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Place is to architecture as meaning is to language.

Place is where the mind touches the world,

scratches the world,  
"from scratch"

"I have frequently seen a poet withdraw, having enjoyed the most valuable part of a farm, while the empty farmer supposed that he had got a few wild apples only. Why the owner does not know it for many years when a poet has put his farm in rhyme, the most admirable kind of invisible fence, has fairly impounded it, milked it, skinned it, and got all the cream, and left the farmer only the skimmed milk." Henry David Thoreau - Walden, 1854

[The distinction between the actuality of a farm (for example) and its poetic interpretation. But what of the poetic concept of the farm - the architect's realm.

Rough quotation.

"Architecture doesn't begin with the frontier but, but when man makes a mark on the ground

GREGOTTI?

Giorgio GRASSI from G.H. 15.3.2005

\* [V. Harris GREGOTTI - Address to the Architectural League, New York, Oct 1982  
published Section 4, Vol 1, No 1, Feb/March 1983, p. 8.

\* "Writers have to start out as readers, and before they put pen to paper, even the most disaffected of them will have internalized the norms and forms of the tradition from which they wish to secede."  
Seamus HEANEY - The Redress of Poetry, 1995, p. 6.

Robert Frost - Directive

"There is a house that is no more a house  
Upon a farm that is no more a farm  
And in a town that is no more a town.  
The road there, if you'll let a guide direct you  
Who only has at least your getting lost..."

"The height of the adventure is the height  
Of country where two village cultures faded  
Into each other. Both of them are lost

"... pull in your ladder road behind you  
And put a sign up CLOSED to all but me,  
Then make yourself at home. ...

"First there's the children's house of make-believe,  
Some shattered dishes underneath a pine,  
The playthings in the playhouse of the children,  
Weep for what little things could make them glad.  
Then for the house that is no more a house,  
But only a belilaced cellar hole,  
Now slowly closing like a dent in dough.  
This was no playhouse but a house in earnest."

etc. discussed by Seamus HEANEY in The Redress of Poetry, 1995.

"No marking of ground, rather than the primitive hut,  
is the primordial tectonic act."

## THE METAPHOR OF ARCHITECTURE (PLACE-MAKING) AND SENSE

"But I remain convinced by what my own reading experience tells me: namely, that some books transmit an immediately persuasive signal and retain a unique staying power over a life-time. Some works continue to combine the sense of liberation with that of consolidation; having once cleared a new space on the literary and psychic ground, they go on to offer, at each re-reading, the satisfaction of a foundation being touched and the excitement of an energy being released."  
Seamus HEANEY - The Redress of Poetry, 1995, p. 20

Heaney uses the metaphor of architecture as place-making to describe a response to, or a quality in, poetry. Just as when architecture is used as a metaphor in philosophy, which suggests that architecture itself is non-verbal philosophy, so too does not Heaney's use of the same metaphor suggest that architecture, at least at (or perhaps especially at) this rudimentary level, quintessentially poetic.

The same argument could be drawn also from Robert Frost's poem Directive (previous page), where the children's 'play house' and the ruin of the farmhouse, 'the house in earnest' - are both used metaphorically for poetic states of being, of innocence, of experience, of home, of loss and 'being lost'.

"Leafy branches were all around me, / Shading grasses and ground  
there were green plants climbing and warts and weeds  
that would gladden your mind and clear your head.  
I was tired out, dead sleepy and sleek, / So I lay at my length on the flat of my <sup>back</sup>  
with my head well propped, my limbs at ease.  
In a nest in a ditch beside the trees..."

from Brian MERRIMAN - The Midnight Court (1780)  
translated by Seamus HEANEY - The Redress of Poetry,  
1995, p. 49

## PLACE AS LIBERATOR FROM CHAOS [CHORA v. CHAOS]

or the enabling power of order a structure - which is acknowledged in the rule of law, the control in structural composition in poetry and painting, but less acknowledged in the spatial terms of architecture.

"For Merriman, the courtroom was not a method, but a stroke of genius; its real virtue lay in the way it released the flood of the poet's inventiveness."

Seamus HEANEY - The Redress of Poetry, 1995, p. 51

Heaney is referring to the courtroom - with its structure of contending advocacy - as a literary device to liberate the poet, by giving him an 'architecture' within which to follow the train of his argument. But in the same way the actual architecture of a law court enables the processes of argument and law, under the supervision of earthly and heavenly judges.

20. 3. 2005

Poets, Philosophers, Novelists, Politicians, Psychologists, Physicians, Theologians ... all use architecture as a metaphor. So what happens if we invest this tendency and look at the dimensions of architecture itself: as a medium for 'poetry'; as a mode of 'philosophy'; as narrative; as a practical matrix; as mental construct and as extension of the body - its health and physique; as a reinforcement of the moral structures of spiritual doctrine? ...

← "The poem remains, of course, what any vital work has to be, a response to the local conditions; but it becomes something more. Its power is augmented by being located within the force-field of an archetype." Seamus HEANEY - The Redress of Poetry, 1995, p. 61.

"Joseph Brodsky once suggested that the highest goal human beings can set before themselves is the creation of civilization. What Brodsky had in mind was much the same thing, I assume, as W.B. Yeats had in mind when he spoke about the 'profane perfection of mankind', a perfection which for Yeats depended on something he called, in another context, 'the

spiritual intellect's great work'. In fact, in their own extravagant and undaunted ways, what both poets were really talking about was the central, epoch-making role that is always available in the world to poetry and the poet."

Seamus HEANEY - The Redress of Poetry, 1995, p. 38

'profane perfection' - Collected Poems of W.B. Yeats, Macmillan, 1961, p. 359

'the spiritual intellect's great...' *ibid.*, p. 394 ('The Man and the Echo')

### ABJECTION v. ARCHITECTURE

Architecture is the great counter to Abjection, (in the sense of being 'out of fluster with the world'). Architecture depends on Abjection (in the sense of pushing away what one must to assert one's identity). Architecture redeems the Abject (in the sense of the otherwise irredeemable).

Architecture as (i) order teased from complexity and chaos. Architecture is the simple assertion of place amidst the vast incomprehensibility of the world, the universe. The Greek Temple is an epitome. In this, architecture makes a sense of a (seemingly) senseless world. Architecture provides architecture, but so too does philosophy, poetry, religion, law, science, psychology, literature... through such we celebrate the mind's capacity for making (a) sense of the world in which it finds itself.

### GOOD CONFIGURATIONS

- things fall 'into place'
- place as a good configuration

### KNOWING WHERE YOU ARE, AND WHERE YOU BELONG

Architecture and Identity.

Creating, Establishing, Recognising, Reinforcing... a datum point, a point of reference, a 'home', a centre, ... a point amongst the endless formlessness to which one can constantly refer, relate oneself.

The role of the stone circle in the landscape ... whatever else it may do, or be used for (to accommodate), this is what it provides.

Like the spot we establish for ourselves when we go for a day on the beach. When we go for a swim, or a walk, we keep in mind our datum, our temporary, but stable for the time being, place.

"What I want to emphasize is that the ballad stanza kept Clave on the right road poetically by giving him a traditional tune to march to, if not exactly complete access to his own 'midget of harmony!'"

Seamus HEANEY - The Redress of Poetry, 1995, p. 77

"... the truth of art does lie in those minor prints of major importance." *ibid.* p. 78

"The instructive thing about Clave's practice is the way it shows the necessity for being forever at the ready, always in good linguistic shape, limber and fit to go intelligently with the impulse." *ibid.* p. 81

<sup>in Lanka</sup>  
Sigangar - regular geometric plan with great 'acropolis'  
at its centre

### METAPHOR

Seamus HEANEY - 'A Dream of Jealousy'

"...  
And the trees opened into a shady  
Unexpected clearing where we sat down.  
I think the candour of the light dismayed us,  
We talked about desire and being jealous,  
Our conversation a loose and single gown  
Over a white picnic table cloth spread out  
Like a book of manners in the wilderness.  
"

"For it is not the apparent pessimism of Beckett's world-view  
that constitutes his poetic genius; his excellence resides in  
his working out a routine in the playhouse of his art which is  
both true to the depressing going-on in the house of actuality and -  
more importantly - a transformation of them."

Seamus HEANEY - The Redress of Poetry, 1995, p. 159

### WALL

"And another one plodded on for eight  
milk and water years  
like a long-haired waterplant  
in a slow creek.  
as if he stuck his pale face out  
on a skewer from behind the graveyard wall.  
Finally his face disappeared"

from Miroslav HOLUB - 'The Dead', quoted in HEANEY - The Redress  
of Poetry, 1995, p. 146

"[In 'The Man and the Echo', Yeats] goes to consult the oracle, not at Delphi; but...  
at a place called Atr: but this rock face does not issue any message from  
the gods - all it does is give back an echo."

Seamus HEANEY - The Redress of Poetry, 1995, p. 160

### ON PLACE SUBTLE STABLE AND CHANGEFUL

A Sonnet by John CARE, quoted by Seamus Heaney in  
The Redress of Poetry, 1995, p. 71

"The old pond full of flags and fenced around  
With trees and bushes trailing to the ground  
The water weeds are all around the banks  
And one clear place where cattle go to drink  
From year to year the school boy thither steals  
And muddys round the place to catch the eels  
The cowboy often hiding from the flies  
Lies there and plants the rustheap as he lies  
The lissip owl sits mooping all the day  
And hears his song and never flies away  
The pink nest hangs upon the branch so thin  
The young ones crawl and seem as tumbling in  
While round them thrums the purple dragon flye  
And great white butter flye goes dancing bye."

"The thunder mumbles louder and more loud  
With quicker motion hay folks fly the vale  
Ready to bust slow sails the pitch black cloud  
And all the gang a bigger haycock make  
To sit beneath - the woodland winds awake  
The drops so large wet all two' in an hour  
A tiny flood runs down the leaning vale  
In the sweet hay yet dry the hay folks cover  
And some beneath the waggon shun the shower."

Architecture is to do with (in particularly interesting ways) the  
underlying structures of places - the mind with which they are  
involved. This is best brought out in plans and sections, rather than  
in photographs and picture sketches.

22.3.2005

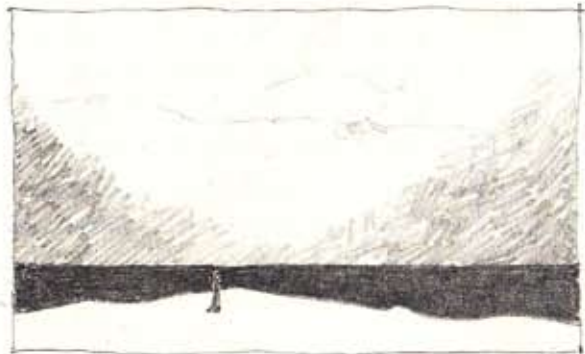
Keep architecture in terms of place-making, or identification of place, provides a bridge between architecture and social understanding, which is more limited if one studies architecture only in terms of visual appearance. Then architecture becomes the medium of creativity that takes responsibility for the organisation of space to accommodate, frame and to some extent delimit and rule, social encounter, activity, processes, institutions.

'RAIN' pavilion - Dalziel and Sullom, Newstorm, Wales oriented to a large tree, dark green foliage, so the rain could be seen.

Entertainment is the key to success in everything. Discuss.

Barbara HEPWORTH . Man on Cliff anecdote } NICK DAVEY  
'The Monk on the Beach' . Casper David FRIEDRICH

Seneca - Stoicism - keep your house in good order.  
(METAPHOR OF THE HOUSE) . Lovers H. 22.3.2005



'The Monk by the Sea' Casper David FRIEDRICH 1808

23.3.2005

Much of the destructive innocence of place-making on the beach depends on its extreme temporariness. In the few hours between tides, compounded by changing relationships between these and the appearance and disappearances of the sun, there is no time for complex social interaction and cultural structures to emerge; there is consequently little time for social conflict - warfare, or just neighbourly imitation - to erupt. It is a stage that only allows repeated moments of original place-making, in generous space, without the consequences of long-term settlement.

24.3.2005

One might say of architecture what, in his discussion of the work of Elizabeth Bishop, Heaney said of language

"As readers, we had not known that we ached for this fulfilment in language until it was professed; we had not known that the givens of experience could be varied to this sweet new power." [Heaney, 1995, p.168]

He is writing of Bishop's "linguistic virtuosity which creates the delightful illusion of access to a pristine, pre-linguistic state." [ibid.]

"It is an artifact of wood... the bones of the artist-prince may be inside or far away on even drier soil, but roughly but adequately it can shelter what is within (which after all cannot have been intended to be seen). ..."

... in being an object which has life and 'can shelter/ what is within', it resembles the work of the poet who imagined it into being in the first place." HEANEY 1995 p.172 quoting 'The Monument' by Bishop.

"The monument is made of wood, of boxes placed upon boxes; like the sestina it is both enigmatic and entirely satisfactory." [ibid p.171]

Thus the 'sheltering' monument is (like) a poem, and vice versa.

24.3.2005

Of course architecture can rarely live up to its destiny in full, or even near to its highest potential and aspiration. It is expensive; it is political; it depends always upon the support and understanding of political, financial, commercial... aristocratic, <sup>procrustic</sup> democratic, plutocratic... power. It is rare (unknown) for a great architect to possess this power: it must be leant. It is a matter of wonder how great works of architecture ever get built.

### WALL

24.3.2005

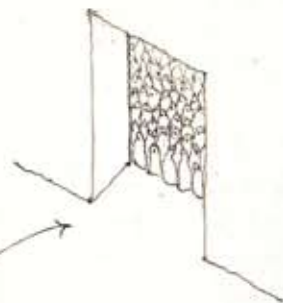
It started, on the 13<sup>th</sup> August 1961 with a line of soldiers standing along the border between East and West Berlin; the beginning of the Berlin Wall.  
[from 'Witness' programme BBC2]

### ENTRANCE

On Elizabeth Bishop's 'Sandpiper'

"It is a perfect achievement, one that brings itself and its reader into a renewed awareness of that mysterious strangeness of the world. And it brings us to that threshold by fitting its noise..."

Seamus HEANEY, The Redress of Poetry, 1995, p. 178



Anthony GORMLEY's 'field' in which the hundreds of little clay figures crowd a gallery room to the thresholds of its door, as if they cannot, for psychological, rather than physical reasons (except they are of clay, and even do not have 'feet of clay') escape. The effect is also to make a frame for the viewer, who stands here like a demagogue before a crowd of expectant poles.

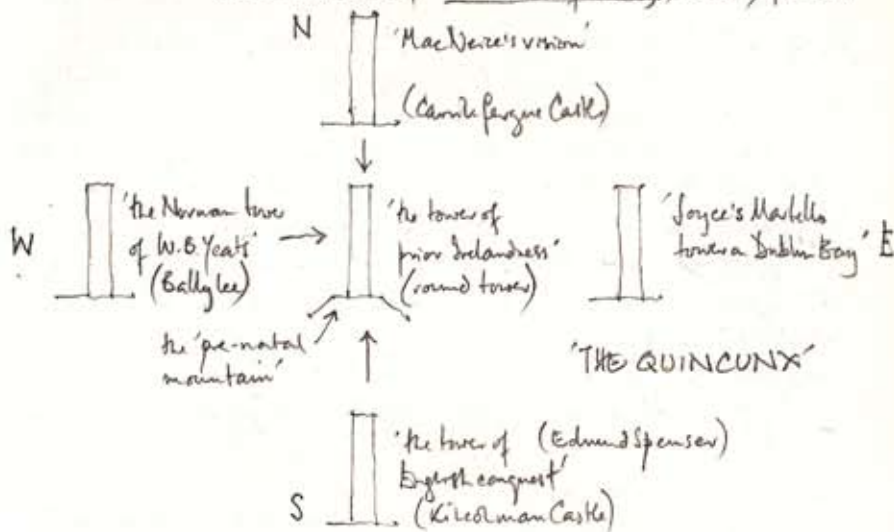
### PLACE

Being in more than one place at the same time: by imagination (dreaming; yearning; nostalgia); by technology (television; telephone; internet).

"The clay Population round in Rows... 'Who is the Potter, pray, and who the POT?'"  
- Rubaiyat of Omar Khayyam,  
trans. Edward FitzGerald, 1859.

## METAPHOR (ARCHITECTURE — LANGUAGE)

"If our given experience is a labyrinth, then its inpassability is countered by the poet's imagining some equivalent of the labyrinth and bringing himself and the reader through it."  
Seamus HEANEY, The Redress of Poetry, 1995, p. 191.



The five towers of poetry in Ireland according to Seamus HEANEY.  
In The Redress of Poetry, 1995, pp. 199-200

The standpoints and viewpoints

So, is place-making more to do with the Quincunx than with Quadrature, with the four directions and their relationships to a centre, rather than with dividing the world into four quarters.



"It is still cold. The sun's first rays have touched the steep, stony mountain cliffs. The landscape is dust-coloured, brown turning to grey. The mountainsides are all stone; boulders threaten to trigger crushing avalanches, and gravel and bits of clay crunch below the horses' hooves. Twittles grating between the stones scratch the legs of smugglers, refugees and fleeing warriors. A confusion of paths cross and disappear behind rocks and mounds. This is the route used by smugglers of weapons and opium, cigarettes and Coca-Cola cans between Afghanistan and Pakistan. The paths have been trodden throughout the centuries. These are the paths the Taliban and the Arab al Qaeda warriors crept along when they realised the battle for Afghanistan was lost and they fled into the tribal areas of Pakistan. These are the paths they will use when they return to defeat American soldiers - the infidel who has occupied holy, Muslim soil."

Asne SEIERSTAD - The Bookseller of Kabul, 2002, p. 47

### THRESHOLD CEREMONY

(of the marriage)

"The final ceremony/ritual. One of Waleed's sisters hands Shakila a large nail and a hammer. She knows what to do and walks quietly over to the bedroom door. Over the door she drives in the nail. When it is tight in everyone applauds. ... the implication is that she has nailed her destiny to the house."

"The next day, before breakfast, Waleed's aunt comes over to ... Shakila's mother. In her bag she has the piece of cloth - the most important item of all. The old woman takes it reverently out of the bag and hands it to Shakila's mother. It is covered in blood. (She) thanks her and smiles while tears run down her cheek. Quickly she recites a prayer of thanks. All the women of the house run up to have a look ... / Without the blood, it would have been Shakila, not the piece of cloth, that was returned to the family."

Asne SEIERSTAD - The Bookseller of Kabul, 2002, p. 108.

The Court of the Lions, Alhambra - fountains with four channels running in each of the four directions with a rectangular court.

PLACES ADOPTED (exploded) BY RECOGNITION OF THE INNATE ACCOMMODATION THEY OFFER.

SUCH PLACES AMENDED PHYSICALLY TO MAKE THE INNATE ACCOMMODATION THEY OFFER EVEN MORE SUITED TO THE INTENDED OCCUPATION

PLACES THAT REINFORCE INNATE 'PLACENESS'

PLACES ON A 'BLANK CANVAS'

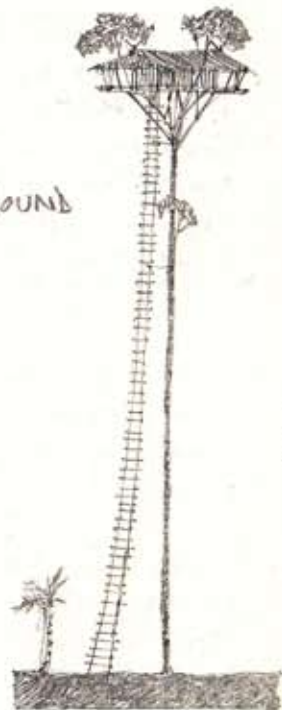
PLACE-MAKING AROUND A FOCUS

PLACE-MAKING BY DEFINITION OF GROUND

PLACE-MAKING BY ENCLOSURE

PLACE (PATH)-MAKING BY WALKING  
see PLATO - The Phaedrus for example.

PLACE APPROPRIATION



Combai tree houses,  
Papua New Guinea

separation from the ground  
cool air  
absence of mosquitoes  
advantage over enemies

DOORS OF PERCEPTION  
TREE HOUSES.

35m+

## THE OBJECT LA BECNAUDE

- ① "But a woman passing by - a pagan creature called La Becnaude - has neither lost faith nor lost candour. 'It's witchcraft!' she hollers, pointing to the enclosure, 'No Christian trick could work where my magic has failed!' Her words unmask her and prove that, when it comes to wondrous acts, it is she who is in league with Satan."
- ② "But here comes Becnaude, who hates nothing more than simple and deserved joy, once again stepping over the cemetery gate to visit Breuil. Wolfsbane, black nightshade, and red bryony strike out of her beggar's pouch. "Witchcraft!" she cries out in rage when her red eyes see the miracle of the freshly raked earth and joyous banquet. She knows - the evil one - that her future depends on Breuil. Not only her own future, but that of her pagan magic."

p.13 "Let us summarize the drama: Forest, Fiachra, and Becnaude, with Sward as referee. For it was only the monk's alliance with Faron, here a figure more temporal than spiritual, that made the new development possible."

→ "And so, seeing that her gift has no effect upon the assembled beggars who are singing with Fiachra, she rushes to Meaux in order to bait Faron. 'You're being robbed!' she cries. 'Your land is being eaten up, and the land of the Holy Church! All the beggars are in Breuil, shuffling themselves along with that foreigner!' As concerned as Faron may be about his goods, he is still a holy man, and so he answers sharply: 'Get back to your spinning Becnaude, and let us true believers pray in peace!'"

→ "So true is it that Christian culture has always required two supports in order to make progress: the support of faith on the one hand and of power on the other."

trans Jessica LEVINE

the story of Fiachra ... in Denise LE DANTEC and Jean-Pierre LE DANTEC - Reading the French Garden (1987), 1993, pp. 2-11

- p.7 \* Fiachra makes a resolution. He will have a garden, since that is what Heaven commands. ... Faron answers that, why not, he will gladly give the hermit as much of the Breuil as he can surround with a ditch in one day. ... Miracle! the can does its job; oaks fall before it and their roots are laid bare while the earth opens up like a block of butter carved with a spoon, creating a ditch that seems to proceed by itself! ... He is already dreaming of seeds, manure, and carefully traced paths. ... He sits down sweetly as can be on a big stone in order to think the matter over. Now - this is what witnesses of the miracle maintain - all of a sudden the stone he is sitting on undergoes an astonishing transformation. No longer hard and bumpy, it sinks softly under the hermit's backside and takes the shape of a chair. ... The stone the holy hermit had taken for his seat was the one he had chosen for his altar and ... given its appropriate, eastern orientation, it was the sacred center establishment, like Jacob's stone communication between the different stages of the world, and the seat of the presence of Yahweh. Meanwhile, the young hermit tears up a tall oak without motion and replaces it with the Cross. ... No longer sterile, the soil is made to carry wheat. The strength of the nourishing plants is wonderful to see. ②

Enclosure by ditch

Establishment of centre, a seat and an altar, oriented to the east.

Attendance of the Cross

Cultivation of the land inside the ditch.

Fiachra - "this holy Scottish gardener." 7<sup>th</sup> Century

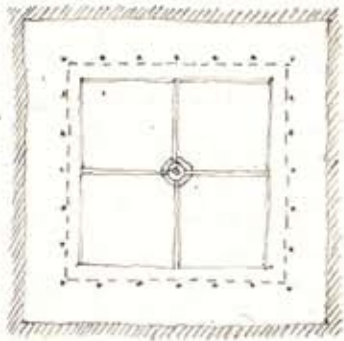
But don't forget the object La Becnaude (see opposite). Weeds.

p.15 METAPHOR - PHILOSOPHY AND ARCHITECTURE

\* And faciem? (Strabon) asked himself. What should I do? The answer to this break-taking question comes immediately thereafter: to break the thick tangle of nettle roots with an ax and to do it repeatedly - in other words, to clear and then cultivate the land."

LE DANTEC + LE DANTEC continued.

p. 16 "Meant to be a medicinal as well as a kitchen garden, and almost always enclosed within the cloister, the garden became the hortus conclusus, irrigated by a central source usually branching out into two channels forming a cross, so as to figure the rivers of Paradise. From that era nothing was truly innocent, neither Strabon's naive and nor the holy space of a monastery. Every layout had a meaning, and every orientation referred back to a model that - although not the imagined one of the 'Ancients' that became the rule during the Renaissance - was even more tightly rigorous: the original Eden and the temple imposed their canons, ruled by the logos, and whoever dared challenge them only revealed his own ignorance or dark impiety." (see also Court of the Lions, Alhambra).



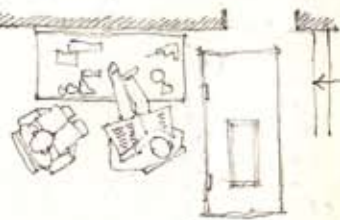
"The image of Paradise also dictates... the disposition of secular gardens, the vergiers that were soon flourishing around castles or within their protective walls... their enclosure was not only meant as a protection against thieves: isolating Paradise from the fallen world, it referred back to the melodious verse of the Song of Songs: 'A garden locked is my sister, my bride, / a garden locked, a fountain sealed.' And if their geometry remained repetitive, evoking the image of the checkerboard, it also revealed other influences: (First - the Celtic 'meadow'... then the 'courts of love')

Making of a place - an area of ground - by working it, as a garden, and by fertilising it and growing particular (food) plants, watering them to help them grow.

#### APPROPRIATION OF PLACE.

Plan on landing of Mallows Building

Two workmen, a joiner and his mate, were taking a break for lunch whilst replacing doors on the landing. They made a little camp around a table with a couple of chairs, turning a landing into an informal camp dining room.



01.04.2005

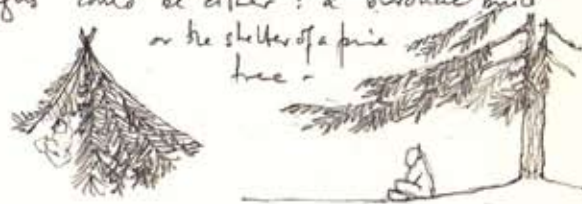
"The first time I went out to talk to Black Elk about the Ogalala Sioux, I found him sitting alone under a shelter of pine boughs near his log cabin that stands on a barren hill about two miles west of Manderson Post Office."

the first words of John NEIHARDT's Preface to the 1932 edition of Black Elk Speaks.

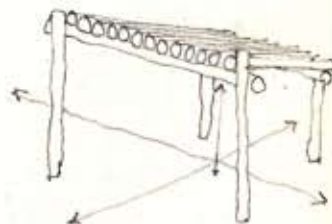
the 'shelter of pine boughs' could be either: a bison-hut built of pine boughs -

either would satisfy the image. Neihardt wanted to conjure, of an old sage Indian in harmony with nature.

The 'a shelter' seems to conflict with the presence of a cabin... in which case the shelter becomes a sort of 'summerhouse', gazebo, or perhaps a shrine for meditation; the 'a' also conflicts with the pine tree because one would more likely say 'under the shelter of a pine tree' or just 'under a pine'. I suppose the built shelter could have been of different forms... and what was he sitting on? the ground? an old kitchen chair?



But by the Preface to the 1960 edition... "Black Elk was standing outside a shade made of pine boughs -



IT WAS NOON

Shelter is not the primary motivation of architecture. The primary motivation of architecture is a response to a psychological rather than (or as well as, but before) a physical need for comfort; it is to identify place, specific and stable, in the enormity and confusion of the world.

Hilltops, high points in the landscape, are not holy (sacred) just because they are close to heaven (the sky), but also (or perhaps mainly) because they are places from which the world can be seen, can be 'known'.

"But now that I can see it all as from a lonely hilltop, I know it was the story of a mighty vision given to a man too weak to use it."

Black Elk Speaks, (1932) 2000, p. 1

[The placing of stone circles is often in the centre of a 'natural megarow' (Scally)]

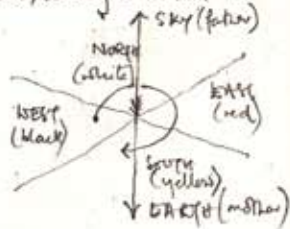
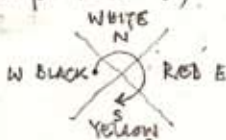
### THE FOUR QUARTERS OF THE UNIVERSE

See, I fill that sacred pipe with the bark of the red willow; but before we smoke it, you must see how it is made and what it means. These four ribbons hanging here on the stem are the four quarters of the universe. The black one is for the west where the thunder beings live to send us rain; the white one for the north, whence comes the great white cleansing wind; the red one for the east, whence springs the light and where the morning star lives to give men wisdom; the yellow for the south, whence come the summer and the power to grow.

But these four spirits are only one Spirit after all, and this eagle feather here is for that One, which is like a father, and also it is for the thoughts of men that should rise high as eagles do. Is not the sky a father and the earth a mother, and are not all living things with feet or wings or roots their children? And this hide upon the mouthpiece here, which should be bison hide, is for the earth, from whence we came and at whose breast we suck as babies all our lives, along with all the animals and birds and trees and grasses."

Black Elk Speaks, p. 2.

"The woman spoke to the one who was not foolish. 'You shall go home and tell your people that I am coming and that a big tepee shall be built for me in the centre of the nation.' And the man, who was very much afraid, went quickly and told the people, who did at once as they were told; and there



these four quarters of the universe, first the sky above and the earth below, with the eagle feathers at the centre

around the big tepee they wanted for the sacred woman. And after a while she came, very beautiful and singing, and as she went into the tepee that is what she sang:

With visible breath I am walking  
A voice I am sending as I walk.  
In a sacred manner I am walking.  
With visible tracks I am walking.  
In a sacred manner I walk.

Black Elk Speaks, p. 3

the womb, a temple to the sacred feminine, who wants (demands) to be revered (cherished) not raped, situated at the 'centre of the nation'. She disappears inside the tepee and invests it with her presence for ever, even though she leaves, transmits, and renews. For ever the tepee is a reminder of her presence. It is the Parthenon of the Indian nation. Even if it is taken down and re-erected in a different location, even if its fabric and structure is renewed or replaced, even if replicas are made ... it remains a symbolic reminder of the day she came walking, and of the eternal presence of her spirit - the visible breath.

"Grandfather, Great Spirit, you have been always, and before you no one has been. There is no other one to pray to but you. You yourself, everything that you see, everything has been made by you. The star nations all over the universe you have finished. The four quarters of the earth you have finished. The day, and everything in that day, you have finished. Grandfather, Great Spirit, lean close to the earth that you may hear the voice I send. You when the sun goes down, behold me; Thunder Beings, behold me! You when the White Giant lives in power, behold me! You when the sun shines continually, whence come the day-break star and the day, behold me! You when the summer lives, behold me! You in the depths of the heavens, an eagle of power, behold! And you, Mother Earth, the only Mother, you who have shown mercy to your children! Hear me, four quarters of the world - a relative I am."

Black Elk Speaks, p. 4

a prayer not only to the Great Spirit, but also to the universe expressed, and made sense of, in terms of its four horizontal directions (quarters) with the sky above and the support (mother) of the earth below. At the centre is the person, the tribe (nation), the tepee of the sacred woman... the 'I' relates itself to, and by means of, all these.

## Reservations - ISLANDS ON THE LAND

"But the Wasichus" (whitemen) "came, and they have made little islands" (reservations) "for us and other little islands for the four-leggeds, and always these islands are becoming smaller, for around them surges the gnawing flood of the Wasichu; and it is dirty with lies and greed."  
Black Elk Speaks, p. 8

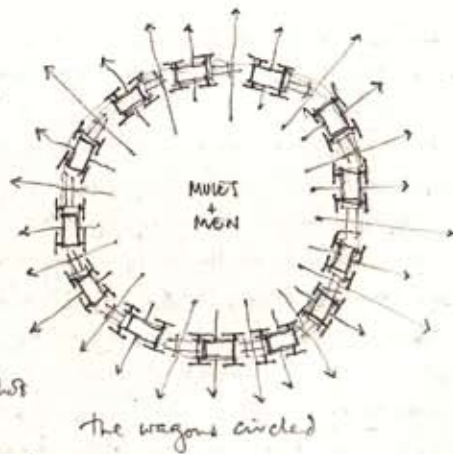
The image is of a seemingly boundless landscape, open for the free ranging of human beings and animals, becoming compartmentalized with fences of demarcation. It is a change that is best characterized as bad; which it was for the Indian way of life. So the ways of life of the Wasichus and of the Indians are characterized not only in terms of the white man's appropriation of land but their different fundamental attitudes towards space on the land. To the Indians the land is open and free; to the white man it must be parcelled up and possessed, fragmented with boundaries that defined one man's domain and divide it from another's.

## A DEFENSIVE 'ISLAND'

FIRE THUNDER speaks:

"It was very bad. There is a wide flat prairie with hills around it, and in the middle of that the Wasichus had put the boxes of their wagons in a circle, so that they could keep their mules here at night. There were not many Wasichus, but they were lying behind the boxes and they shot faster than they ever shot at us before... Our ponies were afraid of the ring of fire the guns of the Wasichus made... we left our horses in a quitch and charged on foot, but it was like green grass withering in a fire."

Black Elk Speaks, p. 13.



Often it seems that our imaginations are occupied with the drama of events so that we don't quite realize fully the role played by the 'architecture' of the places where those dramatic events happen, and which frame and order those events.

## A GOOD PLACE TO FIGHT.

FIRE THUNDER SPEAKS:

"The sun was about half way up when we stopped at the place where the Wasichu's road came down a steep, narrow ridge and cross the creek. It was a good place to fight, so we sent some men ahead to cross the soldiers out. While they were gone, we divided into two parts and hid in the gullies on both sides of the ridge and waited. After a long while we heard a shot up over the hill, and we knew the soldiers were coming. ... Then the men we had sent ahead came running down the road between us, and the soldiers on horseback followed, shooting. When they came to the flat at the bottom of the hill, the fighting began all at once."

Black Elk Speaks, p. 9



an example of making sense of topography in terms appropriate to battle; the landscape itself is not changed, but it is given an 'architecture'

of interpretation - places of approach, places to hide, places to surprise and fight the enemy - that turns it, in the mind, into an organized 'world'.

"(THE GREAT VISION) I knew that these were not old men, but the Powers of the World. And the first was the Power of the West; the second, of the North; the third, of the East; the fourth, of the South; the fifth, of the Sky; the sixth, of the Earth. I knew this, and was afraid, until the first Grandfather spoke again: 'Behold them yonder where the sun goes down, the thunder beings! You shall see, and have from them my power; and they shall take you to the high and lonely center of the earth that you may see; even to the place where the sun continually shines, they shall take you there to understand!'"

Black Elk Speaks, p. 20 (my emphases)

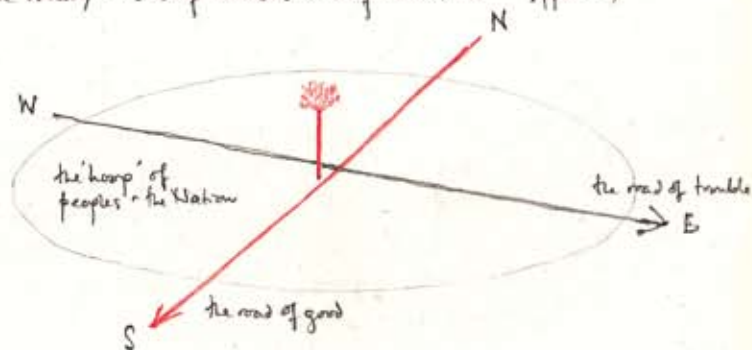
So understanding, seeing, knowing, is represented by associations, in spatial terms; in terms of relationships with the four quarters; in terms of 'centre'; in terms of being where one can see and understand all that is around.

THE SOUTH - "the place where you are always facing"!

Black Elk Speaks, p. 22

## THE CENTRE

"(the Grandfather of the South) was holding in his hand a bright red stick that was alive, and as I looked it sprouted at the top and sent forth branches, and on the branches many leaves came out and murmured and in the leaves the birds began to sing. And then for just a little while I thought I saw beneath it in the shade the circled villages of people and every living thing with roots or legs or wings, and all were happy. 'It shall stand in the center of the nation's circle,' said the Grandfather, 'a came to walk with and a people's heart; and by your powers you shall make it blossom. //... Behold the earth!' So I looked down and saw it lying yonder like a hoop of peoples, and in the center bloomed the holy stick that was a tree, and where it stood there crossed two roads, a red one and a black. 'From where the giant lives (the north) to where you always face (the south) the red road goes, the road of good,' the Grandfather said, 'and on it shall your nation walk. The black road goes from where the thunder being's live (the west) to where the sun continually shines (the east), a fearful road, a road of troubles and of war. ...' (pp. 22-3)



"So I took the bright red stick and at the center of the nation's hoop I thrust it in the earth. As it touch the earth it leaped mightily in my hand and was a waga chum, the mistle tree, (the cottonwood) very tall and full of leafy branches and of all birds singing. And beneath it all the animals were mingling with the people like relatives and making happy cries." Black Elk Speaks, pp. 26-7.

"Then I was standing on the highest mountain of them all, and round about me was the whole hoop of the world.\* And while I stood there I saw more than I can tell and I understood more than I saw; for I was

seeing in a sacred manner the shapes of all things in the spirit, and the shape of all shapes as they must live together like one being. And I saw that the sacred hoop of my people was one of many hoops that made one circle, wide as daylight and as starlight, and in the center grew one mighty flowering tree to shelter all the children of one mother and one father. And I saw that it was holy."

\* "Black Elk said the mountain he stood upon in his vision was Harney Peak in the Black Hills. 'But anywhere in the center of the world,' he added." Black Elk Speaks, p. 33

Again, spiritual understanding is represented in spatial landscape terms, and the understanding is described in the form of circles - of people, of villages... - in the landscape, and of centres - a centre (the flowering tree). The vision gives the world its architecture.

## HOME

"When the migiig stopped, I was feeling lost and very lonely. Then a Voice above me said: 'Look back!' It was a spotted eagle that was hovering over me and spoke. I looked, and where the flaming rainbow tepee, built and roofed with cloud, had been, I saw only the tall rock mountain at the center of the world.

"I was all alone on a broad plain now with my feet upon the earth, alone but for the spotted eagle guarding me. I could see my people's village far ahead, and I walked very fast, for I was homesick now. Then I saw my own tepee, and inside I saw my mother and father bending over a sick boy that was myself."

Black Elk Speaks, p. 36

The powerful notion of one's home... that is just as powerful, though taken for granted, when one is on the beach - empty or crowded - if one is going to stay, one of the first things is to establish a home.

In Tibetan Buddhism a mandala is an imaginary palace that is contemplated during meditation.

See also The Theatre of Memory: Frances Yates.

## PLACE DEFINED BY RESOURCES

"When the sun was high, the advisers found a place to camp where there was wood and also water." Black Elk Speaks, p. 41

## A PLACE FOR DISCUSSION

"I can remember the council... In the middle of the circle there was a shade made of canvas. Under this the councilors sat and talked, and all around them there was a crowd of people on foot and horseback." Black Elk Speaks, p. 62

## THE PATH OF LIFE

"One day... we saw some footprints of somebody going somewhere. We followed the footprints and there was a knoll beside a creek where a Lakota was lying. We got off and looked at him, and he was dead. His name was Root-of-the-Tail, and he was going over to Tongue River to see his relatives when he died. He was very old and ready to die, so he just lay down and died right there before he saw his relatives again." Black Elk Speaks, p. 64

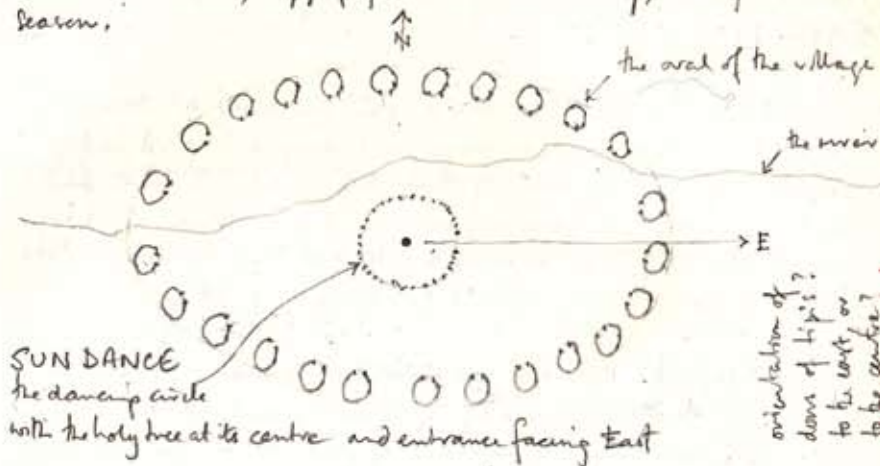
## A HIDE

"There was a tepee for the horse guard, and one night Crow Nose was staying there and his wife was with him. He had a hole in the tepee so that he could look through." Black Elk Speaks, p. 67.

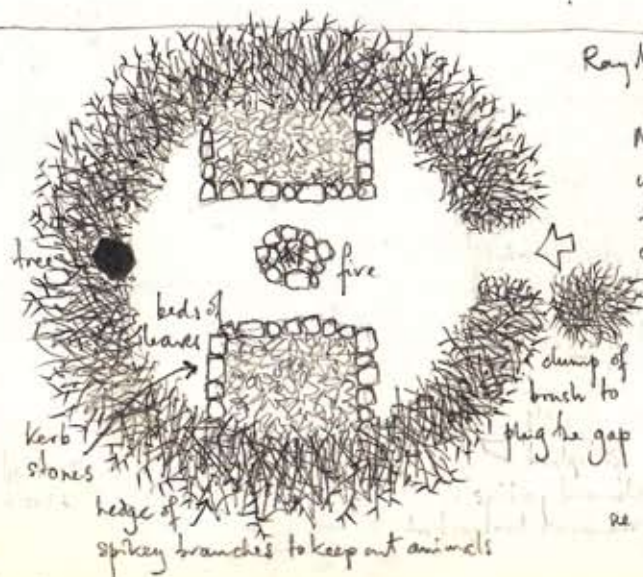
## CEREMONIAL GROUND

"a good place for a sun dance. The valley was wide and flat there, and we camped in a great oval with the river flowing through it, and in the center they built the bower of branches in a circle for the dancers, with the opening of it to the east whence comes the light. Guards were sent out in all directions to guard the sacred place. ... a holy man was sent out all alone to find the waga clown, the holy tree that should stand in the middle of the dancing circle. ... the maidens clapped the tree down and trimmed

its branches off. Then chiefs, who were the sons of chiefs, carried the sacred tree home, stopping four times on the way, once for each season.



"The next day the tree was planted in the center by holy men... nursing mothers brought their holy little ones to lay them at the bottom of the tree, so that the sons would be brave men and the daughters the mothers of brave men... the dancing began... each (dancer) would lie down beneath the tree as though he were dead, and the holy men would cut a place in his back or chest, so that a strip of rawhide, fastened to the top of the tree, could be pushed through the flesh and tied. Then the men would get up and dance to the drums, leaning on the rawhide strip as long as he could stand the pain or until the flesh tore loose.



Ray Mead Bushcraft  
BCC 3A-2005  
Masai night camp  
with canopy of  
tree over small  
circular enclosure.

see p. 128 of 80 BY wilderness

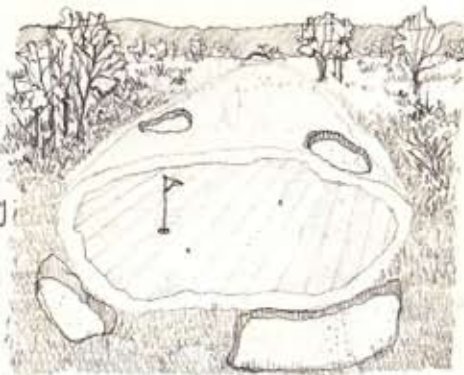
## PLACES WHERE EVENTS OF VARYING SIGNIFICANCE HAPPENED

"When it was full day, we started again and came to Wood Louse Creek at the foot of the mountains, and camped there. A badly wounded man by the name of Three Bears had fits there, and he would keep saying: 'Jeneny, jeneny.' I do not know what he meant. He died, and we used to call that place the camp where Jeneny died." Black Elk Speaks, p. 98

Presumably this place was not marked in commemoration of the death and was identified only by memory and name. But there is in this event the beginning of architecture that reaches to great myths and grand monuments. The Songlines of Australian aborigines seem to spin narratives around sometimes quite mundane events that happened in the landscape long ago in the Dreamtime. But Cathedrals have been built on spots where holy men have died, or performed some miracle.

Nancy MUNN - Walbiri Iconography. Dept Library. (Wendy GUNN)

The Golf Course as example. levels of artificiality in the landscape - centrifugally from the flag (a marker): hole (pit); green (defined area); apron; fairway; light rough; rough; untouched landscape. This also includes special cases such as the bunker and the tree.



Architecture as a (human) construct that intrudes.

Place-making in The Bible: Jacob's dream at Bethel  
Gergesa

ASA Conference April 2005

fruity + mirtha - gravitating towards - <sup>'anchoring' forms.</sup> stability in time and place.

'framing' and 'tagging' creative concepts. USE OF ARCHITECTURAL METAPHOR.

collaborative nature of cultural production...

the 'Darwinian' 'force' in cultural creativity - popularity...?

'managing' complexity' [Q]

from Peter SUTTON, Adelaide - \* Paul MEMMOTT, Donald THOMSON  
'Bora' grounds...

\* Claudia Brodsky LACOUR - Lines of Thought: Dissonance, Architecture and the Origin of Modern Philosophy, 1990s?

Less interested in 'making' things, but opening lines of possibility.

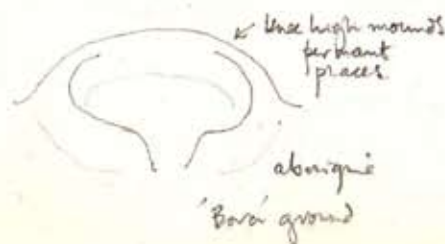
less interested in making 'creativity' and more in understanding the workings of a particular medium of creativity - architecture. Maybe creativity is unknowable except through the specifics of particular media?

5 April 2005

We all, each, make our own sense of things. I share my sense of things through writing and drawing... but it is a sense of the ways architects make sense of things through architecture - spatial organisation, place identification...

SEATING ARRANGEMENTS (according to status) in traditional Kyrgyz culture.

PLACES OF CONGRUENCE (nodes of crossing alignments or routes)



Aborigine place-making  
'Giving back' + allowing a person space and privacy by turning away - paths.  
(from Peter SUTTON - Adelaide University).



