes down like this. First he is
taken at night to the river Herkyna, and there anointed with olive oil
and washed by two boys of about thirteen, " (puberty - threshold between
childhood and adulthood) "who have to be children of genuine Labadeians.
They call these boys Harmer: " (like Hermes - messenger god) "they wash the man
who is going down and act as his servants, like slave boys. From here he is
taken by the priests, not straight to the oracle, but to the water springs, which
are very close together. Here he must drink the water of Forgetfulness, to
forget everything in his mind until then, and then " (like a rebirth) "the
water of Memory, by which he remembers the sights he sees in his descent.
He looks at the statue they say Daedalos made, which is never shown
by the priests " (intermediaries) "except to men just going to Trophonios;
he sees it and worships it and prays, and then goes to the oracle, wearing a
linen tunic, which he ties with ribbons, and heavy local boots. The oracle is
on the mountainside above the sacred woods. It is surrounded by a circular
platform of white stone, of the same circumference as a very small
threshing-floor, and something less than five feet in height. There are bronze



The Oracle of Trophonios (speculative)

posts standing on the platform
linked together with bronze chains:
these are doors " (gates?) "to pass
through. Inside the circle is a
chamber " (cavity?) "in the earth,
not natural but most carefully
constructed with skill and
architectural sense. It is shaped
like a kiln with a diameter of
about ten feet, I would say, and
hardly more than twenty feet
deep. There is no way down, but
when a man is going down to

Trophonios they bring him a light narrow ladder. When you get down you
can see an opening between wall and floor about two feet wide and a
foot high. The man going down lies on the ground with honey-cakes in
his hands and pushes his feet into the opening and then tries to get his
knees in. The rest of his body immediately gets dragged after his knees,
as if some extraordinarily deep, fast river was catching a man in a
current and sucking him down. From here on, inside the second place,
people are not always taught the future in one and the same way; one
man hears, another sees as well. Those who go down return feet first
through the same mouth. ... (Demetrius's bodyguard) " ... When a man
comes up from Trophonios the priests take him over again, and sit
him on the throne of Memory, which is not far from the holy place, to
ask him what he saw and discovered. When they know that they turn him
over to his friends, who pick him up and carry him to the building where
he lived before with the Good Spirit and fortune. He is still possessed with
terror and hardly knows himself or anything around him. Later he comes
to his senses no worse than before, and can laugh again. I am not
writing from hearsay, as I have consulted Trophonios and seen others do so."

THE IN-BETWEEN as an altar of retribution, sacrifice, execution
- people - a philandering husband, a woman who parks her car in another's
parking space, an old paedophile ... - gunned down on their own doorstep -
the altar of execution.

The rope-bridge

NIETZSCHE - man is a bridge between animal and superman

JOY + MISERY - ECSTASY AND DEJECTION

ACCEPTANCE AND REJECTION



Battle field of the Battle of Agincourt 1415

RELIGION as a way of dealing with the unknown

On the beach Orwicks 8.04.2007

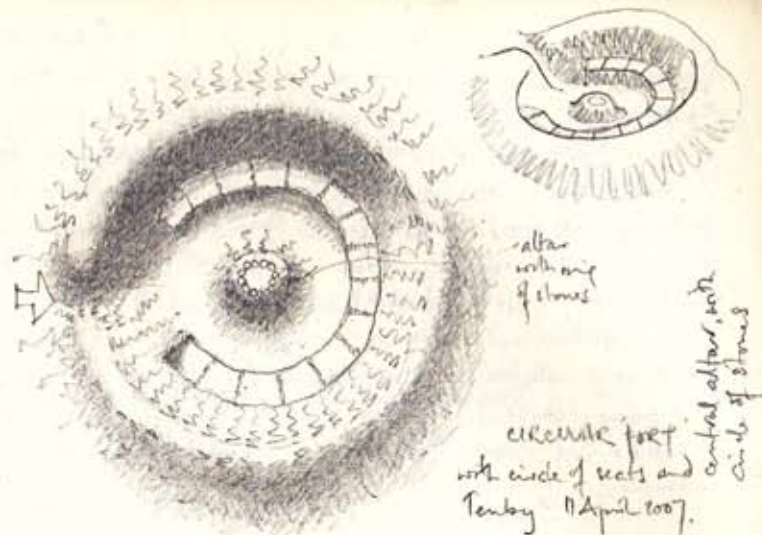
A gang of six girls walking along the beach. One has a stick and pauses for a moment to pick up, describing a circle in the sand around herself. She then challenges one of her friends to step into the circle, which she does.

The doorway/threshold as an altar of retribution.

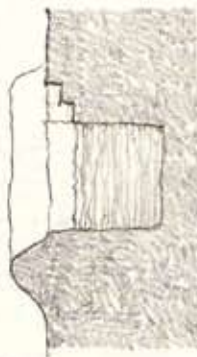
"Crystal Hart was shot twice in the head in the hallway of her flat in Clapham, South-west London, following a possible dispute with a neighbour." *The Independent*, 3 April 2007.

Murders such as this do not murder on the doorway intentionally; they kill there because it is the locus of encounter. Part of the reason doorways acquire power is because they are places where murders happen not the other way around, although sacrifices have traditionally been made at thresholds. Other significant things happen at thresholds too, such as 'welcome' and 'purchase/transaction', and these add to the power of the doorway.

interesting play at the end of the day, as they left, the boys destroyed their wooden fort-like, fort-like, sand hollows encampment. Presumably because they did not like the idea of others using it.



enclosure, seclusion, privacy because the bank is higher than the seated eyeline



CIRCULAR 'BATH' at north end, North beach, Tenby 11 April 2007

Tiley Tiliast, Llanygrog (5.5m west of Carmarthen), a burial chamber, apparently founded over in its original form, protrudes alongside a stream running through woods down a narrow valley.

13 April 2007

The child next door is playing on her tricycle outside our gate on the pavement. She is collecting fallen Magnolia petals. Our gate is open and some of the particularly attractive petals are fallen on our drive. Being on our land they seem, to this three-year old child (as probably to anyone) more attractive than those petals easily available on the common pavement. Because of this she must have them, but being conscious of the threshold and of the risk of crossing she is circumspect and tentative as she crosses. She picks up the tempting petal and withdraws, as quickly as possible. (I don't think she is particularly scared of us as neighbours. It seems just the power of the threshold that causes her unease and the watchfulness of her intrusion.

JEOPARDY French jeu parti - a divided or even game
Latin Jocus partitus - game divided

The greatest, most essential, realm that is (the) in-between is our own mind, the nebulous realm where we make sense of things. It is the realm of the maker of the property development programme; it is the realm of Shakespeare the playwright and Marquez the novelist. It is the realm of me who wrote this book.

IDEA

↗ quoted in obituary Independent 14.04.2007
Charles BARNETT
Sol LEWITT in AA forum, 1967 "the idea or the concept is the most important aspect." "When an artist uses a conceptual form of art, all planning and decisions are made beforehand. The execution is a perfunctory affair. The idea becomes the machine that makes the art."

cc. Violet Le Sue in Lectures
Wittgenstein or ? Culture and Value

WALL

"(In 1968, as Wt) made the first of his famous wall drawings: directly onto the wall of a New York gallery. Instructed to paint over the work at the end of the show, the gallery's horror-struck owner refused. She insisted that Le Witt paint it over himself, which he did without demur. // As with his cubes, it is tempting to read this overpainting as a form of burial; to see the trajectory of Le Witt's art as a

process of removal, of willed loss. By drawing on walls, he did away with the need for paper or canvas. He also made sure that his work would not - could not - last, permanence being all too material. One of his first jobs had been as a graphic artist in the architectural office of I.M. Pei in New York. Now, he would use the substance of architecture to cancel out the substance of art, leaving it in the realm of pure abstraction." Charles BARNETT - Obituary of Sol LeWitt,
The Independent, 14 April 2007

Laugh BERC, Ireland Thomas WELBY? A.C.F.
St Patrick's Purgatory

THE JEOPARDY OF SCRUPINITY.

HEART

How the dynamic of Roshara Garden Village would be altered if a church were to be built in Parc y Pentre.

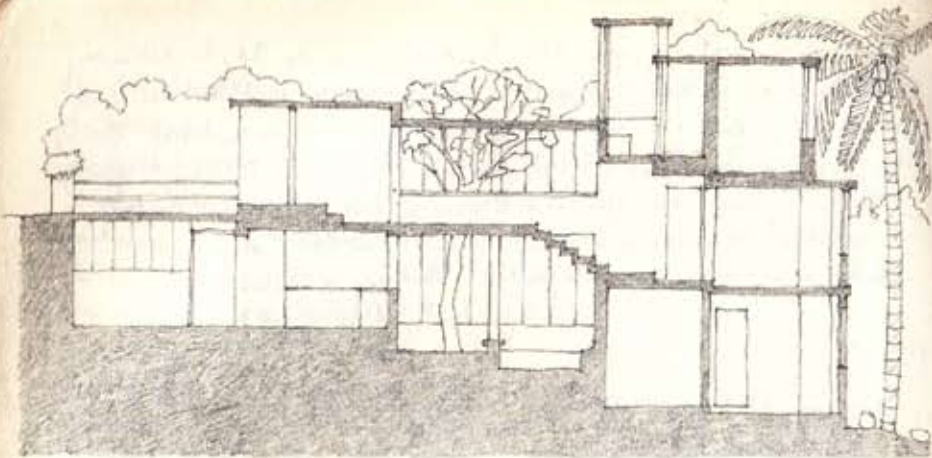
Example 8.

15.04.2007

In the Spring each year a major horse race is held at Aintree race course near Liverpool. The Grand National is run over 2 miles and 2 furlongs. Many horses or their riders do not make it to the finish. The race takes around twenty minutes, but the chief activity amongst the spectators takes place before the start; the race itself is 'merely' an engineered in-between that must be registered by betting.