Architecture (creativity) as modification or subversion of precedent evaluated according to resonance with pragmatic requirements of use, material constraints, structural practicality, context... and personal predilections.

So, in order to do architecture, to be adept at it, one must have a stock of precedent on which one may draw, carried in the memory or maybe in a notebook. This precedent is not typological, nor is it about building types, just as syntactic patterns in language are independent of meaning (content) of verbal or written expression.

The professional challenge I have been faced with all my career is how to encourage, persuade, cajole, demand... student architects to be creative.

There is a sort of 'language' of architecture within reach, at the rudimentary level, all people can be creative. BEACH EXAMPLE

Paper (photo essay) was given at the 'Primitia' conference in Cardiff last September. I have been subjected to try it in front of anthropologists.

Place (architectural organisation of space) as a formative mediation between the person and the world. Architecture, to some extent sets a matrix, a kit of rules, for individual, collective and social behaviour.

+ The Baka film on children making place.

✓ Merleau-Ponty - A Mind So Rare, 2002

✓ Barbara Rogoff - The Cultural Nature of Human Development,

#### FOUR DIRECTIONS.

"Even our judgements about the cosmic regions are subordinated to the concept we have of regions in general, insofar as they are determined in relation to the sides of the body... However well I know the order of the cardinal points, I can determine regions according to that order only insofar as I know towards which hand this order proceeds... Similarly, our geographical knowledge, and even our commonest knowledge of the position of places, would be of no aid to us if we could not, by reference to the sides of our bodies, assign to regions the things so ordered and the whole system of mutually relative positions."

KANT - 'On the First Grounds of the Distinction of Material Regions in Space' (1768), quoted in Edward S. CASEY - 'How to Get from Space to Place in a Fairly Short Stretch of Time', in Steven Feld and Keith BASSO - Senses of Place, 1996, p. 21.

One suspects that Kant was referring to the four faces of the body - front, left, right, back - rather than to just left and right.

Attitudes to Creativity in architecture as identification of place.

Derivative creativity

Subversive creativity

Allegoric creativity

CONSERVATIVE <sup>as a norm</sup> Modifying creativity  
 (gentle form is evolutionary creativity) **REVOLUTIONARY**  
 ANARCHIC, CHANCE. maybe according to changing conditions.

Both derivative and subversive creativity depend on what has gone before - precedent.

Analysing architecture provides a framework for assimilating precedent. Then one can decide whether to follow precedent or to challenge it.

→ the object - that which is pushed away.

Richard WENTWORTH AGEY - Getting By, Kathy Dr. (2)

"a sense of purpose in putting this together" = NARRATIVE  
 Stephen MAUGER

Chrysn TREVARTHEN - the 3D second narrative -

## SACRED PLACES IN THE LANDSCAPE

(places sensed as sacred)

"Then we moved on down stream to a sacred place where there is a long rock bluff right beside the water, and high up on this bluff pictures used to appear, foretelling something important that was going to happen."

Black Talk Speaks (1932) 2000, p. 100

PRIVATE LANDS - estates

DANGEROUS PLACES - mine shafts in Mid-Wales

PLACES IDENTIFIED ONLY ON MAPS, conceptually.  
- 'right to roam' areas colour-washed yellows on OS maps.

places sensed as 'sacred' - genius loci

places traditionally said to be 'sacred'

places that acquire 'sacred' status by events - road accident, assassination, battle, speech ...  
↑  
personal or communal

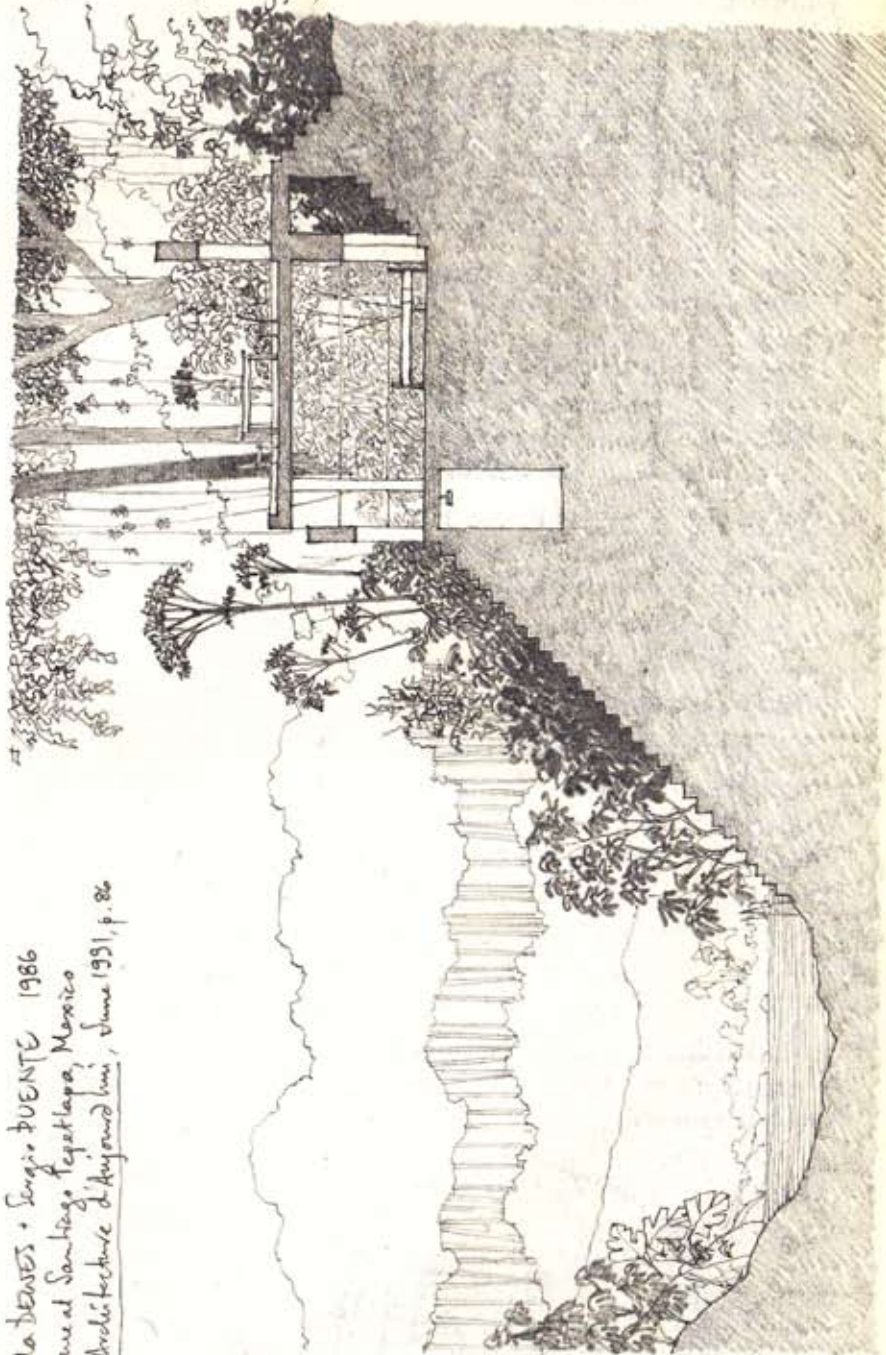
CAMOUFLAGED PLACES - gun emplacements, army camps ...

PLACES HIDDEN - St Goran's Chapel, hidden from the land, and nestled in an inlet in the coast, camouflaged by being built in the same stone as the cliffs.



(not to scale)

## BRIDGE - (Heidegger)



MA. DEWEES + SING. PUENTE 1986  
Home at Santiago Tepeotlapan, Mexico  
L'Architettura di Anziano and Imai, June 1991, p. 86

## SACRED PLACE

"I heard a voice that said: 'Be careful and watch! Something you shall see!' The voice was so clear that I looked around to see who was there, and nobody was there. So I stalked the horses right there not far from the camp, and sat down to think about it. There was a tall bluff a little way from the camp, and it had two points on it. So I went over there and climbed to one of the tops where there were some big rocks scattered around. I lay down in those rocks and looked all around, but I could see nothing, and I began to wonder if I was only queer in thinking I had heard a voice. // Then I looked over to the other point of the bluff not far away, and there were two men crawling up toward the top on their bellies."

Black Elk Speaks, (1932) 2000, p. 119

Black Elk climbs to the top of the bluff to think and to look around. The magical event makes the place special.

and again ...

"There was a bluff close by, and I went up there alone and sat down with my face to where the sun was setting. It was a clear evening with no wind, and it seemed that everything was listening hard to hear something. While I was looking over there I felt that somebody wanted to talk to me. So I stood up and began to sing the first song of my vision, the one that the two spirits had sung to me. 'Behold! A sacred voice is calling you!'

Up over the sky a sacred voice is calling!"

"While I was singing this song, suddenly the two men of my vision were coming again out of the sunset, head first like arrows slanting down."

Black Elk Speaks, (1932) 2000, p. 137



The Sweat Lodge  
Black Elk Speaks, p. 139  
a hot sweaty place  
in a cold landscape  
... for purification  
bodily and spiritually

and another sacred place

"We came to a high hill close to Grass Creek ... there was nobody there but the old man and myself and the sky and the earth. But the place was full of people; for the spirits were there."

Black Elk Speaks, p. 135

followed by description copied in 'HEART' Notebook, p. 15

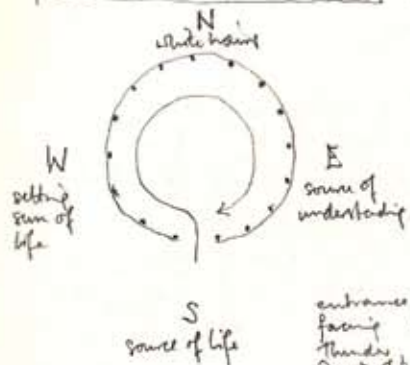
"we made these little gray houses of logs that you see, and they are square. It is a bad way to live, for there can be no power in a square. // ... everything an Indian does is in a circle, and that is because the power of the World always works in circles, and everything tries to be round. In the old days when we were a strong and happy people, all our power came to us from the sacred hoop of the nation, and so long as the hoop was unbroken, the people flourished. The flowering tree was the living center of the hoop, and the circle of the four quarters nourished it. The east gave peace and light, the south gave warmth, the west gave rain, and the north with its cold and mighty wind gave strength and endurance. Everything the power of the World does is done in a circle. The sky is round, and I have heard that the earth is round like a ball, and so are all the stars, the wind, in its greatest power, whirls. Birds make their nests in circles, for theirs is the same religion as ours. The sun comes forth and goes down again in a circle. The moon does the same, and both are round. Even the seasons form a great circle in their changing, and always come back again to where they were. The life of a man is a circle from childhood to childhood, and so it is in everything where power moves. Our tepees were round like the nests of birds, and these were always set in a circle, the nation's hoop, a nest of many nests, where the Great Spirit meant for us to hatch our children. // But the Wasichus have put us in these square boxes."

Black Elk Speaks, pp. 150-52.

## ENTRANCE REACHING OUT

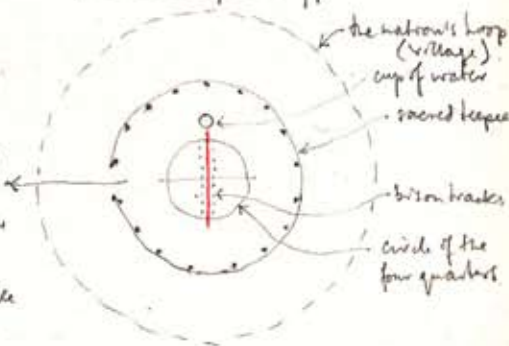
temporary - moving between doorway and luncheon for protection from weather between car and building (hotel, church, ...)

permanent - Bunnell Gallery, Glasgow.



Movement clockwise inside a teepee.

Black Elk Speaks, pp. 153-4



Entrance? facing W? E? S?

"First we made a sacred place like a bison wallow at the center of the nation's hoop, and there we set up the sacred teepee. Inside this we made the circle of the four quarters.

Across the circle from south to north we painted a red road, and for Belly made little bison tracks all along on both sides of it, meaning that the people should walk there with the power and endurance of the bison, facing the great white cleansing wind of the world. Also, he placed at the north end of the road the cup of water, which is the gift of the west, so that the people, while leaning against the great wind with the endurance of bison, would be going toward the water of life."

Black Elk Speaks, p. 159

## BREAKING PLACE

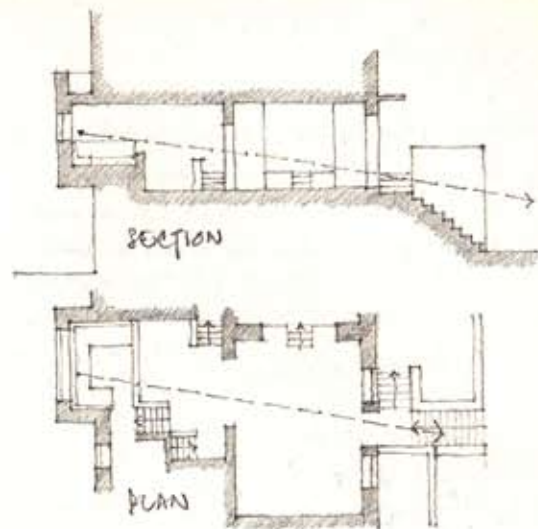
"All our people now were settling down in square gray houses, scattered here and there across this hungry land, and around them the Wasichus had drawn a line to keep them in. The nation's hoop was broken, and there was no center any longer for the flowering tree, the people were in despair."

Black Elk Speaks, (1932) 2000, p. 164

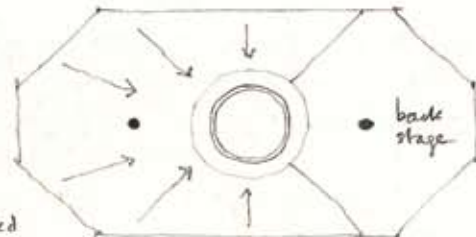
## ENTRANCE

Adolf Loos - Moller House from 'Beatrix COLOMINA - 'Itinerary and Spectacle' in WHITEMAN et al (eds) - Strategies in Architectural Thinking, 1992, p. 72

view of entrance from raised <sup>raised</sup> walk at rear of main living floor.



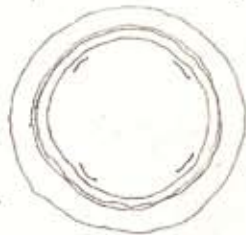
the Circus 'Big Top' with the 'magic circle' of the Ring at its focus.



The Ring's 'magic' enhanced by light and sound, as well as spectacle contained with and above the defined circle.

The Ring's 'magic' is veiled, hidden from the world, by the tent.

The circle of the Bull Ring in Spain, where the sacred and magical transformation of life into death by human agency (horrorism) happens in the Bullfight.

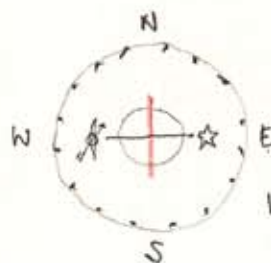


← a powerful expression of cultural unity identified with architectural form - the circle (hoop) of the village, teepee, horizon; with a centre (the flowering tree) - and how this unity of cultural community can be broken.

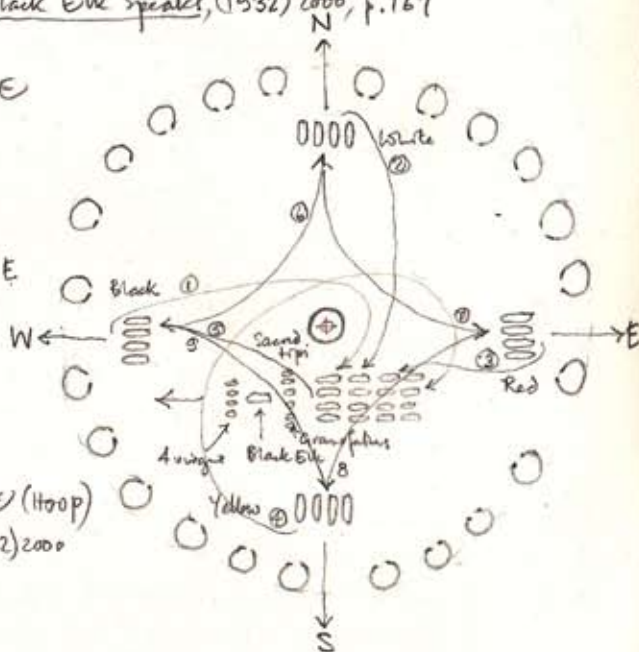
## THE PRISON

(sic)  
 "There was a prisoner's house on an island where the bog water came up to the town, and we saw that one day. Men pointed guns at the prisoners and made them move around like animals in a cage. This made me feel very sad, because my people too were penned up in islands,"  
Black Elk Speaks, (1932) 2000, p. 167

## THE HORSE DANCE



SACRED TIPI



VILLAGE (Hoop)

Black Elk Speaks, (1932) 2000  
 pp. 124-135

Key burial sites in Tibet.

The 'Sin' Test on Mount Khyash - crawling through a narrow gap under boulders on the pilgrimage route around the sacred mountain

Bedouin tents providing shade in the scorching sunshine of the desert.

The Peak Sanctuaries of Crete, and in Petra.

Tents and bivouacs used by mountaineers.

13.5.2004

If so many philosophers (including religious philosophers) use architectural metaphors to describe or explain their schemes of thought or frameworks of understanding, (as they do), then what does that suggest about architecture? That it is essentially philosophical?

"Three or four miles south of Lowestoft the coastline curves gently into the land. From the footpaths that run along the grassy dunes and low cliffs one can see ... all manner of tent-like shelters made of poles and cordage, bark and animal skins, along the pebbly beach. They are strung out in a long line on the margin of the sea, at regular intervals. It is as if the last stragglers of some nomadic people had settled there, at the uttermost limit of the earth, in expectation of the miracle longed for since time immemorial, the miracle which would justify all their wretched privations and wanderings. ... They say it is rare for any of the father men to establish contact with his neighbour, for, although they all look eastward and the both the dusk and the dawn coming up over the horizon, ... each of them is nonetheless quite alone. ... They just want to be in a place where they have the world behind them, and before them nothing but emptiness."  
 W.G. SEBASTIAN The Ring of Saturn, (1995) 2000, pp. 51-2  
 trans. Michael HULSE

"What manner of theatre is it, in which we are at once playwright, actor, stage manager, scene painter and audience." ibid. p. 80

The tradition of buying suicides at crossroads. p. 166.

"Far in and out, above, about, below,  
 'Tis nothing but a Magic Shadows-Show,  
 Play'd in a box whose Candle is the Sun,  
 Round which the Phantom Figures come and go"  
Rubaiyat of Omar Khayyam trans. Fitzgerald 1859  
 (p. 200 of SEBASTIAN)

## WALL

"Edmund, after a protracted silence, suddenly said: I have set up the projector in the library ... beside Mrs Ashbury was already waiting for the show to begin. I sat down beside her ... the light went out, the projector began to whirr, and on the bare wall above the mantelpiece the mute images of the past appeared."  
 ibid. p. 213

"When I came to say good bye, I had to look for Catherine for a long while. At last I found her in the kitchen garden, which was overgrown with deadly nightshade, valerian, angelica and other plants. In the red summer frock she was wearing on the day of my arrival, she was leaning against the trunk of the mulberry tree that had once marked the centre of the neatly laid-out lawns and vegetable beds within the high brick wall. I made my way through the wilderness to the island of shade from which Catherine was gazing at me."

W.G. Sebald - The Rings of Saturn, (1995) 2000 p. 220

Alberti made it clear that most important (essential, crucial, central) dimension of architecture is the intellectual, the delineation, rather than the pragmatic or material.

Geddes said architecture, including urban design, is the 'notation' of life.

21.1.2005.

I am intrigued by architecture that hovers between notation and actuality. My example is the unadorned delineation of the simple plan of a building on the beach, that is actually inhabited. Is it notation; or is it reality. It seems to be both simultaneously.

HEART.

(Bosch, Tintoretto etc.)

- 'Heart' that is graphically represented in the plan of a building or city...
- 'Heart' that is experienced in the way a building, house, city... is used... which may not be clear from the graphic (diagrammatic) representation in plan (e.g. long bar?)

ENTRANCE

- drama - like scenes in a play - from room to room.
- "... and next... is the library... dining room, bedrooms..."
- a great house - one invents the action to go with the scene in each room.

Nick MIDDLETON - 'Gongs to Extremes: the Silk Routes' 18.04.2005

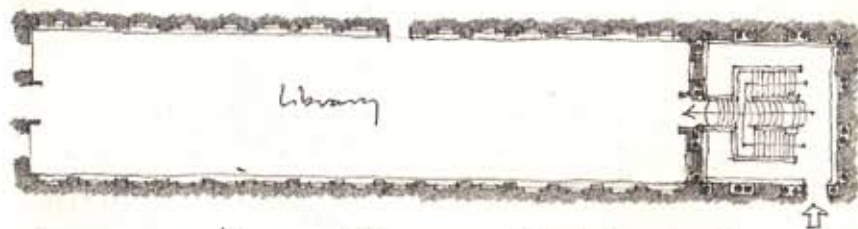
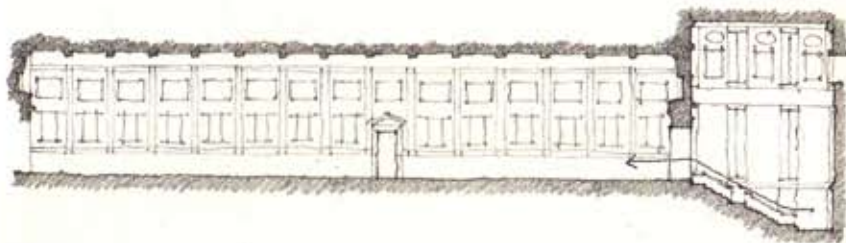


Sleeping place in the Gobi desert. Stones heated in a fire, mounded over with sandy soil. Stones retain heat through the night

WALL

"The roses were enclosed and surrounded by a hedge, as was proper, but I would gladly have penetrated the enclosure for the sake of the rose-bud that smelted sweeter than balm."

The Romance of the Rose, p. 43



Laurentian Library, Florence Michelangelo c 1530

Ettenstein describing Parthenon. (Ray Lucas)

Steinbau, 23.4.2005

Architecture... it is about how buildings look, how they are built, and how they organise space. There are usually given precedents - that order - buildings are easier to be than to understand in terms of their spatial organisation - but the greatest number of distinctions - for meaning and experience - attach to the ways space can be organised.

## ENTRANCE

Entrance into public lavatories, or even lavatories in restaurants & hotels, is an absorbing entertainment. One never knows what to expect when one goes through the door. One can be impressed with the lavish opulence, or just as easily by the squalor and stink.

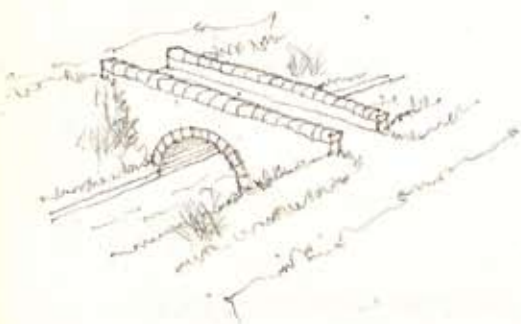
The landing pier / jetty as an entrance from the sea into the land, into a new country, into an island ...

## PLACE AND ENTRANCE

The bridge as a place for crossing a stream, ditch, river

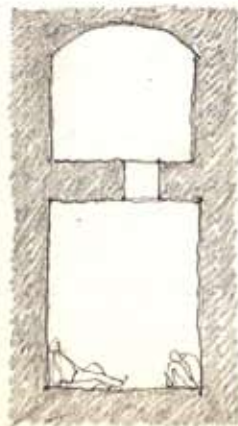
Nomadic life in space - see Gilles DELEUZE: Difference et répétition, 1968.

see de CORTAUX - The Practice of Everyday Life, 1984

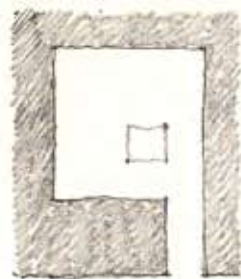


RESOLUTION - in music ... in architecture.  
The heart as a resolution & the altar too.

Dunvegan Castle - the dungeons (not to scale) lower pt excavated from rock.



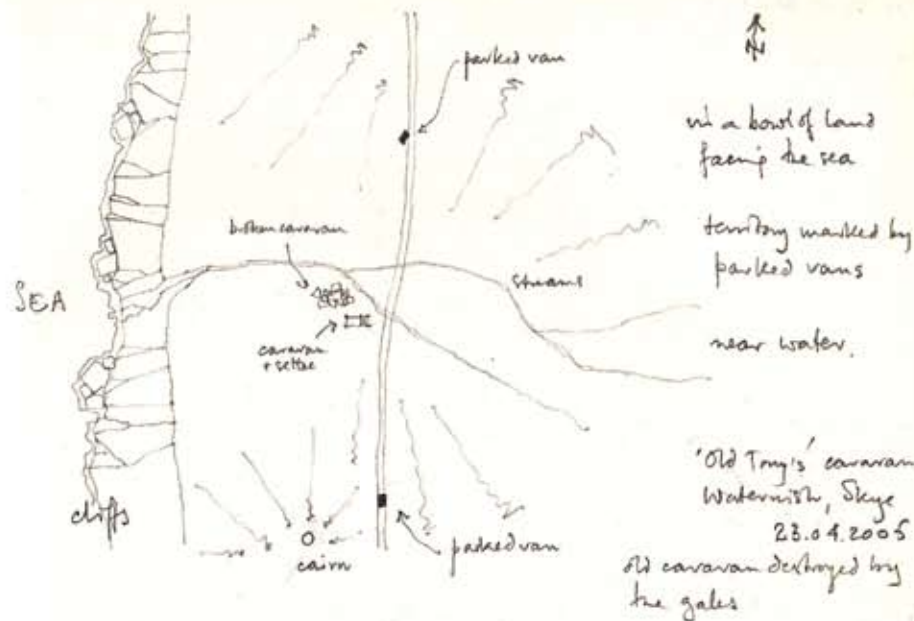
SECTION



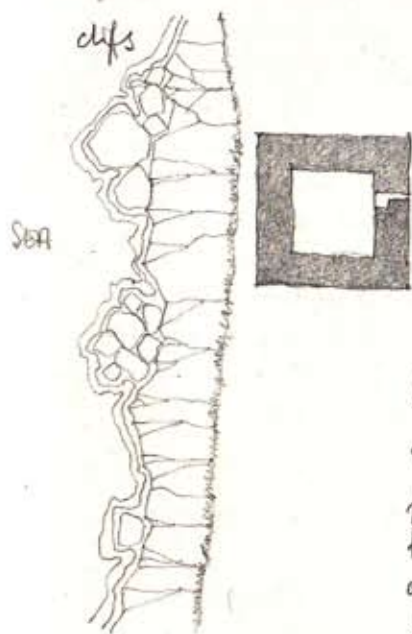
PLAN



Both the dungeons, St Andrews Castle. (not to scale)



## ENTRANCE / NO-ENTRANCE



Caisteal Uisdein, Skye 24.04.2006  
built by Hugh Macdonald in 17th C. He was walled up in it by his clan chief who found he had been plotting against him ... with a piece of salt beef & an empty water jug  
Rough Guide

Samuel Beckett L'Innomable, 1953

"There is an outside and an inside, and myself in the middle, that is perhaps what I am, the thing that divides the world in two, on one side the outside, on the other the inside, it can be thin like a blade, I am neither on one side nor the other, I am in the middle, I am the wall, I have two faces and no depth ..."

\* Australian mailboxes at threshold \*



entrance can be like the 'sight' of a gun

entrance can frame a view

entrance identifies a specific point of view.

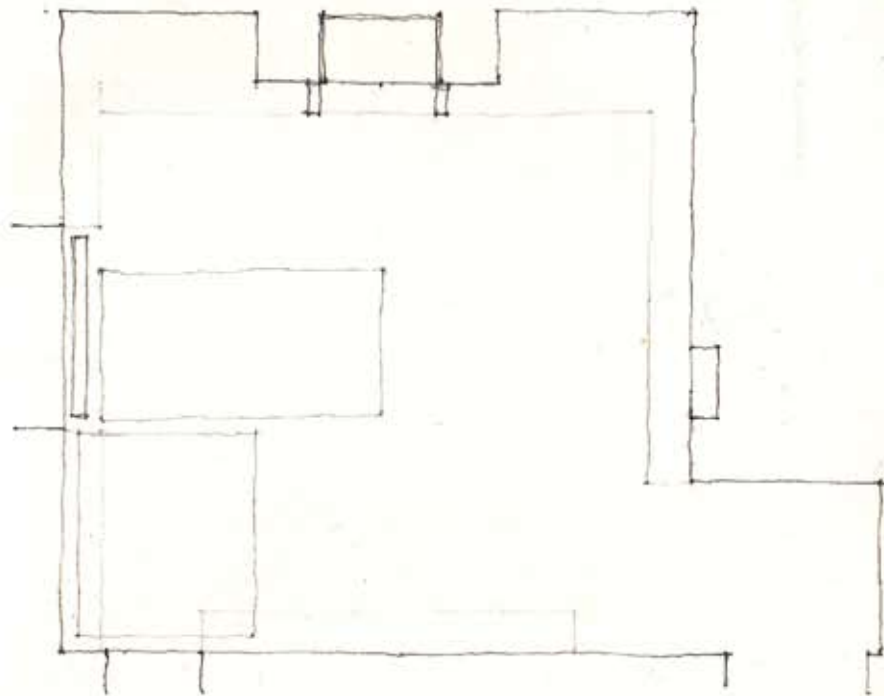
- glimpses
- 'gun' view (Alexander)

#### WALL

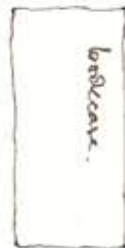
"Wall Relief of 1955 was a brick wall he (Moore) created for a new corporate headquarters in Rotterdam. The building itself is modernistic - all light, severe angles, with the rigid orderliness of steel and glass. But Moore's wall, which has managed to inveigle itself into the bottom right-hand corner of the facade, looks like a delightful act of defiance. Quite unlike the rest of the building, the wall is made from criss-crossing networks of bricks - some jut out, end-on, from the wall's surface, bulging and erupting outwards from it like something ghostly forever coming into being. The wall seems to belong to a different civilisation altogether."

Michael Glover - 'Moore's battle with building', review of exhibition 'Henry Moore and the Challenge of Architecture', Henry Moore Foundation, in Independent, 28.04.2005, p. 58

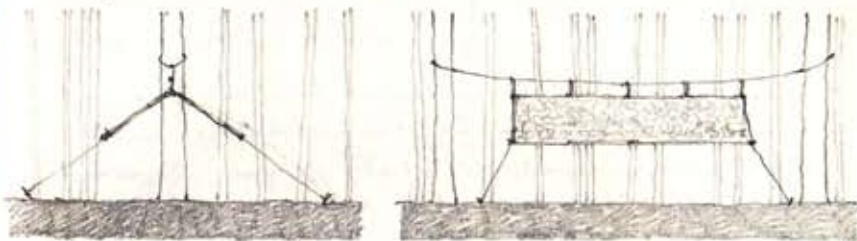
- \* Resolution of a chord, or a melody 'going home' in music,
- \* The resolution of the still centre in the middle of a labyrinth.
- \* Place as a datum, or reference point ... such as one's place on the beach
- \* When one buys a ticket for a seated event, you identify with the seat.



Study.







canvas tarp

ENTRANCE

The advantages of using a tarp in wet weather are that you have a dry space but are not cut off from the environment around you, and you can enter and exit from any direction. The single entrance to a conventional tent soon becomes a muddy quagmire.

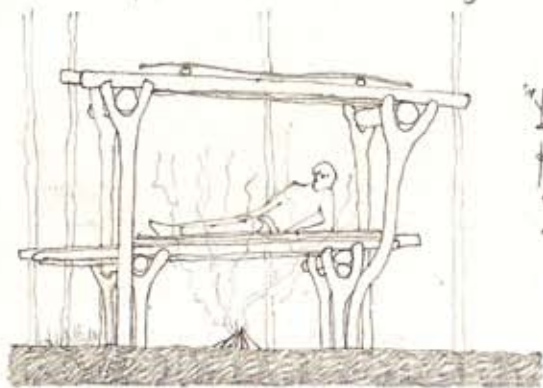
(<sup>original</sup> James SMITH story in 1756, December, captured by Moravians, ... out hunting)

p. 97 "As I had only a bow, arrows and tomahawk with me, and no way to strike a fire, I was in a dismal situation. The air was dark with snow, and I had little more prospect of steering my course than I would in the night. // At length I came to a hollow tree with a hole at one side that I could go in at. I went in and found that it was a dry place. The hollow was about three feet in diameter and high enough to stand in. There was also a considerable quantity of soft, dry rotten wood around this hollow. I concluded that I would lodge here, and would go to work and stop up the doorway of my house. // I stripped off my blanket (which was all the clothes I had, excepting a breechcloth, leggings and moccasins), then I went out with my tomahawk and fell to chopping at the top of a fallen tree that lay nearby. Carrying the wood back, I set it on end and against the opening, until I had it three feet thick all around, excepting a hole I had left to creep in at. I had a block prepared that I could haul after me, to stop this hole. I also put in a number of small sticks, that I might more effectually stop it on the inside. // When I went in, I took my tomahawk, and cut down all the dry, rotten wood I could get, and beat it small. With it I made a bed like a goose nest or hog bed, and with the small sticks stopped every hole until my house was almost dark, I stripped off my moccasins and danced in the centre of my bed for about half an hour, in order to warm myself. // The snow, meanwhile, had stopped all the holes, so that my house was as dark as a dungeon, though I knew it could not yet be dark out of doors. I cringed myself up in my blanket, lay down in my little round bed, and had a tolerable night's lodging."

p. 98 "Whenever we are standing on the Earth we each spend part of every twenty-four-hour period being warmed by the sun, and part of it losing our heat to the coldness of space. ... Our evolutionary strategy for maintaining this narrow temperature

band in the face of environmental extremes is to improvise cocoons of life support, in the woods, clothing and shelter.

p.95 In building your shelter... your first consideration should be to position it close to necessary resources and away from hazards, and the second to construct it to a quality appropriate to its intended lifespan... Successful shelter-builders think like engineers. At the design stage, the most important phase, they establish exactly what the shelter is intended to provide protection from, which determines their choice of site, guides their search for materials and ultimately dictates the shelter design itself."



(Caption)  
Dry season shelter made from paper bark, Arnhemland, Australia. The fire keeps insects away.  
+ rain shelter.  
Sunshade, ventilated, clear of ground, smoke to keep away insects.

#### p.107 "Choosing a shelter site."

Resources - wood, brushwood, grass for thatching, firewood, water  
Ground - level, well-drained

discreet campsite, privacy, unspoiled appreciation for others  
→ "difficult for any one to approach me undetected"

Threats - flooding, avalanches (branches + rocks), insects (ants, flies, mosquitoes, scorpions), predatory animals, avalanche, snowdrift

#### p.108 "Building the ideal shelter"

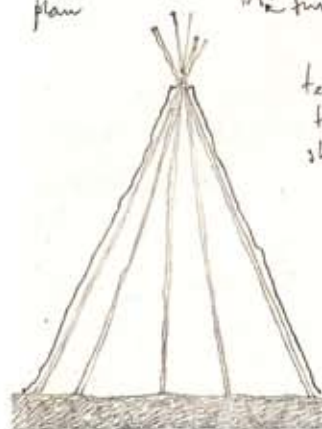
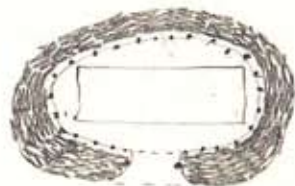
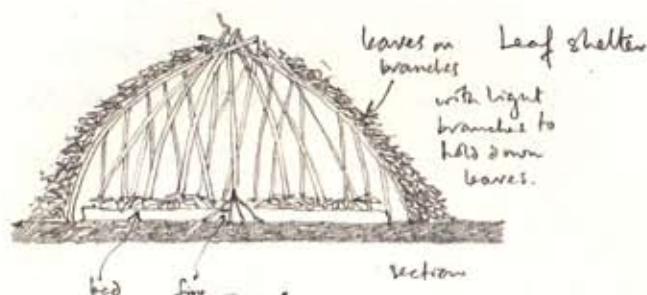
- easy to construct
- near to materials and water etc.

#### "Making a bed"

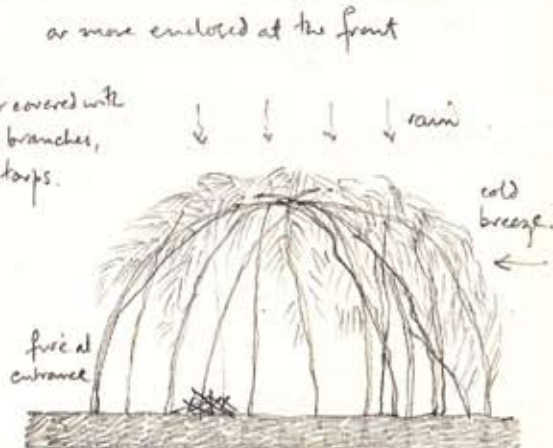
- elevate body from the ground

"It makes a big difference if these benefits can be retained within a wall of one or more long logs which can be anchored in place with wooden pegs. The so-called cut-wall bed is therefore the most popular choice for sleeping in a shelter... make sure that your body doesn't sink below the level of the retaining log... you will rest in the shadow of the log and be cut off from the light and radiant warmth of the fire."

"In open-fronted lean-tos in cold weather it is usually best to create a sleeping platform at chair height."



teepee covered with turf, branches, skins, furs.



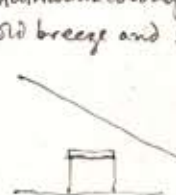
Australian aborigine 'wiltja'. breaks a cold breeze and shelter from rainfall.



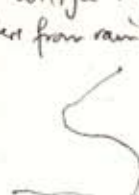
'shell'  
Basic types



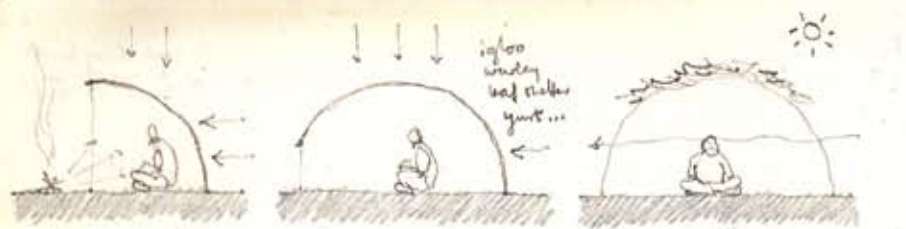
shelter with hammock



lean-to with platform



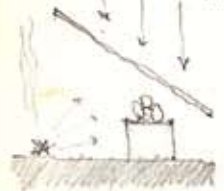
natural shelters



half shell with fire (shelter + radiant heat) windbreak, privacy limited

full shell (shelter + insulation) privacy

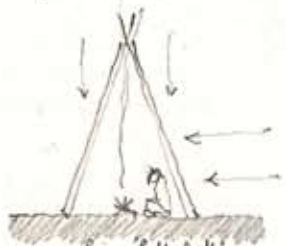
open shell (shade + ventilation)



lean-to with fire (shelter + radiant heat) windbreak, privacy limited



sunshade (shade + ventilation) with or without platform



teepee (shelter + heat source + insulation) privacy



bedroom shade



windbreaks (no shelter + shade) limited privacy

WIND - breeze beds good  
RAIN - bad  
SUN - bad + good.  
OTHER PEOPLE - bad, neutral



cave (shelter) privacy



hollow tree (shelter) privacy

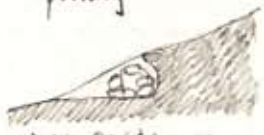


snow cave (shelter insulation windbreak)

COMFORT TOO, dealt with mainly in terms of the surface on which one lies to sleep, and warmth from the fire, or cool breeze in the heat.



use of sloping ground



'sleep hollow' half-cave windbreak no shelter. privacy, insulation, or a problem since if awaking rescue or intruders to be seen

30.4.2005  
DIMENSIONS OF RUDIMENTARY SHELTER

not including materials and construction techniques nor aesthetics (construction is just a means to an end; aesthetics is an end beyond necessity).

privacy is not a luxury when it means being hidden from enemies + critters.

TYPOLOGY OF SHELTER, SHADE, WINDBREAK, INSULATION, VENTILATION, PRIVACY

(and CAMOUFLAGE?)

PLACE DESCRIPTIONS IN LITERATURE

Descriptions of place in novels and poems become powerful through metaphor. A detailed and skillful description feels weak and inconsequential beside one with metaphorical strength.

ENTRANCE (Threshold shock)

1.05.2005

When I learnt to drive there was a period of some months when I felt that I arrived at places, especially places where I had to meet other people, too soon. I had previously walked or travelled on buses. But when I had learned to drive I reached my destination more quickly and hence my mind, my social mind, had less time to prepare. So when I arrived I felt dislocated, struggling slightly to make conversation, but not quite feeling there.

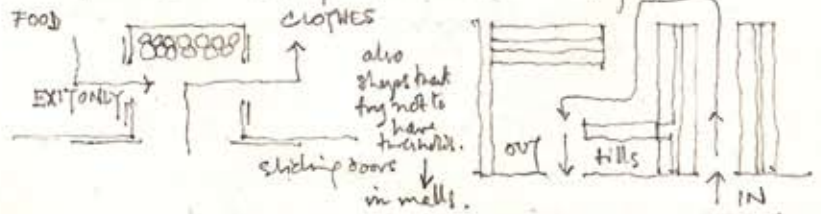
ENTRANCE (getting to the first floor) - the Farnsworth House.



When a street trader is standing behind his stall he is in a special position putting on an act - even if quietly. The stall and its awning frame his stage. If he moves away he becomes an ordinary person.

ENTRANCE (deception) - Rem Koolhaas - Kunsthal, Rotterdam.

ENTRANCES THAT STEER (that stop people think steer...)



automatic doors at M&S, Thornhill. You go for food, but the doors steer you towards the clothes (which I ignore).

Cunys, Cardiff, where the arrangement of entrance + shelves make you go deep into the shop before one may escape. 49

# ARCHITECTURE + PHILOSOPHY

'You could locate the disciplinary societies in the eighteenth and nineteenth centuries; they reach their height at the outset of the twentieth. They imitate the organization of vast spaces of enclosure. The individual never ceases passing from one closed environment to another, each having its own laws: first, the family; then the school ('you are no longer in your family'); then the barracks ('you are no longer at school'); then the factory; from time to time the hospital; possibly the prison, the pre-eminent instance of the enclosed environment.'

Gilles DELEUZE - Postscript on the Societies of Control  
in Neil WACH - Re-thinking Architecture, 1997, p. 309

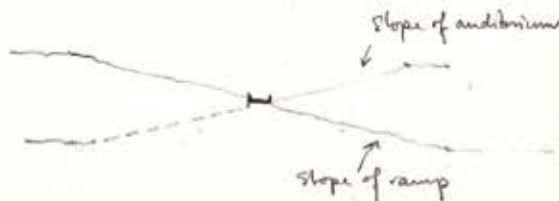
## ENTRANCE AS FRACTURE/RUPTURE

- juxtaposition of circumstances -

The idea of fracture as entrance. Best supermarket, Kunsthal... broken fence



the break provides access  
RUPTURE



geological fracture  
The Sig. (Jordan)  
Enderby Gap (Aus)

entrance in Kunsthal occurs at cross-point of two ramps, described by MacNair opposite as a 'point of rupture' ... which it probably is not!

### 'BREAKING AND ENTERING'

- the fracture of a wall to gain entrance...
- by a tank in war
- by accomplices springing a prisoner.
- by criminals breaking and entering

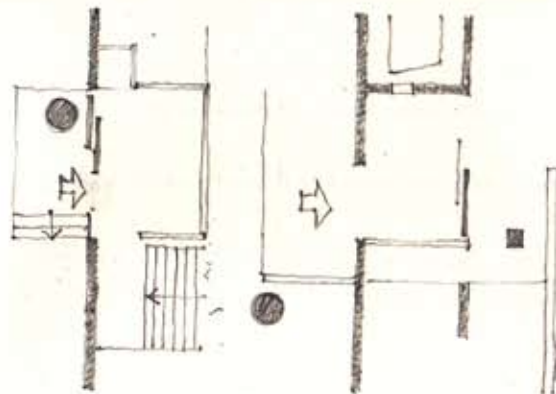
the 'subtle knife' in Philip FURMAN

ENTRANCE ≠ CONFUSION  
Christians for Neil VORON

Architectural design as a highly woven argument.

Facilitated by the entrance.

## ENTRANCE



lecture theatre

Architecture d'Aujourd'hui  
285, pp 6-17 (1993)  
Domus 747, pp 38-47 (1993)

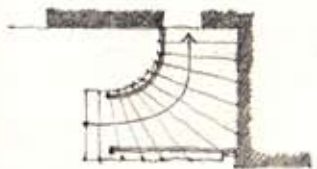
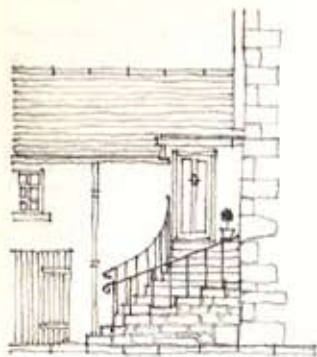
restaurant entrance  
Kunsthal, Rotterdam  
OMA Rem Koolhaas

Main entrance  
Kunsthal.

"Play needs firm limits, then free movement within those limits. Without firm limits there is no play." ERIKSON quoted in Koolhaas - SMLXL, 1995, p. 1034

"At the point of shear, Bang! - a rupture occurs between these two concrete planes; the tiny ticket booth and small, almost obscure entrance door and miniature vestibule form a crumpled entrance - a compressed doorway off the main street. Point of rupture equals entrance/exit: jammed into the most sensitive and critical fault line breaking the two sloping slabs and marking the only safe leap from one shifting broken land plane to the next. Entrance is a leap of faith. While impossible for the handicapped, this tiny but monumental moment celebrates notions of aberrant structure, a fundamental of contemporary de-constructivist architecture: an architecture of anxiety. The entrance is a post-disaster episode before the disaster hits, a post-earthquake model made into theory and simultaneously built into pre-earthquake practice. There is no retro-active manifesto, only hard-core evidence.

Andrew MacNAIR - 'Criticism: Marathon', in A+U, August 1994, p. 137.



Stairs to first floor entrance  
St Andrews, 08.05.2005

"Louis Wirth wrote a landmark article in 1938 entitled 'Urbanism as a Way of Life,' which stated, or understated, the essence of city life in a way that still bears reflection: 'The close living together and working together of individuals who have no sentimental and emotional ties foster a spirit of competition, aggrandizement, and mutual exploitation. To counteract inevitability, and potential disorder, formal controls tend to be resorted to. Without rigid adherence to predictable routines a large compact society would scarcely be able to maintain itself. The clock and the traffic signal are symbolic of the basis of our social order in this urban world.'"

Louis WIRTH. 'Urbanism as a Way of Life', in The American Journal of Sociology, 44: 1-24, 1938

quoted in Robert B. EDGERTON. Alone Together: Social Order on an Urban Beach, University of California Press, 1979, p. 5.  
and the walk is a prime example

"The experience of walking, each step is a thought". Anon.

"I can only meditate when I am walking. When I stop, I cease to think, my mind only works with my legs." Rousseau

"Walking strengthens the relationship between man and nature." Long

"Walking: a state in which the mind, body and world are aligned, as though they were characters in a conversation." Sorin

## SCALE AND ENTRANCE

Dimensions of relationship between architecture + philosophy.

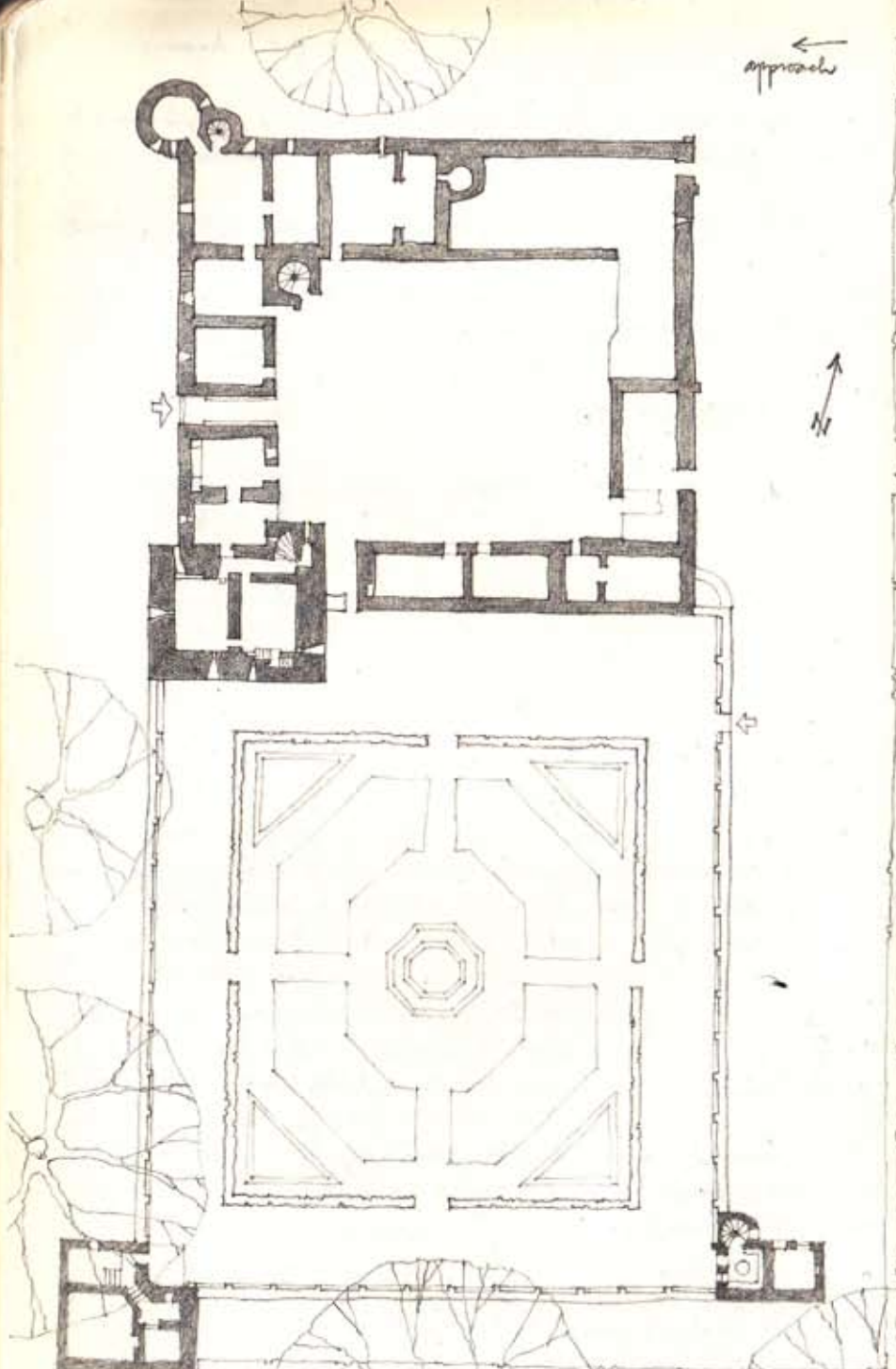
"Made me think of the airing cupboard at home and how I climb in there sometimes and it makes me feel safe."

Mark HADDON - The Curious Incident of the Dog in the Night.

"it would be wrong to give the impression that these people (on the beach) mingle with one another. With rare exceptions, people at the beach restrict their interaction to the person or persons with whom they come. They have only infrequent and fleeting encounters with 'strangers'. People may nod to one another, especially if they are walking along the waterline, they may ask a stranger for a match or the time, and they will toss back frisbees or balls that have gone astray ... The overwhelming majority of beachgoers - whether alone, in couples, or in large groups - almost always keep strictly to themselves. As much as anything else, this sense of isolation typifies Southland Beach." EDGERTON, 1979, pp. 26-7

"Some... common occurrences can be... annoying. People sometimes place their towels or blankets too close to another party, a practice that causes most people discomfort." *ibid.* p. 30

"A... common and troublesome aspect of the beach is the large number of strange or frightening persons it attracts. Transient men, still drunk from the night before, may attempt to panhandle along the waterline... Apparent psychoses may shout or dissolve or collapse in a heap; others  
(to p. 55 o.t.n.)



Edgell Castle 16<sup>th</sup> C with early 17<sup>th</sup> C walled garden.

← approach



The walled garden of Edgell Castle, Angus, 1604.  
There is no grand entrance; this garden is not the culmination of a procession, but a world in itself

"The Pharmacy of the soul" - inscription over the door into the Stiftsbibliothek, St. Gallen, Switzerland.

(from p. 58 etc)

have seizures, and convulsions of the most pathetic appearance may appear when least expected or wanted, sometimes flopping down on the sand near ordinary beachgoers. Others pick through garbage cans in a fashion sure to upset all but the most insensitive. A mentally retarded youth may stare too openly at a woman, leading her to move away in discomfort, or a strangely robed religiousist may loudly exhort everyone to abandon all pleasures of the flesh, then tear off his clothes and run for the water." *Ibid.*, p. 32

"Let no one enter who does not know Geometry." Plato  
or rather... the inscription on Plato's door, probably at the Academy in Athens.

## ENTRANCE & PREPARATION

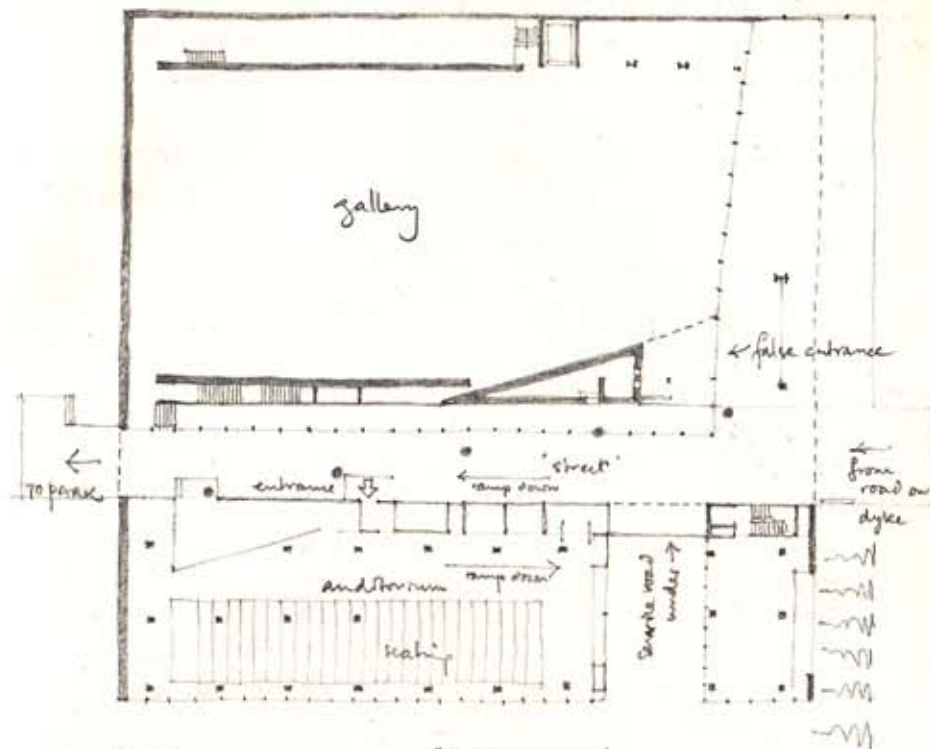
Entrance and emotional preparation - entrance to a crematorium  
 Entrance and physical preparation - coats, hats, umbrellas  
 Entrance and propriety, decorum  
 Entrance and 'dressing up'.

### BENCH METHODOLOGY

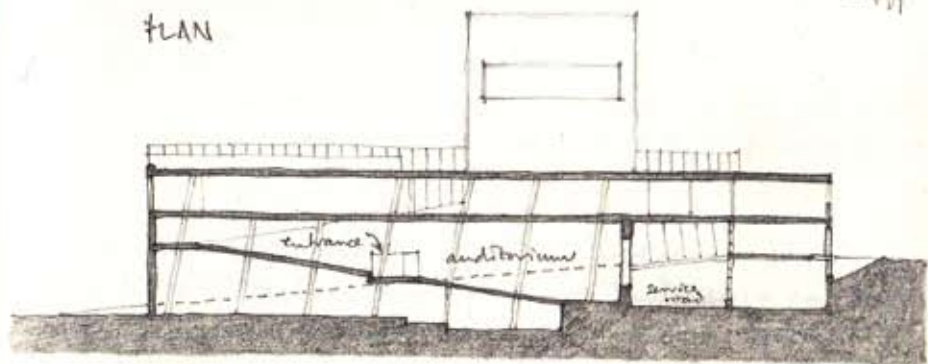
"The behaviors being recorded were clearly visible, and because it was possible to observe on the beach for long periods of time without exciting anyone's interest, there was little reason to fear that the process of observation was itself affecting the behavior being observed. This point is important. Our preliminary ethnographic investigations indicated that someone who dressed like an ordinary beachgoer could sit or lie on the beach, look around discretely, and take notes without arousing curiosity. Glancing at others is a common and acceptable feature of beach life, and many beachgoers, especially men, glance at other people on the beach continually. Writing is also common, and many people on the beach write letters, pausing from time to time to look around. It is even possible to take photographs of others on the beach without anyone seeming to take notice." Robert B. EDGERTON - Alone Together, 1979, pp. 78-9.

"The process of observation, then, was a natural part of the beach scene." Ibid. p. 79

→ "One of these instances ... Two instances involved one group moving too close to another on the sand. This makes a common sort of occurrence in which a sizable party of beachgoers settles down quite near another party of people even though there is unoccupied sand all around. Sometimes nothing happens, but in this case, the party whom the newcomers moved next to looked visibly distressed, then abruptly picked up their belongings and moved some ten yards away. Nothing further took place. In the other similar instance, four Chicanos, both men and women, left their towels on the sand to swim. While they were in the water a group of Anglos arrived, and even though the beach was not overly crowded, these people placed their towels within two or three feet of those of the Chicanos. They also then left for a swim. When the four Chicanos returned, they looked startled and then angry to find that other people had placed towels virtually on top of their own. Muttering to themselves in annoyance, they moved their belongings some distance away." ibid. p. 83 [2 of 22 int. observations concerning bath (not of 1932 in 1975+1976)]



PLAN



SECTION through auditorium with line of ramp ('street') dashed, and entrance at point of crossing

KUNSTHAL, Rotterdam Rem Koolhaas, 1993

see p. 51, o.t.n. (Andreas MacNAIR)

"Beachgoers often say they dislike and avoid areas where the people are not 'nice'; like them, but are instead dirty, drunken, perverted, weird, or otherwise bothersome." EDGORTON, 1973, p. 99.

"People did attend noticeably to the antics of an incredibly athletic Asian man who performed kung fu-like exercises on the sand. He was young, lithe, and handsome, hardly a menace or strange figure, but when he began his exercise routine he whirled, gestured, thrust, kicked, snorted, shouted, roared, and finally screamed. People stared and stared some more. He did not invite close attention. Instead he seemed to radiate stay-away signals, and no one approached him or clustered around. People watched him, but they did so from a respectable distance. After twenty minutes, when he left, people visibly relaxed." *ibid.* p. 113.

"The comments of one 28-year-old woman provide a good illustration of beachgoers' tolerance: 'I saw an old man walking down the beach with shit all over him. He was covered with it.' When asked how she reacted, she said: 'I just looked away. Everyone at the beach is into his own thing.'" *ibid.* p. 121.

"People said, essentially, that the sight of a police officer would make them think there was something to fear, and would change the beach from a relaxing place to a tense one." *ibid.* p. 124

[The idea that the elements of place-making - towels, leis in the sand, windbreaks... - constitute an intuitive form of 'policing' at the beach, at a lower level than that which must deal with active and persistent 'trouble', but one that deals with many aspects of mutually respectful communal behaviour.]

To borrow Toffler's phrase, the beach experience is one of 'temporariness'. ... Instead of seeing themselves as part of a community, beachgoers on Southland Beach share the idea that they should be left alone to relax and to enjoy their own private world. Beachgoing is an individualized experience. This is not only an inference from beachgoers' behavior; they said so themselves again and again. // Beachgoers are together yet alone. *ibid.* p. 207.

"people... find not only safety but pleasure in being alone - together" *ibid.* p. 207.

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Art programme - Nicholas SPIVEY - 'How Art Made the World', 16 May 2005  
 Not the architecture of Gobeckl Cave identified as the stimulus for  
 farming to feed the constructors, but the images chopped onto the  
 megaliths.

Robert B. EDGERTON - Alone Together, 1973  
 Cursory discussion of the territoriality and place-making of people  
 when they spend time on the beach, in favour of discussion of  
 social trouble and inter-sexual relations.

Lack of recognition of the importance and power of architecture.

Surprise by an eminent child psychologist. Colwyn Trevarthen - at  
 the suggestion of studying ways children establish their physical  
 presence and situate themselves in the world.

W.I. THOMAS stated "If men define situations as real, they are real  
 in their consequences."

"... points to one of the few indisputable assertions of social science, namely,  
 that how people define situations affects how they behave within them (McHugh,  
 1968)." *ibid.*, p. 195

"(People) establish private territories on the sand and with a few exceptions  
 they keep to themselves within these territories. Except for the most  
 innocuous kinds of greetings or requests, beachgoers rarely interact  
 with strangers. Instead they encapsulate themselves against the people  
 around them ... If hostile intrudes directly into their private territories  
 they will typically gather up their possessions and move away ..." *ibid.* p. 198

"shields of privacy" *ibid.* pp. 198-9.

"territories of the self" *ibid.* p. 199 + Goffman - Relations in Public, 1971

"Beachgoing is an individualized experience, not a collective one." *ibid.* p. 209

"If the cops weren't here this place would be wild. I think even I'd be afraid to  
 come here" quotation from a former teen *ibid.* p. 210

'architecture' is part of 'policing' - setting boundaries, asserting possession.

the description of place, and its import in relation to plot, in the  
 work of ...

\* Gabriel Garcia MARQUEZ

• Jane AUSTEN (Sense + Sensibility)

• Charles DICKENS (Tale of Two Cities)

• Beatrix POTTER (Alam Smithson essay)

\* Thomas MANN (Joseph and his Brothers, Magic Mountain,

• Herman HESSE (Narziss + Goldmund, Glass Bead Game)

• William WORDSWORTH (Margaret, lines... about Tintern)

? Evelyn WAUGH (Brideshead)

\* John STEINBECK (Tortilla Flat, Grapes of Wrath, E & E)

? George ELIOT (Silas Marner, Middlemarch)

J.D. SALINGER (Catcher in the Rye)

\* Arnold BENNETT (Clayhanger)



"Place for Making Circles"  
 set on the beach amongst sand dunes  
 by Vivien?, Bureau of Jordanstown  
 College of Art and Design, May 2005



natural calico? canvas?, attached to poles  
 stuck in the sand, billowing in the breeze,  
 enclosing a space for making circles.  
 poetic rather than practical.

### FORESIGHT and CONSIDERATION

Clough Williams-Ellis's thoughtful provision of a seat on which to  
 fall back when astonished at the axis of Cruick. (At Plas Brondanau).

In the Japanese folding-down benches, for which small flat stones are  
 positioned, bedded in the ground, just in the right place for the legs of the  
 benches to rest securely on them.



In the film Sonatina (directed by Takeshi  
 KITANO, 1992) the gangsters make a circle  
 of seaweed on the beach on Okinawa, in  
 which they play at Sumo.

they also make a pit in the sand, covered  
 with a mat, as a trap for their friends.



WAW - the well-screen - that protects one from missiles.  
 shield

WAW that allows freedom within, or outside  
 the stadium or the roof of Villa Savoye that allows nude sunbathing  
 the prison that allows freedom from animals.

### Bachelard and phenomenology...

Bachelard (p. xv) says phenomenology offers 'profit' from 'observations'  
 that 'have no consequences'... 'has no need of scholarship', 'is the  
 property of native consciousness'...

But, leaving aside the fact that 'profit' is a consequence, what if  
 wants 'scholarship' and to allow observations to contribute to one's  
 future actions, particularly in design work.

possibly he means 'not focussed on purpose' <sup>or prediction</sup> rather than 'have no  
 consequences'.

### ENTRANCE INTO A PLACE LONG ENCLOSED

Howard  
 Lord Carnarvon and Carter's discovery of Tutankhamun's  
 Tomb in Egypt, closed for nearly 3500 years.

the entrance that frees the long lost  
 or releases the imprisoned, for good or bad (Pandora's Box)

### WAW

Fences in the forestry land of Scotland, designed to keep out deer  
 (at least 2m high to stop them jumping over), to keep out rabbits  
 (small mesh to at least 1m high to stop rabbits jumping through, and  
 folded for a metre into the ground and covered over, to stop them  
 burrowing under), and to stop birds (ground that are valuable) flying  
 into them and dying (make the fences more visible with criss-cross  
 cans, coloured plastic, white painting...).

### ENTRANCE INVOLVING WAITING

Queue - queuing systems  
 Waiting rooms

Manna ABRAMOVICH's quotation in 'Entrance'  
 Networks, airports  
 Heart of Darkness, beginning

## NEGOTIATING EXTRANCE

Monastery, Northern Greece

We drove to the isolated monastery in the foothills of the mountains of northern Greece. It nestled into the slope. We parked a way from the building on an area of flattened ground and walked towards the building. We could see from the pent-house on top of one of the walls facing across the valley that once this monastery would have been entered by means of a basket pulled up by a rope over a pulley, but nowadays there was a large metal door in one of the side walls. We walked towards it and knocked. The door thudded. We heard footsteps, and the door opened a little. The bearded, black-capped face of a monk appeared, looking only a little fainter. 'Any women?' he asked. Smiling only inside our heads we smiled openly and reassured the monk that, no, there were no women. He opened the door wider and welcomed us pleasantly into a broad covered passageway that led to a gallery looking down into a courtyard, the central space of the monastery. Around, were the monks' rooms, and prominent to one side was the church, the monastery's heart. The monk offered us water and Greek 'delight'!

Women's monastery, Northern Greece

We found the monastery up on top of a hill along a winding road. It had open views in all directions. We parked away from the building, and approaching it on foot we saw the main door was wide open, leading into a colourful courtyard. A nun welcomed us in and gave us water and Greek 'delight'.

John - Chap 10, 1-10 - 'I am the door'  
Chap 2, 21 → temple = body

## A WAY INTO DEATH

After Marlboro's ship had exploded...  
"A portion of several boards holding together had fallen across the rail, and one end protruded overboard, like a gangway leading upon nothing, like a gangway leading over the deep sea, leading to death - as if inviting us to walk the plank at once and be done with our ridiculous troubles."

Joseph CONRAD - *Yentz*,

30.05.2005

The compositional struggle is evident... (in Beethoven's Opus 109 Sonata). Jonathan BISS in Masterclass with Barenboim, BBC 30.05.2005

So is 'compositional struggle' a characteristic of value?  
Is 'compositional struggle' evident in works of architecture, as well as in works of music?  
If it is evident, does it make them good... in itself?

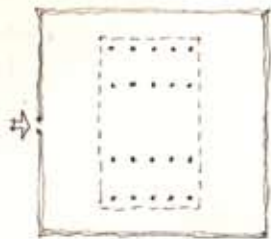
The metaphor is of course *not* making sense... of life. Maybe we can make 'easy' sense of life, music, architecture... but we would be disappointed, seeing such facility as an illusion. One might find a very difficult sense in life, but somehow evident struggle authorizes it more than if it is carried lightly or concealed. So 'compositional struggle' is presentational; it is part of the poetics of art. Beethoven does it; Mozart does not. Maybe Liszt even does it; Calvesate, Schini (Shover) did not.

"Don't rush when there is clash!" David BARENBOIM in the same programme.

The ways Peter and the mouse get into Mr. MacGregor's garden = The Tale of Peter Rabbit.

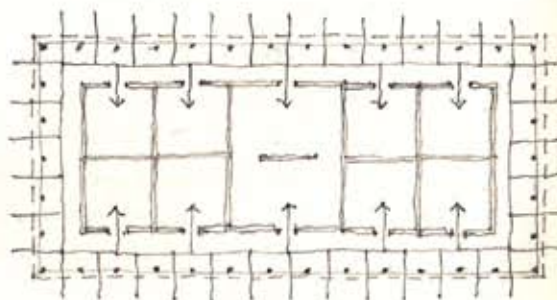
All the different ways people enter and leave places in 21 Missions Kisses.

The principle of the wealthy traditional Japanese house: the idea that a surrounding wall allows the house itself to be more open and well-ventilated - the perimeter wall providing the privacy mentioned in Atsushi UEDA trans. SULOWAY - The Inner Harmony of the Japanese House (1974), 1998, p.



not a real example

compare with some of  
Mies van der Rohe's  
courtyard house designs.



Veranda circulation and entrance

Nijiri guchi - small doors, approx <sup>wide</sup> 630mm - <sup>high</sup> 660mm, into tea-houses, through which one must crawl to enter, thus humbling oneself

Sukissha (well-bred people in Japan) "know that you must use the hand nearest the door to open it a few inches (the length of a forefinger; to be exact, according to one feudal school of etiquette) then you switch hands to slide it back the rest of the way ... It is no exaggeration to say that when performed with the proper spirit and mental attitude this mundane action could assume the proportions of a kata, one of the formal movements that are the foundation for all the Japanese arts and ways."

Dave LOWRY. Entering the Doorway

<http://www.koryubooks.com/library/dlowry6.html>

## MANNERS AND ENTRANCE

Standing when a lady enters a room.

"Verily, verily, I say unto you, He that entereth not by the door into the sheepfold, but climbeth up some other way, he same is a thief and a robber. But he that entereth in by the door is the shepherd of the sheep. To him the porter openeth; and the sheep hear his voice: and he calleth his own sheep by name, and leadeth them out. ... I am the door: by me if any man enter in, he shall be saved, and shall go in and out, and find pasture." JOHN 10: 1-3, 9. (A.C.P. 31.05.2005)

## 27 Misting Kicks - unconventional modes of crossing thresholds:

- through windows
- run across river, climb wall, through window, under table
- ladder onto and off the boat on land
- left in tree to get honey
- through two breaks in two different fences
- in through the back of the cinema to watch Emmanuelle,

## ARCHITECTURE & PHILOSOPHY, THROUGH METAPHOR

"The Japanese word for pillar, hashira, is not limited to architecture. In Japanese, it is often used as a pronoun to refer to the core of things. The head of a household is also called daikokuhashira (central pillar) and the gist of a policy is called the hashira (pillar). But it goes further than that: from ancient times, the word to court gods has been hashira. In fact, the use of the word hashira to indicate the core or mainstay of something is deeply related to the gods." Atsushi UEDA, trans. Stephen SULOWAY - The Inner Harmony of the Japanese House (1974), 1998, p.19.

from Kathryn FINLAY -

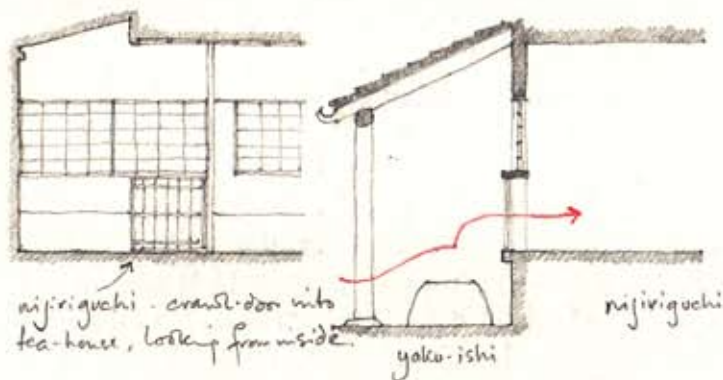
- Hon ne - (real root) - how one really feels
- Tate mae - (stand front) - show
- oka - interior depths

Brunelleschi's point of view in the portal of the dome in Florence.  
Hegel's theory of the haunted house as model of meaning.

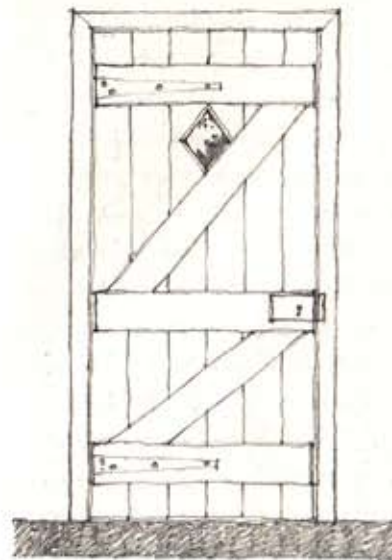
Book: The Good Life.

" fumi-ishi Lit. stepping stone. The stone placed directly under the crawl door entrance, nijiriguchi, of a tea ceremony hut, chashitsu. One of the trump stones, yaku-ishi, because of its placement closest to the chashitsu, it is also called the first stone, ichiban-ishi. It is considered best to arrange the fumiishi so that the guest kneeling on it will be close to the floor of the nijiriguchi, to facilitate easy entrance. Therefore, a somewhat large stone with a flat top is used, and it is placed about 18cm away from the chashitsu so that the top is about 36cm below the entrance sill. The height of the fumiishi depends on the height of the nijiriguchi. Next to the fumiishi are the 'falling stone' ochiishi, and the 'mounting stone' oriishi.

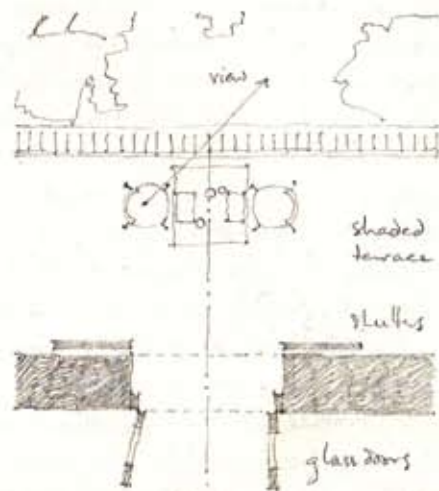
JANUS (Japanese Architecture and Art Net Users System)  
<http://www.aiaf.or.jp/~janus/detail/fumiishi.htm>



" nijiriguchi Also called nijiriagariguchi; nijirida and kuguriguchi. Lit. 'a crawl-in or wriggle-in entrance'. An exceedingly small entrance for guests in a rustic style tea ceremony room. Hosokawa Tadaoki (also called Sansai, 1563-1645) stated in his Hosokawa Sansai Chasho that 'To enter the nijiri, one must first put in one's hands and then one's head. Then one must bend down, kneel on one knee, and slip in sideways.' The standard measure of the entrance is 65cm H x 60cm W as above but /n/nijiriguchi.htm.



Doors as instruments of action... allowing birds to escape, managing concealment and revelation...



entrance and surveillance.

breakfast Poseidon Hotel

### THE ARCHITECTURAL METAPHOR

Postano, 27.6.2005  
 relationship between table + doorway  
 [Section on p 88]

"There is a great difference between an army that is well deployed and one that is not; just as stones, bricks, timbers and tiles thrown together haphazardly are useless, but when the materials that do not rot or wear away, the stones and tiles, are placed underneath and over the top, and the bricks and timbers are put in the middle - as one does when building - then the result is a valuable possession, a house." XENOPHON - Memorabilia, 3.1.7

"Cimon was the first to adorn the city with the so-called gentle and elegant leisure-centres which became exceedingly popular a little later: he planted the agora with plane-trees and transformed the grove of the Academy from its barren and waterless state into a place flowing with streams and furnished with properly designed summer-tracks and thickly shaded walks."

PLU/ARCH - Cimon 13.6.8

the idea that (above) architecture is putting things into a form of sense.  
 (below) architecture is about changing the world for the better.

• We (seven foreign representatives) were invited to follow the Japanese witnesses into the hondo, or main hall of the temple, where the ceremony was to be performed. It was an imposing scene. A large hall with a high roof supported by dark pillars of wood, from the ceiling hung a profusion of those huge gilt lamps and ornaments peculiar to Buddhist temples. In front of the high altar, where the floor, covered with beautiful white mats, is raised some three or four inches from the ground, was laid a rug of scarlet felt. Tall candles placed at regular intervals gave out a dim mysterious light, just sufficient to let all the proceedings be seen. The seven Japanese took their places on the left of the raised floor, the seven foreigners on the right. No other person was present.

"After the interval of a few minutes of anxious suspense, Taki Zanza-buro, a stalwart man thirty-two years of age, with a noble air, walked into the hall attired in his dress of ceremony, with the peculiar hempen-cloth wings which are worn on great occasions. He was accompanied by a kaishaku and three officers, who wore the jimbarori or war surcoat with gold tissue facings, ..."

A seppuku uchi-kiri ceremony described by  
 MITFORD - Tales of Old Japan  
 quoted in Inazo NITOBÉ - Bushido: the Soul of Japan, 1905 pp.117-18

Feng Shui advice on orientation, positioning, and character of entrance.

WAW - Edgar Allan Poe - 'The Black Cat' (ref. to Bachelard)

"A la porte de la maison qui venait de frapper."

Une porte ouverte on entre

Une porte fermée un antre

Le monde bat de l'autre côté de ma porte.

Pierre Albert BIROT. Les Amusements Naturels, p. 217

At the door of the house who will come knocking?

In open door, we enter

A closed door, a den

The world pulse beats beyond my door.

→ the world beats (on) the other side of my door.  
 the world beats, the other side of my door.

## ENTRANCE

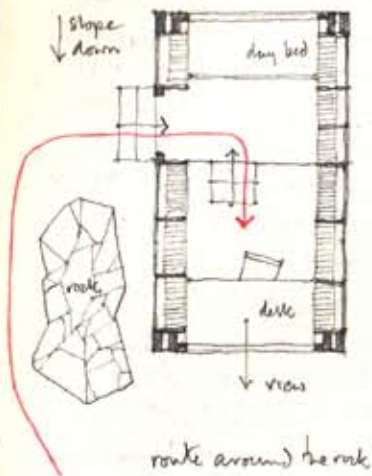
"Like this door here —" He pointed to a picture of a formal Edwardian townhouse entrance. "Now this is obviously completely wrong for our building, but it's such a fantastic example of dooriness. It's a reminder I need to deal with the whole issue of just what kind of experience the entrance to our building is going to be — should it be a public or a private kind of thing? Do we want to be inviting people up here with some kind of ceremonial front door like this one here, or do we want to maybe put them off a bit with something more backdoorish?" We talked about that for a while, and agreed the door should definitely be around the back, where you wouldn't see it until you'd stepped around the big rock. Then Charlie suggested we try to place the door in one of the thick walls: "That way, the entrance to the building becomes a real passage. As you walk in you'll feel the great mass of that wall of books surrounding you." He hunched his shoulders close, as if he were squeezing through the stacks in a library. ... I began to see that the real subject of these pictures was not architectural ideas or styles so much as architectural experiences. Each picture evoked what a particular kind of place or space felt like, they were poetry that way, and it was the sensual nature of each experience, more than any purely visual or aesthetic details, that Charlie meant to call my attention to."

Michael POLLAN - A Place of My Own, 1997, pp. 72-3

"There is something vital about the experience of arrival captured in the (Alexander) pattern 'Entrance Transition', which calls for a transitional space at the entrance to a building — a covered porch, or a curving path brushed by lilac, or some other slight change of view or texture underfoot before one reaches the door. Alexander suggests that people need this sort of transitional space and time in order to shed their 'street behaviors' and settle into the more intimate spirit appropriate to a house." Sometimes Alexander sounds less like an architect than a novelist. I say that not only because he is a good student of human nature, but because he brings a sense of narrative — of time — to the design of space.

"I realized that Charlie and I were sensing the need for just such an 'entrance transition' when we decided to locate the door in back. Stepping around the big rock and thumping into the site would

creates the very interlude Alexander is talking about, offering a change in perspective and a moment to prepare before coming inside." ibid, pp. 77-8



PLANS of Michael Pollan's writing hut (not exact).



- Door
- Bell
- Name sign
- Logs
- log seat
- fire
- shelter of tree

Winnie-the-Pooh sitting outside his house, on a log by a fire - after E.H. SHEPARD  
A.A. MILNE - Winnie the Pooh, 1926, p.3  
ENTRANCE AS PLACE

## ENTRANCE AND MEMORY.

Imagine you went back to your childhood home. As you approached, along the lane or street, your mind may be full of anticipation of being reminded of your life as a child, but there would not be much direct stimulation of such memories: this realm of what was then the 'outside world' was not your realm. But as you go along the pathway, up the drive, through the garden gate, <sup>in through the front door</sup> as you enter your childhood frame - your mind begins to compare. It compares memories recalled from its own hidden away stores with the realities it now sees in the house and garden in the present. It all seems smaller, of course. The trees have grown, but that brass lion by the door that you used to sit on is still there. The view through the window to the upland moors is still the

"José Palacios, his oldest servant, found him floating naked with his eyes wide open in the purifying waters of his bath and thought he had drowned. He knew that was one of the many ways the General meditated, but the ecstasy in which he lay drifting seemed that of a man no longer of this world. He did not dare come closer but called to him in a hushed voice, complying with the order to awaken him before five so they could leave at dawn. The General came out of his trance and saw in the half-light the clear blue eyes, the curly squirrel-colored hair, the impassive dignity of the steward who attended him every day and who held in his hand a cup of the curative infusion of Poppies and gum arabic the General's hands lacked strength when he grasped the handles of the tub, but he rose up from the medicinal waters in a dolphin-like rush that was surprising in so wasted a body."

trans. Edith GROSSMAN

Opening paragraph of Gabriel Garcia MARQUEZ - The General in His Labyrinth, (1989), 1991.

## RETURN TO THE WOMB AND EMERGENCE FROM THE WOMB.

→ same, but the decoration of the living room is very different; in fact, a whole wall has been taken away. Strangely the small initials you wrote in pencil inside the cupboard under the stairs are still there, unnoticed for decades. You remember hiding in there.

All returns, entrances to worlds you have known before, some time ago - maybe six months, maybe six or sixty years - are conditioned by such comparisons; comparisons not between one actuality and another, but a personalized memory and a new actuality.

Example from MARQUEZ - a subtle example because it is memory of the future!

"José Palacios had gone ahead to have everything ready. The bedroom, its rough walls covered in a fresh coat of whitewash, was dimly lit by a single green-shuttered window that looked out on the orchard. He had the position of the bed changed so that the window facing the orchard would be at the foot and not at the head of the bed, and in this way the General could see

the yellow quaras on the trees and enjoy their perfume.  
 "The General arrived on Fernando's arm and in the company of the priest from the Church of la Concepción, who was also the rector of the academy. As soon as he walked through the door he leaned his back against the wall, surprised by the scent of the quaras lying in a row on the windowsill, their luxuriant fragrance saturating the entire bedroom. He stood with his eyes closed, inhaling the heartbreaking aroma of days gone by until he lost breath. Then he scrutinized the room with meticulous attention as if each object were a revelation. In addition to the canopied bed there was a mahogany chest of drawers, a marble-topped night table, also of mahogany, and an easy chair covered in red velvet. On the wall beside the window was an oblong clock with Roman numerals, which had stopped at seven minutes past one.

"At last, something's still the same!" said the General. The priest was surprised.

"Excuse me, Excellency," he said, "but as far as I know, you've never been here before."

"José Palacios was also surprised, for they had never visited this house, but the General persisted in his recollections, with so many accurate references that he left everyone perplexed. In the end, however, he attempted to reassure them with his habitual irony.

"Perhaps it was during a previous incarnation," he said.  
 Gabriel Garcia MARQUEZ, trans. Edith Grossman -  
The General in His Labyrinth (1989), 1991, pp. 107-8

Henni Bosco - L'Antiquaire (The Antique Dealer)

ref in Bachelard, eg:

"Such a house, constructed by a writer, illustrates the verticality of the human being." SACALARD, p. 25 BODY

NEED - a description of a grand political entrance ELO?

and a romantic entrance kuma Karuma? Jane KOSPER?

~ Christ entering Jerusalem, Palm Sunday

~ Wynford Vaughan THOMAS - Moresantony Paris.

## ENTRANCE INTO STATES OF MIND.

"It takes only the softest whisper telling you that you have cancer, that you have failed an exam, or that you have been cheated on by your spouse to throw your whole body into a turmoil of feeling. How can mere words stir up so much emotion? There is no ski slope slithering rapidly beneath your feet, no psychotic derailing of neurons with dopamine, no pharmacological chicanery scoring direct hits on the brain, nor even the excuse of childhood. No current theory of emotions can yet account for this everyday occurrence - that, in a human adult, mere mental activity, thoughts, can trigger a state primarily characterized by strong feeling."

Susan GREENFIELD - The Private Life of the Brain, 2000, p. 139.

## MARABAR CAVES

The caves are readily described. A tunnel eight feet long, five feet high, three feet wide, leads to a circular chamber about twenty feet in diameter. This arrangement occurs again and again throughout the group of hills, and this is all, this is a Marabar cave. ... They are dark caves. Even when they open towards the sun, very little light penetrates down the entrance tunnel into the circular chamber. There is little to see, and no eye to see it, until the visitor arrives for his five minutes, and strikes a match.

Immediately another flame rises in the depths of the rock and moves towards the surface like an imprisoned spirit; the walls of the circular chamber have been most marvellously polished. The two flames approach and strive to unite, but cannot, because one of them breathes air, the other stone. A mirror inlaid with lovely colours divides the lovers ...

"Only the wall of the circular chamber has been polished thus. The sides of the tunnel are left rough, they impinge as an afterthought upon the internal perfection. An entrance was necessary, so mankind made one. But elsewhere, deeper in the granite, are there certain chambers that have no entrances? Chambers never unsealed since the arrival of the gods? Local report declares that these exceed in number those that can be visited, as the dead exceed the living - four hundred of them, four thousand or million. Nothing is inside them, they were sealed up before the creation of pestilence or treasure; if mankind grew curious and excavated, nothing, nothing would be added to the sum of good or evil. One of them is remained within the boulder that swings on the summit of the highest



of the hills; a bubble-shaped cave that has neither ceiling nor floor, and mirrors its own darkness in every direction infinitely."

E. M. FORSTER. A Passage to India, (1924) 1979, pp. 138-9

"The echo in a Marabar cave ... is entirely devoid of distinction. Whatever is said, the same monotonous noise replies, and quivers up and down the walls until it is absorbed into the roof. 'Boum' is the sound as far as the human alphabet can express it, or 'bou-oum', or 'ou-boum' - utterly dull. Hope, politeness, the blowing of a nose, the squeak of a boot, all produce 'boum'. Even the striking of a match starts a little worm crawling, which is too small to complete a circle, but is eternally watchful. And if several people talk at once an overlapping hoarse noise begins, echoes generate echoes, and the cave is stuffed with a snake composed of small snakes, which writhe independently."

ibid. pp 158-9.

After losing Mrs Quist "the guide explained that to shout is useless, because a Marabar cave can hear no sound but its own."

ibid. p. 165

"A threshold is a sacred thing."

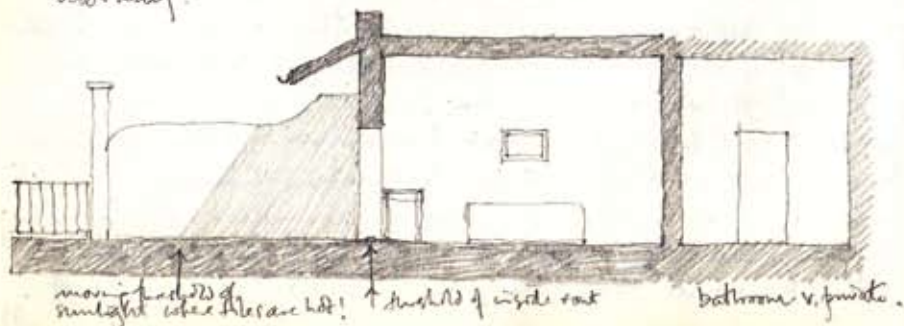
PORPHYREUS. The Nymph's Cave

"I find myself defining threshold  
As being the geometrical place  
Of the coming and going  
In my father's house.

Je me surpris à définir le seuil  
Comme étant le lieu géométrique  
Des arrivées et des départs  
Dans la Maison du Père.

Michael BREAVY - Domenicale, I p. 11.

Herman HUNF, the light of the world Jesus, with lantern, by a doorway.



NOTES FROM 'ENTRANCE' SEMINAR 14<sup>th</sup> June 2005, Dundee

H.O.C. - moving from light into dark, warm to cool, noisy to quiet.

G.H. - S. Spirito Florence; Kirschner Gallery (Gizon-Guyot)

H.O.C. - Chambers & Museum, Edinburgh

K.F. - Pyramids G.H. - going in to the central chamber, stuffy then fresh.  
- Entrance - like a switch

T.G. - broken up an Egyptian grave to deposit remains of a relative; the  
Tames most difficult part - locking the door afterwards, which is recognised  
Gado as a significant part of the ceremony.

- Christopherson

- first view of the Kaaba through the arch into the Mosque in Mecca

- coming into the presence of ... Big Ben, Eiffel tower ...

K.F. - Robert WILSON - Installation Art.

M.A. - Entrance as meaning - my office  
Mady Ahmed different sense of

K.F. - Mamas & Japans entrance  
entrance entering from each  
of the doors.

G.H. - Surveillance

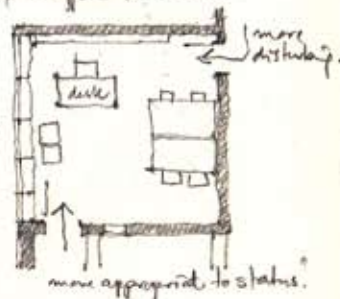
e.g. of car mirrors on houses in  
Amsterdam

benign of house to be can see if post has come at front door.

T.G. - Doors between hot outside and cool air-conditioned interior

G.H. - Gair Anderson House? Egypt.

? G.H. - views both ways.



EINSTEIN - 'We are making circles around ourselves all the time.'  
quotation? not sure... or what it means coming from  
Einstein.

Relationship (from above) not only of entrance and focus of church or temple (ie altar or votive image), but between entrance and other sorts of focus that a place might have. Certainly office entrance and desk is a case in point, but what else? Entrance and arrangement of art work in a gallery... different relationships with different exhibits placed in different relationships with different entrances. An example?

THRESHOLDS BETWEEN DAY + NIGHT, NIGHT + DAY

"Soon the sky turned red, and I continued to watch the horizon. Then it turned a deep violet as I kept watching. To one side of the life raft, like a yellow diamond in a wine-colored sky, the first star appeared, immobile and perfect. It was like a signal: immediately afterward, night fell. The first thing I felt, plunged into darkness so thick I could no longer see the palm of my hand, was that I wouldn't be able to overcome the terror." p. 27-8

"Dawn did not break slowly, as it does on land. The sky turned pale, the first stars disappeared, and I went on looking, first at my watch and then at the horizon. The contours of the sea began to appear. Twelve hours had passed, but it didn't seem possible. Night couldn't be as long as day. You have to have spent the night at sea, sitting in a life raft and looking at your watch, to know that the night is immeasurably longer than the day. But soon dawn began to break, and then it's necessary to know it's another day." p. 31

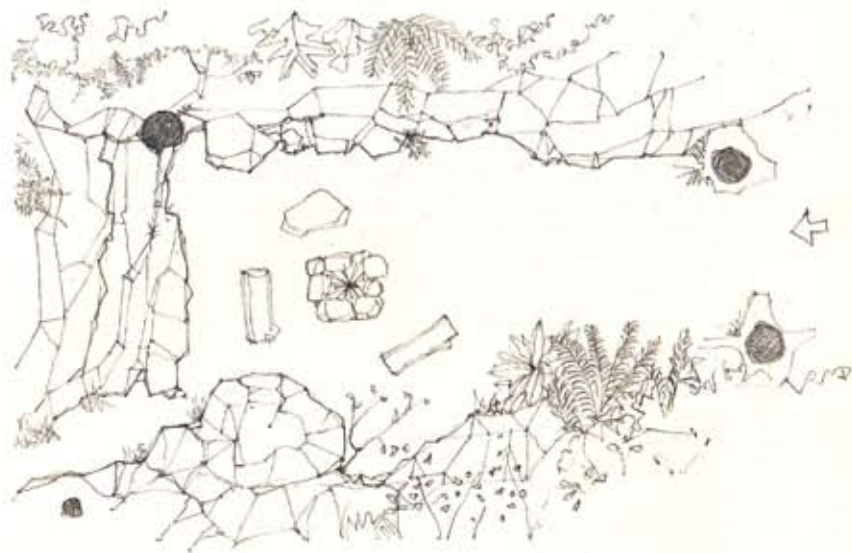
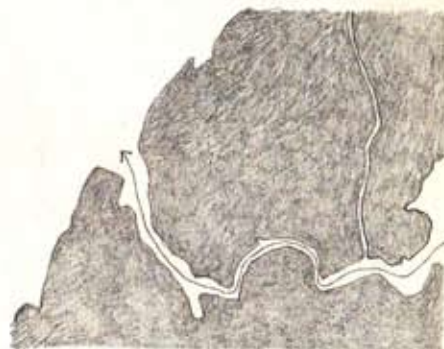
Gabriel Garcia MARQUEZ, trans. HOGAN, The Story of a Shipwrecked Sailor, (1970) 1996.