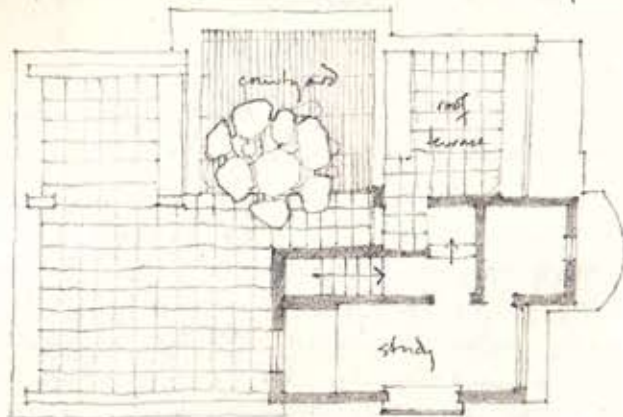
THE IN-BETWEEN of MAN v. APE and of EVOLUTION

"When after thousands of years of struggle the differentiation of hand from foot, and erect gait, were finally established, man became distinct from the ape and the basis was laid for the development of articulate speech and the mighty development of the brain that has since made the gulf between man and the ape an unbridgeable one." ENOCHS - Shapers of Nature, 1934, p. 34
cf. NIETZSCHE

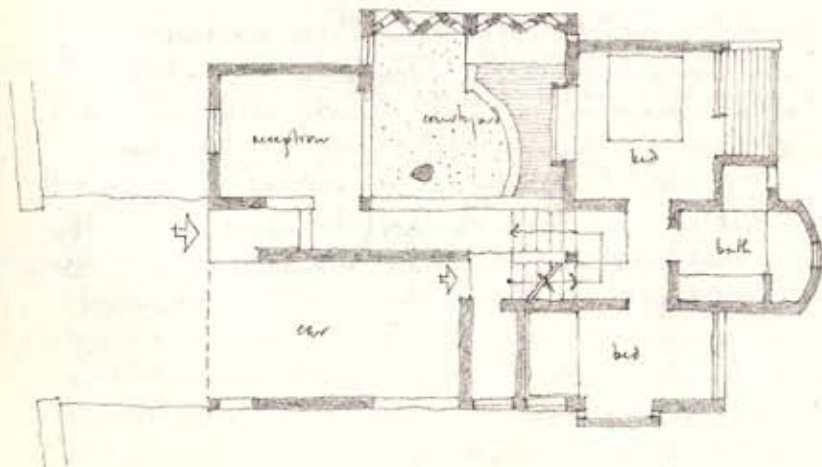


RAMESH HOUSE, LIZARS. 2003

SECTION



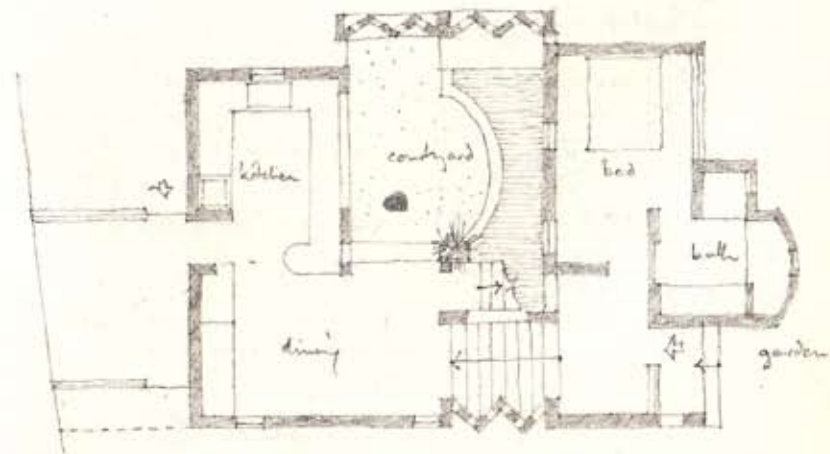
ROOF PLAN



FIRST FLOOR PLAN

"I'm a dweller on the threshold
and I'm waiting at the door," } Van MORRISON.

Göran SCHULT - Kvarn Kallio,
The broader idea of Architects
Kallio.



GROUND FLOOR PLAN

AN AMERICANISM - a 'hyphenated' background:
Thai-American; Afro-Caribbean; etc.

WALL

12.04.2007

We use walls to fence things in, to put things inside and keep them there so we know where they are & that applies conceptually as well as physically - to 'sheep' as well as to sheep.

(Cumbrian dry-stone walls)

THE APOLOGY as a means of managing the IN-BETWEEN

- in the UK people use an apology to defuse a contentious situation; it is often accepted and the conflict defused, the 'wrong' (real or imagined) is evaded
- in India people can be puzzled at the frequency and manipulative usage of the apology by British people.
- in Israel an apology does not defuse, it is merely an invitation to have approbrium heaped upon one; the apology is taken as an admission of guilt.

The uncertainty an apology manages is that of a breakdown of social relationships (between two people for example) caused by a wrong done by one party to the other.

PEOPLE

- the spiritualist medium
- the vicar
- the agent
- the advocate
- the forger
- the spokesman
- the intermediary
- the representative
- the killer
- the conciliator



The labyrinth in Chartres Cathedral

and San Francisco

an instrument for dealing with the in-between
the certainty of the faith - the
route between here (the entrance)
and there (the goal), between now
and the future (the point of
death), between the vagueness
of 'anywhere' and the certainty
of 'the centre',

the deviating and seemingly wandering
(but clearly predetermined by a higher authority)
route to culmination, heaven.



Wittgenstein "Remember the impression one gets from good architecture; that it expresses a thought. It makes one want to respond with a gesture."
WITTGENSTEIN - Culture and Value, 1941

BARRIERS and the in-between
the barriers built by etiquette by the upper classes so they may feel superior to those of lower social status.

WHEN READING... (not 'between the lines' but)
reading happens between looking at the words (one can look hard, intently, intensely at the words on a page individually, and not really be reading) and allowing one's mind to drift (one can 'read' through pages of words without taking them in, whilst one's mind wanders wide and free over worries and memories).

Sense is something we inhabit between ourselves and the world.
Sense is something I inhabit between myself and the world.

Sometimes one reads, and continues reading, but an early sentence has taken the interest of one's mind, which plays with it whilst the eyes continue the pretence of reading.

DIALECTICS

We may think of the in-between as something we experience individually for ourselves. Eg. the time between now and the end of term. This perception gives us some sense of control, through awareness, of the zone of uncertainty; we assimilate it through taking possession of it.
But there is also an in-between of which we cannot take control. The in-between that is supra-individual. Eg. in Marxist dialectics between the aristocracy and the proletariat. As a member of either group one may in one's own (individual and community) terms perceive the social in-between (maybe manifest in power, possessions and manners) but the in-between has forces over which one may not take control through possession. In this and like we are each the leaves blown about by forces of social dialectics, the in-between.

CONCLUSIONS

The effect of the passivization of people (by commercialization and the 'nanny-state') is to take them out of the in-between, maybe making them feel more secure but reducing their vitality.

THE LEAP

18 April 2007

The zone of uncertainty in the middle of a leap across a chasm - will I make it? or if (as in a 'Road runner' cartoon) momentum suddenly ceases and gravity kicks in and you plunge vertically to crash into the ground below.

the same in a long journey on a chaotic motorway - will I make it? or if momentum suddenly ceases in a crash and you plunge into eternity.

↳ Vittorio GREGOTTI 'Address to New York Architectural League' October 1982, in Section A, no 1 (Feb/Mar. 1983) p. 8
"the marking of ground, rather than the primitive hut, is the primordial tectonic act."

THE IN-BETWEEN in John Soane's house.
AACTO's Villa Mairea

MEMORY - from Andrew FITZGERALD April 2007

Memory as a biological function
Memory that uses place as an instrument
Memory that inhabits an inner place within us
Place as an embodiment of memory
Memory and place as explored through poetry
Memory and place as explored through architecture
Memory and place in the design process.

SHANNON DUTY-FREE (an IN-BETWEEN)

"The concept of the world's first duty-free zone was devised as a means of attracting industry to the area. It worked by creating an invisible boundary around the airport and its environs which created an economic non-place." Andrew FITZGERALD - Thesis Report, Dundee 2007
cc with use of airports in Queensland in the early 1980s for gambling that would have been almost elsewhere in the states.

WINCH from 1996. "Remember the impression made by good architecture, that it expresses a thought, that it expresses a gesture." Like to respond to it too with a gesture.

And, of course, waiting for someone; will she or he turn up?

The IN-BETWEEN spaces in a building:

- the roof space (and what happens ⁱⁿ / we do with them)
- bay windows
- porches
- book cases
- the space above a suspended ceiling where the pipes and wires are
- cupboards
- the space under the stairs
- cavities in the walls
- window cills

...

the 'served' and 'servant' spaces, as Louis KAHN called them.

the tight-rope walker

the bungee-jumper

the free-fall parachutist - or any parachutist for that matter

the table-tennis table as an in-between
the tennis court; the badminton court ...

MEMORY from ^{Frances} DOWNING - 'Memory and the Making of Places', in FRANCK & SCHNEEKLOTH - Ordering Spaces: Types in Architecture and Design, 1994, pp. 233-250

"There exists a framework of memory that identifies specific places and events, place types, scripted behavior, concepts, and essential constructs as temporary hooks upon which an experience can be hung and understood in a particular light..."

- specific places and events
- place types
- scripted behaviours - conventional ways of behaving in specific situations
- concepts - e.g. axis ...
- essential constructs - abstract idea that might relate to architectural composition e.g. democracy

All people discuss others that are not present. We are all individually discussed by others in our absence. The character of this 'in absentia' discussion draws exists in some complex in-between realm evoked by the minds and memories of those involved in the discussion. This is a realm to which the subject has no access except perhaps as eavesdropper. (The eavesdropper never hears well of themselves!) Even if the discussion is reported to the subject by one of the parties to the discussion, it will be an edited or amended version of the discussion, distorted by the reporter's own agenda: either to flatter; mollify; unnerve; undermine ... the subject.

finding a route across a city, between here and there.

I (want to) write books to tell ordinary people how the architecture they inhabit works and affect how they live.

Between accident and decision, between nature and will.

E.g. - the ways Leonardo da Vinci suggested we might conjure up a plausible yet imaginary landscape in a picture - by starting with the accidental marks of wear on an old wall, or from a rough and muddled series of brush strokes or blots on a canvas.

AGINCOURT - the arrows (of fate) loosed from their bows hanging like birds of prey in the sky, eyes each on their victims below.

Henry had a plan, but after the commencement the battle was composed of a combination of chance and intent.

POCHÉ = the space with substance, within a wall, between one room (proper room) and another or the outside. 'false' path - space that bursts out of a space, or merely appears to be within a thick wall - e.g. Stophund's children's chapel in the Woodland Crematorium.

THE MAP is an in-between: in between the mind and the world - a mode of understanding

the IN-BETWEEN locations of science fiction or detective and spy stories: servers; space ships; underground caves and passages; ferris wheels; ocean liners ...