H. TESSENOW - Small Town Crafts, 1919 drawings of doors  
The Mid Country, 1921

"the careful design of the doorway is what enables us to lend dignity to workers' housing" in ABALOS - The Goodlife, 2001, p 55

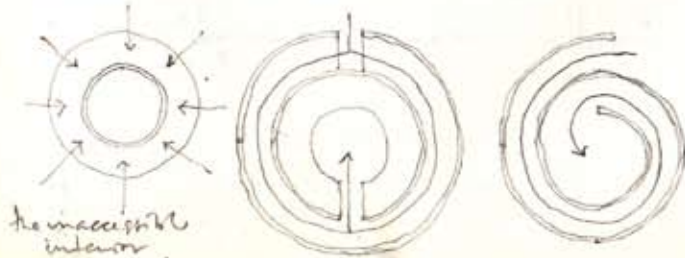
KAFKA - intrigued by the power of doorways to propel you from one world, one state of being, into another. The Trial

Standing Stones as Searrows.



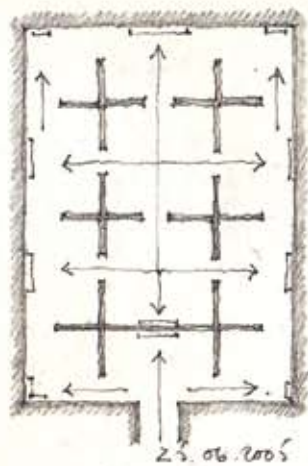
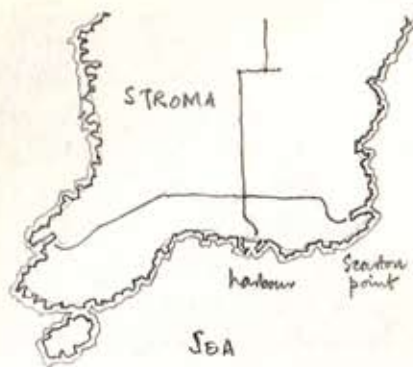
NO EXIT.

19.06.2005  
There is no exit... only, if one imagines for example stepping out of a circle inscribed in the sand, stepping into an outside from which that interior is excluded.



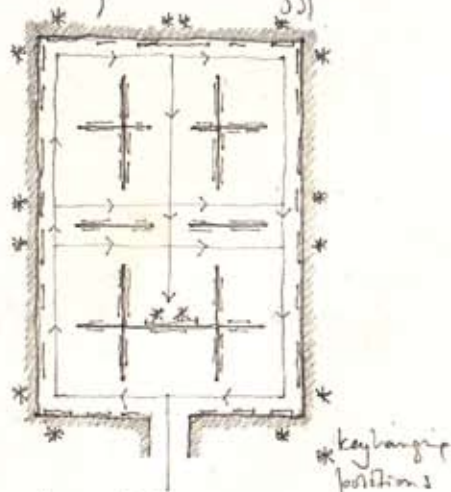
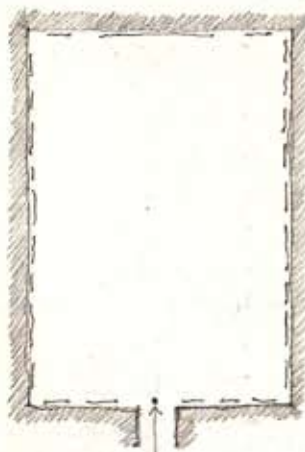
the inaccessible interior.

Ricard SOLLA  
Pinat Bilbao,  
about inside,  
outside, exclusion,  
and entrance.



... and entrances, as being in experience, keep you going.  
 ... being in the middle of <sup>in the</sup> featureless desert, there is no point in going anywhere; everywhere is the same.  
 ... going into a large empty hall ... need one step further than the threshold? All is revealed as one steps through the doorway.  
 But entrances, doorways, thresholds (even if it's a ring on the floor that invites you into it) keeps drawing you forward.  
 (metaphorical as well as actual).

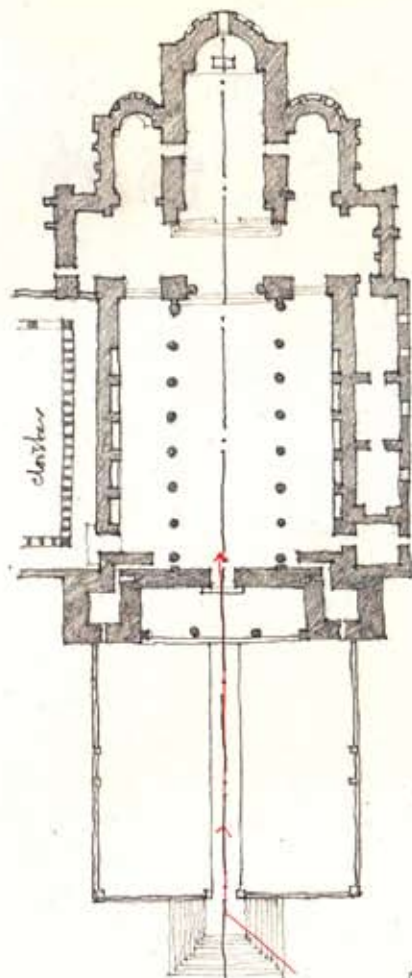
STENGLER - Chinese house compared with Egyptian



Why go further? You can see it all.

The Art Gallery principle: entrances draw you on, especially if great paintings are framed by them.

p 127 etc for framed uses of picture



All place-making, all architecture, originates in informal landscapes. It is a response to conditions.

BREAKING THROUGH

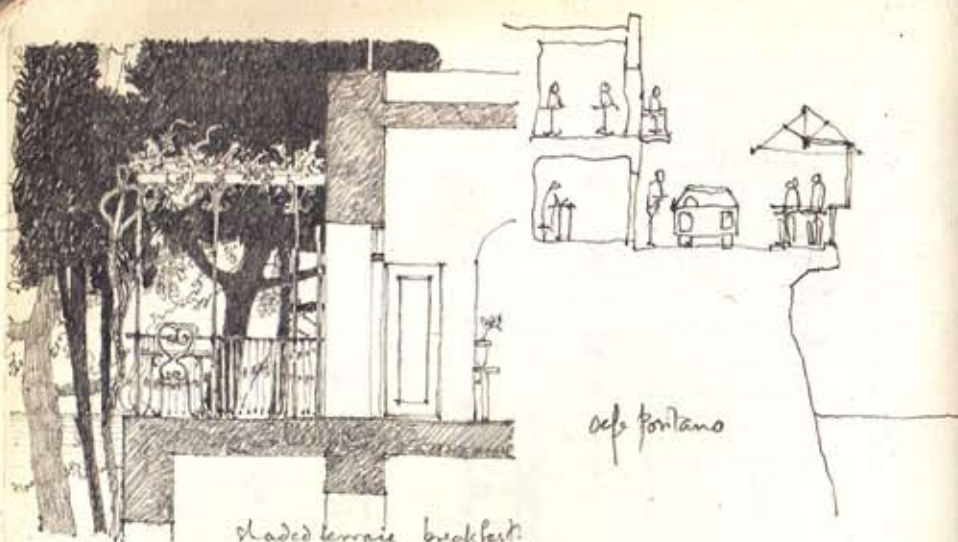
POSTANO June 25<sup>th</sup> 2005  
 ENTRANCE AND DISPLAY  
 ENTRANCE AS PLACE  
 GUARDING ENTRANCE  
 ENTRANCE AS FRAME  
 HURDLE  
 TEST

Lazarus emerging from the grave  
 JOHN II: 43

Beeswax comb house used as metaphor for orthodox religion in KAFKA - The Trial, p. 129.

bridge as entrance; entrance at bridge.  
 Prague, Mannheim,





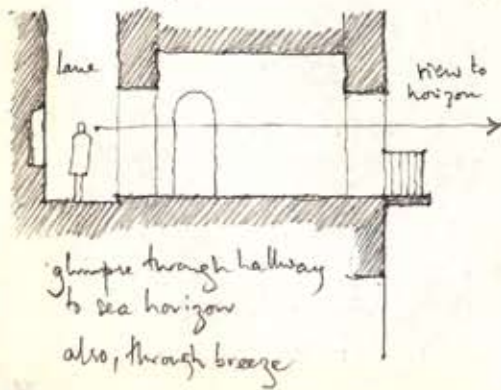
shaded terrace, breakfast  
Piscina Hotel, Portano 26.06.2005

KAPKA - city as Kafka's mind - in a sort of different rooms.  
- Tour in the city

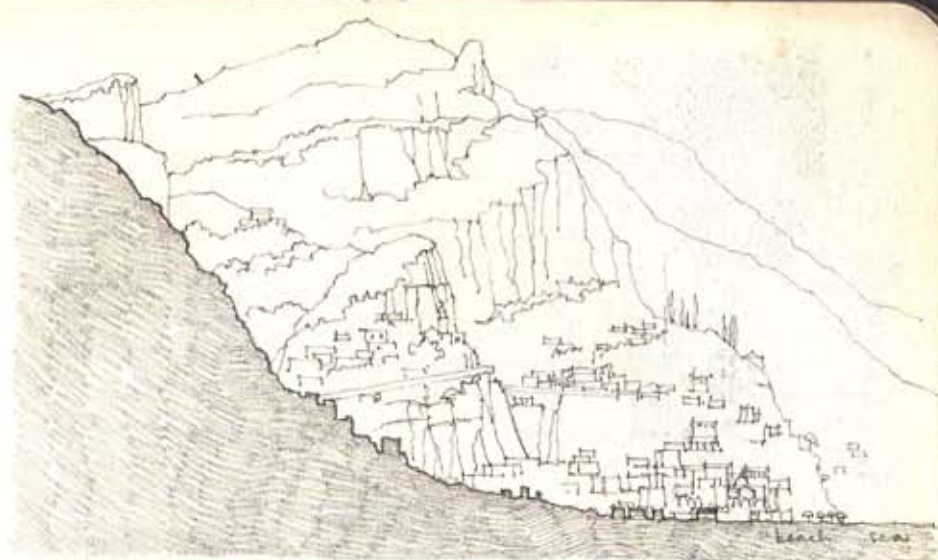
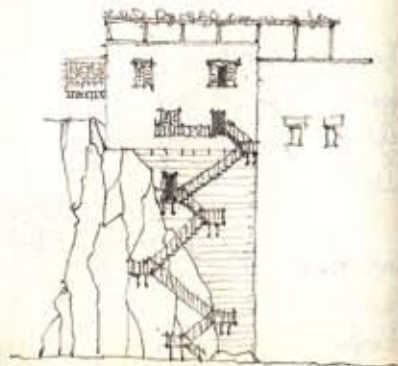
26.06.2005

RELUCTANCE to allow others to see one's private place, state of mind, state of being ... as giving advantage ... reason for 'GOTTMAN'S' play-acting ... use of doors for privacy ... embarrassment at possibility but also sometimes a sense of relief when others, on seeing one's mess, admit their own - more often than not. Conclusion - everyone has a 'mess' at the heart of their private being, however tidy their home may be.

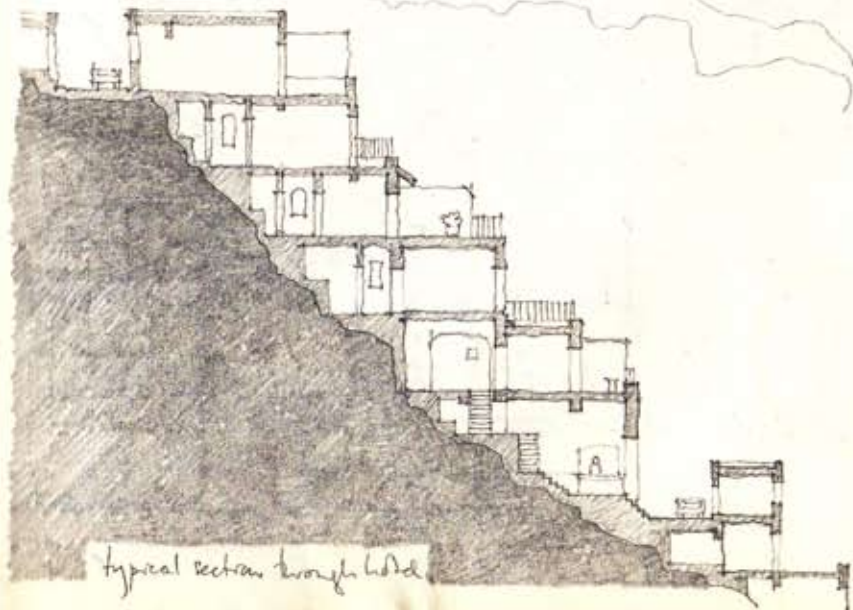
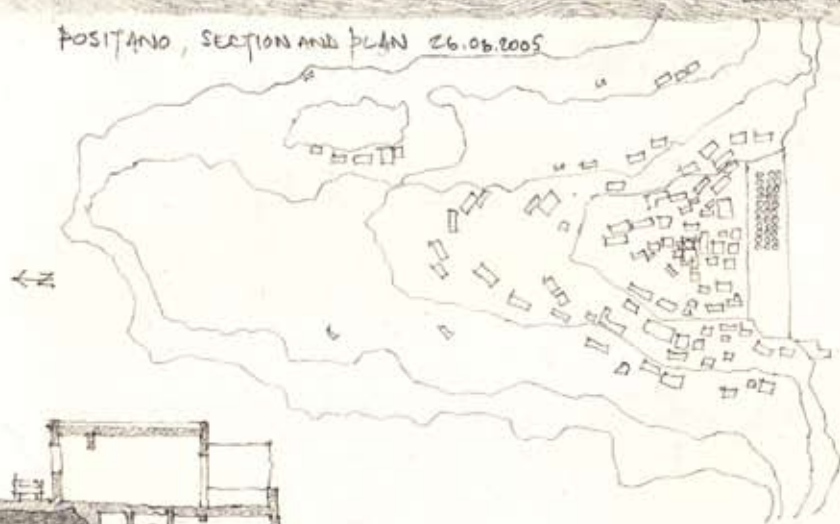
CITY AS METAPHOR FOR STATE OF HUMANITY  
paragraph one of Leaf Storm by G.G. MARQUEZ.



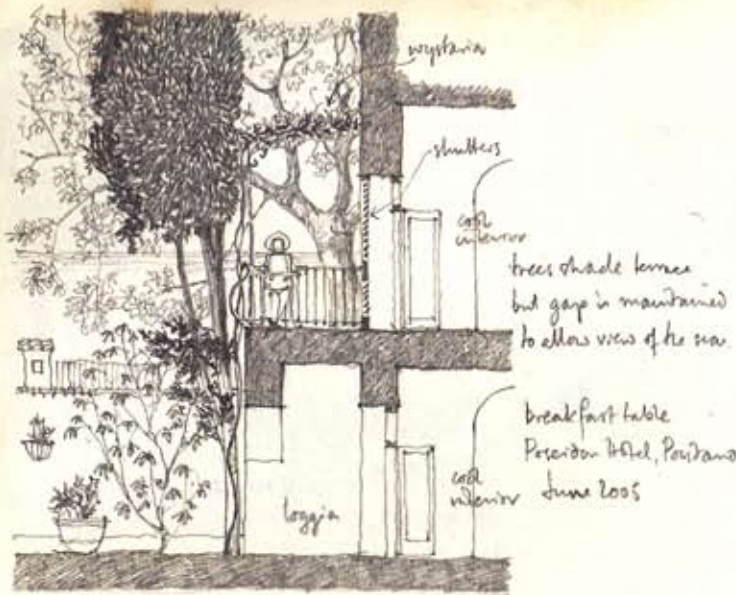
glimpse through hallway  
to sea horizon  
also, through breeze



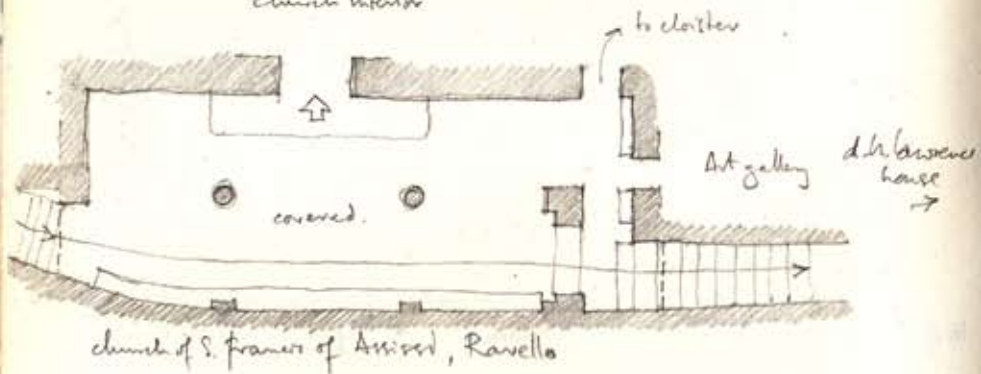
POSITANO, SECTION AND PLAN 26.06.2005



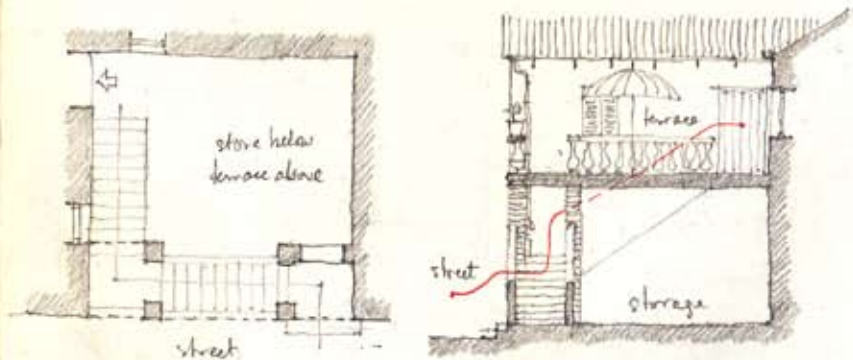
typical section through hotel



church interior



church of S. Francis of Assisi, Ravella



'mixed' plan (between ground & first floor)

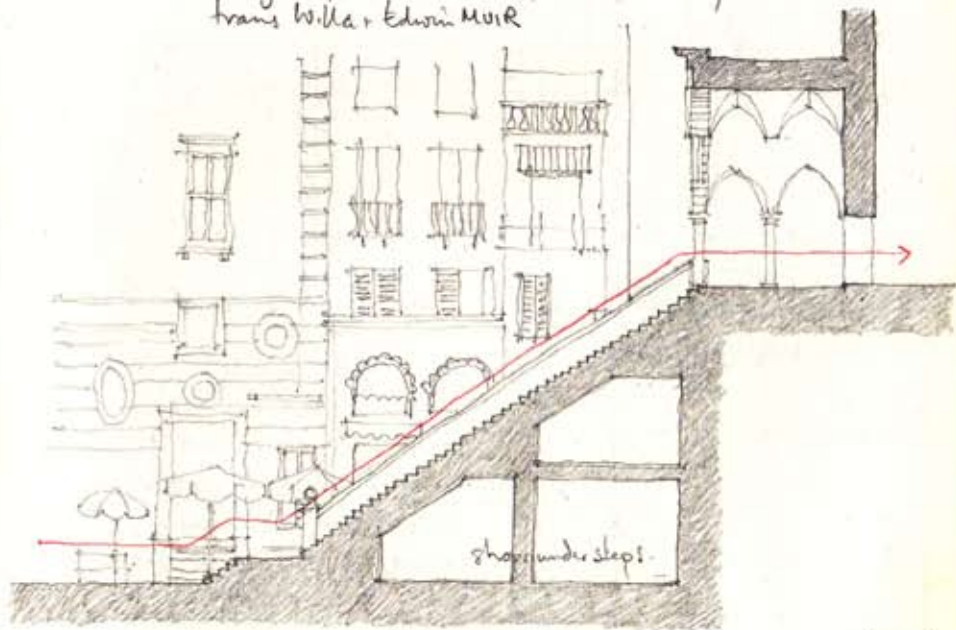
Section

House, Ravella  
just off square 27.06.2005

BODY and METAPHOR

"As he returned to the nave to find the seat on which he had left the album lying, K. caught sight of a small side pulpit attached to a pillar almost immediately adjoining the choir, a simple pulpit of plain, black stone. It was so small that from a distance it looked like an empty niche intended for a statue. There was certainly no room for the preacher to take a full step backwards from the balustrade. The vaulting of the stone canopy, too, began very low down and curved forward, although without ornamentation, in such a way that a medium-sized man could not stand upright beneath it but would have to keep leaning over the balustrade. The whole structure was designed to harass the preacher. There seemed no comprehensible reason why it should be there at all. While the other pulpit, so large and finely decorated, was available."

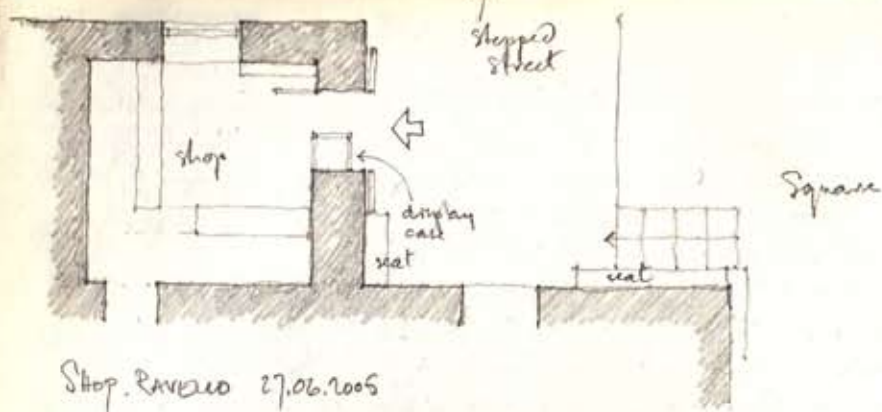
Franz KAFKA - The Trial, (1925) 1999 p. 228  
trans. Willa & Edwin MUIR



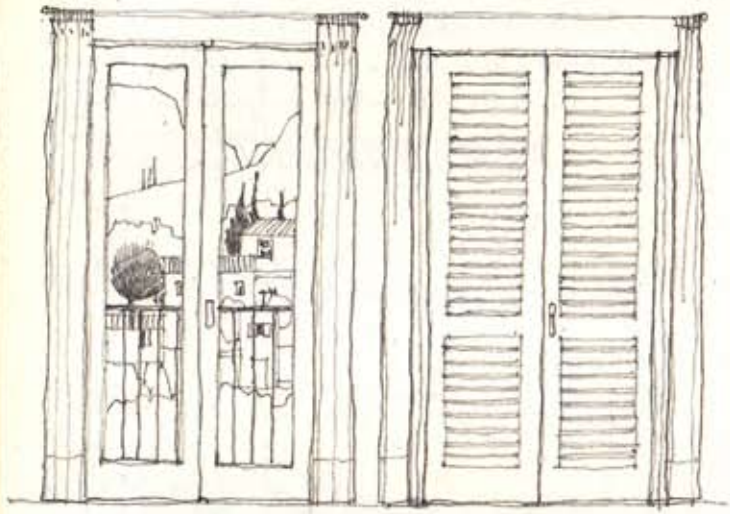
square

cathedral

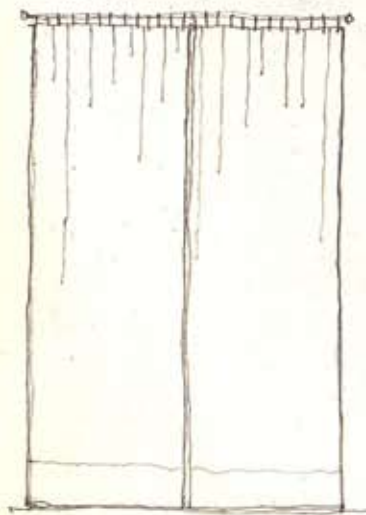
CATHEDRAL of ST ANDREW, Amalfi  
the head of the relief of Jesus on the brass doors of Amalfi Cathedral, which has been polished bright, against the green patina of the rest of the doors, by the fetishizing fingers of worshippers.



Shop. Ravenna 27.06.2005



views  
light  
AC  
privacy  
air  
mosquitoes



- G - glass doors S - shutters C - curtains
- G - view, light, AC, less privacy, no mosquitos
- S - air, no views, no AC, less light, privacy, mosquitos
- C - less air, no views, no AC, little light, privacy, mosquitos
- G+S - no views, less light, AC, privacy, no mosquitos
- G+C - no views, little light, AC, privacy, no mosquitos
- S+C - no views, air, little light, privacy, no AC, less mosquitos
- G+S+C - shut up.

PERMUTATIONS OF GLASS DOORS,  
SHUTTERS AND CURTAINS in  
an Italian hotel room,  
in summer conditions

STATE OF THE CITY = STATE OF HUMANITY

"Suddenly, as if a whirlwind had set down roots in the center of town, the banana company arrived, pursued by the leaf storm. A whirling leaf storm had been stirred up - formed out of the human and material drags of other towns, the chaff of a civil war that seemed ever more remote and unlikely. The whirlwind was implacable. It contaminated everything with its swirling crowd smell, the smell of skin secretion and hidden death. In less than a year it covered over the town the rubble of many catastrophes that had come before it, scattering its mixed cargo of rubbish in the streets. And all of a sudden that rubbish, in tune to the mad and unpredicted rhythm of the storm, was being sorted out, individualized, until what had been a narrow street with a river at one end and a corral for the dead at the other was changed into a different and more complex town, created out of the rubbish of other towns."

La Hojarasca  
Gabriel Garcia MARQUEZ - Leaf Storm (1955) 1996, p.1  
trans. Gregory RABASSA

28.06.2005

Marquez's paragraph fuses humanity with its city; the two are not containers and contained but products and metaphors of each other. The state of the city is the state of humanity; is the state of the city. Its smells are the smells of its people. Its previous metaphorical form was the simple road from the river of life to the 'corral for the dead'. Now, in its 'more complex' form the rubbish in the streets is the city's people, people not born here but blown in, catching in the corners, by the leaf storm!

"a whole mine village of tolerance within the town" p.2.

DOOR OF PROTECTION, HOME

"So when we felt the avalanche arrive, the only thing we could do was set a plate with a knife and fork behind the door and sit patiently waiting for the newcomers to get to know us."

G.G.M. - Leaf Storm, p.2

indoors; behind closed doors; on the other side of the door;

## DOOR OF INTELLECTUAL UNDERSTANDING

"The child should have been left on the sidelines of that promise. He doesn't even know why he's here, why we've brought him to this room full of mirrors. He doesn't say anything, sitting, swinging his legs with his hands resting on the chair, waiting for someone to decipher this frightful riddle for him. I want to be sure that nobody will, that no one will open that invisible door that prevents him from going beyond the reach of his senses."

G.G.M. - Leaf Storm, p. 10

DOOR - a place where one leaves things: milk, unwanted babies...

"Now I can see that the mayor shares the anger of the town. It's a feeling fed for ten years, ever since that stormy night when they brought the wounded men to the man's door and shouted to him (because he didn't open the door, he spoke from inside);" G.G.M. - Leaf Storm, p. 17.

REFUSAL TO OPEN THE DOOR (metaphorically <sup>and the consequences</sup> as well as actually)  
"... they shouted to him: 'Doctor, take care of these wounded men because there aren't enough doctors to go around,' and still without opening (because the door stayed closed with the wounded lying in front of it). 'You're the only doctor left. You have to do a charitable act'; and he replied (and he didn't open the door then either), imagined by the crowd to be standing in the middle of the living room, the lamp held high lighting up his hard yellow eyes: 'I've forgotten everything I knew about all that. Take them somewhere else,' and he kept the door closed (because from that time on the door was never opened again) while the anger grew, spread out, turned into a collective disease which gave no respite to Macondo for the rest of his life, and in every ear the sentence shouted that night - the one that condemned the doctor to rot behind these walls - continued echoing." G.G.M. - Leaf Storm, p. 17 (directly or from above).  
repeated almost word for word on p. 110.

"Macondo... is getting ready to enjoy that longed-for pleasure which everyone considers to be deserved. Their only desire is to smell the odor of organic decomposition behind the doors that he didn't open that other time." G.G.M. - Leaf Storm, pp. 17-18 (little after above).

In Kafka's the trial the frequent mention of doors reminds us that we have made for ourselves a world that is compartmentalized, and where strange threats wait in other rooms.

## DOORWAYS AND APPEARANCE (+ PERFORMANCE)

"Meme had disappeared from our house and reappeared in church that Sunday dressed more like a Christmas tree than a lady... When mass was over the men and women stopped by the door to watch her come out. They stood on the steps in a double row by the main door, and I think that there might even have been something secretly premeditated in that indolent and mockingly solemn way in which they were waiting, not saying a word until Meme came out the door, closed her eyes and opened them again in perfect rhythm to her seven-coloured parasol. That was how she went between the double row of men and women, ridiculous in her high-heeled peacock disguise, until one of the men began to close the circle and Meme was in the middle, startled, confused, trying to smile with a smile of distinction that was a gaudy and false one for her as her outfit. But when Meme came out, opened her parasol, and began to walk, Papa, who was next to me, pulled me toward the group. So when the men began closing the circle, my father opened a way out for Meme, who was hurriedly trying to get away." G.G.M. - Leaf Storm, p. 23.

## ENTRANCE AND FRAMING

the earliest picture frames were probably entrances: doorways, porticoes... frame carvings, statues, drawings, paintings... of people.

## PLACE + IDENTITY

"Behind the church, on the other side of the street, there was once a lot with no trees. That was toward the end of the last century, when we came to Macondo and they hadn't started to build the church yet. It was a dry, bald plot of land where the children played after school. Later on, when construction began, they set up four beams to one side of the lot and it could be seen that the encircled space was just right for building a hut. Which they did. Inside they kept the materials for the construction of the church.

"When the work on the church came to an end, someone finished putting 89

address on the walls of the small hut and opened a door in the rear wall, which faced the small, bare, stony plot where there was not even a trace of an aloe bush. A year later the small hut was finished, big enough for two people. Inside there was a smell of quick lime. That was the old pleasant odor that had been smelled for a long time inside that enclosure and the only agreeable one that would be smelled ever after. When they had whitewashed the walls, the same hand that had completed the construction ran a bar across the inside door and put a padlock on the street door.

"The hut had no owner. No one worried about making his rights effective over either the lot or the construction materials. When the first parish priest arrived he put up with one of the well-to-do families in Mascondo. Then he was transferred to a different parish. But during those days (and possibly before the first priest had left) a woman with a child at her breast had occupied the hut, and no one knew when she had come, nor from where, nor how she had managed to open the door. There was an earthen crock in a corner, black and green with moss, and a jar hanging from a nail. But there wasn't any more whitewash left on the walls. In the yard a crust of earth hardened by the rain had formed over the stones. The woman built a network of branches to protect herself from the sun. And since she had no means to put a roof of palm leaves, tile, or zinc on it, she planted a grapevine beside the branches and hung a clump of sábila and a loaf of bread by the street door to protect herself against evil thoughts.

"When the coming of the new priest was announced in 1903, the woman was still living in the hut with her child. ... In the neighborhood of the church the priest asked where the parish house was, and he must have asked someone who didn't have the least idea of anything, because the answer he got was: 'It's the hut behind the church, father. The woman had gone out, but the child was playing inside behind the half-open door. The priest dismounted, rolled a swollen suitcase over to the hut ... after he examined the hut, he brought up the mule and tied it in the yard in the shade of the grape leaves. Then he opened up the suitcase, took out a hammock that must have been the same age and had seen the same use as the umbrella, hung it diagonally across the hut, from beam to beam, took off his boots, and tried to sleep, unconcerned about the child, who was looking at him with great frightened eyes.

"When the woman returned she must have felt disconcerted by the strange presence of the priest, whose face was so unexpressive that it was in no way different from the skull of a cow. The woman must have tiptoed across the room. She must have dragged her folding cot to the door,

made a bundle of her clothes and the child's rags, and left the hut without even bothering about the crock and the jar, because an hour later, when the delegation went back through town in the opposite direction preceded by the band ... they found the priest alone in the hut, stretched out in his hammock in a carefree way, his cassock unbuttoned and his shoes off. Someone must have brought the news to the main road, but it occurred to no one to ask what the priest was doing in that hut: they must have thought that he was related to the woman in some way, just as she must have abandoned the hut because she thought that the priest had orders to occupy it, or that it was church property, or simply out of fear that they would ask her why she had lived for more than two years in a hut that didn't belong to her without paying any rent or without anyone's permission."

G.C.M. - Leaf Storm, pp. 34-8

30.06.2005

Reading The Trial one is struck by the world the story inhabits. Its architect - Kafka - reinforces the abiding alienation and atmosphere of uncertain guilt by situating the narrative in a world of many compartments, room after room, often grimy and fusty, in labyrinthine configurations. The story does not pass more than a few pages before a door between two of these compartments is brought in as an instrument not only to draw the reader forward from scene to scene, but also to point up the hero's lack of certainty about where the tenuous thread of his life and his quest to clear his character of a guilt that has been pinned on him, will take him next.

The instrumental roles the door and doorway play in The Trial are many and varied. Analysing them beyond like a catalogue of the ways doors and doorways impinge on our everyday lives.

About the role played by getting in the drama/narrative of life. After we are re-furnished on the one we take the step for granted,

Claude LÉVI-STRAUSS - The Savage Mind, 1962



DOORS IN KAFKA'S The Trial (by page numbers).

7. One of the warders come to arrest K. comes into his bedroom which he is still in bed, <sup>his place of vulnerability + privacy.</sup>
- This warder reports through the door to another, hidden warder.
8. K. decides to find out what (who) is behind the door, in the next room. The room (Fran Grubach's) is the same but with the threatening presence of these men.
- The doorway frames one of the warders, between K. and his bed - place of rest, preventing him metaphorically from returning to his previous 'guilt-free' state of being.
11. • Fran Grubach's brief intrusion and rapid embarrassed retreat reinforces the sense of K's isolation.
14. • The door suggests itself to K. as a possible escape route, or at least an instrument by which the situation could be brought to a head.
- 16-17. Relationship of desk (night-table) on axis with the doorway suggests authority in the Inspector sitting behind it. (in Fräulein Bürstner's room)
- 29-30. K. starts from Grubach out, and ignores his faint knocking.
31. K. whispers through the chink of his door to Fräulein Bürstner. She welcomes his approach with an outstretched hand.
- K. hides behind his bedroom door watching for Fräulein Bürstner.
36. • A door suggests the possibility of eavesdropping
37. Light beneath the Captain's door indicates he is in, and may be eavesdropping.
42. K. finds difficulty in locating the entrance to the court/interrogation chamber
- 42-3. The entrance to the courtyard indicates the character of the building.
43. The Interrogation Chamber seems to be in a labyrinth of many passages & doorways; the layout adds to K's confusion.
- 44-5. K. knocks at doors, under a pretext, trying to find where he should be.
44. Some doors are open and K. can see the life going on inside.
45. It is one door, presumably the right door. K. is ushered through without ceremony into a meeting-hall packed with people. He enters, but although an attraction, is not taken notice of. The door is closed behind him. Eventually he is told he is late.
49. K. is annoyed when having made a statement there is a distraction of the door opening and a young washerwoman comes in.
57. The Examining Magistrate prevents K. leaving the hall, then K. ignores him, opens his door and leaves.
58. K. goes to the Interrogation Chamber the following Sunday. This time he knows the way through the labyrinth but the chamber is empty; he sees it is so through the door. The ante-room is now a hiring room.
65. K. and the woman are watched from the doorway by the woman's husband.
- K. considers that the woman might be the bait in a trap.
68. K. rushes to the door to see where the woman is being carried off to.
69. K. stands wondering in the doorway when the woman's student have gone.
70. The Court Attendant comes and looks at K. through the green doorway.

71. The Attendant relates how he routed a message through a half-open door.
- The Examining Magistrate has been thrown out of five flats 'he managed to insinuate himself into.'
73. K. stumbles, tripping on an 'extra step' at the door.
76. K. wants to know the way out, to the outside door.
77. A girl opens the door of her office to see what K. is making a fuss about.
- 77-8. A man stands in a doorway, holding the handle (like a concentration?) watching.
83. The outside door is 'revealed' to K.
84. K. shakes hand to say 'bye', then closes the outside door quickly because
- those used to the office fog 'felt it in the relatively fresh air' from outside.
85. K. sits in his flat watching the entrance-hall through his open door.
93. K. knocks on Fräulein Bürstner's door, then sneaks in when there is no answer.
- Fräulein Montag and the Captain are still talking in the doorway of the dining room and may have seen K. sneak into Fräulein Bürstner's room.
94. K. hears convulsive sobs behind a stove-room door, so opens it to see the warders being flogged.
98. K. quickly shuts the stove-room door to conceal what is happening inside from an approaching clerk.
- 99-100. K. interprets closing the door as an attempt "to shut off danger."
100. K. hesitates to open the door again, and resists.
- The next day K. does open the door again, and finds the same scene being played out as on the previous day - a strange + bewildering view into another world, like a nightmare recurring.
102. Uncle Albert arrives and stretches out his hand at the doorway.
- 102-3. K. sends his clerks out of the room for privacy.
105. K. suspects the Attendant is eavesdropping at the door.
106. The clerk goes, and Uncle Albert feels they can now go too.
- 110-11. The palava at the door of the Advocate's house. (quotation?)
112. The girl stands in attendance by the door with a candle.
114. Uncle Albert suspects Leni of eavesdropping.
116. The friend sitting in the dark corner of the office (quotation).
118. Leni 'calls' K. by breaking crockery in another room.
- The Advocate's office has a door "panelled with thick glass".
123. K. crosses a threshold when he kisses Leni; she gives him a key.
124. Uncle Albert bangs K. against the house door as punishment... as if he wanted to nail him there.
- The Chief Clerk of the Court waits at the door before leaving.
133. The 'old official' hides behind the entrance door and flings every Advocate who tries to come in, down the stairs.
134. The Advocates peep behind the door, unsure whether the 'old official' has gone.

- 142 - K. is disturbed and upset by the Deputy Manager coming in abruptly and laughing loudly (though not at him).
- 143 - Clients are waiting behind the door.
- 145 - The entrance of the Deputy Manager draws the manufacturer's attention away from K.
- 146 - Apparently on his way out, the manufacturer pauses at the door, and returns saying there is "another little matter".
- 150 - K. moves towards the door apparently to show the manufacturer out.
- 152 - K. shakes hands with the manufacturer at the door.
- 153 - The door between K's office and that of the Deputy Manager does not seem separation enough to allow him to discuss his case with the artist there.
- 154 - K. sees the snow falling, through the open door.
  - the Deputy Manager steps out of his room to discover K. leaving.
- 155 - the Deputy Manager leaves a client away from K. and through the door into his own office.
  - K. appears in the doorway of his own room to discover the Deputy Manager going through his papers.
- 156 - An attendant patiently holds the door open for K.
- 156-9 - the approach to the painter's attic studio. (long quotation)
- 159 - the girls that beset the painter have had a key made to get into his studio when he is not there.
- 160 - the artist locks a plaintive girl out of his room.
  - Hearing the key in the lock reminds K. he does not want to stay long; he gives the manufacturer's letter of introduction to the painter.
- 164 - the girls are watching K. and the painter through the keyhole and cracks in the door.
- 166 - the girls are sitting on the steps outside the door of the painter's studio like a hidden audience.
- 167 - a girl reminds K. of her presence by slipping a straw through a crack in the door and moving it up and down.
- 172 - Suggestion that one of the doors could be opened for ventilations.
- 172-3 - the second door blocked by the bed, through which the judge enters.
- 179 - the girls watching through the door commentate on K.'s getting up, like the Chorus in a Greek play.
- 180 - K. feels he can almost see the girls through the door.
  - The girls resist K.'s attempt to leave the studio by locking the door and holding onto the handle.
  - the painter suggests that K. goes out of the other door.
- 181 - After selling K. some pictures, the painter finally opens the other door: which leads into the Law Courts!

- 182 - K. has to step on the bed to get out.
- 182-3 - K. leaves the studio and returns to the bank. (quotation)
- 184 - K. goes to the Advocate's door to sack him.
- 185 - K. has difficulty again at the Advocate's door. (quotation)
- 186 - K. pauses at the door of the Advocate's room, and asks for light.
- 187 - In the Advocate's kitchen the only light comes from a lamp by the door.
- 189 - Leni turns abruptly around in the doorway to rebuke K. for changing her.
- 192 - the commercial traveller sees K. in the lobby of the Interrogation Chamber.
  - the commercial traveller tells K. the court had not stood for his entrance but for that of the attendant.
- 198 - Leni stands framed in the doorway holding a bowl of soup.
- 199 - Leni has 'announced' K. to the Advocate.
- 201 - Leni opens the door to show K. the commercial traveller's tiny bedroom.
- 202 - K. escapes into the Advocate's room using the door to keep Leni at bay, and then locking it.
  - the Advocate imputes meanings into K.'s locking the door.
- 209 - the Advocate tells K. to unlock the door.
  - He rings the bell to call Leni.
  - Leni calls Block from the door; instead of going to get him. (note)
- 209-10 - Block hesitates on the threshold of the Advocate's room (quotation)
- 214 - Leni tells how she locks Block in the maid's room, where she can "peep at him through the ventilator".
- 217 - A bell marks the beginning of the case.
- 218 - K.'s paranoia makes him suspect his colleagues are getting him out of his office to spy on him or make him seem dispensable.
- 220 - Two gentlemen rise when K. enters the Manager's room.
- 223 - K. is dismissed to his room.
  - K. is disturbed by frequent intrusions from preparing to show the Italian around the cathedral.
- 225 - In the cathedral, the limping verger vanishes through a door in the wall.
  - K. waits for the Italian gentleman at the main door of the cathedral, then checks all the side doors.
- 228-9 - the priest mounts the pulpit to call K.
- 229 - K. wants to escape
- 229-31 - the priest 'holds' K. and draws him to the pulpit.
- 233 - It has become black outside.
- 233 - "Are you angry with me?... there was <sup>still</sup> no answer from above."
- 234-244 - the Parable of the Door (v. long quotation).
- 245 - K. waits by the door
- 246 - the gentlemen drag him away.

246 - "they stood on the verge of an open, deserted square adorned with flower beds."

248 - they go over a bridge

249 - they leave the bounds of the town

250-1 - the gentleman dispatch W.

## A THRESHOLD IN TIME

"There's a moment when siesta time runs dry. Even the secret, hidden, minute activity of the insects ceases at that precise instant; the course of nature comes to a halt; creation stumbles on the brink of chaos and women get up, drooping, with the flower of the embroidered pillowcase on their cheeks, suffocated by temperature and vapour; and they think: It's still Wednesday in Macondo. And then they go back to huddling in the corner, splicing sleep to reality, and they come to an agreement, weaving the whispering as if it were an immense flat surface of thread stitched in common by all the women in town." G.C.M. - Leaf Storm, p. 50.

"Today they'll be coming earlier because it's Wednesday in Macondo. And then they come, sit on the chairs in the shade and the coolness of the threshold, grin, squint, their legs crossed, their hands folded over their knees, biting on the tips of their cigars; looking, talking about the same thing, watching..." G.C.M. - Leaf Storm, p. 51

"He was the only doctor in town until the banana company arrived and work started on the railroad. Then empty seats began to appear in the small room. The people who visited him during the first four years of his stay in Macondo began to drift away when the company organized a clinic for its workers. He must have seen the new directions that the leaf storm was leading to, but he didn't say anything. He still opened up the street door, sitting in his leather chair all day long until several days passed without the return of a single patient. Then he threw the bolt on the door, bought a hammock, and shut himself up in the room."

G.C.M. - Leaf Storm, p. 58

The doors are the instrument by which the doctor is first accessible to patients and then closed off from them ... because the patients no longer wish/need to pass through those doors for consultation and treatment. But the event described in this paragraph also marks a threshold in the doctor's existence, his relationship with, his no longer being useful to, the people of Macondo. This paragraph describes the moment (though stretched over a few days) of consummation of the doctor's isolation. And the instruments of that consummation are the doors. In this passage the doors are not being used metaphorically. The closure of the previously open doors is not merely a narrative device; but what might happen in similar circumstances in

reality. The poetry of the doors closure, their relationship to the life of the doctor, is direct - not mediated through metaphor. At its essence that is not just a story-teller's device. The power belongs to the doors themselves.

"Through the half-open door he could be seen in the darkness and his thin and inexpressive face, his tangled hair, the sickly vitality of his hard yellow eyes gave him the unmistakable look of a man who has begun to feel defeated by circumstances."

G.G.M. - Leaf Storm, p. 58

Now the door is being used metaphorically. The door cannot have remained "half open" all of the time, but it is in this state that it best conveys the state of being of the doctor, like a wounded dog in its lair, world weary, half- or more than half cut off from the world.

"Then the two of them shut themselves up until the time the authorities broke down the door, searched the house, and dug up the garden in an attempt to find Meme's body." G.G.M. - Leaf Storm, pp 87-8

"He wasn't in his hammock that night. He'd lain down on his back on the cot and had his head back, his eyes fixed on the spot on the ceiling where the light from the candle must have been most intense. There was an electric light in the room but he never used it. He preferred to lie in the shadows, his eyes fixed on the darkness. He didn't move when I went into the room, but I noticed that the moment I crossed the threshold he felt that he wasn't alone."

G.G.M., - Leaf Storm, pp 88-9

#### VIOLATION

"He said, as if he thought that we didn't know about it, that the police had violated his doors and had dug in his yard without his consent."

G.G.M. - Leaf Storm, p. 93

#### TACTIC FAREWELL

"He said Meme had left, that was all. ... He said that he still didn't say anything when he saw her in her street clothes, high heels, with the suitcase in her hand, standing in the doorway but not speaking, only as if she were showing herself like that so that he would know that she was leaving." G.G.M. - Leaf Storm, p. 99.

#### A SOUL RELEASED - THE GATES OF HEAVEN

through the mother/daughter's eyes:  
"The child is puzzled. When I get up he looks me in the face with an indescribable expression, a little upset. But now he's perplexed, beside me, watching the Indians, who are sweating because of the effort to open the bolts. And with a penetrating and sustained lament of rusty metal, the doors open wide. Then I see the street again, the glowing and burning white dust that covers the houses and has given the town the lamentable look of a rundown piece of furniture. It's as if God had declared Macendo unnecessary and had thrown it into the corner where forms that have stopped being of any service to creation are kept."

G.G.M. - The Leaf Storm, p. 113

through the child's eyes:

"My mother gets up. She's sweaty and pale. She pulls the chair, takes me by the hand, and tugs me aside so that the men can get by to open the door."

"At first they try to turn the bolt, which seems to be soldered to the rusty catches, but they can't move it. It's as if someone were pushing with all his strength from the street side. But when one of the men leans against the door and pounds it, the room is filled with the noise of wood, rusty hinges, locks soldered by time, layer upon layer, and the door opens, enormous, as if a man could go through on another's shoulders; and there's a long creaking of wood and iron that's been awakened. And before we have time to find out what's happened, the light bursts into the room, backward, powerful and perfect, because they've taken away the support that held it for two hundred years with the strength of two hundred oxen, and it falls backward into the room, dragging in the shadows of things in its turbulent fall. The men become brutally visible, like a flash of lightning at noon, and they stumble, and it looks as if they had to hold themselves up so that the light wouldn't knock them down."

"When the door opens a curlew begins to sing somewhere in town. Now I can see the street. I can see the bright and burning dust, I can see several men sitting on the opposite sidewalk, their arms folded, looking toward the room. ..."

"The men make a last effort; they straighten up, their heels dug into the floor, and the coffin is floating in the light as if they were carrying off a dead ship to be buried."

G.G.M. - The Leaf Storm, pp 117-9

"When twelve o'clock struck, Judge Breder had consumed a dozen beers. He was floating in memories. With a dreamy and rosy he was talking about a past without privations, with long Sundays of sea and intractable mulatto women who made love standing up behind the doors of embracements. 'That's what life was like then,' he said."

G.G.M. - The Evil Hour (1962), 1996/p.25.  
trans Gregory RABASSA

1.7.2005

People do all sorts of things in doorways: greet each other; kiss and hug each other farewell; sit and gossip; stand and watch; peck voyeuristically; cavewdrop; nose; muse; snooze; peruse; pick up the mail; fend off an evangelist; hang flowers, wreaths, candles, fly traps; sprinkle water; brush steps; wipe feet; shake hands and umbrellas; doff hats or hang them up; look out strangers; ask the way; smell the air; check if it's raining; turn their faces, eyes closed, to the sun; cross themselves; sacrifice goats; hang mosquito nets; collect the mail (again); fix the dog to its lead; throw out the cat or a dead mouse; water those flowers; smog (1); wait in the rain; spy; have clandestine liaisons or conversations; evaluate news; weigh up what's inside; check if it's safe to come out; hide; take tickets; count children; stand in shame; say 'hello'; say 'goodbye'; are set free; are banged up; are checked to see if they're hanging themselves; stand in adoration before a crowd; are beheaded; eat their dinner; pin notices or paste them; shoot burglars; buy sweet cakes; argue; put on ties; fight; pulse; urinate; leave babies; sleep; shout; cry; carry out coffins; leave the milk; stand guard; welcome; open car doors; display their goods; check passwords and documents; shoot escapees; ask for a table; sing carols; play tricks; knock; knock and run away; look through keyholes, letterboxes, cracks in the wood; gasp for air; hang up toilet paper; put their name plaques, house number, knocker, name; plant climbing roses; leave the rubbish; hide; surprise; intrude; barge in; shoot from the hip; survey; pause; bow; kneel; stand with the dead; advertise; prohibit; stop; reject; discriminate; sort; trip; obstruct; confront; check the time; sniff the air; become nervous; change their character; smile; leave notes; enquire; surprise.

stand and stare before leaving in anger - looking back

the threshold between those who suffer decisions and those who make them in camera. e.g. H.B.C.; examination boards; suspicions of conspiracy, bias, prejudice... the threshold as instrument in this.

The letters: SUSPENSE

As soon as the Countess goes out, her servants will probably leave their stations; the hall-porter will remain by the entrance, but even he usually retires to his closet. Come at half past eleven. Walk straight up the stairs. If you meet anyone in the ante-room, ask whether the Countess is at home. They will say 'No' - and that will be that. You will have to leave. But probably you won't meet anyone. The maids will be in their room, all together. Go left out of the ante-room and keep straight on till you come to the Countess's bedroom. In the bedroom, behind the screen, you will see two small doors. The one on the right is to a study, which the Countess never enters; the one on the left opens on to a passage - and then there's a narrow little spiral staircase, which leads to my bedroom.

"Hermann quivered like a toad as he waited for the appointed time. By ten o'clock in the evening he was standing outside the Countess's house. ... the carriage moved heavily off through the soft snow. The hall porter closed the front door. The windows went dark. Hermann paced up and down in front of the deserted house: he went up to a lantern and looked at his watch - it was twenty past eleven. He stayed under the lantern, eyes fixed on the hands of his watch, as he waited out the remaining minutes. At exactly half past eleven, Hermann walked up the steps to the Countess's porch and entered the brightly lit lobby. There was no hall porter, Hermann ran up the stairs, opened the door into the ante-room and found a servant asleep under a lamp in an ancient, stained armchair. With a light resolute step Hermann walked past him. The hall and drawing room were dark, lit only dimly from the ante-room. Hermann entered the bedroom. ... Hermann went behind the screen. There he found a small iron bedstead. To the right was the door to the study, to the left - the other door, into the passage. Hermann opened this door and saw the narrow spiral staircase that led to the bedroom of the poor young ward. But he turned back and entered the dark study."

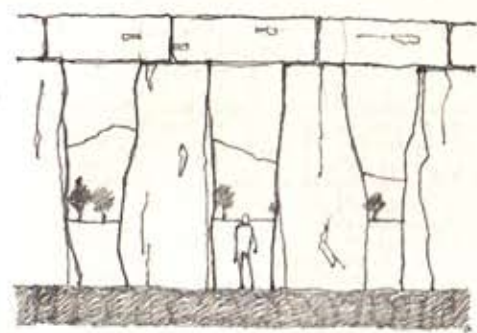
Aleksandr Sergeevich PUSHKIN. 'The Queen of Spades'

Thresholds are reductive; you just want to keep on transgressing them. Doorways are addictive; you see one and you need to see what's in the next room.

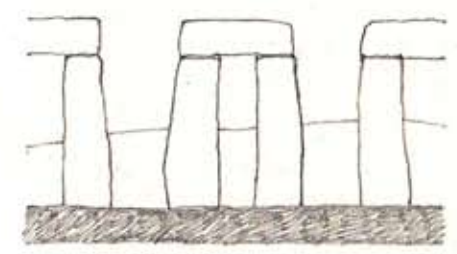
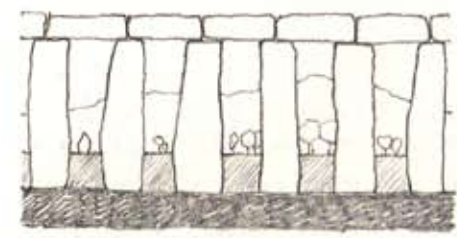
AND FILTERS  
DOORS AS VALVES IN KAPKA's the trial

- 7. While hiding the second wanderer in the outer room, the door ajar allows the first wanderer to speak to him;
- 11. The door allows the landlady to pop her head into the room, then withdraws it quickly;
- 29-30. K. shuts his landlady out and reproves her knocking;
- 36. A door hides a possible eavesdropper;
- 84. K. shuts the door to the Court offices to keep out the 'relatively fresh air';
- 94-100. K. hears the sighs from behind the stove-room door;
- 105. Attendant possibly eavesdropping (hears without being seen);
- 110-11. K. & his uncle are first kept out then allowed in through the Advocate's door;
- 123. K. gets a key so that he will be able to open the Advocate's door (to see Leni);
- 133. The 'old official' stops advocates coming in (by throwing them down the stairs);
- 153. K. thinks the door to his office is not a strong enough barrier to give him privacy;
- 156-9. The Painter opens the door of his room, closes it, then opens it again in another state of mind (more ready to receive a visitor);
- 160. The Painter allows K. in but locks the girls out;
- 172-3. The door discussed as a possible means of ventilation;
- 202. K. rushes away from Leni into the Advocate's room, & locks the door to keep her out;
- 234-44. The Parable of the door - the door in to the Law -

HEARING AND SEEING  
FRESH AIR + STALE AIR  
PEOPLE



The openings in the lintels of a stone house are like doorways. They are sometimes called 'portals'.



When you detonate the bomb you will step through doorway into a paradise where seventy beautiful virgins will be waiting just for you.  
Advise to suicide bombers.

HEATRIC

(ACP)

Rieti (Italy) - casting of a flaming coal decided the location of the foundation of a church and convent - Convento di Greccio

"St Francis loved the isolated mountain north of Rieti... In 1217 he lived in a hut on top of deeply wooded Monte Laccone, occasionally descending to preach to the people of Greccio. They begged him to stay closer to them, and Francis relented; he asked a boy from Greccio to stand on the mountain and toss a flaming coal down, saying he would live where it landed; it fell to the rock below, and here Francis founded the Convento di Greccio in a lovely mountain site west of Rieti, with views stretching wide across the green plain below."

Bona FACARDS + Michael PAVIS - Rome & the Heart of Italy, 2000, p. 188

Skaian

Odyssey 8.509 - breaking the lintel of the Sicilian gate of Troy to allow in the Trojan horse

"The most fascinating of the frescoes are those which decorate the west wall of the church, dealing with the Last Judgement. On the lower part of this, in a somewhat damaged state to the left of the main portal, a curious arrangement depicts a torrent traversed by a highly arched bridge which is adorned with steep steps on both the upward and downward sides, but which is reduced to a mere ribbon at its highest point. On the right bank of the river various naked figures walk towards the bridge; one of a group at the back hurries forward, while a figure already on the bridge leans backwards and extends a hand in help. Two figures, having reached the apex, are falling into the strongly running waters underneath; in the flow other bodies are already being swirled away into the blackness. Three figures descending the steps of the bridge on the furthest bank are being welcomed and being assisted by a floating angel. Our bright guide explained to us that those figures falling from the bridge and being carried away by the waters were the damned ones, while those who had managed to reach the other side of the river were the souls which had been saved."

"It is an adaptation of those symbolic ladders portrayed in earlier works of Christian art, where each rung accomplished is a virtue obtained. But the height reached in these cases does not, it seems, bring any degree of certitude for, as depicted in a miniature of the sixth century, a poor

creature who has reached the very top rung and must have been, but a moment before, within touching distance of the angel hovering at the summit, is now tumbling through the air, downwards into the depths; a warning, one supposes, against undue optimism. In the same way, in the frescoes at Loreto, even those souls who might have presumed they were already saved and who have passed by the welcoming arms of the angel are yet faced with the daunting prospect of being weighed by St Michael who sits with a kindly face waiting for them, dressed in richly decorated vestments and already busy seeing whether these souls, even after their safe crossing of the bridge, will now pass the evidence of his scales. No wonder the kneeling figure before him is praying so ardently as he waits his turn - or that two of his companions should be gazing backwards in such fear at those figures tumbling from the bridge."

Frescoes in a church at Loreto described in Edward HARVANE, East of Rome: a Journey into the Abruzzi, 1974, pp. 126-7

"Having the chancel raised above the nave is common in all Christendom; it derives from the earliest Christian basilicas, which were adapted Roman lawcourts, in which the trial was conducted on a raised platform at one end while litigants, lawyers, and witnesses waiting for the next case milled about in the lower and larger part. In Viterbo and around, a variation developed that the nave floor itself should slope upwards to the chancel, usually gently, but sometimes posing the worshipper a stiffish climb."

"At San Sisto the peculiarity, the authority, the solemnity, is that the chancel is not up the usual three or four steps but up fifteen in two flights, and steep at that. From the entrance the eye follows the familiar pattern, an aisled basilica with seven smallish columns a side, rising the last to the east is interestingly twisted.... You are already drawn forward by the steps, and the high walls on either side appear to be closing in. Only as you move up the nave do these further walls reveal themselves as huge, single, acanthus-crowned columns, supporting an arch higher than the chancel arch and far beyond it. The invitation is to go on, up, and in. The first flight of steps allows you a place to pause, straight under the chancel arch and between like but not identical columned ambos. Just beyond, the steps rise again, and you with them, to be suddenly seized by the quite unexpected height,

weight and grandeur which is opening out around you. In Romanesque architecture, divine order can be thunderously manifest; and here it is that. At each side, the two great single columns are seen to be supporting yet other round arches, narrower, outward, and of still greater height, immense in the upper shadows, and making the first a giant baldachin. The crossing, if one can call it that, is so huge it could be from another planet....

"All this has been happening within a cube, projected upwards, and upwards again, on the far side of the chancel arch. As for us earthlings, we are still not quite at our highest level: there are another two steps up to where the sacrament is kept, against the rounded ashlar of the central apse, which is part of the city wall."

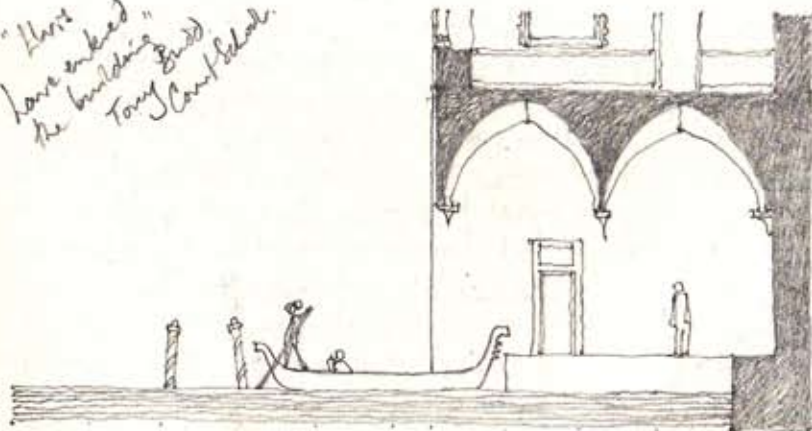
Wayland KENNETT (YOUNG) and Elizabeth YOUNG - Northern Lazio: an Unknown Italy, 1990, pp. 296-7

-- the garden gate: a place for gossiping with a neighbour.

24.7.2005

It is clear that something as profound and intricate as architecture, and which conditions our lives so fundamentally, cannot remain a matter of fancy, whimsy and attention.

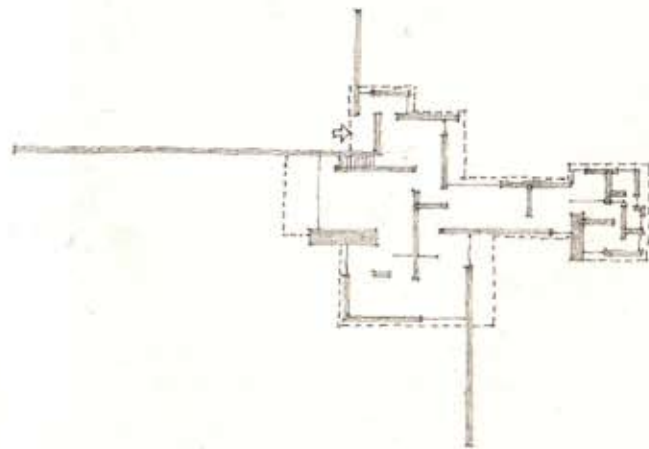
"This  
house is linked  
to the building  
of Tony Clark School."



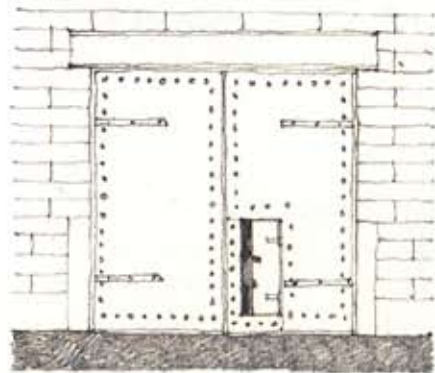
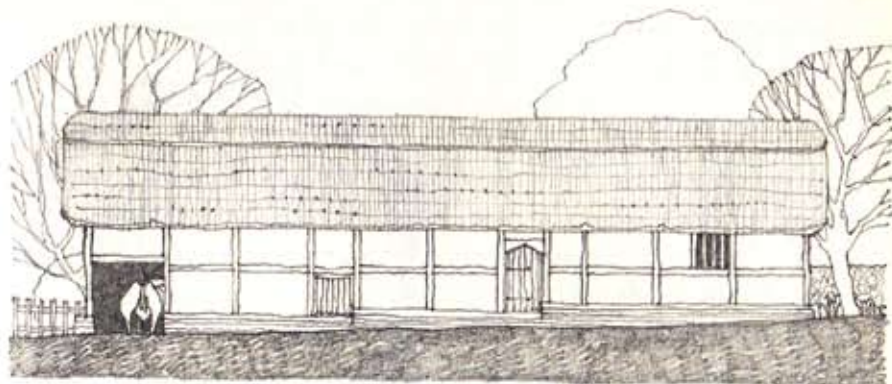
- mosques - shoes off
- restaurants - ties on
- Catholic church - cover shoulders
- market - computer - clothes off

discrimination -  
children - pubs

WAITING / QUEUING.







"Keep the wolf from the door,  
not starve, to the extent  
that the wolf will be sitting by  
the door waiting for the corpse."



The traders' mark for 'gone home'  
is a circle with a dot at the centre.

Cockpit - 'magic' circle for fighting.  
Church from Pontardulais. - hole in floor to see door

St. Fagan's 26.07.2005  
Before there were windows - in iron age conical houses for example -  
crossing a threshold was a passage into darkness. If a fire was lit  
there would be the glow from the embers; otherwise the only light  
inside would be that from the door.

28.07.2005  
There is no sense in the world as it is. Sense is what we make of the world.  
But since the world has no sense in it, the sense we give it is always  
artificial, always partial, always imperfect. So do not worry about the  
imperfections in the sense we make of the world, they are essential and  
inescapable. (unavoidable, ineluctable, inescapable).

## DOOR

"In any case," Mr Benjamin said, "there's no reason to stimulate people's imaginations with closed doors."  
 Gabriel Garcia Marquez - In Evil Hours (1968) 1996  
 p. 124

"That was when he saw the piece of paper stuck to the door of his house // He read it without abating. The water had dissolved the stains, but the text, written with a brush in rough printed letters could still be made out."  
 César Montero

## WALL

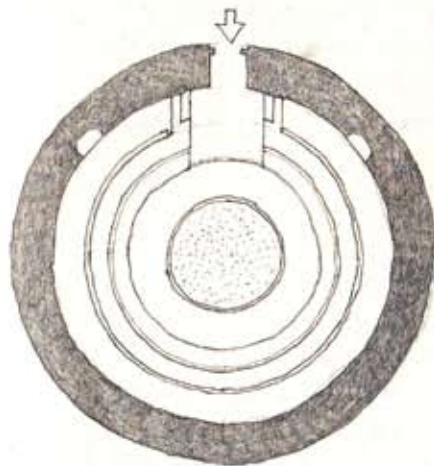
"The recruits had begun to gather at the barracks. The small courtyard with its high concrete walls spattered with dry blood and bullet holes recalled the times when there weren't enough cells and prisoners were kept outdoors."  
 Ibid. p. 126

29.07.2006

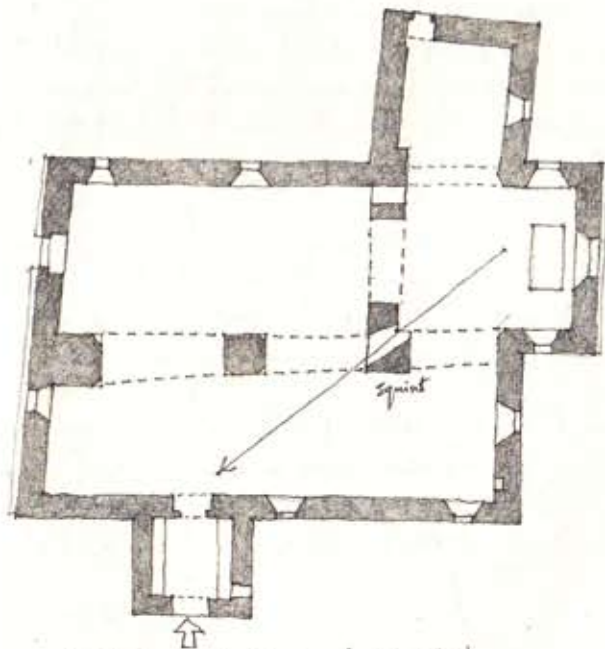
→ Pinning lampoons to doors. It is a place where people cannot avoid seeing them as they open or close the door. Doors are associated with identity and so there is a sense in which the lampoon is pinned not only to the door but to the identity of the person within. Lampoons are in themselves provocative; they provoke a new situation, anger, violence, anxiety, suspicion...; they are themselves doors.

## REVELATIONS

"Only two blocks away from the barracks, the secretary of the court was happy. He'd spent the morning dozing in the back of the office, and without being able to avoid it, he'd seen the splendid breasts of Rebecca Asis. It was like a lightning flash at noon: suddenly the door of the bathroom had opened and the fascinating woman, with nothing on but a towel wrapped around her head, gave a silent shout and hurried to close the window."  
 G.G.M. - In Evil Hours, p. 172



Capt. St. Jagan's



St Talo's Church, reconstructed in St. Jagan's

## DOORS OF DEATH

"throughout every night and every day made Pluto's door stands wide open. But to retrace the steps and escape back to upper air, that is the task and that is the toil."

Virgil (trans. W.F. Jackson KNIGHT) - The Aeneid,  
VI 123-54 p. 161

## APPARITIONS

"At that moment they stepped into the room from the terrace - the windows had been left open - a gentleman who had come into sight, at least into mine, only within the instant. Mrs. Morden had said 'Here they come', but he appeared to have followed her daughter at a certain distance. I recognized him at once as the personage who had sat beside us in church. This time I saw him better, saw his face and his carriage were strange. I speak of him as a personage, because one felt, indescribably, as if a reigning prince had come into the room. He held himself with something of the grand air and as if he were different from his company. Yet he looked fixedly and gravely at me, till I wondered what he expected. Did he consider that I should bend my knee or kiss his hand?"

Harry JAMES - Sir Edmund Orme (1892), 1909. (p. 17)

- the spirit of male heartbreak (jealousy) at rejection by a loved woman; so voraciously a sentiment, a rick, of which our knees is blissfully unaware - except as a ghost, an unsubstantial apparition. It could either become real; or disappear. It is in the balance. The deciding factors will be the completeness of his love for her, and her complete reciprocation.

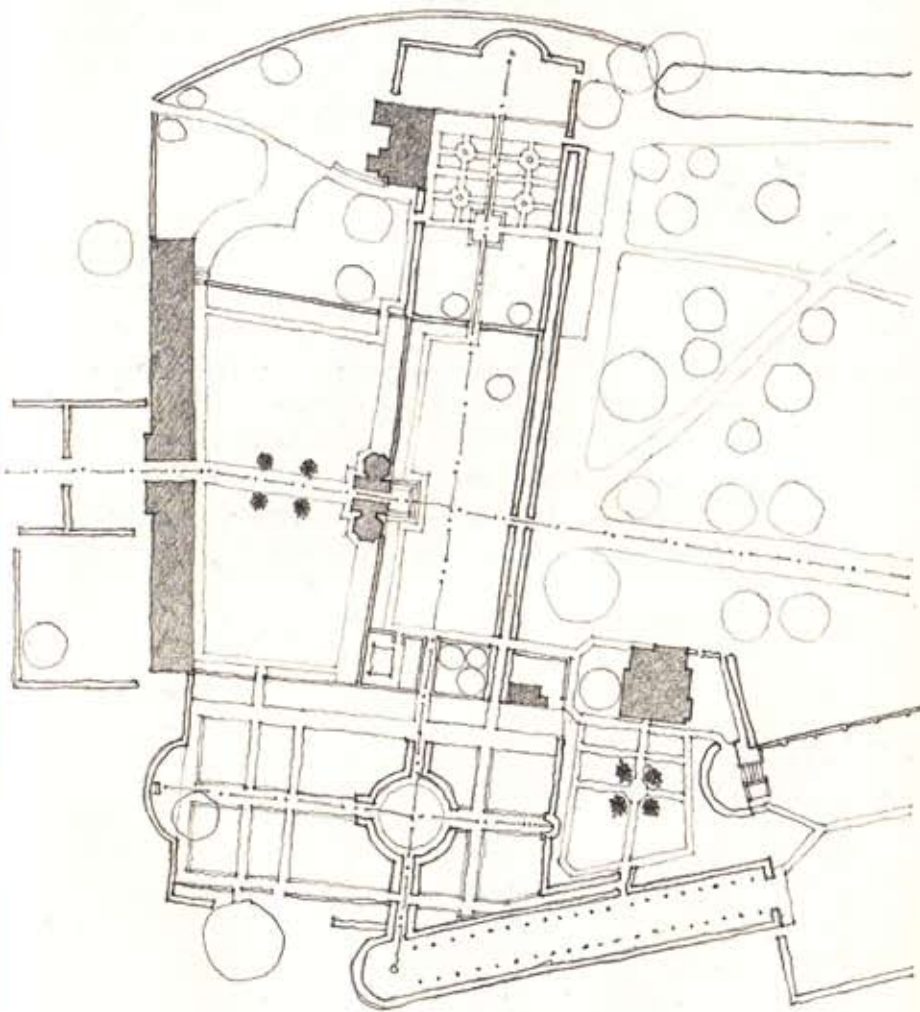
"I felt beneath my feet the threshold of the strange door, in my life, which had suddenly been thrown open and out of which came on air of a keenness I had never breathed and of a taste stronger than wine." Harry JAMES - Sir Edmund Orme (1892), 1909 (p. 21)

2.08.2005.

Science seems profoundly religious since it seems to be seeking the mind behind Creation. The sense with which God has fashioned the Universe.

## SISSINGHURST

The existing doorway generate the axes that provide the organizational framework of the gardens.



SiSSinghurst Gardens,  
created in the 1830s by Vita Sackville-West and Harold Nicholson  
parts of the buildings date back to the 15<sup>th</sup> C

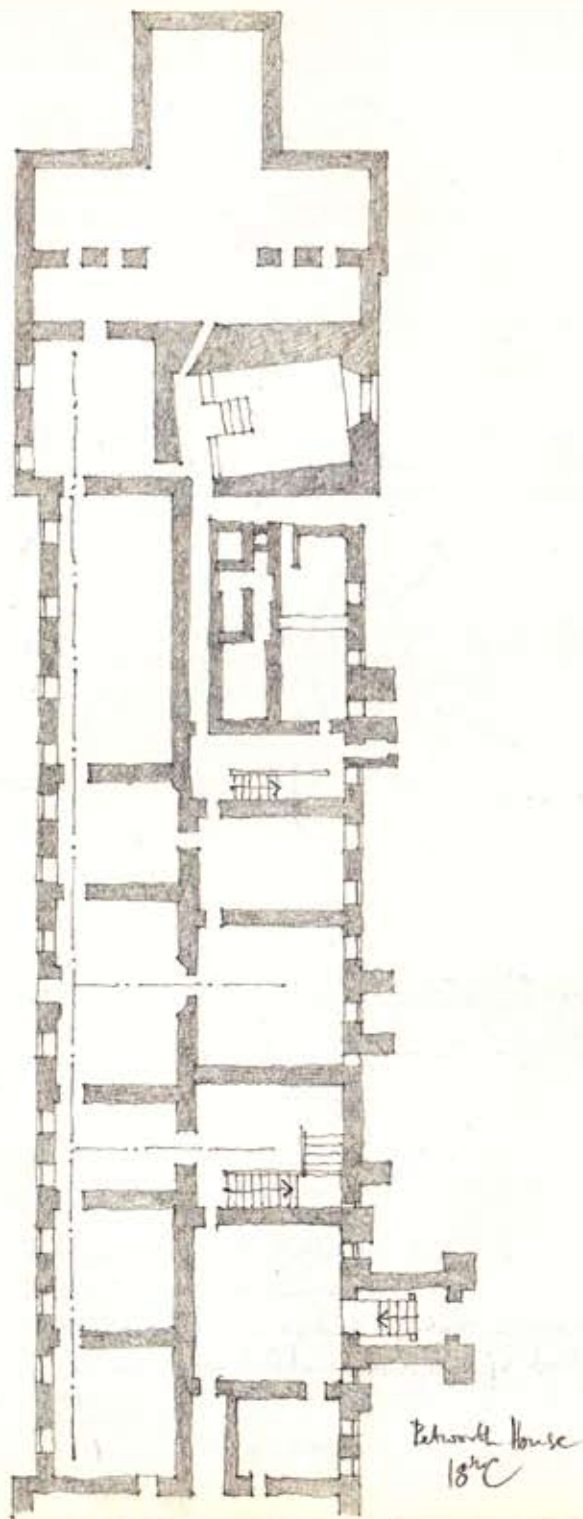
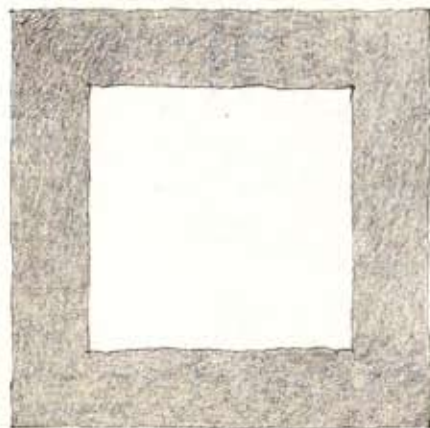
Doors of Paradise - Euphrasy w/ Florence?  
Bible

"The event horizon, the boundary of the region of space-time from which it is not possible to escape, acts rather like a one-way membrane around the black hole. Objects, such as unwary astronauts, can fall through the event horizon into the black hole, but nothing can ever get out of the black hole through the event horizon."

Stephen W. Hawking - A Brief History of Time,  
1988, p. 89.

### AN ARCHITECTURAL UNTRUTH

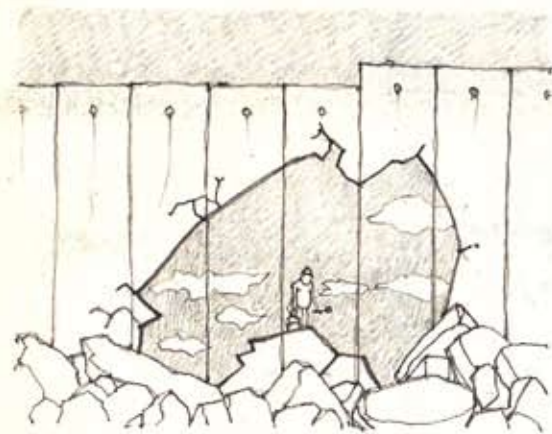
"There are semi-detached houses where the front doors are so placed that one owner appears to own both houses, the whole front flank his door on either side, while the other tenant has his door carefully hidden round the corner; in this way it is hoped to trade on the lie that one tenant is affluent enough to inhabit twice as much as he really possesses. To a mind bent on truth, such a scheme would be impossible." Charles Francis Anwoley VOYSEY - Individuality,  
1915, p. 109.



"The doors... may partake of the qualities of a good host, hospitable and free in their ample width, yet invested with vertical lines to suggest dignity and grace."  
 C. F. A. Voysey - Individuality, 1915, p. 110.

• need a photograph of a Voysey door, or a drawing...

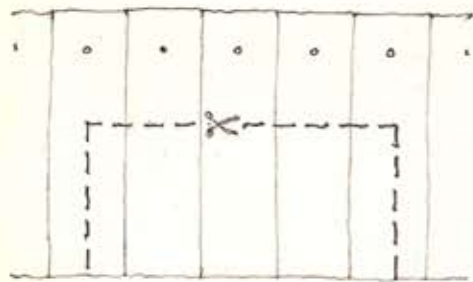
Robert HEINLEIN - 'The Cat Who Walked through Walls' (?)



RUPPURE

The 'guerrilla' artist  
 Bandy's stencil  
 painting on the  
 Israeli wall around the  
 West Bank.  
 July 2005.

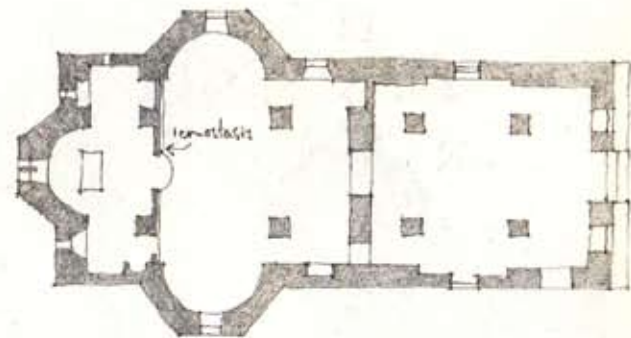
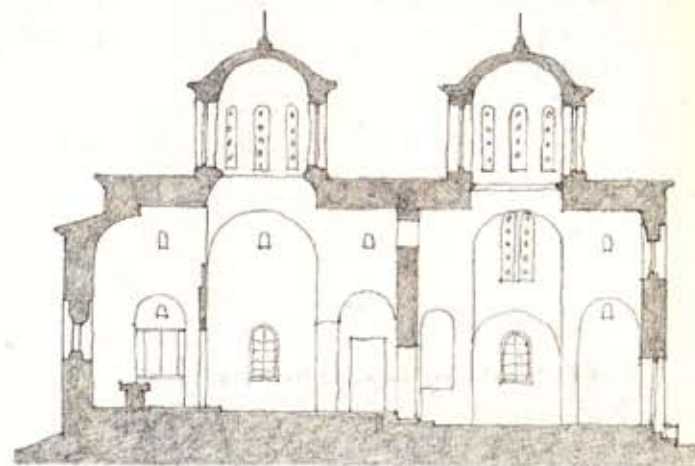
child with a bucket and spade



RECOGNISING PLACE, PLACE ESTABLISHED BY USE.

"My favourite swim is in the sea around Mykonos. The beach I go to is divine and the sea is beautiful and quite cool. There's a rock I swim out to and I climb up onto it and meditate before swimming back."

Petula CLARK interviewed in The Independent (Travel & Supp)  
 6 August 2005, p. 24.

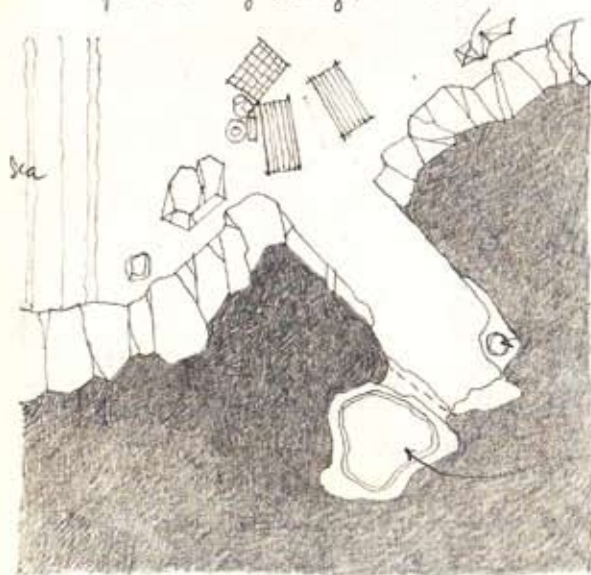


Varlaam monastery church, Meteora, Greece.  
 Like many churches a Greek orthodox church is a series of doorways. The culmination of these here however is not a grand open arch such as one would find in a Roman Catholic cathedral, but a small mostly closed door in the screen between the congregation and the altar. The door is opened for only part of the priest's ceremonial preparations at the altar. His activities are no more than glimpsed, mysterious, through the door. He appears as a silhouette.

"As in looking upward each beholder thinks himself the centre of the sky; so Nature formed her individuals, that each must see himself the centre of being."

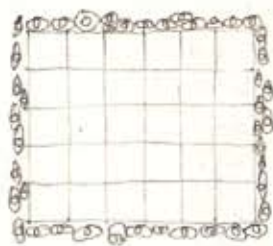
LAVAFER Aphorisms on Man - 1788  
(annotated by William BLAKE)

Tanby, St Catherine's Head, 3.8.2005 G.M. called it an 'en suite'.  
A photo to change amongst the rocks

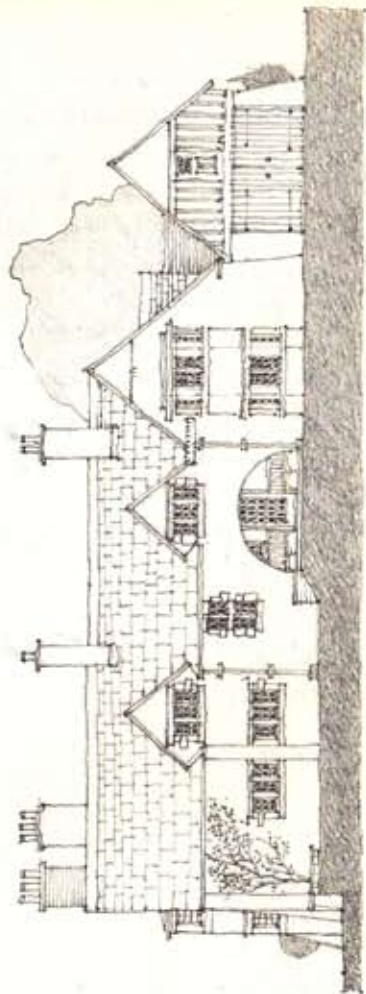


'barn' like Holywell  
Stoop at entrance to  
R.C. Church.

Dark post inside small  
cave; dark, smooth



'Room' with walls of people around  
a patch of sand divided geometrically  
into squares for a sand castle  
competition at Tanby South Beach  
3 August 2005. (Photograph taken)



↑ bay windows built square  
on plan.  
The Pastures, C.F.A. Voysey Southport, 1901  
see comment on hospital drawings on p 116 o.b.m.  
North Luffenham, Rutland





## WAY FINDING

p.70 "If there is more than one path in the garden, the host will have placed stones, called sekimori-ishi (guard stones), on the first stepping stones of the paths other than the one the guests are to use; this is done so that guests do not lose their way when proceeding from the benches to the stone water basin."

## A NEW KIND DIFFERED OF WORLD.

p.74 "After the last guest enters the tea room, he closes the door with a slight noise, signaling the host, who is in the preparation room, that all the guests have entered the tea room. As the guests enter the room, they proceed to the tokonoma, place their fans in front of themselves, and bow toward the hanging scroll. They then silently admire it and bow again. They next go and view the charcoal fire, the kettle, and the portable brazier. Each guest savors the overall atmosphere of the tea room, observing the play of soft light coming through the papered windows, as well as the slight fragrance of incense that comes from the charcoal fire. Each then takes his place, the principal guest seating himself nearest the tokonoma."

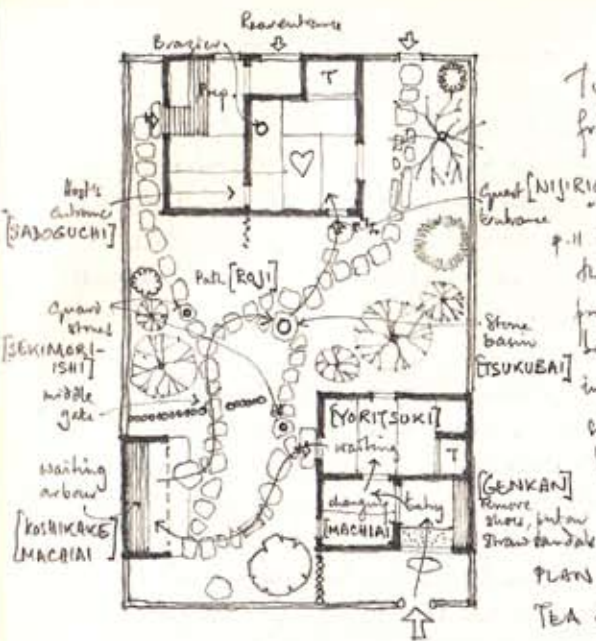
p.76 "When the guests sit down, the host, sitting, opens the sadoguchi, the host's entrance connecting the tea room with the preparation room. All guests bow. The host remains sitting here until the principal guest invites him to enter the tea room. It may seem odd that the guest invites the host, but it should be remembered that the room is now usually for the guests. The host enters the tea room and exchanges formal greetings with each guest in turn."

p.89 (after food) "The host goes to the doorway" (host's entrance) "and says, 'I will have my meal in the preparation room'. The principal guest replies, 'Why don't you join us?' but the host refuses and retires to the preparation room, closing the door as he leaves. The guests then resume eating."

p.90 "After they have finished (taken about fifteen minutes), the last guest places the sake container, the lidded rice container, and the dish for the broiled fish in front of the door to the preparation room. The host opens the door and removes these items. Bowing in the doorway, he says, 'I've finished my meal in the preparation room, I hope you've enjoyed your meal!'"

to p.124 etc.

15.08.2006



Typical Tea Garden Plan  
from Sosshun SEN - Chado, 1979  
p.18.

p.11 "The host has sprinkled water around the gate to inform the guests that preparations for the tea gathering have been completed and they are now invited to enter."

see also:  
Urasenke complex, Kyoto

PLAN SETS THE FRAME FOR THE  
TEA CEREMONY.

p.10 "The purpose of the tea setting is to strip the individual of his worldly cares and transport him into an environment where, through participation in a tea gathering, he can cleanse his thoughts of the mundane and unimportant, undergoing an experience that is almost spiritual in nature. The mood is one of quietude and peace, and the setting helps to evoke this in all who participate."

...  
Going into the genkan (entryway), they remove their gori (changed sandals) and go into the yoritsuki (changing room), where they deposit their outer wraps and parcels. In the machiai (waiting room) they admire the decorations and sip hot water before proceeding to the koshitake machiai (sheltered waiting arbor) where they sit and admire the roji (garden path). It is here that the host finally comes to greet them, silently inviting them into the tea room. The guests then proceed through the garden, passing through a small gate, and wash their hands and rinse their mouths at the tsukubai (stone water basin), after which they enter the tea room through the niiriguchi (guest entrance). It is here that the actual tea gathering takes place."

## READING ENTRANCE

p.64 "Having completed the preparations for the tea gathering, the host will sprinkle water around the gate and along the garden path. This is done not only to beautify and freshen the garden, but also to inform the guests that the preparations have been made and they may now enter."

to p.122 etc



p. 143 "After taking these last utensils to the preparation room, the host opens the door again and comes partway into the tearoom. He then exchanges greetings with the guests. After this, the principal guest says to the host, 'It is not necessary for you to see us out'; the host then leaves the room, closing the door after him. The guests go in turn to view the flowers and the brazier. They then exit through the guest entrance; before he leaves, the last guest places the smoking utensils and tray for sweets near the host's door."

p. 144 "Once he is outside, the last guest closes the door of the guest entrance, making a slight noise as he does this. Hearing this sound, the host opens the door from the preparation room and removes the trays of smoking utensils and sweets. He then goes to the guest entrance to see the guests off. Hearing this, the guests turn toward the door, the principal guest having prostrated himself so that he is the closest to the door. The guests bow to the host and then turn and leave. Looking out from the entrance, the host watches them until they are out of sight."

p. 150 "It is important that the host correctly open and close the sliding doors between the preparation room and the tearoom. Depending upon the type of tearoom, the guests might also be called on to enter and exit through a sliding door rather than through a guest entrance. 1. The fingers of the hand nearest the door pull are placed in the door pull and the door opened slightly. 2-3. The fingers are slipped through the opening and placed on the edge of the door, about one foot above the floor, and the door is slid halfway open, so that the edge is directly in front of the center of the knees. 4-5. The other hand, which has been resting on the thigh, is brought up, and the fingers are placed at the same height and used to push the door all the way open. 6-7. When closing the door, the hand nearest it is used to pull the door halfway closed & the other hand, grasping the door at the same height, pulls it almost closed, leaving a slight opening. The thumb of the same hand is placed in the door pull, and the door is pushed closed completely."

WALL

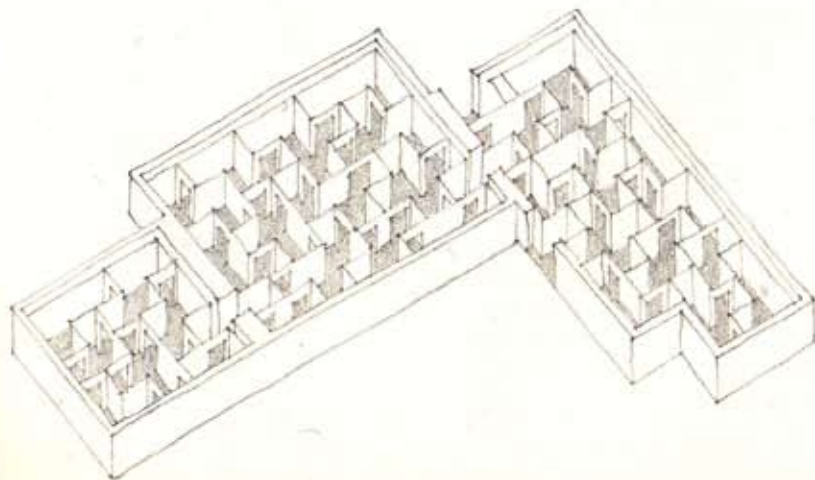
Edgar Allan Poe - 'The Black Cat'

The 'hero' hangs his cat. His house has burnt down.