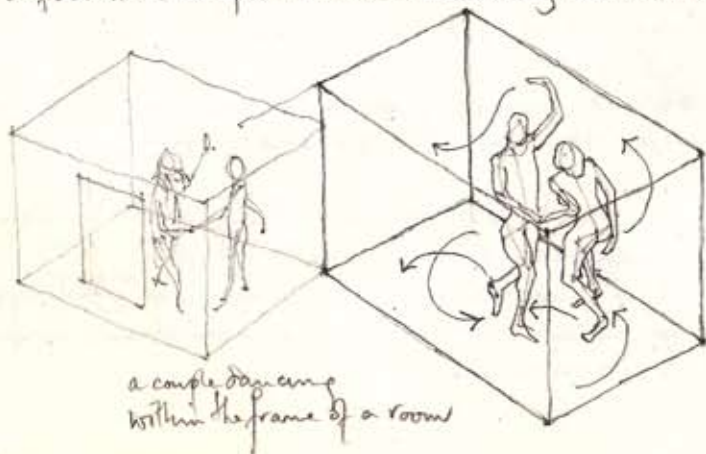
PLACES ON THE BEACH

Architecture is not merely a matter of defining space by walls and roofs to create shelter. On the beach we barely create full shelter, but yet the encampments or make display elements of architecture (as the means by which we organize space and make places to accommodate our selves, possessions and activities).

W&A

"The US military is building a three-mile concrete wall in the centre of Baghdad along the most murderous faultline between Sunni and Shia Muslims. ... the wall is one of the centrepieces of a new strategy by coalition and Iraqi forces to break the cycle of sectarian violence. // the strategy involves creating a series of gated communities, in which US and Iraqi troops control entry and exits." Brian MacIskill, 'latest US solution to Iraq's civil war: a three-mile wall', in The Guardian, 21.04.07, p.1 cc. suggestion in ALBERTI on how to introduce a city.

The wall as destroyer of the in-between. It removes the possibility of conflict in the interface between two warring communities.



cc. Dressage ring for horses.

The wedding bed as a threshold between ...

"They were young, educated, and both virgins; on that, their wedding night, and they lived in a time when a conversation about sexual difficulties was plainly impossible. But it is never easy. They had just sat down to supper in a tiny sitting room on the first floor of a Georgian inn. In the next room, visible through the green door, was a four-poster bed, rather narrow, whose bedcover was pure white and stretched startlingly smooth, as though by no human hand." Ian McEwan - On Christy Beach, 2001. p.3 (opening sentences)

"We must in my opinion begin by distinguishing between that which always is and never becomes from that which is always becoming but never is. The one is apprehensible by intelligence with the aid of reasoning, being eternally the same, the other is the object of opinion and irrational sensation, coming to be and ceasing to be, but never fully real." PLATO - Timaeus, 3

Introduces the idea that we live in a state of becoming. We may think of the ideal to which we may ^(should) aspire but can never achieve. Maths and God are the ideals that never change. But we live in the in-between. Architects should aspire to the ideal in their work.

"Whenever, therefore, the maker of anything keeps his eye on the eternally unchanging and uses it as his pattern for the form and function of his product the result must be good; whenever he looks to something that has come to be and uses a model that has come to be, the result is not good." ibid.

THE RECEPTACLE OF BECOMING

2 forms of reality
an intelligible and unchanging model (idea)
a visible and changing copy of it (reality)

a third
the receptacle and, as it were, the nurse of all becoming and change

The primitive (primordial) state was one of chaos out of which ideas crystallised into reality. But reality remains in a flux of becoming and ceasing to be.

ex p. 126 o.k.

as well as a symbol of conflict a table between two people holds them together.

- 2 people eating dinner together
- doctor and patient
- accountant and client
- headmaster and parent

RECEPTACLES OF BECOMING

with regard to drawing, perhaps the paper (and graphite) constitute the receptacle of becoming, open to receive any drawing, words, marks and predetermining none (except within the bounds of the various conditions they set).

On the beach, the sands are the 'chora' - the receptacle of becoming

In architecture space and matter constitute the chora.

In drama the stage and language constitute the chora.

BETWEEN POSITIVE AND NEGATIVE / EARTH AND SPACE van der Laan



we take from the earth to divide up the space above its surface for our accommodation, to frame ourselves, our possessions and activities.

BETWEEN CHANCE/FORTUNE/LUCK/IGNORANCE/FAITH and WILL/KNOWLEDGE/CONTROL

BETWEEN HARD and SOFT.

"Hard" is anything to which our flesh yields, 'soft' is anything which yields to our flesh." PLATO - Timaeus, 31

ARCHITECTURE METAPHOR / SIMILE

"Work on philosophy - like work in architecture in many respects - is really more work on oneself. On one's own conception. On how one sees things. (And what one expects of them.)"

WITTGENSTEIN - Culture and Value (1934)
trans. WINCH - 1998, p. 25e

a Selection from the Posthumous Remains.

"Phenomena akin to language in music or architecture. Significant irregularity - in Gothic e.g. (I have in mind too the towers of St. Basil's Cathedral.) Bach's music is more like language than Mozart or Haydn's. The double bass recitative in the 4th movement of Beethoven's 3rd Symphony. (Compare to Schopenhauer's remark about universal music composed to a particular text.)" ibid. p. 40e

"Architecture is a gesture. Not every purposive movement of the human body is a gesture. Just as little as every functional building is architecture." ibid. p. 49e

"Architecture glorifies something (because it endures). It glorifies its purpose." ibid. p. 74e.



25.04.2007

The Chora:
SPACE AND STUFF
(and, essentially,
TIME)

these constitute, together, inseparably, the 'receptacle of becoming.'

platform to keep the bed out of the damp. Conical structure + thatched to protect from rain. Fire outside?

"The elements of the house can be derived only from nature: the primary datum of the wall-separated space is the unlimited mass of the earth with the limitless space above it; so the limited mass of the walls must also be drawn from the earth in order to withdraw a limited piece of space from the space of nature."

Don H. van der LAAN - Architectonic Space, 1983, p. 2
trans. PADOVAN

Experiencing Architecture, questions on space as the
inhabited in-between of architecture, (H O'c)

Wall

the wall between rich and poor - to keep the poor out of the rich's
territory - in a Buenos Aires suburb, shown in an aerial
photograph. (Natacha PISARENKO) in The Guardian 25.04.2007 p.17

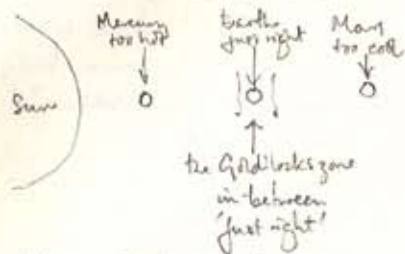


shanty.

← wall/divide.

posh house.

"Fearful rich keep poor at bay
with gated homes and razor
wire" (H O'c) by Rory
CARROW



Channel 4 News 25.04.2007

THE IN-BETWEEN & (A MAP OF) NEGOTIATION
also see p. 123 (book shops in Kerala)

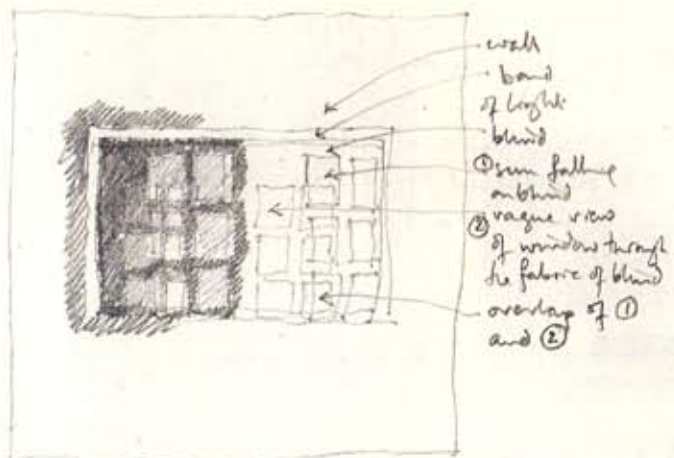
Spatially



students chatting and
passing stuff through the
windows of one of them's
rooms on the ground floor
(before an examination).
cc Bridgette Revocated

BORDER REVERES

"Canterbury: They of the marches,
gracious sovereign,
shall be a wall sufficient to defend
Our island from the pilfering borderers.
King: We do not mean the courting
snatchers only,
But fear the main intendment of the Scot,
Who hath been still a giddy neighbour to us"
King Henry V, Act 1, Sc. 1.



Forkingall Hotel 28.04.2007

28.04.2007
It's only when you see a large television, incongruous in a
simple mid-built house in a traditional (and in Western terms
poor) part of the world, or, in another similar house, ^{hear} a crackly
radio playing constantly in the background, that you realise the
strangeness and intrusion, tele-access and ever-present but
one-way insistence of electronic media. What do they give?
A reminder of a 'world out there', a world of aspiration, what do
they take? Peace and self-reflective concentration. They demand
attention and entree with entertainment.

BETWEEN appearance and reality, idea + reality
'picturesque' the idea + reality of a holiday
home abroad. (Jeopardy again!)

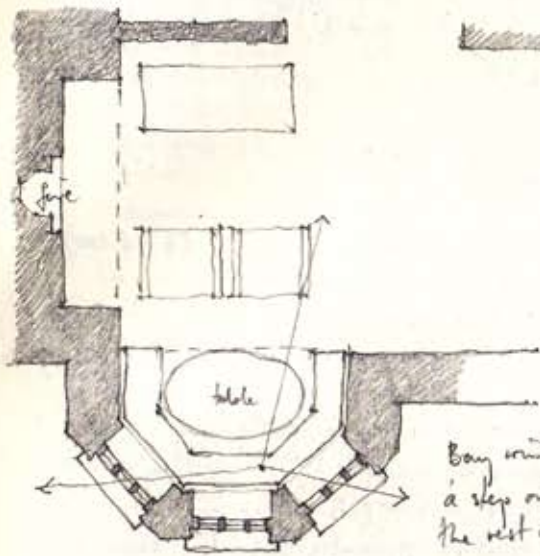
the 'in-between' is our greatest challenge. All our challenges
involve the 'in-between' in one way or another.

PREFACE

This book is part of a series that began with Analyzing Architecture
by the same author, the second edition of which came out in 2003.
The series aims to explore the work(s) of architecture not so much as
a virtual discipline but as the means by which we organise the
space in which we live

THE IN-BETWEEN as a place of decision/indecision, and the possibility of making a mistake.

IN BETWEEN front and back - the living space - a house without a back (a single-aspect house) feels like a dead end. A house in between a public and a private zone...



In the bay one has the privilege of feeling like a spectator to the rest of the room, also of being able to look down the length of the external face of the wall rather than just outwards into the world. One is inside + outside at the same time.

Bay window
a step outside
the rest of the room.

sitting, slightly
removed from the
room proper, with
a special relationship
with the outside.

FORTINGALL HOTEL 28.04.2007.

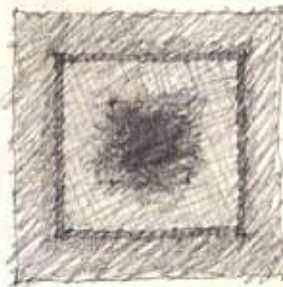
"She was leaning back against a great fallen tree, probably thrown up onto the beach in a storm, its bark stripped by the power of the waves and the wood smoothed and hardened by salt water. She was wedged comfortably in the angle of a branch, feeling in the small of her back, through the massive girth of the trunk, the residual warmth of the day, this was how an infant might be, securely nestling in the crook of its mother's arm."