"On the day succeeding the fire, I visited the ruins. The walls, with one exception, had fallen in. This exception was found in a compartment wall, not very thick, which stood about the middle of the house, and against which had rested the head of my bed. The plastering had here, in great measure, resisted the action of the fire - a fact which I attributed to its having been recently spread. About this wall a dense crowd went collected, and many persons seemed to be examining a particular portion of it with very minute and eager attention. The words 'strange!' 'singular!' and other similar expressions excited my curiosity. I approached and saw, as if graven in bas relief upon the white surface, the figure of a gigantic cat. The impression was given with an accuracy truly marvellous. There was a rope about the animal's neck." (p. 323)

Having had another cat scarily like the first the hero ends up killing his wife. "Finally I hit upon what I considered a far better expedient than either of these. I determined to walk (the body) up in the cellar - as the monks of the middle ages are recorded to have walked up their victims" (p. 327)

in Edgar Allan Poe (ed. Galloway) - The Fall of the House of Usher and Other Writings, 1986.



"At 45°14'N, 12°18'E, the navigator, sailing up the Adriatic coast of Italy, discovers an opening in the long low line of the shore: and turning westward, with the race of the tide, he enters a lagoon. Instantly the boisterous sting of the sea is lost. The water around him shallow but opaque, the atmosphere curiously translucent, the colours pallid, and over the wide wide bowl of mudbanks and water there hangs a suggestion of melancholy. ... and thus the navigator, rounding a promontory, see before him a city."

Jan MORRIS - Venice, 1960 p. 3-4 (Opening)

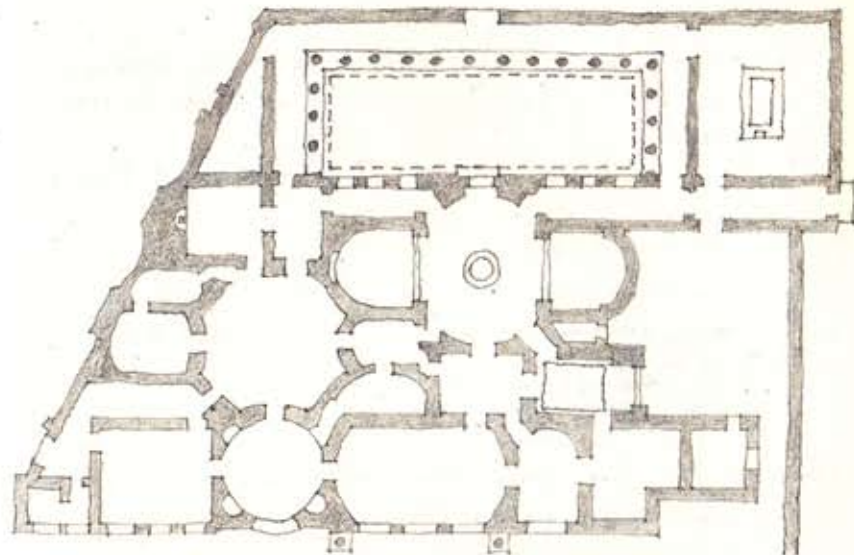
"Do not judge the prosperity of a Venetian home by the splendour of its doorway, especially if it stands well away from the Grand Canal. There are, of course, many poor houses in Venice, dreary uniform tenements, dreary cottages, even the remnants of rook-bottom slums. The apparent signifier of many homes, though, is merely a veneer. Downstairs the house may be dank, messy, decrepit or even sinister: but once you are inside, and past the musty obscurity of the halls and up the rickety stairs, and through the big black door of the principal apartment, and along a gloomy echoing corridor or hood, and up a few shabby staircases - then suddenly, passing through a heavy curtain, you may find yourself in the brightest and most elegant of rooms, locked away in that dark exterior like a pearl in a knobby oyster."

Jan MORRIS - Venice, 1960. p. 131

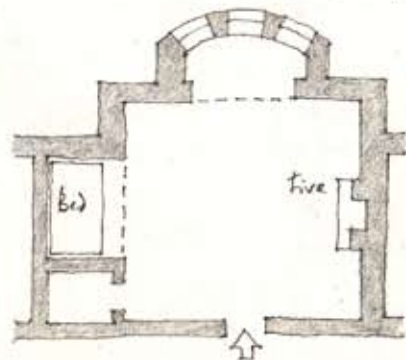
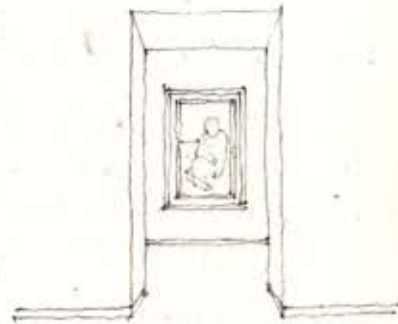
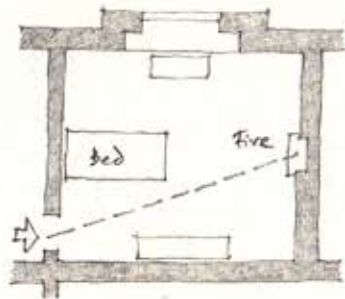
19.08.2006

Like a snapshot - that synchronization of the continuing moment we each carry with us all the time until we die, and the eternal static moment the doorway makes manifest. Indeed the shutter is similarly a doorway that lets the picture into the camera (room) - a synchronization, essentially, of the opening of the door (shutter) and the scene imprinted on the picture plane (the film). The threshold (doorway), like the shutter is open only for the moment of your passing through. A doorway is thus, as Plato might have had it, a receptacle of becoming, the chora of the present!

ΥΥΧΗΣ ΙΑΤΡΕΙΟΝ Pharmacy for the Soul.



Women's baths, Tiroli, (Reconstruction)



20.08.2005

The trepidation a man feels about going into a ladies hairdressing salon.

"Wherever it is played, chess, with its inviolate, agreed-on rules, creates a sanctuary from whatever violence or chaos may be reigning nearby." Geoff DYER - The Ongoing Moment, 2005, p.60

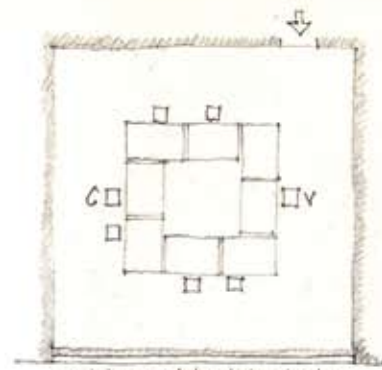
→ Architecture is like this...

Entrances - gateways, doorways, ... - are pegs that hold down the net of pathways.

"There are things known and things unknown, and in between are ... the doors!" Jim MORRISON.

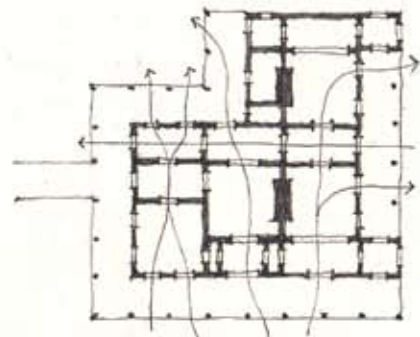
"(Aunt Mama) had allowed her wavy dark hair, which resisted turning white until she was very old, to grow down to her knees. She would wash it with perfumed water once a week and sit to comb it in the doorway of her bedroom in a sacred ritual that <sup>took</sup> several hours, consuming without pause cigarettes made of harsh tobacco that she smoked backwards, with the lit end inside her mouth, as the liberal troops did so as not to be seen by the enemy in the dark of night." Gabriel Garcia MARQUEZ - Love in the Time of Cholera, 2003, p.72 (trans. GOREMAN)

"(Aunt Petra) lived in the room next to the office, where the workshop was later, and she developed a magical skill for moving around in her darkness without anyone's help. I still remember her as if it were yesterday, walking without a stick as if she had both eyes, slow but without hesitation, guided only by different smells. She recognized her room by the vapor of muriatic (MURIATIC) acid in the workshop next door, the hallway by the perfume of jasmines in the garden, my grandparents' bedroom by the smell of the wood alcohol they both would rub on their bodies before they went to sleep, Aunt Mama's room by the odor of oil in the lamps on the altar, and, at the end of the hallway, the succulent smell of the kitchen. She was slow and

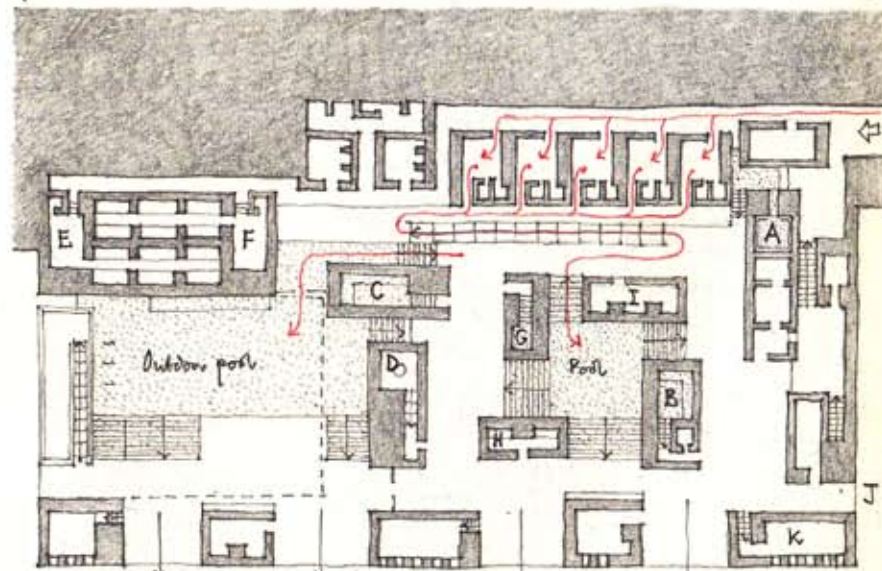


windows at high level along this wall only.

Mark O'CONNOR interview  
Rm 1.35 Tower building



Australian house with cross ventilation through open doorways.



views across the valley  
Thermal baths, Vals, Peter Zumthor 1990-96

Silent, with skin like withered lilies and shining hair the color of mother-of-pearl, which she wore hanging down to her waist and cared for herself. Her green limpid adolescent's eyes changed their light to match her states of mind. In any event these were casual walks, for she spent the entire day in her room with the door half closed, and she was almost always alone. Sometimes she sang in whispers to herself, and her voice could be confused with Mina's, but her songs were different and sadder... Two or three times I could not resist the temptation of going into her room without anyone knowing, but I did not find her. Years later, during one of my vacations from secondary school, I recounted these memories to my mother, and she did all she could to persuade me of my error. Her reasoning was absolute, and I could confirm it without a shadow of a doubt: Aunt Petra had died before I was two years old."

Gabriel García Márquez - hiring to tell the tale,  
(trans GROSSMAN) 2003, pp. 73-4

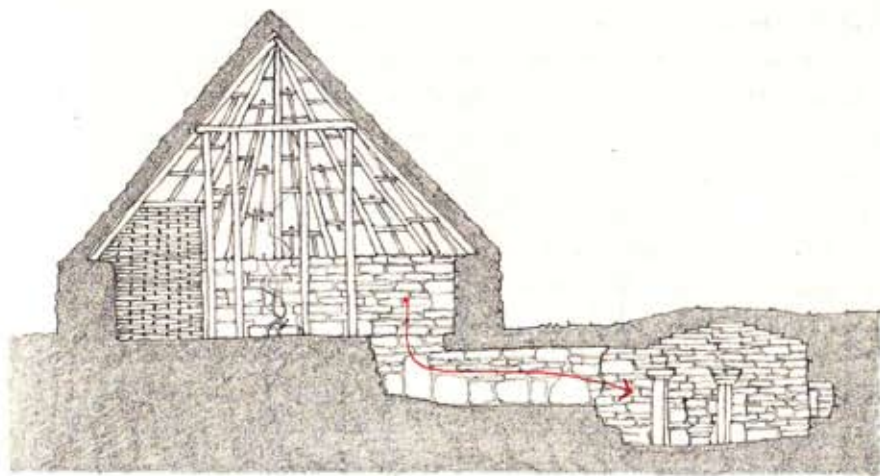
#### CONTROL

"Many traditional scholars prohibited appropriating a part of the street for the benefit of the house even if no harm was created, for example, a man who owned all except one of the houses in a cul-de-sac built a gate in the mouth of the street. The owner of one house objected to this gate although it did not do him any harm. The judge ruled that the gate was to be demolished." Ushama MORTADA - Traditional Islamic Principles of Built Environment, 2003, p. 112

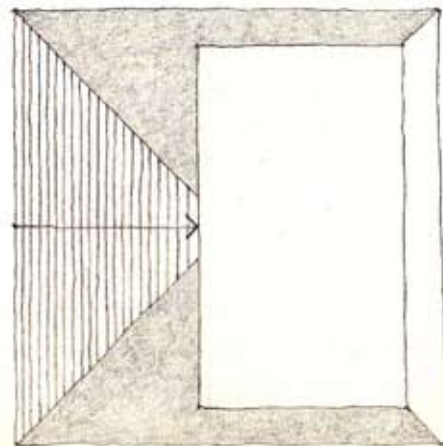
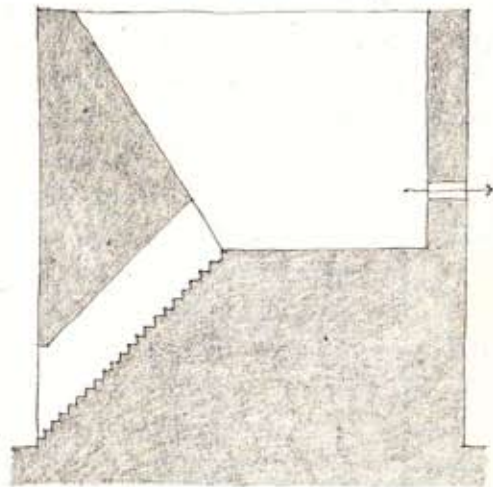
#### VIEW

"The placement of the entrance doors of houses should come within the principle of maintaining private life and ensure that no offence is caused to neighbours' privacy. Muslim jurists agree that these doors should not be opened opposite to or near each other and they should be offset in order to prevent the person standing at an entrance from looking directly into the house opposite or adjacent."  
Ushama MORTADA - Traditional Islamic Principles of Built Environment, 2003, p. 57

"I dreamed, unbearably, of a small and orderly labyrinth at whose center lay a well; my hands could almost touch it, my eyes see it, but so bewildering and entangled were the turns that I knew I would die before I reached it." BORGES - The Immortal, in The Magician (1949) 2000, p. 6.



Kamibiki Earth House, Okinawa

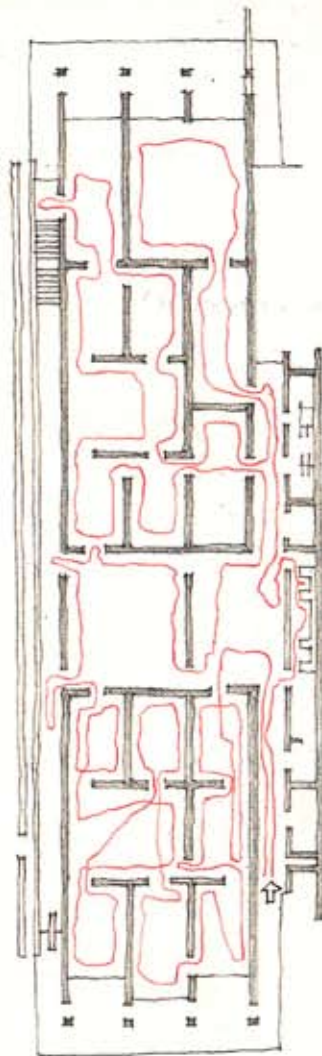
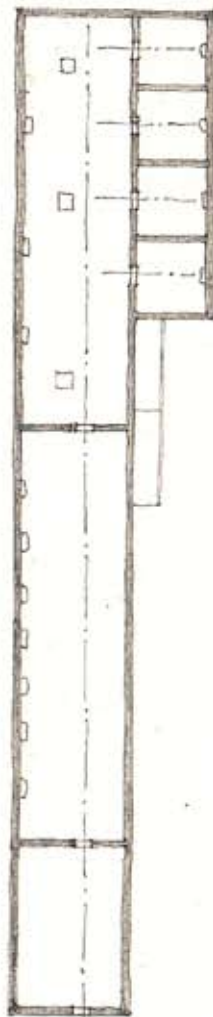


Aldo ROSSI - Monument to the Resistance, (Competition Design) 1962.  
Cuneo, Italy.  
from Peter ARNEU & Ted Bickford (eds.) - Aldo Rossi: Buildings and Projects, 1985, pp. 29-32

"I have said that the City was built on a stone plateau. That plateau, with its precipitous sides, was as difficult to scale as the walls. In vain did my weary feet walk round it; the black foundation revealed not the slightest irregularity, and the invariance of the walls proscribed even a single door. The force of the day drove me to seek refuge in a cavern; toward the rear there was a pit, and out of the pit, out of the gloom below, rose a ladder. I descended the ladder and made my way through a chaos of squalid galleries to a vast, indistinct circular chamber. Nine doors opened into that cellar-like place; eight led to a maze that returned, deceitfully, to the same chamber; the ninth led through another maze to a second circular chamber identical to the first. I am not certain how many chambers there were; my misery and anxiety multiplied them. The silence was hostile, and virtually perfect; aside from a subterranean wind whose cause I never discovered, within those deep webs of stone there was no sound; even the thin streams of water-colored water that trickled through the crevices in the stone were noiseless. ... At the end of one corridor, a not unperceived wall blocked my path — and a distant light fell upon me. I raised my dazzled eyes; — above, vertiginously high above, I saw a circle of sky so blue it was almost purple. A series of metal rungs led up the wall. Weariness made my muscles slack, but I climbed that ladder, only pausing from time to time to sob clumsily with joy. I began to discern friezes and the capitals of columns, triangular pediments and vaults, confused glories carved in granite and marble. Thus it was that I was led to ascend from the blind realm of black and intertwining labyrinths into the brilliant City. //

"I emerged into a kind of small plaza — a courtyard might better describe it. It was surrounded by a single building, of irregular angles and varying heights. It was to this heterogeneous building that the many cupolas and columns belonged. More than any other feature of that incredible monument, I was arrested by the great antiquity of its construction. I felt that it had existed before humankind, before the world itself. ... Cautiously at first, with indifference as time went on, desperately towards the end, I wandered the staircases and inlaid floors of that labyrinthine palace." BORGES, 'The Immortal', in *The Aleph*

"A maze is a house built purposely to confuse men; its architecture, prodigal in symmetries, is made to serve that purpose. In the palace that I imperfectly explored, the architecture had no purpose. There were corridors that led nowhere, unreachable high windows, grandly dramatic doors that opened into monklike cells or empty shifts, incredible upside-down staircases with



La Congiunta, Giornico, Switzerland  
Peter Märkli, 1992

Bayeler Art Gallery, Basel  
Ramp PIANO,

upside-down heads and balustrades. Other staircases, clinging airily to the side of a monumental wall, petered out after two or three landings, in the high gloom of the cupolas, arriving nowhere. ... That City, I thought, is so horrific that its mere existence, the mere fact of its having endured - even in the middle of a secret desert - pollutes the past and the future and somehow compromises the stars. So long as that City endures, no one in the world can ever be happy or courageous.

Jorge Luis BORGES - 'The Immortal', in The Aleph (1949), 2000, (trans. HORNER) pp. 9-10

Thresholds and their importance in sport. John McENROE and his arguments about whether or not a tennis ball was 'in' or 'out', 'on the line'; the situation in which a batsman is cricked in run-out, or hits a ball over the boundary; the scoring of a try in rugby or a goal in soccer. The examples go on and on.

Entrance into the 'room' of 'sleazebags' and catches that Shane Warne creates for opposition batsmen. (Dave)

#### CROSSING A THRESHOLD - REVEALING ONE'S SELF

"A lucky knife thrust has revealed to (Benjamin Otáloro) that he is a man of courage; he is not distressed by the death of his opponent, or by the immediate need to flee the country."

BORGES - 'The Dead Man', in The Aleph (1949), 2000, p. 20.

#### ARCHITECTURAL METAPHOR

"Augustine had written that Jesus was the straight path that leads men out of the circular labyrinths in which the impious wander."

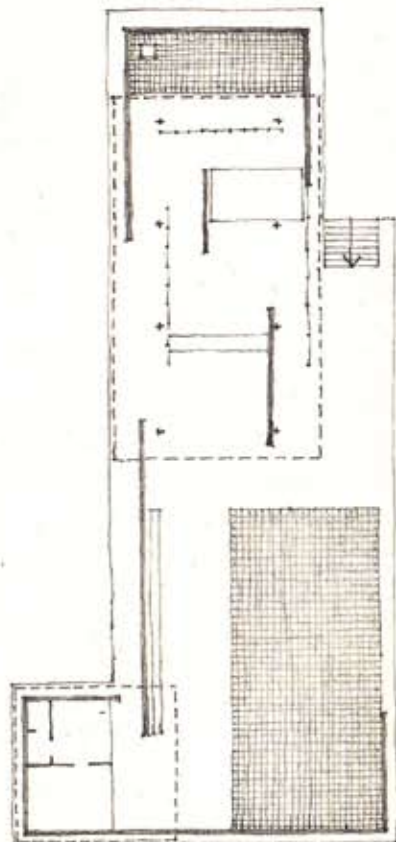
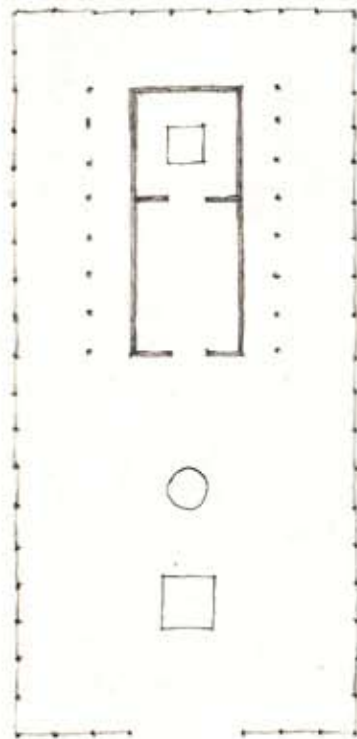
BORGES - 'The Theologians', in The Aleph p. 27.

COITION - go together...

Cosma's Topographia christiana (?) which taught that the earth is foursquare, like the Jewish tabernacle." BORGES - 'The Theologians' p. 29.

#### FOUR DIRECTIONS

"Ezekiel (speaks) of an angel with four faces, facing east and west, north and south at once." BORGES - 'The Aleph' p. 129



✓ Get - quotation from Joseph Ussier for p. 214.

"He explained that an Atefen is one of the points in space that contain all points." BORDES - 'The Atefen', p. 126

The threshold over which one steps into an escalator or into a lift  
no → pakir nohor  
 into a moving stair  
 a moving pavement (in an airport)  
 between the stable static ground and a ground that moves,  
 horizontally, vertically or diagonally.

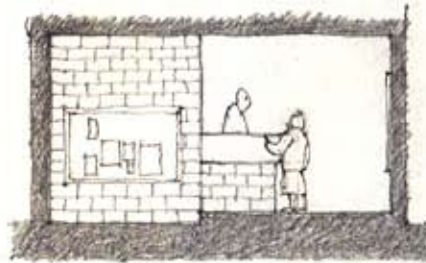
30 August 2005  
 Discussing architecture in terms of 'style' and 'movement' should be seen to be as depressing and shallow as it would be if we did that to language. The thing architecture deals with, it may do so tacitly, but they can be as subtle as those language deals with. Discussing language we like to discuss words as well as how. It should be so in architecture too.

The film Body Heat (dir. date?); the scene HE sees HER through the windows. HE breaks through the windows to make love to her.

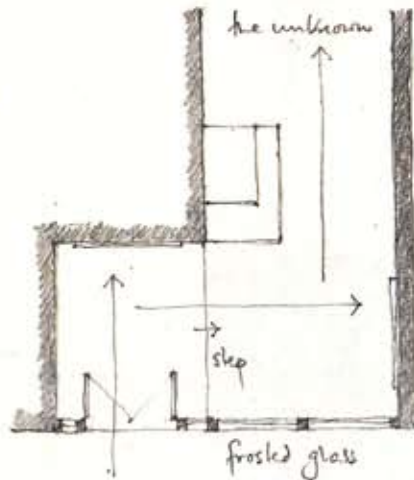
30 August 2005  
 The effect of seeing people using a place that you have designed, and using it in the way you intended in your mind's eye as you draw it on paper in plan and section indicates the power of the medium of architecture as a language with which you can frame the lives of your fellow human beings.

Sketch drawings

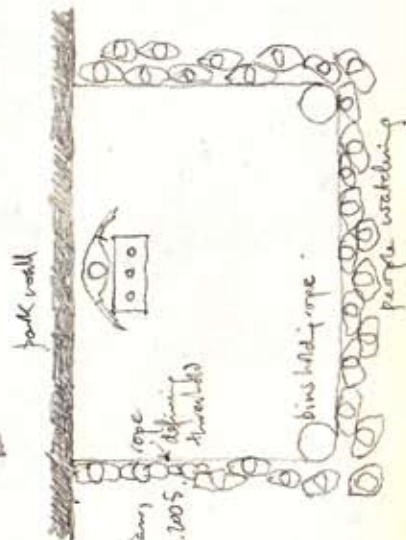
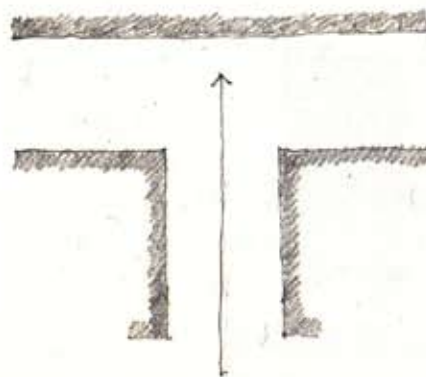
- table on axis with door
- ✓ warden's study door back into K's bedroom; in the dark
- ✓ kneeling for a moment through the door of his own room;
- ✓ light under another on-board door;
- ✓ man watching with hands on the wheel, like a confessor;
- last official train advocates down the steps;
- ✓ snow falling outside;
- attendant holds door open for K;
- limping younger woman through door in wall of Cathedral;
- barkeeper at the door of the bar - door is always open
- man has to bend to look through
- bookkeeper in furrow robes
- eternal glass from the door
- he waits in his black suit by the door.



- Elements with the unerring character of this entrance:
1. frosted glass so you can't see in before you go through the row.
  2. blank wall in front of you when you go in.
  3. step up and tall reception counter
  4. frosted glass from inside
  5. dim corridor stretching into distance.



Institute of Sport and Fitness, Dundee  
 an 'unfriendly' entrance.



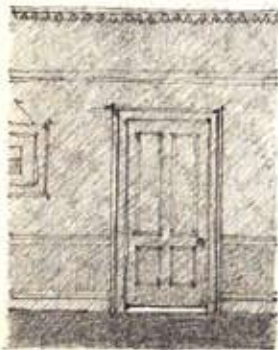
Street Magicians,  
 Edinburgh 19.08.2005



He walks blocks K's way  
back through the doorway into  
his own bedroom.



K. waits in the dark of his  
room waiting for a fellow  
boarder to return home.



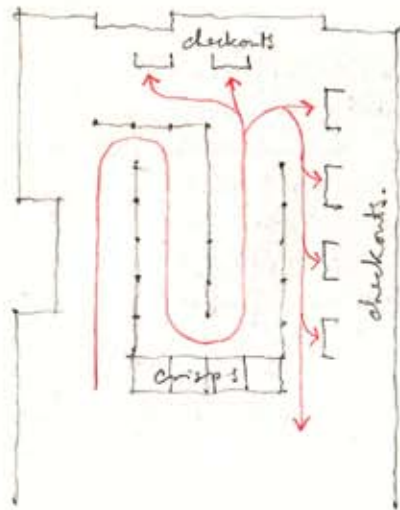
light under a fellow boarder's  
door indicates that he is  
at home.



a man waves at them  
from the door, with his  
hands on the lintel.

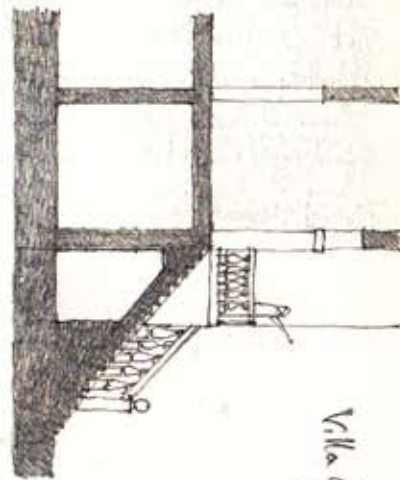
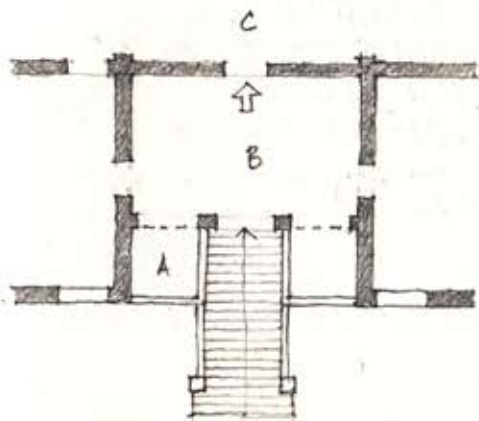


K. could see through the door  
it was snowing



the team huddle, exclusive  
cohesive... creates a small  
intimate room in the open  
expanse of the sports field.

Queuing system, Mrs. Ford, Edinburgh



the inhabitants (the host) could greet  
the approaching visitor from the higher  
level of the terrace at point A, bid  
them as the visitor mounted the steps  
move to point B to shake hands and  
kiss and hug, before going together  
inside C.

Villa Gotti, Andrea Palladio  
1537-42



→ threshold crossing

3.9.2005

The 'quest' is to try and understand the contribution and challenges the experience of entrance makes to our lives. A lot of what we do is compartmentalised but what I am interested in is the interface - the moment between - particularly in space and time. So the aim of this book is to explore the role of this interface in our world. As such it will be interesting to architects, but also to anthropologists, archaeologists, psychologists, performance artists, film-makers... poets and philosophers. This is a subject that impinges on the spatial organisation of the world, which lends the whole subject its common metaphors, but it also impinges on our behaviours, our emotions, the ways in which we perceive and make sense of the world.

We shall explore the ways we all establish thresholds that mediate between us and the world around (including landscape, other people, activities...) we shall evoke the experience of entrance and, slightly different the effect 'making an entrance' can have on the person doing it and those who witness it; we shall look at the ways writers use entrance as a, particularly metaphorical, device in their stories, and we shall look at how architecture itself uses entrances: poetically and metaphorically. We shall look at how entrances help us find our ways or even help get us lost.

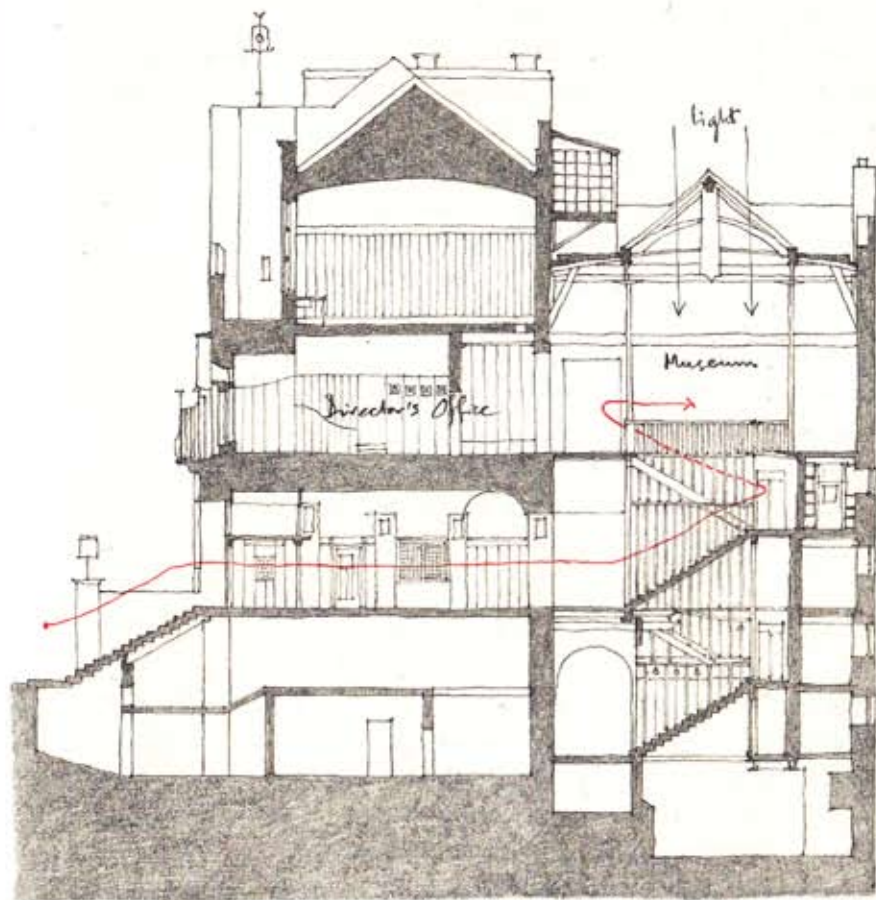
→ form: Woodrington  
Made in Tokyo - Understanding the City through Emerging Typologies.

Massiveness in Flexibility MVRDV and VPRO

Israel Mankin + Philip Steadman - → Tom BENNETT as Urban Designer.

"All of the buildings, <sup>those</sup> all of the cars were once just a dream in somebody's head." Peter GABRIEL quoted by Richard Simmons (CABE) at RIBA (Cambridge Conf on What is Architectural Research?)  
Song 'Mercy Street' 3.9.2005

→ O10 books



Taliesin East experienced temperatures that could go below -50 degrees centigrade. Indeed, the buildings had been designed without gutters so that ice would eventually form a wall around them! Richard CARE - Return to the Aragona in Artwork, 133, Sept/Oct. 2005. p.4.

"When the sage of silence, the Muni, closes the doors of his soul and, resting his inner gaze between his eyebrows, keeps peaceful and even the obbing and flowing of breath; and with life and mind and reason in harmony, and with desire and fear and wrath gone, keeps silent his soul before final freedom, he in truth has attained final freedom." Bhagavad Gita 5.27-8

trans. Juan MASCARÓ

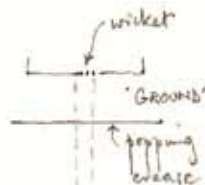
"KRISHNA: Hear now, Arjuna, how thou shalt have the full vision of me, if thy heart is set on me and if, striving for Yoga, I am thy refuge supreme." Bhagavad Gita 7.1

"If when a man leaves his earthly body he is in the silence of Yoga and, closing the doors of his soul, he keeps the mind in his heart, and places in the head the breath of life, and remembering me he utters OM, the eternal word of Brahman, he goes to the Path Supreme." 8, 12-13

Is of his temp.  
thresholds not looked at firmly.  
distraction from the Bible - "in the twinkling of an eye"?

Entrances in the landscape are things we can use to our advantage, such as the entrance to a natural harbour that gives access for our boats to a protected area of calm water.

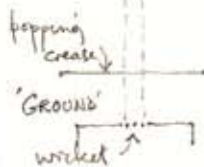
"Three are the gates of this hell, the death of the soul: the gate of lust, the gate of wrath, and the gate of greed. Let a man shun the three." Bhagavad Gita 16, 21



The architecture of a cricket pitch.

Thresholds and boundaries are essential elements in most games and sports. They are part of their rule systems.

In cricket a batsman has his 'ground' between two creases. If he is within his 'ground' then his wicket may only be attacked by a legitimate bowler. But if he is 'out of his ground' then the wicket may be attacked either, if he is in the process of a stroke that misses, by 'stumping', or if he has hit the ball and is in process of taking a run by being 'run out'. (If you do not understand any of these terms then you will have to look them up.) The crease is an important threshold in baseball too. Part of a bowler's front foot must be behind the 'popping crease' when the ball is released for the ball to be legitimate; otherwise it is a 'no ball'. The playing ground also has a boundary rope some tens of yards from the pitch roughly in a circle. If the batsman hits the ball over this boundary he gets four runs (if the ball touches the ground before going over the rope) or six runs (if the ball flies directly over the rope).



"In the first days there was a king of the isles of Babylonia who called together his architects and his priests and bade them build him a labyrinth so confused and so subtle that the most prudent men would not venture to enter it, and those who did would lose their way. Most unseemly was the edifice that resulted, for it is the prerogative of God, not man, to strike confusion and intricate wander.

... the king of Babylonia (to mock the superiority of his guest) bade him enter the labyrinth, where the king of the Arabs wandered, humiliated and confused, until the coming of the evening, when he implored God's aid and found the door. ...

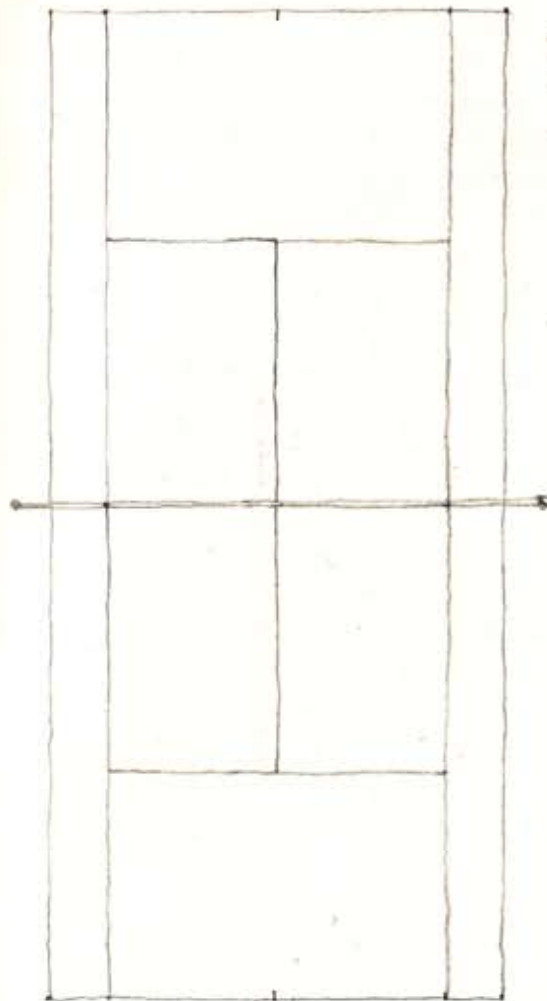
"Oh king of time and substance and cipher of the century! In Babylonia didst thou attempt to make me lose my way in a labyrinth of brass with many stairways, doors, and walls; now the Powerful One has seen fit to allow me to show thee mine, which has no stairways to climb, nor doors to force, nor wearying galleries to wander through, nor walls to impede thy passage."

Jorge Luis BORGES - 'The Two Kings and the Two Labyrinths', in The Aleph

- architects
- archaeologists
- anthropologists
- playwrights
- sociologists
- psychologists
- performance artists
- poets
- film makers
- video artists
- teachers
- composers

15. Sept 2005

You will be aware, now that I point it out to you, that, as you <sup>wander</sup> around, in your mind as well as your body, you are constantly aware of thresholds around you. There are thresholds you will cross quite readily, and others about which you are more circumspect. There are spaces you will never cross, either because you don't want to or because they are dangerous. Seen in this way the world is a set of thresholds.



The architecture of a tennis court.

'You cannot be serious.'

LANE's threshold  
 Nel mezzo del cammin di nostra vita  
 Mi ritrovai

15. Sept. 2005

Alan Hamilton (London Architecture student) arrives at the open door of my office for a tutorial. I acknowledge his approach before he reaches the door but still, exactly as he reaches the threshold, he hesitates, fancies waiting for me to beckon him into the room. I pointed this out to him, and explained why I was interested in this. I asked why he had done it. He said it was because he was entering my private domain.

"A man sets out to draw the world. As the years go by, he peoples a space with images of provinces, kingdoms, mountains, bays, shores, islands, fishes, rooms, instruments, stars, horses, and individuals. A short time before he dies, he discovers that that patient labyrinth of lines traces the lineaments of his own face."

Borges - Afterword to The Aleph and Other Stories

"Augustine had written that Jesus was the straight path that leads men out of the circular labyrinth in which the impious wander." Borges - 'The Theologians', in The Aleph...

"... the orthodoxy of Cosmas' Topographia christiana, which taught that the earth is foursquare, like the Jewish tabernacle."

Borges - ibid.

"The place of execution was a hill on whose summit stood a stake founded deep into the ground; all around it, bundles of firewood had been gathered."

"In Hispania, in one of the huts of a monastery besieged by forest, he was surprised one night, toward dawn, by the sound of rain. He recalled a Roman night when the same punctuous sound had surprised him. At high noon, a lightning bolt set the trees afire, and Amelian died as John had."

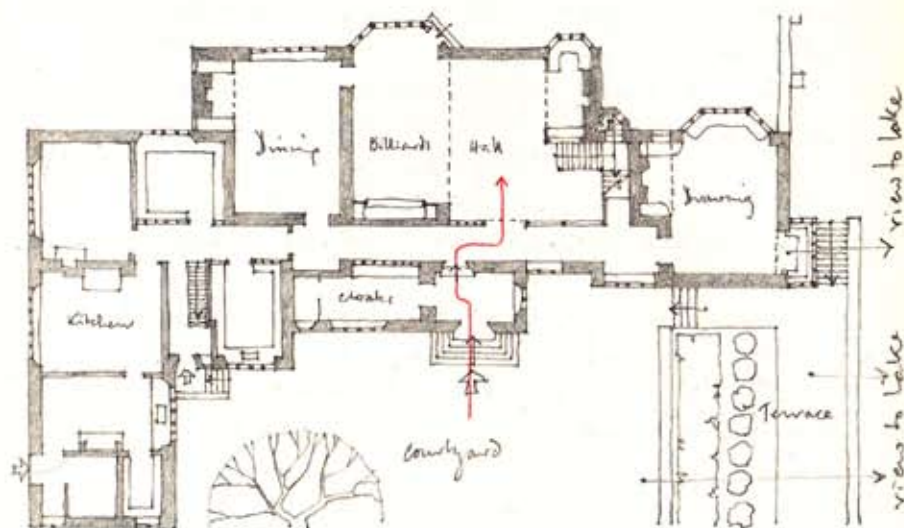
Borges - ibid.

### 'Breaking' and entry'

"Others tell the story differently. The world cannot contain two things that are identical; no sooner, they say, had the poet uttered his brew than the palace disappeared, as though in a puff of smoke, wiped from the face of the earth by the final syllable."

Borges - 'Parable of the Palace', in The Aleph...

HEART and using opportunities from breaking order.



Parallel Scott avoids axial entrance.

Blackwell, Widemere

M. H. BAILLIE SCOTT 1898-1900

"Before considering the hall in the modern house it is necessary to return to the most primitive form of plan, when the house itself was the hall and served for every function of the domestic life. It was here the family cooked and ate their food. It was there they talked. And when night came it was on its rush-strewn floor that they slept. // Gradually, however, as civilisation advanced, special cells were developed from this unicellular type of plan, each adapted for its special function. And so the original simple organism became complex, and, as each cell became differentiated, the hall lost one by one its functions. There were parlours for talking, bedrooms for sleeping, dining room for eating, dressing room for withdrawing; and thus the hall itself became a superfluous and unnecessary adjunct - its occupation gone. // ... And thus we find this atrophied form of the hall in the shape of the narrow lobby with the staircase in it, which even the smallest villa is still dignified by the ancient title. In modern times the revolt against the sordid ugliness of the Victorian house led those who aimed at recreating beauty in domestic surroundings to turn with an enthusiasm which was almost passionate to the study of the earlier types of plan, where the hall played such an important part."

M. H. BAILLIE SCOTT - Houses and Gardens, 1906, p. 17.

"Entrances and exits are extremely important. That's the defining thing, isn't it? In theatre. That's essential. It's the deepest, deepest place for me."

Elizabeth Lecompte - 'Interviews', in Huxley + Witts (eds) -  
LeCompte] The Twentieth Century Performance Reader, 2002, p. 273.

Also includes implicit reference to importance of entrances and exits in Japanese traditional Noh theatre, (which would be expected).

"My meaning is in the piece itself. I'm not going to now make meaning separately from that piece for you. Again, it's not a thing where I'm withholding that - I don't have it. It only happens for me in the space. In the moment of the theatrical act." *ibid.*

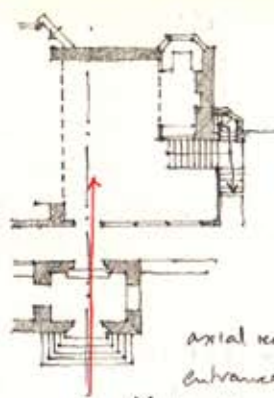
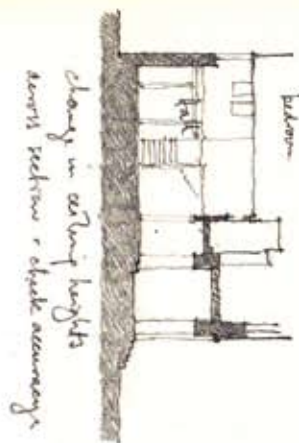
"The actor's act - discarding half measures, revealing, opening up, emerging from himself as opposed to closing up - is an invitation to the spectator. This act could be compared to an act of the most deeply rooted, genuine love between two human beings - this is just a comparison since we can only refer to this 'emergence from oneself' through analogy.

Jerzy Grotowski - 'Statement of Principles'  
in *op.cit* (above), p. 210

"I can take any empty space and call it a bare stage. A man walks across this empty space whilst someone else is watching him, and this is all that is needed for an act of theatre to be engaged." Peter Brook - The Empty Space, 1968, p. 11.