Jan McEWAN - On Chesil Beach, 2007, p. 141

She was sitting against a fallen tree, thrown onto the beach by a storm; its bark stripped by the waves and wood bleached by the salt water. She was wedged in the angle of a branch feeling in her back the stored warmth of the day. She was like an infant nestling in its mother's arm.

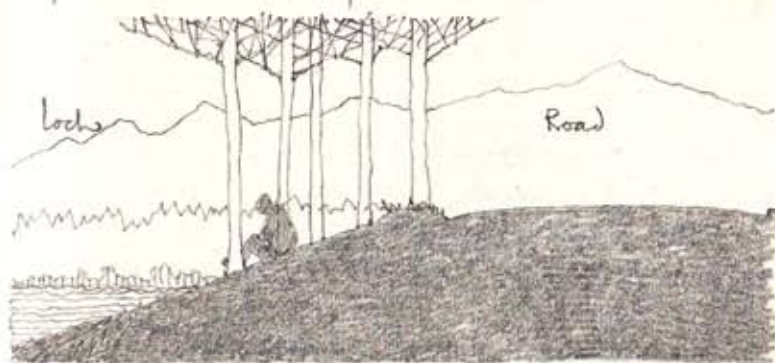


You could not see your hand in front of your face.



23.04.2007

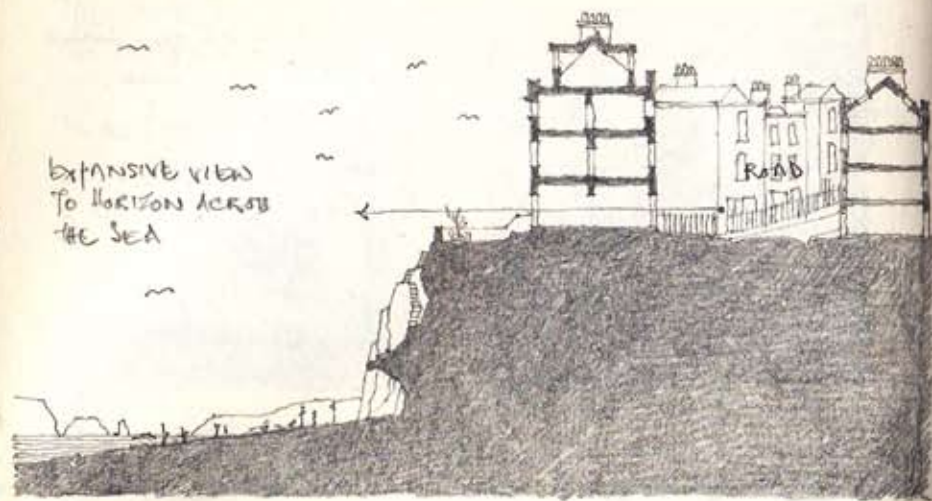
Response to and critique of contemporary architecture.



sitting with the... in-between

Loch Rannoch

- Knocking at a door and waiting to see if anyone is in.
- Approaching a turnstile that might refuse to let you through.
- Stepping onto an escalator or moving pavement and worrying that you might lose your balance.
- Switching on your computer and being unsure whether it will start properly.
- Turning the key to try to start an old engine; will it catch?



TENBY typical section, St Julian St.

The 'protective' 'possessive' mind of the architect is what makes 'architecture without architects' distinctive. Of course 'architecture without architects' does have architects - minds that determine form and organisation; but those minds do not lay claim to control and credit. Even Leuninger, who produces some subtle and engaging, accommodating and comfortable buildings, lays claim to their form and arrangement. There is nothing, no opportunity for others to give to them; not much opportunity for maturation except perhaps in the patination of timber or weathering of stone.

ON THE BEACH

Even in this informal setting, characterised by its very ephemerality, it seems some people can be bothered to, or perhaps intuitively, order their encampments in relation to the surrounding landscape and to each other.

Sophocles - Oedipus at Colonus

O. "What is this place, my child? / Country, or town? ..."

"Is there a resting-place,
My child, where I could sit, on common ground
Or in some sacred close? ..."

A. ... Here, where we are,
There is a kind of sacred precinct, overgrown
With laurel bushes, thyme and wild-vine;
And it is full of the voices of many nightingales.
There is a seat of natural rock. Sit down and rest.

Countryman - Sir, before you ask me any questions,
Come from that seat. That place is holy ground.
... It may not be touched, and none may lie upon it.
Dread goddesses own it, daughters of Earth and Darkness

O. What is this place?

C. To tell as much as I know, it is sacred ground,
All this; the great god Poseidon, and the giant Prometheus,
The lord of fire, possess it - the spot you stand on
Is called the Evagen threshold, the Rock of Athens.

O. O Holy Ones of awful aspect,
Whose shrine, this seat, was my first resting-place
In these lands; be gracious to me ...
That I should find at last at the seat of the Holy Ones
Sanctuary, and an end of my tormented days.

And now I know it is by your certain guidance
That I have travelled the road to this sacred place.
No other hand could have led me, at my first coming
The soldier pentent, to you whom wine delights not,
Or brought me to this sacred seat of living rocks.
Now, therefore, Holy Ones, according to the word of Apollo,
Grant me, I pray, this fulfilment and close of life.

Chorus - Where? Who is it? Where? He was here.
Where is he hiding?
How dare he?

compare with Homer.

Look out. Look about.

Look round everywhere.

An old man - some wandering foreigner,

None of us here

Would venture into the sacred close.

The implacable goddesses - Hush!

Take not their name in vain.

Look not, speak not, utter a silent prayer

As you pass.

They told us a trespasser

Was here. Not a sign of him now

Anywhere near the precinct.

What can he be?

... Away!

You have trespassed, O too far.

You must not walk in the silent dell,

Here, where the water and the honey-draught are poured.

Take care, rash visitor; take care!

O hurry away!

Does any voice reach you there

So far? Poor wanderer,

If you have anything to say,

Leave the forbidden ground

And speak where speech is lawful

Or else be silent.

...

O - Do me no wrong, strangers, if I remove myself and put my trust in you.

Ch - No one will force you, sir, to quit your resting place against your will.

O - Further yet?

Ch - Further

O - Again?

Ch - Lady, lead him; you understand us.

A - Feel your dark way as I lead you, father.

Ch - Stranger on foreign soil,
Beware, poor wanderer! ...

O - Take me, child, to where we may converse without transgression.

We must comply with what is necessary.

Ch - Stay now; you need not come beyond that slab of rock.

O - Have?

Ch - It is far enough.

O - I may sit?

Ch - To your left, there's a jutting ledge, low down.

A - It'll show you, father. Carefully now -

O - O dear!

A - One step at a time; lean on my arm.

O - I am so helpless.

Ch - Now you're at ease, poor soul.



Oedipus is in a place apart, between this world and that of the gods. He is on the threshold of the end of life. He is blind. He does not know where he is. He cannot find his way. He is in jeopardy. The Chorus come and guide him out of his place of uncertainty. But one suspects it is only a temporary reprieve. He has only come to the edge of the sacred grove, not quite back into the land of life.

out of the sun / in the sun; day shut; cold wind; threat of fate coming in; noisy / scary neighbours, latter

Addressing the question why would one NOT settle in a particular place (on the beach for example, or in the city, or the landscape).

The in-between of passing someone on the street - a 'hoody', or a policeman. The distance in Dundee when a 'hoody'; looking 'tough'; stopped to let me pass through a narrow part of the pavement.

BETWEEN Celebrity and Notoriety

HOMER - the Odyssey - the story of being in-between; in-between a foreign war and home. Between Scylla and Charybdis.

01.06.2007

If you try to analyse architecture as it is in its most sophisticated complexity, it is too difficult. But if you look at its simple original features we can begin to understand how it evolved.

BETWEEN admiration and contempt
pride and shame

'a room of one's own' (for a woman to be able to write)

Virginia Woolf
description of the 'beadle' telling women they are not allowed to walk on the grass

PLACE-MAKING IN THE LANDSCAPE

"The notion of landscape has been internally eroded by a blind, frenetic occupation of space, and the re-naturalism that opposes this process is just as harmful to any human idea of landscape." Vitruvius GREGOTTI - Inside Architecture, 1996, p. 14
trans. WONG & ZACCHERO

HANGING = IN-BETWEEN

Bungee Bungee Bungee? Jumping as toying with, tempting, the in-between, challenging fate.
the balance - "hanging in the balance"

Stunning the 'in-between' at the entrances of shops in shopping arcades/malls

WAITING

BETWEEN 'upper' and 'working' class

No-Man's Land

Anger as a state of in-between

The dog at the gateway/door

"Between the idea
And the reality
Between the motion
And the act
Falls the Shadow

For Thine is the Kingdom

Between the conception
And the creation
Between the emotion
And the response
Falls the Shadow

Life is very long

Between the desire
And the spasm
Between the potency
And the existence
Between the essence
And the descent
Falls the Shadow
For Thine is the Kingdom

T. S. ELIOT - 'The Hollow Men', 1925

→ in-between, no-home,
in jeopardy
EXILE

When Creon, King of Thebes, wants Oedipus' presence to bring stability to his city he proposes that he and subsequently his grave be situated close to but not on Theban land, on its borders: (like a dog kept near but outside the house.)

"What will (Creon) come to do?"

Creon: To set you close to Theban land, and so Possess you, though you may not touch their soil.

Oedipus: How can I help them, remaining beyond their borders?

Creon: If all befall your grave, it falls on them... they seek to have you near them, Not leave you to your own devices.

O: So? And will they wrap me in their Theban earth?

I: That cannot be done. Blood-guiltiness forbids it.

O: Then they shall never have me!

I: Thebes will suffer.

O: In what event?

I: Under your wrath, when they approach your grave.

Sophocles - Oedipus at Colonus.

trans. WATLING

* The in-between brings with it sanctity; in-between places attract veneration, awe, admiration, respect ...

The grave: between the world of the living and that of the dead
The altar: between worshippers and the gods
The sacrificial altar: the place of transition
The threshold: between here and there
The battle field: between us and them

Oedipus (to Theseus): Time, Time, my friend,
Makes havoc everywhere; he is invincible,
Only the gods have ageless and deathless life;
All else must perish. The sap of earth dries up,
Flesh dies, and white faith withers falsehood blooms.
The spirit is not constant from friend to friend,
From city to city; it changes, soon or late;
Joy turns to sorrow, and turns again to joy.
Between you and Thebes the sky is fair; but Time
Has many and many a night and day to run
On his uncounted course; in one of these
Some little rift will come, and the sword's point
Will make short work of this day's harmony.
Then my old body in its secret sleep
Shall drink his blood. If this is not to be,
Zeus is not Zeus, and Phoebus is not true!
Sophocles - Oedipus at Colonus

In the vast eternity of time, the measured days and hours of human earth pass short and temporary.

"But this is the place." Oedipus to Theseus, indicating that he must not come away from the sacred grove at Colonus, which is decided (by the gods) as the place of his death and burial.

"Oedipus (to Creon): You come for me - not to conduct me home
But to install me on your frontier,
To save your city from falling out with Athens."

Blindness - one version of 'the truth' and another -
uncertainty about what actually is the case - the lure and
attraction of the detective novel - the uncertain provoked (who
was the murderer) and resolved (by the hero detective)

(The hero, becomes so by dealing with the in-between and its
uncertainties)

As in Oedipus at Colonus - Oedipus does not want to be taken back
to Thebes - but is he just dragging himself deeper into his curse.
Does Creon mean him ill whilst offering to take him home? Where
lies the truth of the situation? Suspended between two arguments.

the tussle over Antigone, seized by Creon but her abduction
resisted by the Chorus (men of Athens).

Creon

Oedipus must perform rites to placate the gods for his intrusion
into the sacred grove. Later, Theseus is interrupted by the argument,
between Oedipus and Creon, whilst performing rites:

"What's this alarm? What's happening? I heard you shout of terror
At the altar of sacrifice, when I was performing my solemn service
To the God of the Sea, this country's patron, and broke off
To return, with more speed than comfort;

Antigone is taken by Creon - she is Oedipus' eyes, his agent, his
mediator with the world from which he is partly removed by his
blindness. He is a step outside the world; she is his link with it -
his in-between.

The mystic medium - the link with the dead, the after-life.

Oedipus killing his father at the crossroads... the choice of
paths - Oedipus 'chose' (or was destined for) the path of curse.

The in-between as a place of sanctuary, Oedipus claims the
sacred grove as a sanctuary from which Creon should not
snatch him.

(Cathedrals as places of sanctuary, especially in medieval times.
No wall as a place of sanctuary in children's game of 'touch'.

from previous page - in-between as place of sanctuary
the fox hides from the hounds in its hole.
the cave - between space and earth.

the battle described

"Chorus: Who would not wish to be
there when the enemy
Turns to give battle with singing of sword and spear?
That were a sight to see.

""
Great Theseus is there
In the thick of the fray;
With a confident cry
He will come to the pair
Of lost maidens and fetch them away (from jeopardy)
Still safe in our land.

""
Great is our God of War!

""
Are they fighting now,
Or do they stay?
Hope beguiles me, we shall see
Soon restored the unhappy victims
Of their kinsman's cruelty.
God is with us: something tells me
We have won the day.
O for the songs of a swift-swarming dove,
Wind-borne to ride above
The clouds and see the fray!"

Another sort of uncertainty -
about the outcome of the battle

man depends on woman (mother, daughters, sisters) as mediators
with the world - wombs and lovers

Oedipus is untouchable (to Theseus, in Oedipus' mind) because of his
curse/sin. Sets him apart - his daughters the only other humans he
may touch.

"No, no: I am a man of misery,
Conspired with every foulness that exists!
I cannot let you touch me."

Oedipus

"A supplicant at the altar? Who can he be?"
Phryniex - Oedipus' son
the in-between as a place of communication

"Theseus: Could you not hear him, though you do nothing for him
Against you will? ...
Are you not bound by his state of supplication?
Respect for the god must be considered.

Oedipus' paranoia - about Creon, then about Phryniex.
the paranoia of senility and blindness

life as the in-between

"Chorus: ... And to that bourn from which our way began
Swiftly return...."
"So stand, not I alone.
But all, and he,
Our much-loved friend,
A rook in a wild north sea
At winter's height,
Frustrating the wild assault
Of all the billows of adversity
That break upon his head from every side
Unceasing - from the setting sun,
From day-spring, from the blazing noon,
And from the pole of night." } in dark and light
day and night

→ Theseus, but like a god or God
helping Oedipus at the end.

"Chorus: Have mercy, Infernal Powers; famed Horned of Hell,
Immovable invincible
Grim sentinel in caverns hoarding
Round the wide gates of hospitable Death."

Oedipus' death reported by a messenger.

the in-between cannot live if one of its 'ends', 'extremes', 'poles',
'entities'... ceases to be.

"Antigone: Take us to the place and let me die there too."

BETWEEN proscription and approval

- the boys 'getting wrecked'

BETWEEN working and broken

- the bathroom tap.

Oedipus at Colonus

an 'in-between' play (between Oedipus Rex and Antigone) about the in-between.

- Oedipus - suspended between life and death, sin and sanctity
- Antigone - the 'in-between', between Oedipus and the world
- the Sacred grove - an in-between zone
- the battle(s) - between the Chorus of Athenians + Creon between Theseus and Creon's army
- Oedipus' death - foreshadowed by prophecy told by messenger happens off-stage mysterious, not to be known
- Truth - what is right? Creon's entreaties or Oedipus' resistance is Oedipus just a senile paranoid? is Creon really a scheming rogue interested in his own power

Life - between birth and death

the play - reality and imagination

the stage - between audience and landscape

time - between past and future

Athenians/Theseus - Athenians as a place of tolerance and right doing

(stability vs confusion) Theseus as afflicted by conflict.
Creon = obstacle

6.05.2007

The threshold is itself an in-between but it also marks the edge of an in-between - that of the threshing place/flow or the dancing floor/performance place or of the house/dwelling place ... all of which are in-between places.

sanctuary of the church, cella of the temple, circle of stones of the henge ...

then the broadening of the threshold so that it becomes a place in its own right with its own thresholds: the high gate; the altar stone of a recumbent stone circle; the 'bahkalpura' of a Hindu temple; the porch; the engawa ... etc.

EMOTION & ARCHITECTURE

- 'Narrative' 'orchestration' of 'emotion' by architecture.
- the intense subtlety of architecture as an emotional art material, light, texture, smell, change, vegetation, warmth, ventilation, route, sequence, material, geometry.

- trepidation
- security
- being lost
- knowing where you are

PWITCHIK 'eight primary emotions'		
ANSWER	JOY	CURIOSITY
FEAR	DISGUST	ACCEPTANCE
SADNESS	SURPRISE	

- SUIT SPACE
- MOUNDED SPACE
- EXCAVATED SPACE
- IMPLIED SPACE

infiltration.org
SPECIES
TYPES OF SPACE

THE IN-BETWEEN is a 'space-time' concept

"Thus these long-haired soldiers of Achaea were drawn up on the plain, facing the Trojans with slaughter in their hearts, no more and as restless as the unnumbered flies that swarm round the cowsheds in the spring, when pastures are full of milk." HOMER - Iliad trans. E.V. Rieu

"The two forces were about to clash, when the godlike Paris stepped out from the Trojan ranks and offered single combat. ... When the veteran Menelaus saw him striking towards him in front of the crowd, he was as happy as a hungry lion when he finds the great carcass of an antelope stag or a wild goat and devours it greedily in spite of all the efforts of the sturdy huntsmen and the nimble hounds to drive them off. Thus Menelaus rejoiced when his eye fell on Paris's Paris, for he thought his chance had come of paying out the man who had wronged him. He leapt down at once from his chariot to the ground with all his arms. // "But when royal Paris saw that it was Menelaus who had taken up his challenge, his heart failed him completely, and he stopped back into the friendly ranks in terror for his life, like a man who comes on a snake in a wooded ravine, recoils, and with pale cheeks and trembling limbs goes back the way he came. Thus royal Paris slunk back among the lordly Trojans in his terror of Aeneas." Iliad.

IN-BETWEEN the place of indecision

between two possible shots in a game of snooker

Mark Selby v. John Higgins World Championship Finals 7.05.2007

- Henry V
- Agincourt
- Battlefield
- Iliad
- Globe
- Sophocles

Even in extreme horror and obscenity, one can plausibly believe there are boundaries which even the depraved and evil will not cross. One can imagine there are things that Fred West or Hitler's camp surgeons would not do.

Hector taunts/chides Paris for not standing to fight Menelaus.

"Hector, your taunts are justified" ... However, if you insist on my undertaking this duel, make all the troops sit down and let me meet the formidable Menelaus between the two armies and fight him for Helen and her wealth." ...

(The IN-BETWEEN - the place of decision)

"This delighted Hector. He stepped out into no-man's land, and grasping his spear by the middle thrust back the Trojan's line. They all sat down; but the long-haired Achaeans kept up their archery, making Hector the target for their arrows and stones."

(The IN-BETWEEN - the place of jeopardy)

"King Agamemnon had to intervene." ...

"Then Hector spoke between the two armies. 'Trojans,' he said, 'and Achaean men-at-arms; hear from me what Paris, who began this trouble, now proposes. He suggests that all the troops should ground their arms while he and the warrior Menelaus fight a duel, between the two armies, for Helen and her wealth. The one who wins and proves himself the better man shall have the lady, goods and all, and take them home with him, while the rest of us make a treaty of peace.'"

(The IN-BETWEEN - the place of testing and judgement).

"we shall fight on the beaches, we shall fight on the landing grounds, we shall fight in the fields and in the streets, we shall fight in the hills" CHURCHILL, Speech to the House of Commons 4.06.1940

we shall fight in the in-between spaces; and where we fight thereby becomes an in-between space - Britain in jeopardy!

in Architecture School's University

IN-BETWEEN - competence + imagination

- the building and the exploration of ideas
- research and teaching
- self interest and team play
- student initiative and staff guidance.

"When they reached the assembled armies, (Priam and Antenor) stepped down from their chariot onto the bountiful earth and walked to a spot midway between the Trojans and Achaeans. King Agamemnon and the resourceful Odysseus rose at once; and stately heralds brought the victims for the sacrifice together, mixed wine in the bowl, and poured some water on the king's hands."

(IN-BETWEEN - the place of mediation)

- the place of sacrifice
- the place of healing
- the place of trial and decision
- the place of combat and retribution

"the admirable Odysseus proceeded to measure out the ground" on which Paris and Menelaus were to fight

"They strode out between the two forces, looking so bumble that the spectators were spellbound ... the two men took their stations not far from one another on the measured piece of ground, and in unbridled fury brandished their weapons."

BORDERS of TRANSGRESSION

"Some kind of ghostly line ... can have very real consequences for people's movements. I came across one such line while herding reindeer along the border between Finland and Russia, some twenty-five years ago. The border was marked by a clear-cut strip of forest, down the mid-line of which the actual frontier was supposed to run. It was marked in no other way save by occasional posts. Had I attempted to cross it, however, I would have been shot at from one of the many observation towers on the Soviet side."