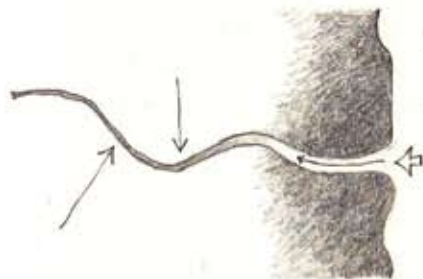
"Only a naked actor can begin to resemble a pure instrument like a violin and only if he has a completely classical physique, with neither paunch nor bony legs. A ballet dancer is sometimes close to this condition and he can reproduce formal gestures unmodified by his own personality or by the outer movement of life. But the moment the actor dresses up and speaks with his own tongue he is entering the fluctuating territory of manifestation and existence that he shares with the spectator." *ibid.*, p. 20

"When I hear a director speaking glibly of serving the author, of letting a play speak for itself, my suspicions are aroused, because this is the



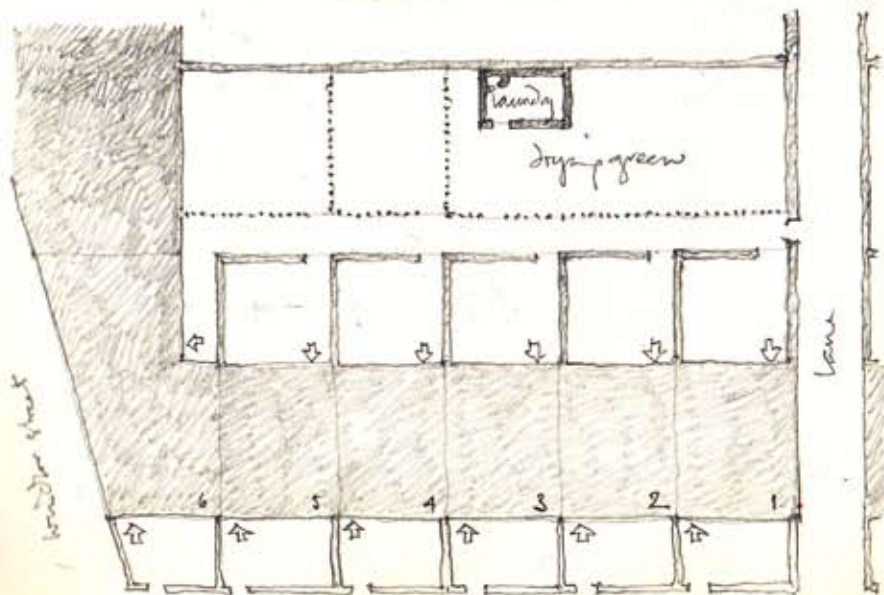
1.9.2005

axial rearrangement of entrance sequence in Blackwell... but one can see that the consequences should be felt throughout the flow making an irregular plan axial.



a river is both a barrier and an entrance.

6  
Lorent's house, Windsor Place  
Magdalen Yard Road, Dulce 5.9.2005



hardest job of all. If you just let a play speak, it may not make a sound. If what you want is for the play to be heard, then you must conjure its sound from it. This demands many deliberate actions and the result may have great simplicity. However, setting out to 'be simple' can be quite negative, an easy evasion of the exacting steps to the simple answer." Peter BROOK - The Empty Space, 1968, p. 43

CHANGING ONE'S VIEW OF THE WORLD, ENTERING A MAGIC CIRCLE  
TRANSPORTATION

"Walking along the Reeperbahn in Hamburg on an afternoon in 1946, whilst a damp dispiriting grey mist whirled around the desperate mutilated tanks, some on crutches, noses mauve, cheeks hollow, I saw a crowd of children pushing excitedly into a night club door. I followed them. On the stage was a bright blue sky. Two seedy, spangled clowns sat on a painted cloud on their way to visit the Queen of Heaven. 'What shall we ask her for?' said one. 'Dinner', said the other and the children screamed approval. 'What shall we have for dinner?' Schinken, biberisurst ...' the clown began to list all the unobtainable foods and the squeals of excitement were gradually replaced by a hush - a hush that settled into a deep and true theatrical silence. An image was being made real, in answer to the need for something that was not there.

Peter BROOK - The Empty Space, 1968, p. 49

"The curtain used to be the great symbol of a whole school of theatre - the red curtains, the footlights, the idea that we were all children again, the nostalgia and the magic were all of a piece." ibid. p. 50

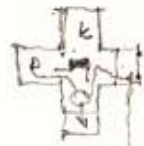
THOREAU

"The house is still but a sort of porch at the entrance of a burrows." Henry David THOREAU - Walden (1854) (p. 138)

The singer in the cathedral in Chişinău, Transylvania...

→ 20 Buildings every student architect should understand

- 1 - Villa Savoye "
- 2 - Farnsworth House "
- 3 - Barcelona Pavilion "
- 4 - Kunsthal - referential, iconic
- 5 - Ward Willits "
- 6 - Eskerck House "
- 7 - Ronchamp "
- 8 - Saynatselo "
- 9 - Woodland Crematorium "
- 10 - St. Peter's Kroppan "
- 11 - Thermal Baths, Vals "
- 12 - Signal box "
- 13 - Beyeler Art Museum "
- 14 - Gehry House "
- 15 - Glasgow School of Art "
- 16 - Moorovag/Broadley's "
- 17 - Mother House "
- 18 - St. Ignace's Chapel "
- 19 - Schindler/Chase House "
- 20 - Heath House "
- 21.



Thoreau's cabin  
Walden, Concord Mass.  
(reconstruction)

boards  
shingles (walls + roof)  
laths  
2x4 hand in door  
1000 old bricks  
lime  
hair  
nails  
nails + screws  
latch  
chick



## ARCHITECTURE AS A FRAME (FOR RITUAL)

"In Coventry ... a new cathedral has been built, according to the best recipe for achieving a noble result, ... So there is a new building, fine ideas, beautiful glass-works - only the ritual is threadbare. Those Ancient and Modern hymns, charming perhaps in a little country church, those numbers on the wall, those dog-eat-man and the lessons - they are badly inadequate here. The new place cries out for a new ceremony, but of course it is the new ceremony that should have come first - it is the ceremony in all its meaning that should have dictated the shape of the place, as it did when all the great mosques and cathedrals and temples were built." Peter BROOK - The Empty Space, 1968, pp. 50-51

## THE MOMENT

"Someone made a formal speech, we listened politely - and rose to our feet to toast William Shakespeare. At the moment the glasses clinked - for not more than a fraction of a second, through the common consciousness of everyone present and all for once concentrating on the same thing - passed the notion that four hundred years ago such a man had been, and that that was what we were assembled for. For a breath of time the silence deepened, a touch of meaning was there - an instant later it was brushed away and forgotten." Ibid. p. 52.

"An actor must communicate an idea - the start must always be a thought or a wish that he has to project." Ibid. p 55-6

Caroline Davidson 8.9.2005 - Information anxiety (1980s?)

## Format

- repetition - get rid of extraneous examples.
- more about what is shown → REASSURANCE at
- architectural drawings explanation to the book, and more explanation.
- introduction - explain what advantages are of individual entrances
- for anyone involved in any activity...
- show the importance of subject... how I became interested. +
- more relaxed about saying positive things... effective
- more quotations at top, but they have to be spot on.
- dates (for Gibbed of Suislaw for example)
- gather footnotes as end notes.
- don't labour the point.. be happy with shorter chapters.

- more generous introduction
- more guidance on works of genius.
- more American examples. →
- two interest groups:
  - Freud and Jung - archaeologists
  - Goffman - neurologists
  - interior designers

→ Germany, Holland, Spain  
Japan, Korea, Taiwan,  
Scandinavia

→ Tuffe website +

- subject has been there all along, but unacknowledged +

## QUOTATIONS more of them

- entrance is a BIG subject → GUIDE MOBE +
- signposting most important drawings.
- consistency in captions.
- ? about entering the skin of the discipline...
- more on route diagrams.
- p.117 too much overlap between captions + text.
- p.122 Lindisfarne - sensual experience.
- p.124 redundant captions. and diagrams relate to photograph.
- threshold of the moment at the beginning.
- PROGRESSION
- Rhetorical question →
- explanation of B+W presentation. ? allow distraction.

TABLE OF CONTENTS - rational for current order

- Non-fusion: with your team...  
 - Helen to get in touch with W.S.A. re modelling.  
 - from the start to JOHN BOWDEN.

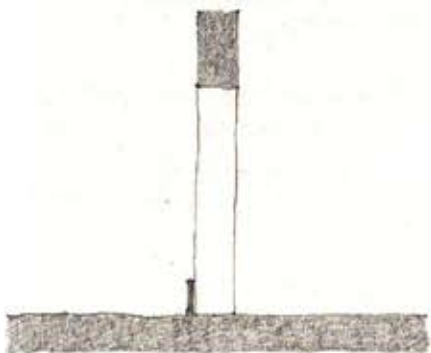
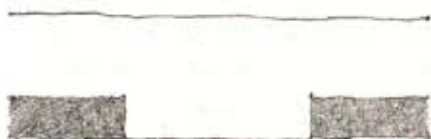
19.03.2005.

One can see, position and measure a threshold but one's experience of it is a phenomenon of the mind. Thus one cannot measure, only describe at best, as honestly and fully, as one can. The medium of presentation therefore is often anecdote, description of actual experience passing across particular thresholds at particular times when particular conditions pertain.

It is not as if thresholds is something which happens and then is over, Any temporal art is a sequence of thresholds ... thresholds build to a climax ... as in a great cathedral ... or sex.

### BROOK ON THEATRE DESIGN

\* Salt, sweat, noise, smell: the theatre that's not in a theatre, the theatre on carts, on wagons, on trestles, audiences standing, drinking, sitting round tables, audiences joining in, answering back; theatre in back rooms, upstairs rooms, barns; the one-night stands, the torn sheet pinned up across the hall, the battered screen to conceal the quick changes - that one generic term, theatre, covers all this and the sparkling chandeliers too. I have had many abortive discussions with architects building new theatres - trying vainly to find words with which to communicate my own conviction that it is not a question of good buildings and bad: a beautiful place may never bring about explosion of life, while a haphazard hall may be a tremendous meeting place; this is the mystery of the theatre, but in the understanding of this mystery lies the only possibility of ordering it into a science. In other forms of architecture there is a relationship between conscious, articulate design and good functioning: a well-designed hospital may be more efficacious than a higgledy-piggledy one; but so for theatres, the problem of design cannot start logically. It is not a matter of saying a priori what are the requirements, how but they can be organized - this will usually bring into existence a tame, conventional, often old hall. The science of theatre-building must come from studying what it is that brings about the most vivid relationship between people - and is this best served by asymmetry, even by disorder? If so, what can be the rule of this disorder? An architect is better off if he works like a scene designer, moving scraps of cardboard by intuition, than if he builds his model from a plan, prepared with compass and ruler. ... At the beginning of electronic music ... studios ... discovered that all their sounds



Cabins

+ Geoff Ward on Thoreau's at Walden, Concord

"It hardly seems big enough to contain Thoreau's mind... and anyway, can a house ever be just a house? Isn't a house this size, as the door closes around its single inhabitant, more like a brain? Some kind of contained world - hardly bigger than the human being who works, sleeps and works inside it. BBC Radio 3, 2004-5.



were marked by a certain uniform sterility. ... the composers soon found themselves compelled to make synthetic dirt - to 'humanize' their compositions. Architects remain blind to this principle - and even after a century the most vital theatrical experiences occur outside the legitimate places constructed for the purpose."

Peter BROOK - The Empty Space, 1968, pp. 73-4.

"All the time, experimental theatre comes out of the theatre buildings and returns to the room or the ring." *ibid.* pp. 76-7.

WAR

"For Brecht, a necessary theatre could never for one moment take its sights off the society it was serving. There was no fourth wall between actors and audience - the actor's unique aim was to create a precise response in an audience for whom he had total respect. It was out of respect for the audience that Brecht introduced the idea of alienation, for alienation is a call to halt; alienation is cutting, interrupting, holding something up to the light, making us look again. Alienation is above all an appeal to the spectator to work for himself, so to become more and more responsible for accepting what he sees only if it is convincing to him in an adult way." *ibid.* p. 81.

WAR

"There are few things in the modern theatre as compact and spell binding as the climax of the first part of (Jean GENET's) The Screens when the stage action is a scribbling graffiti of war onto vast white surfaces." *ibid.* p. 82

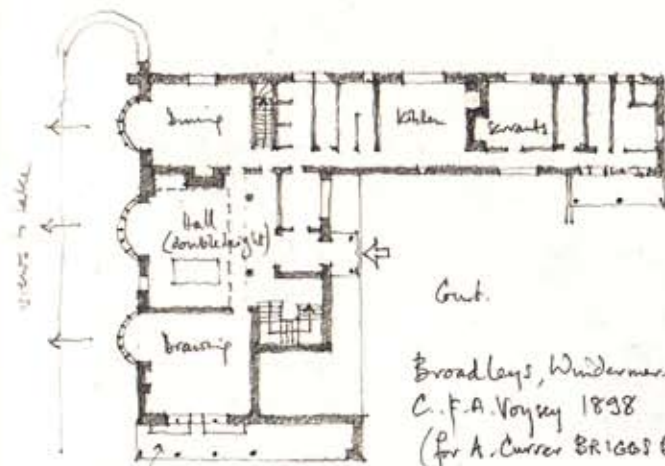
Efficacy of PLACES using language as metaphor.

"Everything is illusion. The exchange of impressions through images is our basic language: at the moment when one man expresses an image at that same instant the other man meets him in belief. The shared association is the language: if the association evokes nothing in the second person, if there is no instant of shared illusion, there is no exchange." *ibid.* p. 87

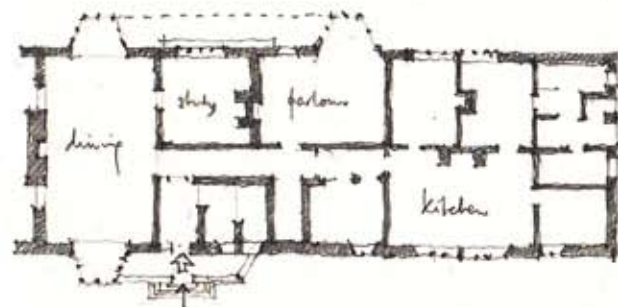
20.03.2005.

Meetings, agency events, Jerry Springer... all are about the constant struggle to make sense...

The layout of the offices of a multinational corporation are to some extent a



Broadleys, Windermere  
C.F.A. Voysey 1898  
(for A. Currier BRIGGS Esq.)



Moorcrag, Windermere  
C.F.A. Voysey 1898-93

The threshold in The Seachest (John Wayne)

management diagrams of the structure of the organization... but at a more subtle, less mechanistic, level the spaces, the places, we occupy give physical form to mental structures.

TRANSPORTATION

ZONE THRESHOLDS.

Doors that hurry you through - lift doors in the Matthew Building.

Every thought flies away

OGNI PENSIERO VOLA



lasciate ogni speranza voi  
ch'entrate

All hope abandon, ye who  
enter here

inscription over the gate  
of Hell

Dante - Divine Comedy  
Canto 3, line 9

Boonazzo - the Ogre's head  
the Mouth of the Underworld.

"Per me si va ne la città dolente,  
per me si va ne l'eterno dolore,  
per me si va tra la perduta gente.  
Giustizia mosse il mio alto fattore;  
fecemi la divina potestade,  
la somma sapienza e il primo amore.  
Dinanzi a me non fur cose create  
se non eterne, e io eterno duro.  
Lasciate ogni speranza voi ch'entrate."

"Through me ye pass into the city of woe  
through me ye pass eternal pain to prove,  
through me ye pass among the lost below  
Justice did my sublime creator move:  
I was created by the Power divine,  
the sovereign wisdom and the primal love,  
save things eternal, ere that being of mine  
ought was, and I eternally endure.  
Abandon every hope, ye that come in."  
trans. Geoffrey BICKERSTETH.

through me you pass into the city of woe:  
through me you pass into eternal pain:  
through me among the people lost for aye.  
Justice the founder of my fabric moved:  
to rear me was the task of power divine,  
Supremest wisdom, and primal love.  
Before me things create were none, save things  
Eternal, and eternal I endure.  
All hope abandon ye who enter here."  
trans. H. F. CARY.

Dogrib equivalent of 'songlines': association of stories with places  
Tom HOWARD / Gavin RENNICK.

Papua New Guinea house which is built to be a model of  
the Cosmos, so that when you cross the threshold you find yourself  
in a different sort of 'outside'. (Tony CROOK - Dundee University)

the threshold of no return - the window through which a suicide  
thinks herself. (Lorenz HOCMS).

THEATRE - Performance Place

"There is no doubt that a theatre can be a very special place. It is  
like a magnifying glass, and also like a reducing lens. It is a small  
world, so it can easily be a pretty one. It is different from everyday  
life so it can easily be divorced from life."

Peter BROOK - The Empty Space (1968) p 110

"The height of a chair, the texture of the costume, the brightness of the  
light, the quality of emotion, matter all the time." *ibid* pp 110-11.

"The set in the geometry of the eventual play, so that a wrong set makes  
many scenes impossible to play, and even destroys many possibilities  
for the actors." *ibid*. p. 113.

"Many designers... tend to feel that with the delivery of the sets... a major  
portion of their own creative work is genuinely complete.... What is  
necessary, however, is an incomplete design; a design that has clarity  
without rigidity; one that could be called 'open' as against 'stuck'... A true  
theatre designer will think of his designs as being all the time in motion,  
in action, in relation to what the actor brings to a scene as it unfolds....  
The designer thinks in terms of the fourth dimension, the passage of time -  
not the stage picture, but the stage moving picture." *ibid*. p 114

"And now the soul stands in a vague, intense  
Expectancy and anguish of suspense,  
On the dim chamber - threshold ... lo! he sees  
Like a strange, fated bride as yet unknown,  
His timid future shrinking here alone,  
Beneath her marriage-veil of mysteries."

Sarojini NAIDU - 'Past and future', in the Golden Threshold, 1916.

"Now the moment of performance, when it comes, is reached through two  
passageways - the foyer and the stage door. Are these, in symbolic terms,  
links or are they to be seen as symbols of separation? If the stage is  
related to life, if the auditorium is related to life, then the openings must  
be free and open passageways must allow an easy transition from  
outside life to meeting place. But if the theatre is essentially artificial,  
then the stage door reminds the actor that he is now entering a special  
place that demands costume, make-up, disguise, change of identity -  
and the audience also dresses up, so as to come out of the everyday  
world along a red carpet into a place of privilege."

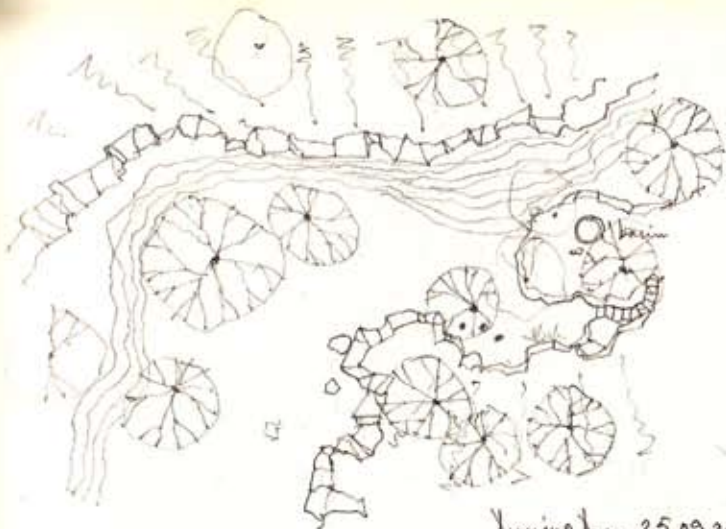
Peter BROOK - the Empty Space 1968, pp 141-2

#### BODY - THE PERSON

"The only thing that all forms of theatre have in common is the need for an  
audience. This is more than a truism: in the theatre the audience  
completes the steps of creation. In the other arts, it is possible for the  
artist to use as his principle the idea that he works for himself.  
However great his sense of social responsibility, he will say that his  
best guide is his own instinct ... In the theatre this is modified  
by the fact that the last lovely look at the completed object is not  
possible - until an audience is present the object is not complete."

Peter BROOK - the Empty Space 1968, p. 142

It is surely the same with architecture.



Lavinia Jan, 25.09.2005



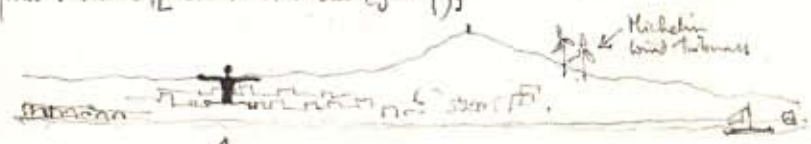
Section through steps

#### ILLICIT ENTRY.

'Bury gap' on Hadrian's Wall on Speed's Map: A place  
where there was a lot of illicit movement of livestock between  
north and south of Hadrian's Wall.

Entrance as APFRONT

- 1. Does the Green need a form (forms), if so what are the possibilities?  
(not, why not? need not be an object, could be a space.)
- 2. Does the Green need views out, into the landscape, up to the laws (the Morgan Academy), especially down to the estuary of the Tay and the hills of life? ... to prevent it seeming claustrophobic.  
Sand? good but is it possible? where?
- 3. How is entrance into the Green handled ... we would expect it to be handled in different ways in different places ... should there be a Main Entrance? Where would that be?
- 4. How does the Green extend its influence out into the surrounding Campus, does it have tentacles and heads, or is it tightly wrapped up in itself? Parking, lights, axes, visibility, ...
- 5. How could light contribute to the Green? Students are here in the depths of winter when days are short.
- 6. How does sunlight & the movement of the sun influence how the Green is laid out?  
(sunbathing, gossiping, reading, functions, garden parties, games, eating, drinks, dances, ...)
- 7. How will the Green be inhabited, at different times of day, week, term, year...? Which is related to ...
- 8. What sorts of different places should the Green contain?
- 9. Layering - what layers of meaning can be overlaid on the Green? Practical, symbolic ... like movement, ownership, ...
- 10. Is any permanent shelter desirable on the Green?
- 11. How do spaces on the Green relate to what is happening in adjacent buildings, and their entrances?
- 12. Can any of the adjacent buildings be made more permeable to enhance the idea of linkage between inside and outside?
- 13. Can disabled ramps be made into places rather than soulless ramps?
- 14. What sorts of trees; when do they flower, leaves turn etc.?
- 15. Maintenance - can it be reduced and yet produce a beautiful place?
- 16. What about BENTON - how about something that could be seen from Warrist, Green St Andrews (joking)



in building Geometry - Victoria Man  
figure becoming near College Green → look to Greeks did it!

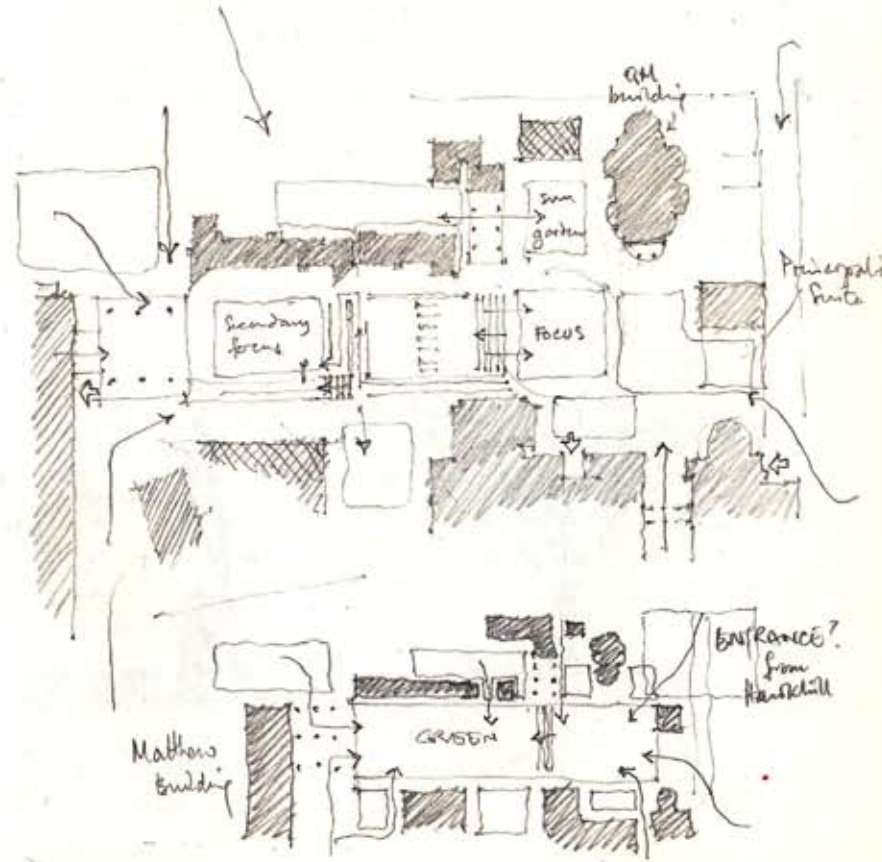
- 17. Geometry - should the College Green have a light geometry?
- 18. Relationships with Secondary Greens - those in the Masterplan, and others, e.g.



the creation of subsidiary gardens/rooms off the main College Green - like the rooms around the Hall in a classic Red Brick castle - such as Compton.



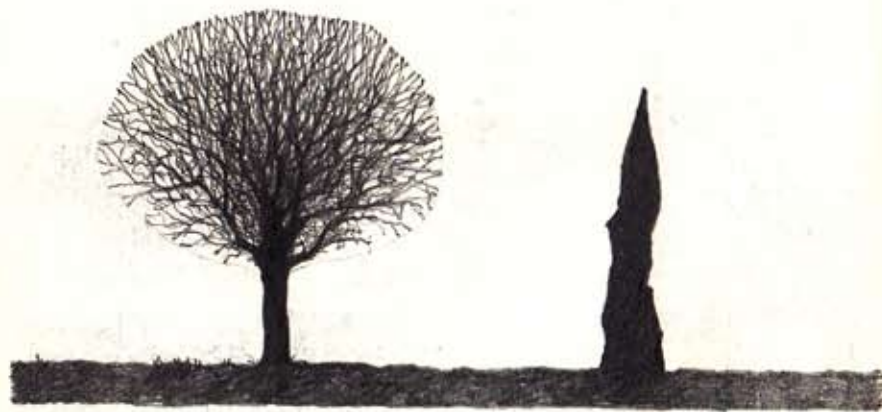
- 19. Perfumes
- 20. Sounds - a university striking clocks?



Thresholds of war - the trenches (G.H.)  
- map of World War I battle trenches  
- cross section of typical trench.

"I think we need that world on the other side of the mirror."  
BBC Radio 4 "Open Country", 15.10.2005

The 'Gate of Death' in the Roman amphitheatre, through which the  
dead were dragged. (Ales)



In some circumstances, with strong light behind, the trunk of a  
tree or a standing stone can seem like a dark inaccessible  
access into a parallel world.

"Your mum'll just be through that door," Ness told them, pointing. ...  
She lifted a big child on to a chair, smiled at them, and backed away  
towards the door. Ness held it open for her. ... When the door closed, the  
girl ran towards it, placing her hands against its surface. ... It was  
a desolate spot: no posters or notices, no magazines. Nothing to pass the  
time because no one passed time here. Usually you waited only a  
minute, enough time for the body to be moved from its refrigerated shelf  
to the viewing room. ...

Saw RANKIN - Rushmarket Close, 2004, p.176-7

"The girl was transfixed by the door, but the boy seemed to understand."

"Ulysses went to the house of Alcinoos, and he pondered much as he paused  
a while before reaching the threshold of bronze, for the splendour of the  
palace was like that of the sun or moon."

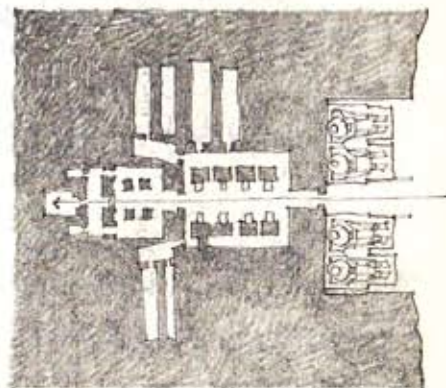
HOMER - Odyssey, Book VII (Samuel BUTLER translation)

"So here Ulysses stood for a while and looked about him, but when he had looked  
long enough he crossed the threshold and went within the precincts of the  
house."

ibid.

"Immediately after dinner I took a herald and one of my men and went  
straight to the house of Aeolus, where I found him feasting with his wife and  
family, so we sat down as suppliants on the threshold."

ibid, Books X



Non Simbel

notes from Daphne KAUFER - the City Gates in the land of Israel, as defining and defined 'place', part and present, unpub. diss. W.S.A. 2001

\* JAFFA GATE pre 1367 when there were holes through which Jews could do no more than glimpse the old city of Jerusalem, and what was the name of that Daphne KAUFER film about Jerusalem before the six days war - Jerusalem gates - the Gates of Heaven.

Activities at gates

- admission to, expulsion from city
- kings crowned, or impeached
- verdicts, including death sentences, given and carried out
- prophets
- rituals
- trade

Archaeology - benches, altars, baths,

"Outside and inside has the sharpness of the dialectics of yes and no, which decides everything... Logicians draw circles that overlap or exclude each other, and all their rules become clear. Philosophers, when confronted with outside and inside, think in terms of being and non-being.

Gaston BACHELARD - Poetics of Space, pp 211-251!  
(check page numbers)

"Girarde claims that every corner must contain a communication point"  
see GIARDE - The Sacred and the Profane, p. 172 + p. 179  
24-42

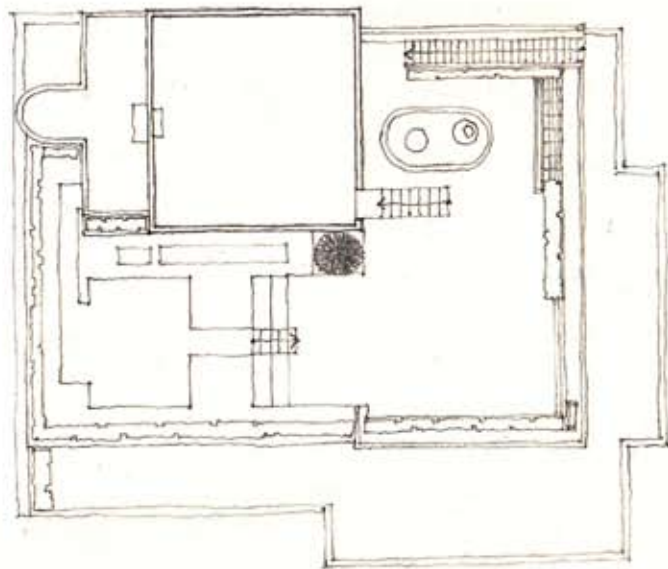
'Ark of God' 1 SAMUEL 4:7  
'Mezuzah' DEUTERONOMY 6:4-10

\* Every passage through a doorway with a Mezuzah restates the covenant between God and the person, protecting his safety, but it can be dangerous - the unworthy may find their doom in that passage.

"When you set foot in your city, the boy will die... Then Jeroboam's wife got up and left. As soon as she stepped over the threshold, the boy died."  
1 KINGS 14:14-19

Threshold = place of stopping, praying and self-examination.

The schizophrenia of a door: it wants to be open; it wants to be closed.



Berstezqui Apartment, Le Corbusier 1933.

### SECURITY / PRIVACY

When you go into the bathroom and close the door...

### A PROMPT FOR CROSSING A SOCIAL THRESHOLD

Mark O'Connor example of the Maggie's Centre in Dundee which has brought people together in ways that enable them to talk about their cancer.

\* "A water-beetle finds the surface of a pool a matter of life and death, a perilous entanglement or an indispensable support."

S'Arcy Wentworth THOMPSON - On Growth and Form,  
1917 + 1942

→ SPEECHES - PARLIAMENTS

"Hamas and his son Schechem went to the gate of their city to speak to their fellow townsmen." GENESIS 34: 20-24

→ ELDERS

"Her husband is represented at the city gate, where he takes his seat among the elders of the land." PROVERBS 31:23

→ THRONE

"Dressed in their royal robes, the king of Israel and Jehoshaphat king of Judah were sitting on their thrones at the threshold-floor by the entrance of the gate of Samara" 1 KING: 22: 8-9

[ Don't forget - gate as a place of negotiation - regarding war and peace.

→ COURT

"Meanwhile Boaz went up the town gate and sat there... Boaz took ten of his elders of the town..." RUTH 4: 1-11

→ MARKET

"Elisha said: hear the word of the Lord, thus is what the Lord says: about this time tomorrow, a seah of flour will sell for a shekel and two seahs of barley for a shekel at the gate of Samaria." 2 KINGS 7:1

→ SEAT OF THE PROPHETS AMOS 5:9-10

[ Some elements of all this are practical - the gate is a meeting point or the first point of entry into a city - but see the gate as a symbol of this - judgement is a sort of doorway (as in the hezuzal idea done) but does not depend on actually going through a physical doorway - so the court is there by association rather than by practicality. ]

INTERCESSION

→ PLACE OF WORSHIP

associated with TREPIDATION (in leaving) and RELIEF (on returning).

→ SHRINES

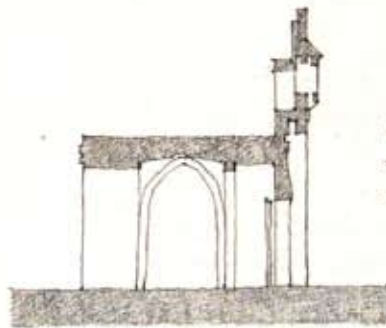
"Wail, o gate! Howl, o city!" ISIAH 14:31

Population = Bae'i Hasha'ar } - the people who are entering the gate.  
 7VW 7' XG }

Old English gate - 'gaet', fellowship 'gaed' seem to suggest a chymological link.

WELLS

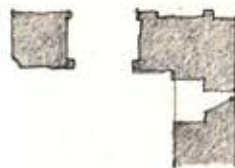
Wells - near gates.



MA'SEBOPH - known in their common name as standing stones... inscribed and uninscribed, iconic and non-iconic, upright stones or pillars - may be manifestation/representation of deities, or markers of theophanies, borders, burial markers.

PODIA, ALTARS, OFFERING STANDS

"Our feet are standing in your gates, O Jerusalem... May there be peace within your walls and security within your citadels." PSALMS 122



Lion gate, Jerusalem  
 from Baseline KAUFER

E. SCHWENK - The Gate of Mercy, 1975  
 J. EMERSON - The High Places of the Gates, VT, New York, 1994.  
 G. BRANT - Gates and Streets, J.R.S., Leiden, 1962  
 F. FRICK - The City in Ancient Israel, S.B.L., Munich, 1977  
 T. Haeften BLOMQUIST - Gates and Gods, Almqvist & Wiksell Int, Stockholm, 1993  
 S. SPECKOLL - The Gates of Jerusalem, Am Hasefer, Tel Aviv, 1974  
 A. VAN GENNEP - Rites of Passage, G.W.W., London, 1986.

Kaufers:

"After banishment from the Garden of Eden, Adam and Eve were sent back to the mountain from which soil they were formed. Two gates were opened at the top of the Moriah mountain, one to Heaven, the other, opposite it, to Hell. On their sites, the gates of the future city of Jerusalem were to be constructed. see SPECKOLL - The Walls of Jerusalem, pp 34-8.

Koram - a righteous man - cousin of Prince Omar - discovered one of the gates, to heaven, under the Al Akra mosque on Herod's. He descended through the gate to the Garden of Eden and brought back one single leaf from the tree of infinity on which all humans' fates and destinies are listed - from the beginning of time to the end of all days.

c.o./cf. BORGES.

RETURN OF THE VICTOR - thwarted Christian tradition of Emperor Heraclitus returning to Jerusalem after victory over the Persians - standing before Gate of Mercy holding in his hand the True Cross. He intended to enter Jerusalem with the pomp & circumstance of a victorious ruler, attired in crimson robes and royal emblems... an invisible hand blocked his way & HD him to enter the sacred gates of Jerusalem in humility.

see STECKOLL - The Walls of Jerusalem pp 20-25

### DISCRIMINATION

Ottomans closed the gates of Jerusalem on Fridays for 2 hours because they believed that would be when the Christian Messiah would come.

SCHWUR - The Gate of Mercy, 1975, p.35

Wilhelm 2nd of Germany - Muslim ruler of Jerusalem breached the wall next to the Jaffa Gate to allow him to enter in his carriage - but really to avoid him entering through the gate itself.

BENARIYO - Jerusalem in the 19th C, 1977 pp 32-7

The Gate of Mercy is thought to bestow messianic qualities on any Christian who passes through it. General Allenby in 1917 chose not to breach that sealed gate but enter through the Jaffa Gate.

Ottoman guards used to collect entrance fees at the Jaffa Gate.

### MEMORY.

Gate of Lions also called Bab Sittna Maryam - gate of our Lady Mary because it is the route to the grave of the Virgin Mary. Also St. Stephen's Gate because it is near the torture site of the saint. Also Gate of the Tribes, and Gate of Shame because of an annual Christian procession (the procession of Shame according to Muslims) which passes through the gate. → Palm Sunday, in memory of Jesus's entry into the city.

"an emotionally-burdened gate"!(Kaufman)

### TRANSIT AND TRANSFORMATION

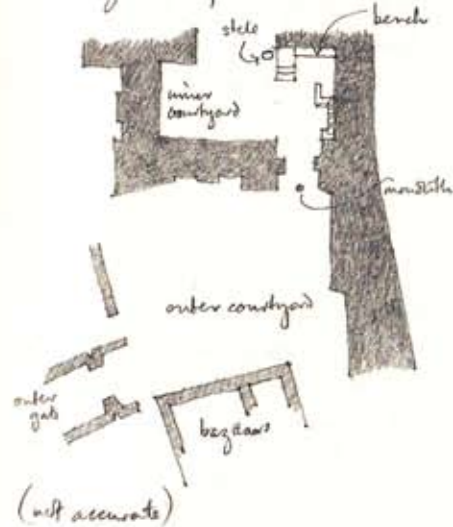


horizontal approach



tangential approach

lower gate complex - Tel Dan



Right angle turn.

p.243 Neuroses, Resistance + Repression ... FREUD - lectures... Vienna.  
from Paddison.



FROMS from A.C.P.

"We already know how rooms are used symbolically, this representation may be extended, so that windows and doors (entrances and exits from rooms) come to mean openings of the body; the fact of rooms being open or closed also accords with this symbolism." Sigmund FREUD - Introductory lectures on Psychoanalysis, 1917

"In later Hebrew literature the woman is very frequently represented by a house, the door standing for the genital opening; thus a man complains, when he finds a woman no longer a virgin, that he has found the door open." Ibid.

### ARCHITECTURAL METAPHOR

"Let us therefore compare the system of the unconscious to a large entrance hall, in which the mental impulses jostle one another like separate individuals. Adjoining this entrance hall there is a second, narrower room - a kind of drawing-room - in which the consciousness, too, resides. But on the threshold between these two rooms a watchman performs his function: he examines the different mental impulses, acts as a censor, and will not admit them into the drawing-room if they displease him."

Sigmund Freud: Introductory lectures (1917) 1931, p. 336

"The animus and the anima should function as a bridge, or a door, leading to the images of the collective unconscious, as the persona should be a sort of bridge into the world."

C.G. JUNG - Memories, Dreams, Reflections ( ) 1972, p. 411

### DOORS OF PERCEPTION

"To make an end: if thou dost know the first Matter, know also for certain thou hast discovered the Sanctuary of Nature, there is nothing between and her treasures but the door. That indeed must be opened."

Thomas VAUGHAN (→ WAITE) - The Works of Thomas Vaughan, 1919, p. 232.

### PREPARATION

"You are now entering a different zone; be prepared."  
Nicholas WOODSLEY - Stirling Prize, Channel 4, 15.10.2005.

### ARCHITECTURE

15.10.2005

Not, disconcertingly, a matter of FINDING THE sense of the world (as science purports to do, and fails except in a limited sense) but a matter of MAKING A sense of the world... ie proposing a theory (about how space be used, what buildings will be interpreted as meaning, etc.). All knowledge is personal or political.

So, who (what) is this watchman on the threshold; repression, a moral code, accepted behaviour,?

### FORMAL CLARITY (choice of examples at the beach)

Things tend to feel/work/ seem better if they have a clear identity. In place-making this is exemplified in the formal clarity of a layout, its relation to other things, its ordered accommodation of content, etc.

### ARCHITECTURE ON THE BEACH BEFORE

Before being about appearance (or underlying appearance) architecture is about space organisation, the making of places, which make sense of the world (the physical and mental world) for us. On the beach we do this for ourselves.

### PLACE-MAKING

Film + television sets: eg - the building of a pier 75 miles from the sea for a television series. (On your farm - 16.10.2005 BBC Radio 4).

### Cartoon from exhibition

Camera's moment - cc. Boyer man on the threshold.  
Below wall - boyer makes the other side more interesting.  
The picture of the man apparently stepping off the end of a ladder lying on the ground, into water... totally committed... but into the unknown

Aperture + Tilt modes

THRESHOLD INTO THE UNKNOWN

FAITH

## THRESHOLD AS A SCENE OF CRIME

"David Horowitz, who regularly appears on television as a legal analyst, telephoned police on Saturday night and said that the body of his wife, Pamela Vitale, was lying in the entry way to their home in San Francisco."

Andrew BUNSCOMBE - in The Independent 17 October 2005

John DAWSON, man in Elgin ..

## GATES AND CONTROL

"Muslims held as the sole prerogative of conquerors the right to ride into Jerusalem through one of its gates... There was a time when Christian pilgrims were allowed to enter Jerusalem at no other gate (than the Jaffa Gate) and, in the mid-nineteenth century, after residential suburbs began mushrooming outside the walls to the west, Jaffa gate was the only one which was not kept locked from dusk to sunrise as was the age honoured custom and practice in Jerusalem. It was kept open to allow free communication by the new residents of the growing suburbs outside the walls."

Solomon SPECKOVI - The Gates of Jerusalem, 1968, p. 21

illustrates how active the gates of Jerusalem were in the management of access.

## POINT OF REFERENCE

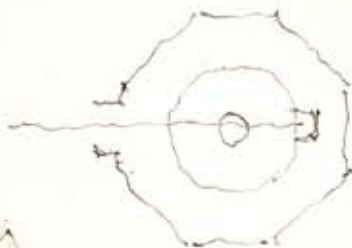
"In the Roman period a pillar was erected in the square behind Damascus gate. The pillar was used as the spot from which the Romans measured the distances from Jerusalem to other towns in the district."

SPECKOVI, p. 22

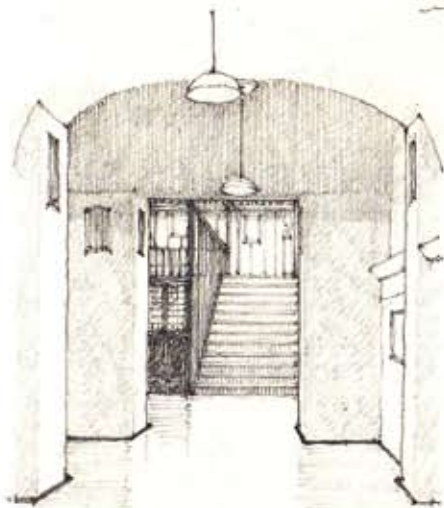
## DAMASCUS GATE

"To go from the twentieth century outside the walls of the Old City and, once entering the gate and turning first to the left and then to the right, one is plunged within seconds into a different world, a world of the past, timeless and strange. Here there are cobbled streets which twist and turn into endless meandering alleys.... One turns to look from the inside of Jerusalem at the Damascus gate as it towers

+ p 176



Sketch for floor of  
Chair & meeting &  
conference room at  
Lighthouse, Glasgow  
13.10.2005



Hallway, Glasgow School of Art,  
look up towards stairs

## INTRODUCTION - IMAGINATION

A good deal of the book depends on you exercising your imagination and critical judgement. There will be many times when I shall show you a photograph and ask you to project yourself into 'experiencing' (not just looking at) the place it depicts. This will involve your memory of similar places from your own personal history. Worse, or just perhaps a little more tricky, I shall draw for you the plans and sections of places (often but not always buildings) and ask you to take yourself on a walk through them. I shall endeavour to help you in this with my descriptions, but you will also need to add your own impressions.

Caliban quotation from 'The Tempest'... stude in a tree.

above, solid in its massive strength, sealing off the world outside, closing one in in a world and city of mystery and rich associations of the history of the past, giving one a feeling of security, a feeling that with the protection of this great structure, one is safe.  
Solomon STECKOCC - The Gates of Jerusalem, 1968, p. 24

## MEMORY

the various histories associated with the different gates of the Old City of Jerusalem. STECKOCC, 1968, pp 24-5.

## THE MOMENT OF BECOMING

"I believe that, through the act of living, the discovery of oneself is made concurrently with the discovery of the world around us, which can mold us, but which can also be affected by us. A balance must be established between these two worlds - the one inside us and the one outside us. As the result of a constant reciprocal process, both these worlds come to form a single one. And it is this world that we must communicate."

Henri CARTIER-BRESSON - 'The Decisive Moment' (1952)  
in The Mind's Eye, 1999, pp. 42-3

"'Within the portals of the horizon' means beyond the accessible world, in the place whence power and authority come."

R. F. KUWOLLA-CAKIC - Myth and Symbol in Ancient Egypt (1959) 1978, p. 73

Virgil, Aeneid VI 893-4

"Sunt geminae somni portae, quarum altera fertur Cornea, qua veris factis datur ex his umbris."

"In early times the ground plan for almost any game may represent a cosmic picture; as the dice are cast, a door is opened to the immaterial."

Karl JETTMAR - The AA of Steppen

p. 137

Peter LUMPKOR  
Church at  
Sarg Benedikt,  
Switzerland  
1903(?)



Goethe - Das Märchen (Faust) - bridge for Siegent.

Tarquinius - tombs, painted doors of death on walls  
V. Harbo, San?

- bridge of salvation - Loreto Apertanto

PiedraBambante

San Michele - Church built up against a cave

"There are twice Gates of Sleep, of which one is said to be of horn, allowing easy exit for shadows which are true. The other is all of shining white ivory, perfectly made, but the spirits and visions which are false in the light of day."

Broughton Castle, near Banbury - Gatehouse (A.C.P.)

## SIMPLIFICATION + COMPLEXIFICATION 30.10.2005

Everything any mind comes up with to make sense of the world in which its senses tells it that it finds itself is necessarily a simplification. At best 'truth' can only be a distillation, and as such is partial. This is true (!) of architecture as it is of philosophy. A designed and built room is a simpler framework for existence than the natural world, however complex it might be. Though (an exception) the labyrinth <sup>may</sup> seeks to produce a situation which is more confusing than that provided by the open landscape, where the simplicity of up and down prevails. Some labyrinths however do provide the simplicity and distillation of 'wandering' that life is.

(Jan BANKS)

So the 'crime' (and this is a simplification) was an excessive simplification of the richness of life.

SHAKESPEARE - "There are more things in Heaven and Earth than are dreamt of in your philosophy, Horatio." Hamlet

St Peter at the Gates of Heaven.

the altar east at the threshold of the sanctuary in a Christian church.