Tim INGOLD - Lines: a Brief History, 2007, pp. 49-50

KAYA BEINGS - mediators between earth + sky, life + death
 "The Aboriginal people of Yarralin in Australia's Northern Territory, according to their ethnographer Deborah Bird Rose, describe both lightning and the long streaks that sometimes appear across the sky at sunset as 'shings', along which the feared Kaya beings, mediators between earth and sky and between life and death, drop down to earth or pull people up."
 INGOLD - Lewis, p. 50

UNDERSTANDING THE IN-BETWEEN - taking control
 DRYDEN in 'Annus Mirabilis' (1666)
 "The Ebbs of Tydes, and their mysterious flow,
 We, as Arts Elements shall understand:
 And as by line upon the Ocean go,
 Whose paths shall be as familiar as the Land."
 quoted in INGOLD - Lewis, p. 77

People for whom the IN-BETWEEN is 'life'
 sailors live while at sea - a period in part is a period 'in-between' voyages; for others, travellers to distant lands, the voyage is 'in-between' home and there. INGOLD - Lewis, p. 76 →

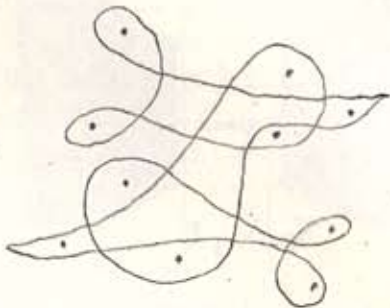
IN-BETWEEN

Clans on Skye off the coast of Scotland would, in older days, beat young boys on the boundaries between clan territories so that the boys would remember where the boundaries were.
 BBC2 Scotland - programme in Gaelic 10.05.2007

THE ZONE

"Pallas Athene now inspired Diomedes son of Tydeus with audacity and resolution, so that he might eclipse all his comrades-in-arms and cover himself with glory. She made his shield and helmet glow with a blaze as steady as the Star of Summer when he rises from his bath in Ocean to outshine all other stars. Such was the fire that she caused to stream from his head and shoulders as she thrust him into the very heart of the battle."
 Iliad V

Typical 'kolam' designs drawn on thresholds by women in Tamil Nadu
 GOLD (Alfred) in Art and Agency (1998) suggests such magic trap evil spirits, who try to solve them but cannot, preventing them reaching the other side.
 ref. in INGOLD - Lewis, 2007, pp. 53-54.



- Remember also the signs drawn in salt outside the doorways of Brahmin houses in Kerala, which maybe do something similar, but also say something about the 'state' (what is happening - a birth, marriage, death...) of the house.
- Remember too the laloyimth at the entrance of the Neeramanickon.
- Remember the General in his laloyimth and the journey towards the sea down the line of the river - MARQUEZ

ABJECTION

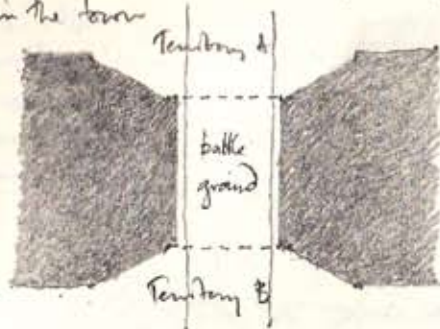
"(What is abject) lies outside, beyond the set, and does not seem to agree to the (superego's) rules of the game." KRISTOVA, Power of trans REUDIEZ Honor (1980), 1982, p. 2

"It is thus not lack of cleanliness or health that causes abjection but what disturbs identity, system, order. What does not respect borders, positions, rules. The in-between, the ambiguous, the composite. The traitor, the liar, the criminal with a good conscience, the shameless rascal, the killer who claims he is a savior." KRISTOVA, PoffH, p. 4

MU ~ nothing 無 無 KF
 = pregnant w/ POSS.
 Roland BARTHES: Empire of Signs
 MA -

Historic Cairo book with plans + sections of mosque etc.
 in Cairo TG.

QUENTROPHERS - Gang Warfare between territories in the town



the 'battles' take place in the road tunnels at the junctions between territories.

and later, between Aias + Hector

fight between the battle lines, e.g. Moutans and Paris, the precursor of the boxing match... thus the boxing ring is conceptually 'between' opposing forces. Likewise a soccer match, especially with supporters segregated to opposite ends of the stadium. (Also, the soccer match between German and British soldiers on Christmas Day 1914?).

FILLING IN THE IN-BETWEEN

Narratives should leave bits out because the mind of the listener/reader gets satisfaction from filling them in.

Gaps in songs when the refrain echoes on in the mind.

The game in the radio show 'I'm Sorry I Haven't a Doo' when contestants must begin a song along with the recording and then continue it alone eventually to be rejoined by the recording as a 'spanious' (humorous) test of whether the contestant can keep the tempo of the recording.

BATTLE IN THE BALANCE

"Right through the morning while the blessed light of day grew stronger, volley and counter-volley found their marks, and men kept falling. But at high noon the Father held out his golden scales, and putting sentence of death in either pan, on one side for the horse-taming Trojans, on the other for the bronze-clad Achaeans, raised the balance by the middle of the beam. The beam came down on the Achaeans' side, spelling a day of doom for them. Their sentence settled on the bountiful earth, while that of Trojans went soaring up to the broad sky." Iliaid VIII

Also, a little earlier, Laus breaks to suspend the whole world in midair to demonstrate his power

THE MOMENT BETWEEN SEEING AND REALISATION

"Sometimes a couple stop for a photo. Then someone looks up, and, as realisation dawns, grabs their neighbour and starts to point, to look again and point again. The figures are everywhere."

Adrian SEXTON on Antony Gormley's installation of bronze figures of himself on the London skyline - 'Event Horizon' 'Antony's Army', in the Guardian G2, 15.05.2007, p.23

"The door"

1. "Too little" has been said of the door, its one face turned to the night's dampness and its other to the shift and glister of firelight.
2. "Air, clasped by this cover into the room's body, is filled by the turning pages of dark and fire as the wind shoulders the panels, or unsteadies that burning."
3. Not only the storm's breakwater, but the sudden frontier to our consciousness, appearances, and as full of the offer of space as the view through a crumple is.
4. For doors are both frame and monument to our spent time, and too little has been said of our coming through and leaving by them.

Charles TOMLINSON
English 6.1927

from Selected Poems 1955-97 (O.U.P. 1997)

"I once fell to contemplating, at Brook Cottage, our fine old plank door. It suddenly seemed significant, related to life and death. The crumple in this poem is a prehistoric structure, stone uprights and a block of stone on top, looking rather like a doorway in, say, the open landscape of Wales. The door of the living room of our house opens directly into the landscape." Comment, presumably by TOMLINSON, found on the www.poetryarchive.org website (May 2007).

POWER LIMBO

Debate in the House of Commons 17.05.2007 about the problems of the interim before Gordon Brown takes over from Tony Blair as Prime Minister on June 27.

THE IN-BETWEEN of a traditional Japanese Tea Garden through which guests 'journey' and in which they are greeted by the host before entering the Tea House.

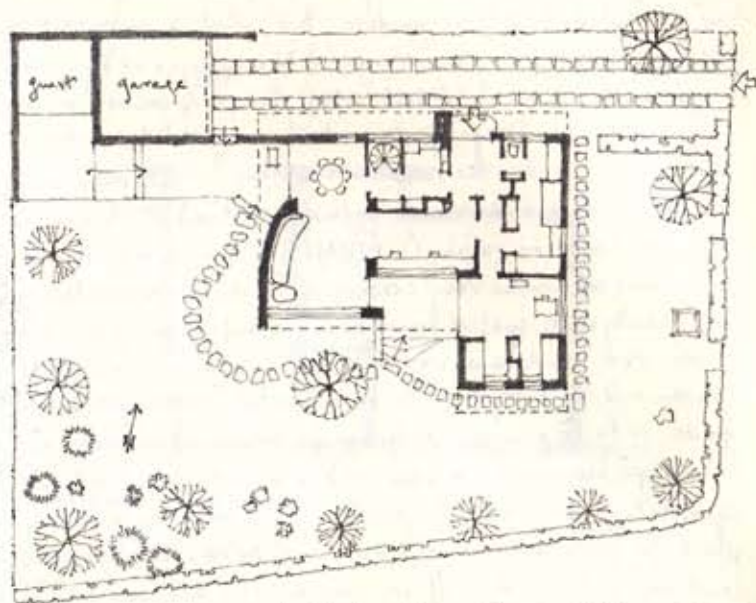
"Tea gardens... take our attention completely; they create their own world into which we enter, however temporarily. But they have a distinctive mode of their own: they are designed to effect a transition - physical, mental, emotional - between one part of the real world, namely our everyday lives, and another, the world of the tea ceremony, which is both actual and virtual, both reality and a work of art that functions by its own rules."

Masa MIYER - 'Time and Temporality in Japanese Gardens', in BIRKSTED (ed.), - Relating Architecture to Landscape, 1999, p. 53

cf. ref in ALEXANDER re sacred spaces

* Yukio MISHIMA - 'The Golden Pavilion' ^{Kinkaku-ji} Kinkaku-ji

Vincent HENDERSON: 'sacrifice' of his guitar by burning and breaking at the Monterey Pop Festival. as similar to Achilles' cremation of Patroclus. the sacrifice of one's 'best friend' in the cause of... what? Placation of the gods? Guilt at the pleasure of friendship or genius. Henderson slept with his guitar in the same way as Achilles, in his lonely self-exile. slept (in the same hut) with Patroclus.



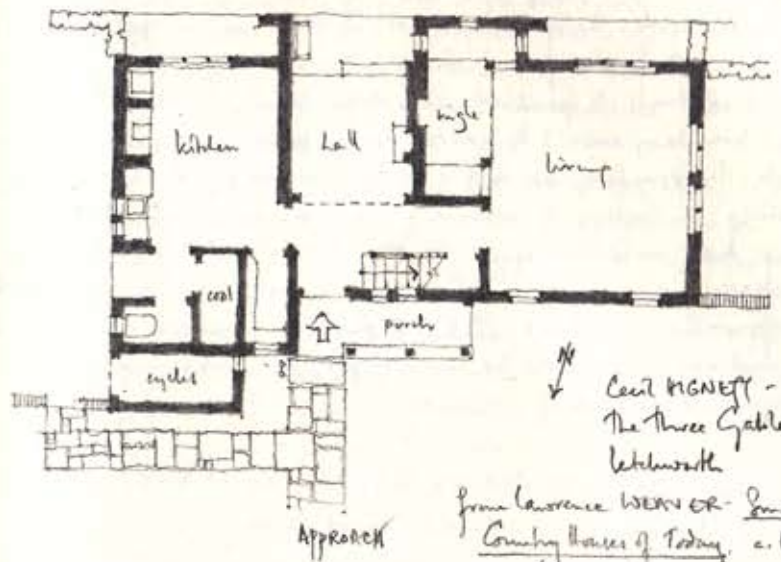
Hans SCHAROUN, Mattern House, Berlin, Potsdam 1932-4

garden by Hermann MATTERN of Hertha HAMMERBACHER House as 'in-between': compare with Baillie Scott - Stoney Way, and with Cecil Higgins's 'Three Gables' in Lechlworth. (see p. 203 etc.). In what ways is a house an 'in-between'? Physically it stands between the public realm that belongs to the world outside and the private/personal estate of the garden. But usually people consider the house itself as the ultimate inner sanctum, the dining, the hearth, the centre of family and personal life. In which case the garden is not the 'end-point' of the journey, but a 'place-beyond' - a 'paradise'. The house is a transition between the everyday world of everyone and the garden but it is also the place from which one contemplates the place-beyond - the 'paradise'. (this compares ^{with} but does not necessarily derive from the 'engawa' of the traditional Japanese house or pavilion, from which the garden may be contemplated from the place-between.) In this house therefore the key 'in-between' and yet central core place is the curved settee, which one approaches as and after one enters the house and upon which one settles to contemplate the garden.

BIRKSTED on Berck JARMAN'S garden (see ref. on opposite page).
 "That relationship of the landscape to the garden is of course mediated through the boundary of the garden. But what is important here is precisely that there is no boundary: 'it has no fence or boundaries, so who can guess where it ends?' (JARMAN: 1995) This is of course the exact definition of the English landscape garden which is 'directed outwards towards the countryside ... to allow the owner and visitors to look outwards - to the countryside and encircling 'nature', without the virtual impediment of a wall, hedge or railing.' (THACKER - Genius of Gardening ... 1994, 166-7) We can now see how the very concept of Berck Jarmann's garden, and the very quality of its spatial experience, is that of an assemblage of cottage garden and landscape garden. But how is this conflation of cottage garden and landscape garden produced? Central to the English landscape garden is the relationship between garden and landscape whereby the landscape becomes the garden and vice versa - an equivalent and equivocal relationship. The ha-ha is the boundary device, or 'frame', which performs this transformation of garden into landscape and landscape into garden. If we consider the argument that frames 'are shown to be not simply, as Kant intended to show, extrinsic, external, detachable from the work of art ... but rather play a central, albeit clandestine and disguised role', (HARVEY in SILVERMAN - Deconstruction, 1989, p. 63) we can begin to distinguish the logistics of the ha-ha. The ha-ha does not only and simply provide the necessary spacing for the creation of the aesthetic object - the garden - within the world - the landscape. What is specific to the English landscape garden is precisely that the ha-ha transforms the garden into landscape and the landscape into garden: the frame thus reinvents the interior as exterior and the exterior as interior. The framing devices around the English landscape garden are not boundaries providing a point of equilibrium to counter-balance the elements - garden and landscape - in order to preserve the garden as paradise within the landscape, but they are catalysts that metamorphose each element in the equation. Such metamorphosis takes place, for example, at the landscape garden at Rousham, where William Kent used both the ha-ha and an ox-bow river to effect:

"... you see from here five pretty County Villages, and the Grant Triumphant Ark in Aston Field, together with the natural turnings of the Hills, to let that charming River down to butterfly our Gardens, and what

GARDEN



'The Sunne Rising' by JOHN DONNE
 Busie old foote, unbruly Sunne,
 Why dost thou thus,
 Through windows, and through curtaines call on us?
 Must to thy motions lovers' seasons run?
 Sawcy pedantique wretch, goe chide
 Late schoole boyes and soure prentices,
 Goe tell Court-huntsmen, that the King will ride,
 Call country ants to harvest offices;
 Love, all alike, no season knows, nor dyne,
 Nor hower, dayes, nor months, which are the veyge of time ...
 Thou sunne art halfe as happy as wee,
 In that the world's contracted thus.
 Thine age aks ease, and since thy duties bee
 To warme the world, that's done in warming us.
 Shine here to us, and thou art everywhere;
 This bed thy centre is, these walls thy sphere.

from the wall of Berck JARMAN'S 'Project' cottage at Birksted, quoted in Dan BIRKSTED 'The Porch at Birksted', in BIRKSTED (ed) - Relating Architecture to Landscape, 1999, p. 250

steps on long view is a very pretty Corn Mill, built in the Gothic manner but nothing else can please the eye like our Short View, there is a fine Meadow, cut off from the garden only by the River Charnell whereon is all sorts of Cattle feeding, which looks the same as if they was feeding in the Garden." (head gardener quoted in HUNT, 1987, p. 83).

But, despite the subtle play between garden and landscape, between inside and outside, the spectator is not, at Rousham, invited to step out physically in to the landscape and look back towards the garden. The house retains at all times its focal role as viewing-point. However there is no physical boundary around the garden of Prospect Cottage, either visible or invisible. The boundary here is of a more elusive kind. The boundary is a feeling: the feeling of unease at not knowing where it is, at crossing over unwittingly, at walking around in a private garden, at trespassing on a domestic setting. This unease increases proportionately as one approaches the cottage. Unlike a physical boundary constituted by a geographical line across the landscape, this subjective and elusive boundary is a function of distance.

↑
THE TRANSFORMATIVE POWER/ROLE of the (visible) boundary/threshold/frame... transforming what is beyond

'PARERGA' those things which do not belong to the complete representation of the object internally as elements, but only externally as complements' KANT. Critique of Judgement ornaments
trans BERNARD 1951, p. 61

quoted in HARVEY in SILVERMAN; p. 59

* KANT - Critique of Judgement 1790 p. 62 trans BERNARD
from HARVEY p. 63

"From the frame of pictures, used by Kant as an example (the first of three) or parerga - that extrinsic addition to the beautiful - Derrida extends the sense of frame [cadre] to enframing, and hence returns to the parergon of parerga. ... Hence, the parerga here are shown to be not simply, as Kant intended to show, extrinsic, external, detachable from the work of art, from the ergon, but rather play a central, albeit clandestine and disguised role in organizing the ergon itself."

→ "Even what is called ornamentation (parerga), i.e., what is only an adjunct and not an intrinsic constituent in the complete representation of the object, in augmenting the delight of taste does so only by means of its form. Thus it is with the frames of pictures or the drapery on statues, or the colonnades of palaces. But if the ornamentation does not itself enter into the composition of the beautiful form - if it is introduced like a gold frame merely to win approval for the picture by means of its charm - it is then called finery and takes away from the genuine beauty."

trans. MURDOTH

This is a key thought for Modernism. It might apply to an ugly person dressed well. The clothes (parerga) make the person look well but do not change their underlying ugliness. In architecture, this thought would (as it eventually did) lead to a concentration on formal purity, devoid of ornamentation, rather than on making (attempting to make) buildings beautiful by the accretion of swags, columns, pilasters, and so on.

But then, to spoil this simple Modern thought, Derrida suggests (inserves) that it is far from easy to detach the 'parerga' from the 'content'. (are even the beautiful really ugly, except due to their parerga?)

However there is another way of looking at this, for even in relation to 'pure' unornamented modern architectural form/space, there are the 'parerga' of content - furniture, things, people, life. These are framed by the space, but also (from an internal sense) 'frame' it. People and their accoutrements are not merely parerga to architectural space. Nor are architectural spaces 'parerga' to the lives and things they contain. They live/exist together in a symbiosis (maybe not always - and the absence of such symbiosis might reasonably be a cause of criticism) in which life is framed by architecture and architecture by life. internal/external and external/internal

PRESENCE ACROSS AN IN-BETWEEN

"Thus the Golden Temple was apparent everywhere, in so far as I could not actually set eyes on the temple, it was like the sea. For though Maizuru Bay lies only three and a half miles to the west of the village of Shiraku where I lived, the water itself was blocked from view by the hills; yet there always floated in the air a sort of presentiment of that sea: sometimes the wind would bring with it a smell of sea, sometimes in rough weather flocks of gulls would swoop down into the nearby fields to take refuge."

YUKIO MISHIMA - The Temple of the Golden Pavilion (1956)
trans. MORRIS 1959, p. 4

IN-BETWEEN

"I looked at the robe that Father wore over his civilian uniform, and at the breast of a midgy young petty officer, which seemed to leap up along his rows of gilt buttons. I felt as if I were situated between the two men. Soon, when I reached the proper age, I would be called into the forces. Yet I was not sure that even when I was called up, I would be able to live faithfully by my duty, like that petty officer in front of me. In any case, for the present I was situated squarely between two worlds. Although I was still so young, I was conscious, under my ugly, shaggy forehead, that the world of death which my father ruled and the world of life occupied by young people were being brought together by the mediation of war. Myself would probably become an intermediary. When I was killed in the war, it would be clear that it had not made the slightest difference which path I had chosen of the two that now lay before my eyes." *ibid.* p. 21

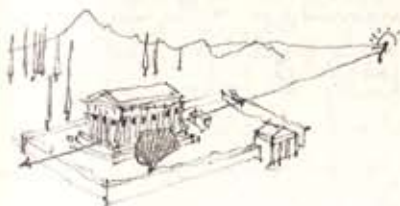
ON THE THRESHOLD OF SPEECH - A STUTTERER

"My stuttering, I need hardly say, placed an obstacle between me and the outside world. It is the first sound that I have trouble in uttering. This sound is like a key to the door that separates my inner world from the world outside, and I have never known that key to turn smoothly in its lock. Most people, thanks to their easy command of words, can keep this lock between the inner world and the outer world wide open, so that the air passes freely between the two; but for me this has been quite impossible. Thick rust has gathered on the key." *ibid.* p. 5

FENCE

24.05.2007

The story of Kathryn Hill who fell in love with the next door neighbour who mended the broken down fence between them! (Raehael)



The beauty of the classic Greek temple is that it brings geometry to infuse the anarchy of irregular nature with some sense of order.

THE SCREEN - the inviting threshold, like the looking-glass or the cage-bars, across which one may never cross - except in one's imaginations!

THE GREAT ARCHITECTURAL DIMENSION BETWEEN - hiding (refuge) and showing (display, performance).

the altar is a place of showing, outside a place of hiding-in-between

THE MIDDLE CLASS

eternally aspirational and afraid, suspended between poverty and wealth, serfdom and power ... striving in a race with no finishing line.

Education - between child- and adulthood - the viculation of aspiration, and condemnation to the lifelong in-between, in the young.

BETWEEN uplifting and demeaning

Bamboo House Rieko KAWABE Kamakura
from the border living in Japan

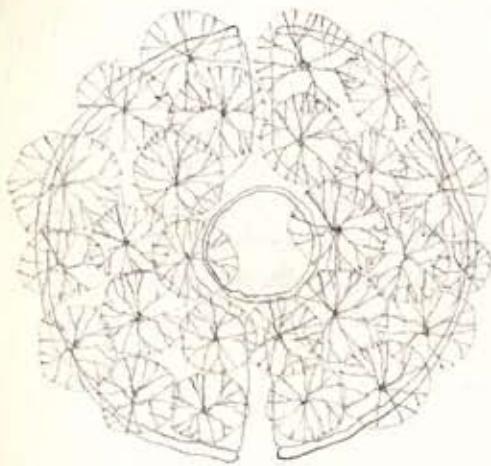
PHILOSOPHY OF THE GOOD CONFIGURATIONS

"In accordance with what you are seeking, choose a country, a more or less populated city, a more or less busy street. Furnish it. Use decorations and surroundings to the best advantage. Choose the season and the time of day. Bring together the most suitable people, with appropriate music and drinks. The lighting and the conversation should obviously be suited to the occasion, as should be the weather or your memories, if there has been no error in your calculations, the result should satisfy you."

Guy DEBORD - Les Lèvres Nues, 1955

Of course not all these factors are under your control. The good configurations always to some extent depends upon chance.

"To stroll is a science; it is the gastronomy of the eye. To walk is to vegetate, to stroll is to live..." Honoré BALZAC - The Physiology of Marriage, Meditation III, 1829



Andy GOLDSWORTHY 4.06.2007
at Yorkshire Sculpture Park,
Wakefield.

a circular stone wall
height just above eye-level, even
for the reasonably tall person
set amongst a roughly circular wood
no doorway into the circular
enclosure
prompts curiosity, exclusion
resort to using digital camera to
see the nothing inside
light falls into the circle through
the gap in the canopy of trees
low wall defines the extent of
the wood
route runs diametrically.



THE PLACE EXCLUDING (distinct from EXCLUSIVE) - exclusive
is more powerful. Goldsworthy's space fails to suggest the wall is
'protecting' or 'reserving' anything. It is empty - not even enigmatically empty

ONLY CONNECT

"Only connect the prose and the passion, and both will be exalted, and human love will be seen at its height. Live in fragments no longer. Only connect, and the beast and the monk, - indeed of the isolation that is life to either, will die." E.M. FORSTER, 1910.

IN-BETWEEN - SOMERSET

6.6.2007

The exhumation of an 89 year old lady by police worried she may have been murdered in the care home where she lived was carried out during the night (5-6.6.2007) starting at midnight. The body was lifted from the grave at sunrise. The police said that it was 'traditional' to exhumate bodies, when necessary, during the hours of darkness, in respect to the dead.

VISIONS OF SPACE

- | | | |
|------------------------------------|----------------|-----------------------|
| • Fortmeirion | Scale | James TORRELL - light |
| • Chatsworth | Troupe L'écrit | |
| • Rome Scala Regia | Perspective | |
| • Papa Giulio | Symposium | |
| • Stes Station Renaissance gardens | .. Capraia? | |

MANIPULATION OF EXPERIENCE / FEELING

7.06.2007

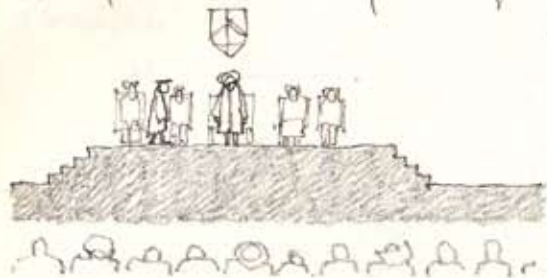
The way, at Halkham Hall, that the very long straight south drive takes the arriving visitor from the lodge gate to the obelisk ... and then ... as one rounds the obelisk ... the revelation of the house, framed by trees, down at the centre of its vast amphitheatric of parkland with the lake to the back left and the monument, an axis, in the far distance. Then, the way the drive takes the visitor around to the north side of the house, to enter into the grand pillared entrance hall before rising up the stairs into the Saloon to see the park again, finally, with the obelisk in the distance.

compare with the 'planty crabs' on the Shetland Islands (Fellars) where something specific is being protected/excluded.

STAGE SET ^{at} and IN-BETWEEN

- the grand country house (eg Holdam Hall) as a stage-set in which the 'other half' (much less than half) act out their special and privileged existences and into which we 'hoi polloi' are allowed as paying visitors/day trippers. We are allowed in to see the stage-set and the trappings but not the actors. This enhances the mystery of the 'other world' in which the 'other half' live. The house becomes an in-between sometimes inhabited by the 'family' but at other times wandered through by trippers. It is only very occasionally that the two might overlap and meet, unless it is on some special occasion.
- the chapel (eg Kings College Chapel, Cambridge) as a stage-set...

IN-BETWEEN - 'Crossing the stage'



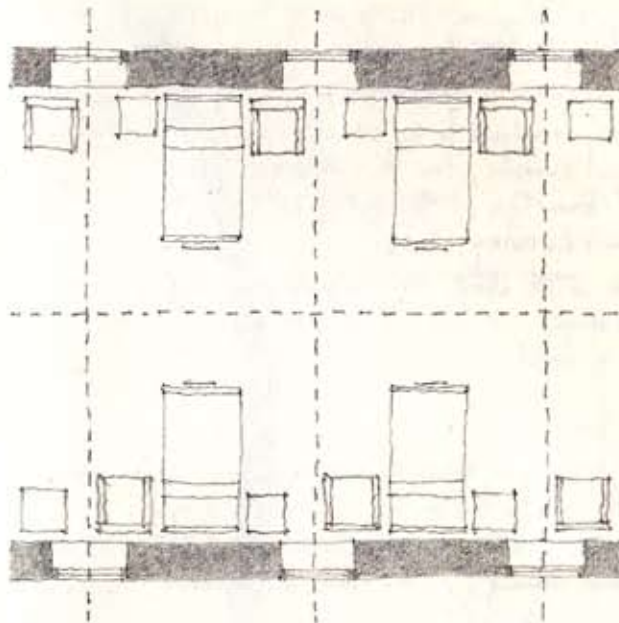
Graduands crossing the stage to receive their degrees from the Chancellor of their University... in front of an audience of families and in the presence of the elders of the University.

UNDER THE TABLE

"In the lower story, I lived from the moment I learned to crawl on all fours. (The white table) was like a large market place where I ruled all by myself, until I was ready to be moved up to the upper story, the white table top itself." AALTO in SCHILDT - Shvan Talks in his own words, 1997, p.11

GROUND

"What is a white table? A neutral plane in combination with man, so neutral a plane that it can receive anything, depending on man's imagination and skill. A white table is as white as can be, it has no recipe, nothing obliges man to do this or that. In other words, it is a strange and unique relationship." *ibid.* p.12



GRID

The clear grid organization of space established by the building (windows and structure) in a 'Nightingale' ward.

REFUGE AND DISPLAY

"Oh mind what you're doing! -

do you want to be covered or do you want to be seen?"

Jorie GRAHAM - 'Notes on the Reality of Self' in Materialism quoted in the frontpiece of DAMASIO - The Feeling of What Happens, 1993

Although Damasio begins with an example from the experience of a person of architectural space, he does not (at least to p.109) deal with this as potential emotional trigger or mode of consciousness.

"I have always been intrigued by the specific moment when, as we sit waiting in the audience, the door to the stage opens and a performer steps into the light; or, to take the other perspective, the moment when a performer who waits in semidarkness sees the same door open, revealing the lights, the stage, and the audience." *ibid.* p.3.

BATTLE GROUND IS IN-BETWEEN - place of decision

"the ground means the location, the place of the pitched battle - gain the advantage and you live, lose the advantage and you die. therefore military action is called the ground of death and life, the path means the way to adjust to the situation and establish victory - find this and you survive, lose this and you perish."

Sun Tzu - The Art of War, 6th C BC p. 41
trans CLEARY, 1988

Sun Tzu's book is all about dealing with, and trying to identify, strategies and dictums that will ensure positive outcomes in the face of, no uncertainty of battle.

REFUGE AND DISPLAY

"In defense, you hush your voices and obliterate your tracks, hidden as ghosts and spirits beneath the earth, invisible to anyone. On the attack, your movement is swift and your cry challenging, fast as thunder and lightning, as though coming from the sky, impossible to prepare for."
ibid. p. 87

SOUNDS AND FORM

Architecture consists of ideas that bridge conditions/resources and aspirations/needs.

Some architecture seeks to transcend the pragmatic

"On the cusp of chaos and organisation" Today, 18 June 2007
re organisation of Glastonbury Pop Festival

* Hitler's underground bunker on the internet (guardian.co.uk/germany)

AC-CENT-TCHU-ATE THE POSITIVE (Mister In-between)

Johnny MERCER + Harold ARLEN

You've got to accentuate the positive
Eliminate the negative
Latch on to the affirmative
Don't mess with Mister In-between

You've got to spread joy up to the maximum
Bring gloom down to the minimum
Have faith or pandemonium's
Liable to walk upon the scene

...

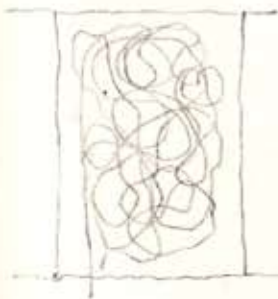
"Once again, the twelve short yards, from the penalty spot to the goal, proved a bridge-too-far." BBC Today prog, 21.06.2007

IN-BETWEEN

Goldilocks + this porridge is too hot
this porridge is too cold
this porridge is just right

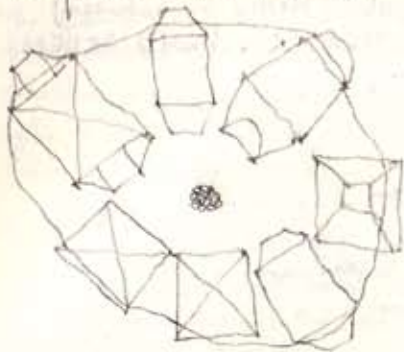
and the Goldilocks conundrum. that some basic things about the physics of the universe are 'just right' to make things work, suggesting an intellect at work

EVEN OUR CHAOS IS CONTAINED BY GEOMETRY.



The drugged driver in Holland who drove chaotically within the rectangle of a field trying to escape from police. (c.f. the dancers in a room on p. 174 o.t.m.)
See also photograph in centre spread of The Guardian, 26.06.2007

REFUGE AND KONA



Seven tents around a fire place - typical arrangement in the midst of the crowded ("saturated") camp site at Glastonbury 2007. Like some others, the collectivity of this group is reinforced by being encircled by a draped shiplap cordan (like a traditional Japanese totem rope) hanging

from the tents and completing the circle of community.

see centrefold photograph The Guardian 23.06.2007

REFUGE AND KONA - the multi-storey block of flats.

Is one of the reasons why the block of flats does not work socially because it provides no arena, only refugees.



PHOTOGRAPHERS PASS