1968

Wilfred CANTWELL - 'The Design of Churches' in  
FLANNERY - Liturgy.

Catholic rules on church building in 'Canon Law'.

"any obvious separation of the sanctuary from the body of the church... creates the effect of a stage on which dramatic actions are performed by the priest and are watched but not entered into by the people." CANTWELL quoted in Robert PROCTOR - 'Churches for a Changing Liturgy' in Architectural History 48: 2005. p. 294

Second Vatican Council announced by John Paul XXIII in 1959, convened in 1962 & closed under Paul VI in 1965.

Constitution on the Sacred Liturgy approved December 1963 - promoted 'active participation'

26 Sept 1964 Inter Oecumenici 'On Implementing the Constitution on Liturgy' including a chapter 'On Building Churches and Altars for Active Participation'.

[Was this change prompted by attacks such as Kafka's?]

Gregory DIX - The Shape of the Liturgy, 1946

Proctor "While Dix maintained that his historical analysis was a 'scientific study', it was clearly motivated by a political ideology, as his introduction shows: worship is seen as a potential model for the integration of the individual into society, whose cohesion has been lost due to the corruption of the liturgy over time."

Peter HAMMOND - 'A Liturgical Brief', Architectural Review, April 1958

French magazine L'Art Sacré edited by COURTURIER & RÉGANEY  
(Dominican monks)

J. O'CONNOR - Church Building and Furnishing: The Church's Way, 1955.  
(Canon Law)

Before the Second Vatican Council Baptism: 3 stage - rite took place at 3 locations - at the church door in the narthex, then inside the church door, and finally at the font, still near the entrance but within the church.

Gonville & Caius College Cambridge: Gates of Honour, Humility, Virtue  
see Tom NICKSON - 'Moral Edification at Gonville and Caius College, Cambridge', Architectural History 48: 2005

the arrival of the bully or enemy into the room.

"The trigger gave, I felt the underside of the polished butt and it was there, in that sharp but deafening noise, that it all started. I shook off the sweat and the sun. I realized that I'd destroyed the balance of the day and the perfect silence of this beach where I'd been happy. And I fired four more times at a lifeless body and the bullets sank in without leaving a mark. And it was like giving four sharp knocks at the door of unhappiness."

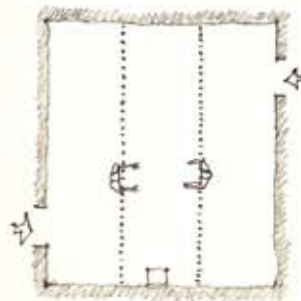
Albert CAMUS (trans. Laredo). The Outsider (1942), 1983, p. 60

"Even as I fell I heard the door slam, which brought me a little comfort, in the middle of my fall. For that meant they were not pursuing me down into the street with a stick, to beat me in full view of the passers-by. For if that had been their intention they would not have shut the door, but left it open, so that the persons assembled in the vestibule might enjoy my chastisement and be edified. So, for once, they had confined themselves to throwing me out, and no more about it. I had time, before coming to rest in the gutter, to conclude this piece of reasoning."

Samuel Beckett - 'The Expellee' (1962), in KAEL & HAMALIAN (eds) - The Existential Imagination, 1973, p. 176

Huxley. Wagh

You read a novel of Camus, <sup>Borges, Walter de la, George Eliot, 30.10.2005</sup> <sup>Morguez, Dickens, Arnold Bennett,</sup> <sup>Dexter (Harris),</sup> <sup>John Galsworthy,</sup> Kafka, Hesse, Mann, even San Banks or Anita Shreve - and you meet a major supporting character the settings within which the story takes place. These provide colour, ambience, plausibility and perhaps most significant of all, metaphorical reinforcement of character, relationships, situations and events. Architecture is not incidental to life but its constant attendant, its frame and its formative lens.



The 'visiting room' in the prison in Camus' The Outsider.  
compare with the scene in the ballet in Wenders' Paris Texas.

"Up drawbridge, grooves - what, warden, ho!  
Let the portcullis fall. Sir Walter Scott - 'Marmion', 1808

"They looking back, all to eastern side beheld  
Of Paradise, so late their happy seat,  
Ward over by that flaming brand, the Gate  
With dreadful faces throng'd and fiery arms.  
Some natural tears they dropped, but wiped them soon;  
The world was all before them, where to choose  
Their place of rest, and Providence their guide:  
They hand in hand with wandering steps and slow  
Through Eden took their solitary way."

John MILTON - 'Paradise Lost', 1667.

"They shall awake as Jacob did, and say as Jacob said,  
Surely the Lord is in this place, and this is no other but the house of God, and the gate of heaven. And into that gate they shall enter, and in that house they shall dwell, where there shall be no Cloud nor Sun, no darkness nor dazzling, but one equal light, no noise nor silence, but one equal murmur, no fears nor hopes, but one equal possession, no foes nor friends, but one equal communion and Identity, no ends nor beginnings, but one equal eternity."

John DONNE - XXVI Sermons, 1660  
(x, 29 Feb 1627/8).

"Oh, what shall we go when de great day comes,  
Wid de blowin' er de trumpits er de bangin' er de drums?  
How many po' sinners 'll be kotched out late  
Er find no latch ter de gorden gate?"

Joel Chandler HARRIS Uncle Remus: His Songs and Sayings, 1880

"I give you the end of a golden string;  
Only wind it into a ball,  
It will lead you in at Heaven's gate,  
Built in Jerusalem's wall."

William BLAKE - Jerusalem,

"The rich man in his castle,  
The poor man at his gate,  
God made them, high or lowly,  
And order'd their estate."

Mrs ALEXANDER - 'All Things Bright and Beautiful', 1848

"Wide is the gate, and broad is the way, that leadeth to destruction, and many there be that go in thereat. Strait is the gate, and narrow is the way, which leadeth unto life, and few there be that find it."

St. Matthew - 7:13-14

"I dress my bride, beneath the moon,  
Across my threshold; happy hour!  
But, ah, she walk that afternoon  
We saw the water-lilies in flower!

Coventry PATMORE - The Angel in the House (1854-62) 1904  
'The Spirit's Epithets'

#### ARCHITECTURE MYTHOLOGY

"Know most of the rooms of the native country before  
Thou goest over the threshold thereof."

Thomas FULLER - The Holy State and the Profane State  
1642 'Of Travelling'

"The soul's dark cottage, batter'd and decay'd  
Lets in new light through chinks that time has made;  
Stranger by weakness, wiser men become,  
As they draw near to their eternal home.  
Leaving the old, both worlds at once they view,  
That stand upon the threshold of the new."

Edmund WATSON - On the Foregoing Divine Poems, 16??

"Think, in this batter'd Caravanserai  
Whose Portals are alternate Night and Day,  
How Sultan after Sultan with his Pomp  
Knocks his destin'd Hour, and went his way."

Edward FITZGERALD - The Rubā'iyāt of Omar  
Khayyām, 1859

John. "Tempt not God, sweet friend; but let us into the next room  
and there pray for him."

F. "Ay, pray for me, pray for me; and, what noise soever ye hear,  
come not unto me, for nothing can rescue me."

Christopher MARLOWE - Dr Faustus, 1592-3 5:2

F. "O thou bewitching fiend, 'twas thy temptation  
That rob'd me of eternal happiness."

M. "So confess it, Faustus, and rejoice."

"'Twas I that, when thou wert in the way to heaven,  
Damm'd up thy passage."

5:2

"BAD ANGEL: Now Faustus, let thine eyes with horror stare  
Into that vast perpetual torture-house."

These are the furnies, tossing damned souls  
On burning forks; their bodies boil in lead:

These are live quarters broiling on the coals,  
That never can die: this ever-burning chain

Is for o'er-tortur'd souls to rest them in:  
These that are fed with sops of flaming fire

Were gluttons and lov'd only delicacies  
And laugh'd to see the poor starve at their gates.

But yet all these are nothing; thou shalt see  
Ten thousand tortures that more horrid be."

5:2

31.10.2005

Architecture is the constant attendant of our lives. We carry it with us  
even when it has not been crystallised in the form of walls.

Architects however seem intent on marginalising it. In their  
paranoid preoccupation with the fame of Shakespeare they forget they are  
the guardians of the ubiquitous language (of situation and  
mediation ... between us and the world ... of infinite and unassimilable  
complexity). Novelists know this but few architects do.

WHITMAN-

Gods. What mind a dwelling place can pre-ordain? We do it  
by our bodies and our actions, rather than by our flaming minds.

"It was a landscape of black and white. For colour there was the flower garden; it lay to one side of the pool, separated from it by a huge Babylonian wall of yew. You passed through a tunnel in the Lodge, you opened a window in a wall, and you found yourself, startlingly and suddenly, in the world of colour. ... With its high brick walls the garden was like a great tank of warmth and perfume and colour."

Melons Huxley - Crome Yellow, 1921, p. 21

There is a glass wall between architecture and its relation with life.

1. 11. 2005

Architecture wraps around us; it does not stand separate like a painting or photograph in its frame or a sculpture on the plinth. It is not framed but provides the frame; and the 'last work' it frames is our lives. Maybe architecture wraps around us rather like music (though it plays to all our senses rather than just one) but in architecture it is us that moves through a static (or nearly static) form whereas in music the form flows through and past us.

It is possible to think of architecture as a 'visual art', but it is rather more than that.

THWARTED ... when you try to walk through a glass wall that looks like a doorway. (Lanilla, brother of Cornwell in the US)

November 3rd, 2005  
(from with George W. Bush on television stage.)

"He has been arrogant, he has been evasive, he has bullied and mislead. He has completely miscalculated where the line between acceptable and unacceptable behaviour lies. On a more personal level he has miscalculated how far over that line he himself could step with impunity."

Mattew FARRIS on David BLUNKETT,  
The Times, 03.11.2005

I feel uneasy about writing. When I draw I can see it all at one time, the relation of the lines... But when I write I can't. I have to follow each line one at a time... and can easily lose my faith in those lines that are out of sight!

Territoriality in housing estates, especially in sectarian areas of Northern Irish towns and cities.

"I'll cross that bridge when I get to it."

"Toeing the line."

5. 11. 2005

One people divide into puppet masters, puppets and spectators. Puppet masters subjected to puppetry make resentful puppets. The overriding concern of the spectator is to avoid becoming either a puppet master or a puppet.

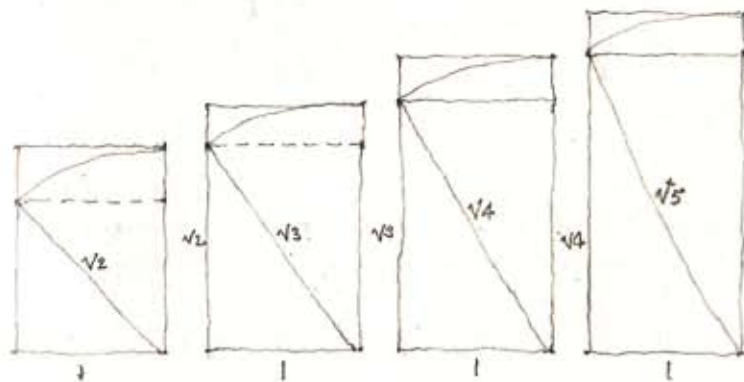
All history has consisted of battles over thresholds.

Trenches

Relate to the 'Grand Designs' mentality

BOOK IDEA.

'The Mother of the Arts' - every theme I cover in the Analyzing Architecture lecture series is a book in its own right.



Proportions on which the Alhambra is based.

Arabs houses in Granada, with cranked entrances to preserve privacy.

"In cities that began as monasteries, like Magdeburg in Germany or Saint Gall in Switzerland, one way to establish sanctuary was in the spaces directly outside the churches; these became no-man's lands. Though the bulk and height of church buildings generated shade and protection from wind, which might have facilitated commerce, the gulf between the sacred and the secular precluded such practical use. The band of emptiness showed that the terms of life would change the moment one stepped within. This break established around the church what has been called a locality of immunity. Here beggars established themselves, here the still-living victims of plague were carried from their houses and laid upon the ground. Here also was the place where babies were abandoned. ... Originally the parvis in front of the church was part of this zone of immunity (the parvis, in its regular form and stepped height, is more an extension of the narthex within the church than space belonging to the outside). In time the parvis would become a place of public rituals, plays, and political speeches."

Richard LEWNEY. The Conscience of the City, 1930, p. 17

"This is the true nature of home - it is the place of peace: the shelter, not only from all injury, but from all terror, doubt and division. In so far as it is not this, it is not home; in so far as the anxieties of the outer life penetrate into it, and the inconsistent-minded, unloved, or hostile society of the outer world is allowed by either husband or wife to cross the threshold it ceases to be a home; it is then only a part of the outer world which you have looked over and lighted a fire in. But so far as it is a sacred place, a vestal temple, a temple of the hearth ... it is a home."

John RUSKIN - Sesame and Lilies, 1831, pp 136-7.

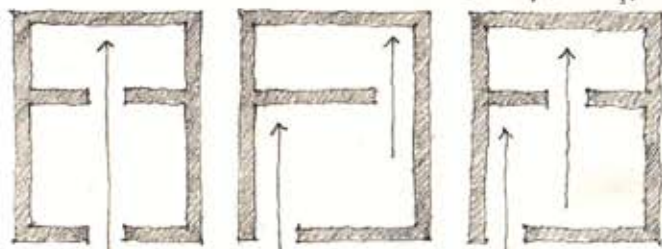
'watch-boxes' in the early 13<sup>th</sup> century city. Watchmen standing watching the city squares and streets for security.

Gates of the Great Stupa at Sanchi ... Mackintosh's drawing of an arcaded street front. One of these gates illustrated in Architecture, Mysticism and Myth. Also in Ferguson, 22-99 p. 182.

(from Murdoch Macdonald)

### VARIATIONS

eg. differences in arrangements and relationships of doorways, and examples & effects.



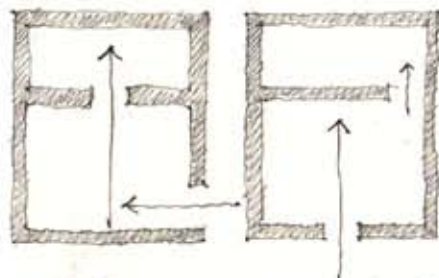
axis from outside.

no axis

axis angled wide only.

dissolved experientially...

"And then where to? To whom are the doors opened? Are they opened on to the world of people or the world of loneliness?"  
 Gaston BACHELARD.  
 p. 222?



discovery of axis from the wide

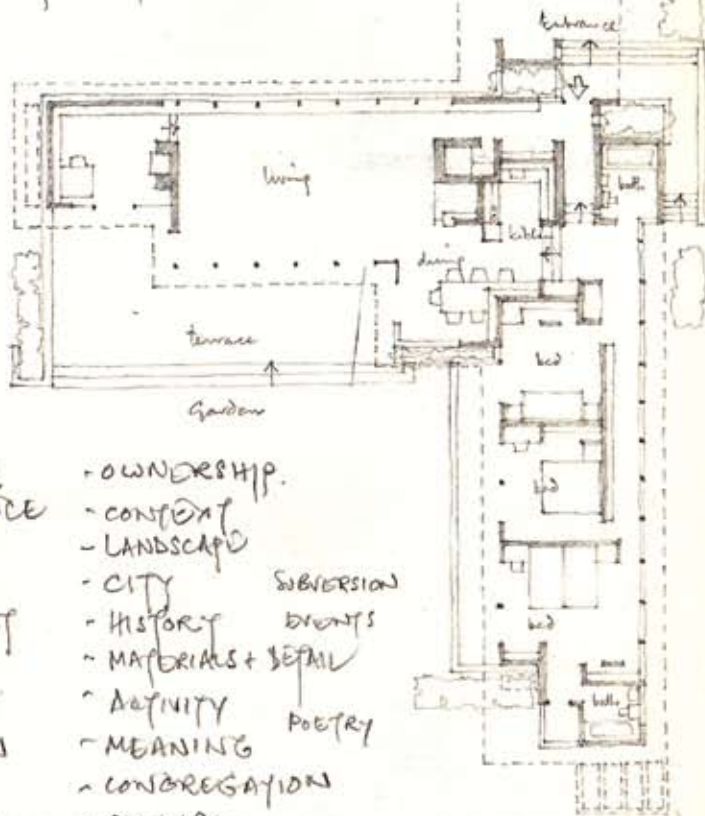
axis only into main chamber; reduced status of inner chamber





Recess in front of door: place to stand  
out of the way of passersby whilst  
opening the door as waiting to counter  
the flow of pedestrians on the pavement.  
St Andrews 14. 11. 2005

Rosenbaum House  
Frank Lloyd Wright, 1939  
Florence, Alabama



- PLACE words
- PERFORMANCE
  - LIFE
  - PURPOSE
  - ENGAGEMENT
  - ADOPTION
  - COMFORT
  - INHABITATION
  - AMBIENCE
  - APPROPRIATIONS
  - OWNERSHIP.
  - CONTEXT
  - LANDSCAPE
  - CITY
  - HISTORY
  - MATERIALS + DETAIL
  - ACTIVITY
  - MEANING
  - CONGREGATION
  - COLOUR

SUBVERSION  
EVENTS  
POETRY

TITLE - Threshold - a field trip?

'Where worlds meet.'

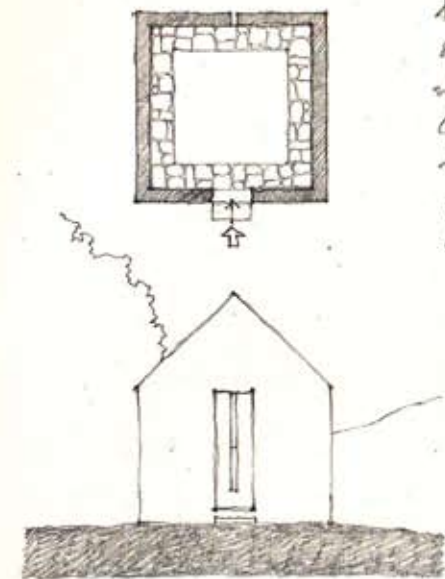
Chapel at Oberreithen by Rudolf Fontana - from Sam PENN.  
of St Nepomuk. 1934  
A+U 4(318) April 1987, pp 14-17.

Loos - Building in the Mountains

72 (A39)

BC 30115014785018

Swiss tradition of small chapels in the countryside, often at the base of great mountains, where climbers might pray before their ascent. Comparable as a spiritual refuge to the physical refuge of the huts in remote places where mountaineers can find shelter from storms.



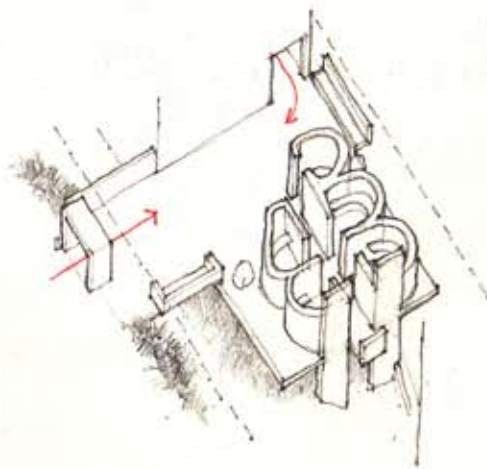
"When the Bishops were first presented to the Queen, she received them with all possible dignity, and then retired. She passed through a glass door, and, forgetting its transparency, was seen to run off like a girl, as she is."

Henry Crabb ROBINSON, *Diary*, 1837  
from The Independent 16 Nov. 2005 ('Bays like these')

"One day I'm going to be real big.... Unfortunately, it's taking a bit longer than anticipated because my children keep barging into my study saying things like: 'Dad hurry up and get famous, I haven't eaten since Monday.'" Clint WITCHAMUS, 2005.  
from The Independent 16 Nov 2005

All buildings tell stories: about how they were built; about why they were built; about how their architects thought they should be used; about how they are used; about the events that have happened in and around them - their history; about what happens in them now in the present.

CHOMSKY - 'deep structure' of language (of architecture)



- GALDOS - That Briny Woman or ?? } Many  
Royal Palace - Madrid. } weeks
- GOGOL - Dead Souls

"What is a door? A flat surface with hinges and a lock constituting a hard terrifying border line? When you pass through a door like that are you not divided? Split in two - perhaps you no longer notice! Just think of it: a rectangle. What hair-raising poetry is that the reality of a door?"  
Mido van Eyck - in Smithson (ed.), - Team 10 Primer, 1968, p. 35

"On entering the hall, Chichikov had to squint for a moment, because the glare from the candles, the lamps and the ladies' gowns was fearsome. Everything was flooded with light."  
Nikolai Gogol - Dead Souls, 1842, p. 12  
trans. MAUREL

- Blackness - 10m west of Edinburgh w of Hopetoun House  
Castle.
- Jumston - see Sidney Toy? Castles, p. 200

Proceedings of Soc of Antiquaries. Douglas Simpson.

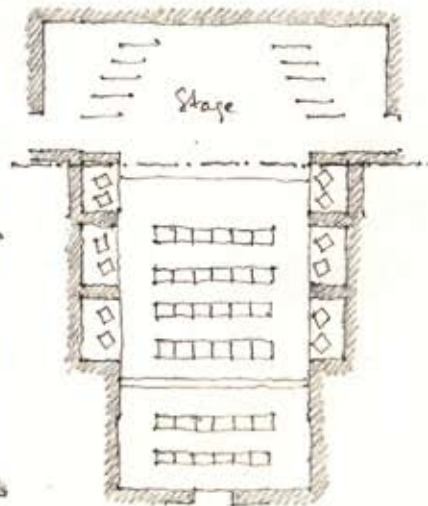
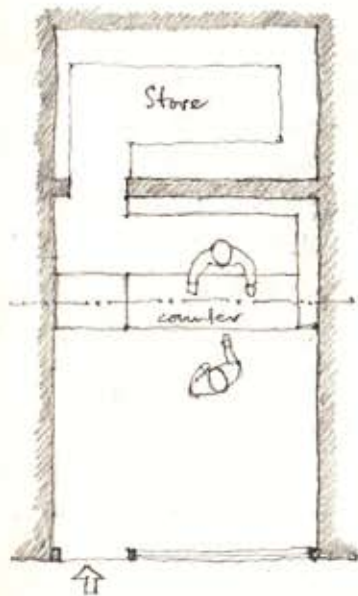
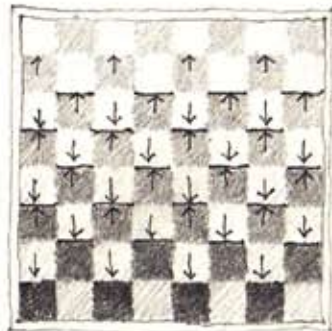
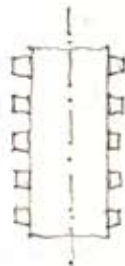
Water puppets house, Vietnam. Le Thanh Son

Chu Quyen Communal House, Vietnam  
Dinh Bang

RÔNG  
Minority Group village W. Central Highlands  
Nha Dan longhouses entrance.



Theatre  
Negotiating table  
Table for two  
Bed  
Chess board  
Shop (traditional)



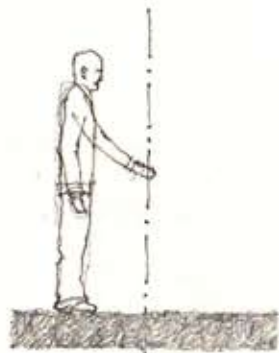
of space historians may be woven,  
 Lectures and Seminars centred around such spatial experiences  
 might provide the first islands in a history of space. Little by  
 little these might connect up with one another so that architects  
 could experience the continuity of time and space, and should  
 therefore be able to design with increased certainty and precision.  
 AJ April 23rd 1959 J.V.

in SMITHSON (ed) - Team 10 Primer, MIT, 1968, p. 23.

\* ref to MARIENSEN 'Space Construction in Greek  
 Architecture', South African Architectural Record,  
 May 1942

- House of Craigie Bams. and Butler-Scott-like house opposite  
 Pam MILNE
- Sandford House Hotel, Newport.

### SCALE OF ENTRANCE



"It's not acceptable if I have  
 to crawl into my place as if  
 I was a mouse."  
 → Victim of Zimbabwe land  
 clearances on Channel 4 News  
 1.12.2005.

'Drive out to fifth' Campaign  
 Shun clearances - Robert  
 MUGABE

Tapwa

"Today, when one is searching desperately for some sense of continuity  
 and hoping for development and not destruction, some knowledge  
 of our position in time, as well as in space, is essential. Therefore  
 I consider that the learning of history in an academic or systematic  
 way is necessary. It probably seemed unimportant twenty-five years  
 ago, insofar as the polemical desire of architecture was to break free  
 from the past; architectural history had become an impediment for  
 those who were seeking the new architecture and a sanctuary for  
 those who were not.

"However, today, the boundaries which separate our direct experience  
 from past knowledge and future possibility are indistinct. For example  
 we feel a part of the modern movement, yet we can criticize it and see  
 it as a distinct historical force affecting the ways in which we build.

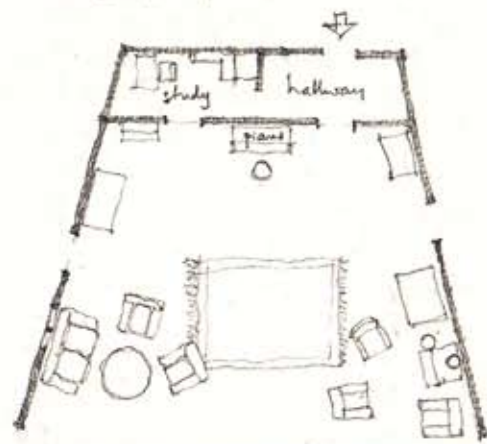
"It is necessary to ask what sort of history should be learnt. There  
 can be no objective history, for we know that, even in scientific  
 observation, the dynamic connection between the observer and the  
 thing observed is more significant to us than the appearance of the  
 thing observed. Any interpretation of historical material is affected  
 not only by our position in time now, but also by the fact we are  
 architects. For the social historian the constitutional forms of  
 government may be his primary material, deduced from a mass of  
 secondary material, which may well include buildings and records  
 of their construction. For the art historian a group of pictures, of  
 buildings, or of sculpture may be primary material, but for the  
 architect the primary material is space (L'espace indéfini of  
 Le Corbusier) and this is because an architect's banal, practical  
 and every-day purpose is to make spaces; spaces which will be  
 comprehensible to the people who use them now and will use them for  
 some time to come.

"This summarizes for me the present difficulty in teaching history to  
 architects. Sometimes, in conversation amongst historians and  
 architects, a building or group of buildings is discussed in terms of  
 space organization. The significance that is attached to these spaces  
 is examined. For example, Smithson on Greek space, Banham on  
 Antonio Sant'Elia, Colin Rowe and John White on perspective; or a  
 generation earlier, Wittkower on the Centralized Church, Panofsky  
 on the connection between the logic of scholasticism and the construction  
 of Gothic space. I suggest that such studies provide the primary  
 material around which secondary material (the primary material

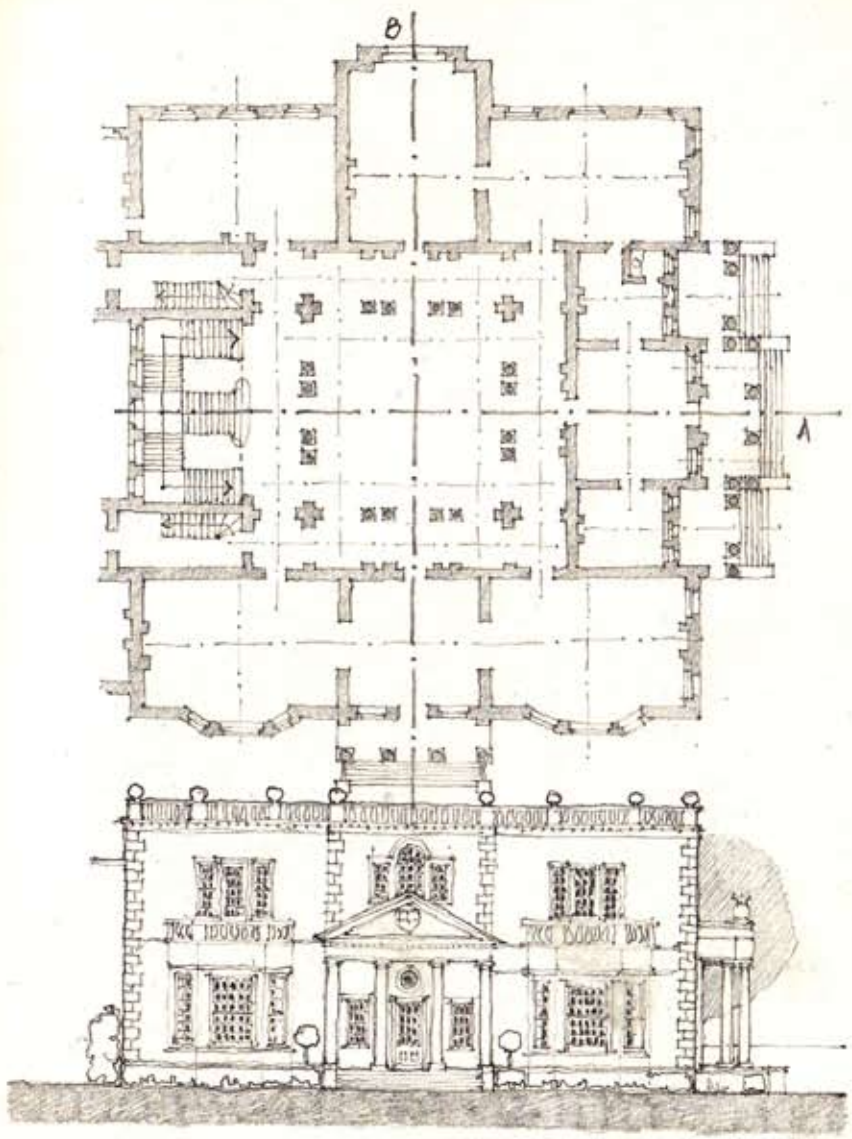
- AXIS, ALIGNMENT AND SYMMETRY ↑?
- VIEW, FRAMING AND POINT OF...
- AVOIDANCE OF AXIS AND LABYRINTH
- GRADUAL ENTRANCE AND PERMEABILITY (STRETCHED...)
- ENTRANCE AND CHANGES IN LEVEL

THE LANGUAGE OF SPACE  
 MAKING SENSE OF SPACE  
 ARCHITECTURE - THE ART OF SPACE  
 CREATION OF SPACE  
 GRAMMAR OF SPACE

Jbsen - The Dolls' Home



Stage layout for The Dolls' Home



Robert KERR.  
 with speculative elevation by 80.

## Puja (Nepalese ritual)

**NATURAL PLACE** dependent on tension with person  
His form of attention is a flat stone, tucked into the side of a hill amongst the roots of a Chilavne tree. Leaves and branches bunched together seem to grow behind the stone with thread intertwined between them. He selects flowers from a bundle he has previously collected and places them between sprays of leaves on the stone. He examines and chooses each one with the care of an artist for the right colour. He takes a piece of wood from a fire kept alight by the young boy and places it on one of the bundles of leaves. He sprinkles water from a brass pot over the branches, leaf and flower shrine, and washes his hands, with deliberation. Orange paint is dabbed on selected areas of the rock and tree, and two live chickens are held over the shrine while he chants, shaking the croak chickens in rhythm, occasionally punctuating his chant by spreading his arms wide as though ending a verse. As he goes he slits the throats of the chickens and sprinkles their blood over the shrine chanting all the time. He cracks an egg into a leaf and cuts it into the fire along with the chicken livers he has removed. To the side of the stone slab some incense is burning. The egg and the liver is skilfully cooked and turned in the flames with a pair of bamboo tongs. Without any further communication he has gone. And what remains. Looking at the arrangement that he had prepared so carefully, and which seemed so alive and elaborate in his presence, it now looks pathetic, neglected, dead and ancient. It has no further significance. In spite of the remaining egg-shell still placed in the leaves, tied with thread, everything now looks bedraggled and weaker. The old man's presence and concentration draws me into something that was very much alive and important. Now only the smoking fire reminds me that something has really just taken place. (Diary 1976)

Charlotte E. HARDMAN *Other Worlds*, 2000, pp. 5-6.

## COMPARTMENTALIZED WORDS

The circles of henges, the walls and doors of churches and temples separate the sacred from the world, contain and control it, keep it in one place. Alternatively the sacred, and ritual, pervades all aspects of life. The wall and door is a convenience that solves the inconvenience of ritual being ubiquitous. They allow one to get on with things 'outside' the sacred. They are an intermediate

stage between being subject totally to the sacred, and being completely free of its restrictions.

## DOOR USE AS EMPHASIS

(DOOR AS INSTRUMENT)  
(from Monique MASSIE)

"[the heavy sound of a door being slammed is heard from below]"

(Stage direction at the end of Henrik IBSEN'S *The Doll's House* (1879), when Nora, the wife and 'doll', finally leaves her husband Helmer.)

## ENTERING A PLACE

"Ritzky's Bar is the hoodlum bar of the streets around Times Square; it changes names every year. You walk in there and you don't see a single girl, even in the booths, just a great mob of young men dressed in all varieties of hoodlum cloth, from red shirts to zoot suits. It is also the hustlers' bar - the boys who make a living among the sad old honchos of the Eighth Avenue night. Dean walked in there with his eyes slitted to see every single face. There were wild Negro queers, sullen guys with guns, skin-packing seamen, thin, non-committal junkies, and an occasional well-dressed middle-aged detective, posing as a bookie and hanging around half for interest and half for duty. It was the typical place for Dean to put down his request. All kinds of evil plans are hatched in Ritzky's Bar - you can sense it in the air - and all kinds of mad sexual routines are initiated to go with them. The safecracker proposes not only a certain loft on 14<sup>th</sup> Street to the hoodlum, but that they sleep together."

Jack KEROUAC - *On the Road*, 1957, p. 118

WOMBS - "I could hear Dean, blissful and bloating and fantastically rocking. Only a guy who's spent five years in jail can go to such maniacal helpless extremes; beseeching at the portals of the soft source, mad with a completely physical realization of the origins of life-bliss; blindly seeking to return the way he came."

ibid p. 119.

### ON THE THRESHOLD

"But why think about that when all the golden lands ahead of you and all kinds of unforeseen events wait but only to surprise you and make you glad you've alive to see?"

Jade KEROVAC, Auto Road, 1957, p. 122

### NEGOTIATING

"He said his name was Hyman Solomon and that he walked all over the U.S.A., knocking and sometimes kicking at Jewish doors and demanding money: 'Give me money to eat, I am a Jew.' He said it worked very well..."

### NEW WORDS

ibid p. 124.

"We got out of the car for air and suddenly both of us were stoned with joy to realize that in the darkness all around us was the fragrant green grass and the smell of fresh manure and warm waters. 'We're in the South! We've left the winter!'"

ibid p. 125

### CLIMATE, INTERPRETING ENTRANCE

"The house was a dilapidated old heap with sagging porches running around and weeping willows in the yard; the grass was a yard high, old fences leaned, old barns collapsed. There was no one in sight. We pulled right into the yard and saw washtubs on the back porch. I got out and went to the screen door. Jane Lee was standing in it with her eyes cupped toward the sun. 'Jane,' I said. 'It's me. It's us.' She knew that." ibid. p. 128

### REVELATION

"One I knocked on his door in the 60th Street slums of New York and he opened it wearing a derby hat, a vest with nothing underneath, and long striped sharpster pants; in his hands he had a cook pot, birdseed in the pot, and was trying to mash the seed to roll in cigarettes." ibid. p. 130

### BAR - SURVEILLANCE, ENTRY (PRESENCE)

"The ideal bar doesn't exist in America. An ideal bar is something that's gone beyond our ken. In nineteen ten a bar was a place where men went to meet during or after work, and all there was was a long counter, brass rails, spittoons, prayer pians for music, a few mirrors, and barrels of whiskey at ten cents a shot together with barrels of beer at five cents a mug. Now all

you get is chromium, drunken women, fags, hostile bartenders, anxious rows who hover around the door worried about their leather seats and the law; just a lot of screaming at the wrong time and deadly silence when a stranger walks in." ibid. p. 133

### VERANDA

"She was so saturated with elements of all kinds that she came to a standstill and stood goofy on the porch with me. It was a wonderful porch Bull had. It ran clear around the house; by moonlight with the willows it looked like an old Southern mansion that had seen better days. ... Doors kept opening around the crooked porch, and members of our sad drama in the American night kept popping out to find out where everybody was." ibid p. 134

"I wanted to sit on the muddy bank and dig the Mississippi River; instead of that I had to look at it with my nose against a wire fence. When you start separating the people from their rivers what have you got?" ibid p. 134.

### THE LIBERTY OF THE EDGE

"The sadness of being stopped from making places on the beach on the Governor peninsula with the students. The affronting of freedom being removed from where it belongs - at the edge.

LIMBO - the hem, the border ... of the kingdom of heaven

"Since I had shut the gate  
And locked the door,  
Whence did you, dear one, enter  
To appear in my dream?"

Though you had shut the gate  
And locked the door,  
I must have come to you in your dream  
Through the hole cut by a thief."

Anonymous - Man'yōshū C8<sup>th</sup> AD, trans HOBGSON et al

"Hereupon the daughter of the God of the Sea came to three-folds and said, 'I am with child, and the time for my delivery approaches. But I thought that the child of a heavenly deity, should not be born in the sea plain, and I have come to you here.' At the edge of the waves on the seashore she built a hall for her delivery, using cormorants' feathers for the thatch. But before the thatch was completed, she could not restrain the urgency of her womb, and she entered the hall." Kojiki, AD 712 trans. CHAMBERLAIN

THE THRESHOLD OF THE SEA

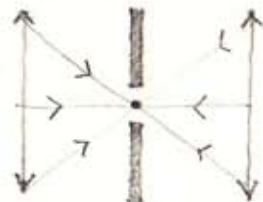
"The Princess knew then that he had looked upon her, and she felt ashamed. Straightway leaving the child she had borne, she said, 'I had wished always to come and go across the paths of the sea to you. But now I feel ashamed because you have seen me in my real shape.' So she closed the boundary of the sea and went down again," said.

FULCRUM

A doorway is like a fulcrum between variable states; it is a static reliable point amongst oscillating realities.



The still point of the sea-saw is the fulcrum



all paths pass through the one point.

"If only, when one heard that Old Age was coming One could bolt the door Answer 'not at home' and refuse to meet him."

Anon from Kokinshū, 905

Oivaku no  
Konnu to shiriseba  
Kado sashite  
Nashi to kotaete  
Awazeramashi wa

Although I am sure that he will not be coming, in the evening light when the crickets shrilly call I go to the door and wait.

Anon from Kokinshū, 905

Kome ya to  
Omou mono kara  
Higurashi no  
Naku yūgure wa  
Tachimataretsutsu

\* AALTO - 'From the Workshop to the Common Room', 1926 in Göran SCHULTZ - Alvar Aalto: the Early Years, 1984, pp 214-18

"I cannot remember the appearance of the door to my grandfather's farmhouse in my early childhood, but I do remember the resistance of its weight and the texture of its wood surface scoured by decades of use, and I recall especially vividly the scent of home that hit my face as an invariable wall behind the door." Juhani PALLASMAA - Eyes of the Skin, 1936, p. 64

THE THRESHOLD OF THE MOMENT

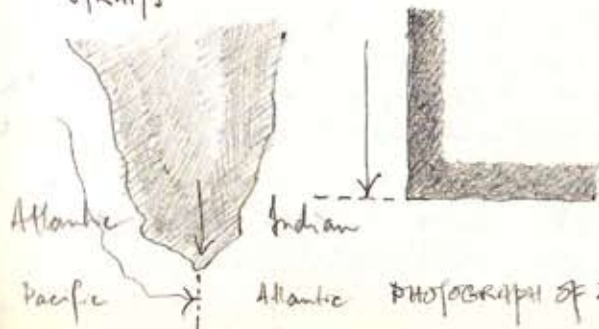
"I have been anxious to improve the tick of time, and notch it on my stick too; to stand on the meeting of two elements, the past and future, which is precisely the present moment; to be that line."

Henry David THOREAU - Walden, 1854

PLACE MAKING IN THE LANDSCAPE

"There is commonly inefficient space about us. Our horizon is never quite at our elbow. The thick wood is not just at our door, nor the pond, but somewhat it always cleaves, familiar and worn by us, appropriated and fenced in some way, and reclaimed from Nature." said. (p. 20).

STRAITS



Every corner is to some extent a threshold! a point of discovery; a point of definition of difference in place.

PHOTOGRAPH OF ZUMTHOR CHAPEL 'EDGE'



## THE ARCHITECTURE / PHILOSOPHY METAPHOR

(The Spatial Metaphor) "More often than not you stumble on the truth in the dark, colliding with it or just glimpsing an image or a shape which seems to correspond to the truth."  
 Harold Pinter - Nobel Prize Acceptance Speech, 2005

### BUILDINGS HAVE LIVES TOO

"Teacherous  
 generals;  
 See my dead horse,  
 look at broken Spain."

Pablo Neruda  
 'I'm explaining a few things'  
 (quoted by Pinter above)

### WALL AS PROJECTION SCREEN

"One rosy summer evening, when the wall opposite her window was flaked all over with rustiness, (Alice) threw herself on her bed, and lay gazing at the wall. The rose-colour sank through her eyes and eyelid her brain, and she began to feel as if she were reading a story-book. She thought she was looking at a western sea, with the waves all red with sunset. But when the colour died out, Alice gave a sigh to see how commonplace the wall grew."  
 George MacDonald - 'Cross Purposes', 1867

### LINES OF SIGHT / LINES OF LIGHT

"The forest lay to the east, and the sun, which was setting behind the cottage, looked straight into the dark wood with his level red eye. The trees were all old, and had few branches below, so that the sun could see a great way into the forest; and the boy, being keen-sighted, could see almost as far as the sun. The trunks stood like rows of red columns in the shine of the red sun, and he could see down aisle after aisle in the vanishing distance. And as he gazed into the forest he began to feel as if the trees were all waiting for him."  
 George MacDonald - 'The Golden Key', 1867.

### GRADUAL ENTRANCE

"No mortal, or fairy either, can tell where fairyland begins and where it ends." George MacDonald - 'Cross Purposes', 1867

## ARCHITECTURE METAPHOR

11.12.2005

When Sky News/CNN/BBC News 24 are dealing with a major catastrophe in the early stages there is no sense, just scraps of information <sup>and information</sup> ~~in~~ with no form. Gradually, the minds of the editors put together the growing pile of scraps and make sense of it. They give the catastrophe an architecture, a form. This obviously has to fit the facts - otherwise it would be untrue - but it is also always a simplification, for there will always be more complexity to a situation than any news report can contain or convey. And each of us too makes sense of things from the scraps of information and the sense that is offered by the news editors. Until there is a broadly accepted sense of what has happened and the incident acquires its settled architecture.

### THE PORTAL OF GOD

"Birth is not a beginning; death is not an end. There is existence without limitation; there is continuity without starting point. Existence without limitation is Space. Continuity without starting point is Time. There is birth, there is death, there is rising forth, there is entering in. That through which one passes in and out without seeing its form, that is the Portal of God. // The Portal of God is non-Existence. All things sprang from Non-Existence. Existence could not make existence existence. It must have proceeded from Non-existence. // And Non-Existence and Nothing are One. // Here is the abiding-place of the Sage."  
 CHUANG-TZU - Chapter XXIII (from A.C.P.)

### THE DEAD James Joyce

The rooms of the house, the compartmentalism of the action seems to reanimate with the compartmental nature of history, personal, interpersonal and national.

"The piercing morning air came into the hall where they were standing so that Aunt Kate said: 'Close the door some lady. Mrs. Mallin will get her death of cold.'" James Joyce - 'The Dead', in The Dubliners, 1907 (1914)  
 written (published)

"I'm a dweller on the threshold, And I'm washing at the door. And I'm standing in the darkness, I don't want to wait no more." Van MORRISON - 'Dweller on the threshold' 1990

Murasaki SHIKIBU - Genji Monogatari (The Tale of Genji),  
trans. WALES, 1<sup>st</sup> decade of 11<sup>th</sup> c

### 'Yūgao' IDENTITY

"No one could possibly guess who he was, and feeling quite at ease he leant forward and deliberately examined the house. The gate, also made of a kind of bellwork, stood ajar, and he could see enough of the interior to realize it was a very humble and poorly furnished dwelling."

### TEMPLES AND COFFAGES

"For a moment he pitied those who lived in such a place, but then he remembered the song 'Seek not in the wide world to find a home, but where you chance to rest, call that your house'; and again, Monarchs may keep their palaces of jade, for in a leafy cottage two can sleep."

### IDENTITY of OCCUPANT

"There was a walled fence over which some ivy-like creeper spread its cool green leaves, and among the leaves were white flowers with petals half-unfolded like the lips of people smiling at their own thoughts. They are called Yūgao, 'evening faces' one of his servants told him; how strange to find so lovely a crowd clustering on this deserted wall! And indeed it was most strange and delightful thing to see how on the narrow tenement in a poor quarter of the town they had clambered over rickety eaves and gables and spread wherever there was room for them to grow."

[It is as if the house, poor though it is, has itself burst into blossom because a beautiful girl has sought refuge here.]

### PERFUME / PRESENCE

"The princely scent of the sleeve which he had raised to brush away his tears filled the low and narrow room, and even the young people, who had till now been irritated by their mother's obvious pride at having been the nurse of so splendid a prince, found themselves in tears."

### LIGHT

"Meanwhile, lighted only by a dim torch, Genji quietly left his nurse's home. The blinds of the other house were now drawn and only the firefly glimmer of a candle shone through the gap between them."

### CLASS

"When he reached his destination a very different scene met his eyes. A handsome park, a well-kept garden; how spacious and comfortable it all was! And soon the magnificent owner of these splendours had driven from his head all thought of the wooden palings, the shutters and the flowers."

### ASSOCIATION, Power of

"The sun was already up when he set out for home. Again he passed the house with the shutters; he had driven through the quarter countless times without taking the slightest interest in it; but that one small episode of the fan had suddenly made his daily passage through these streets an event of great importance."

### DECEPTIVE APPEARANCE

"He pictured to himself the queer, tumbled-down house. She was only living here for the time being; but all the same she must surely belong to that 'bottom class' which they had dismissed as having no possible bearing on the discussion. How amusing it would be to show that they were wrong and that after all something of interest might be discovered in such a place!"

### LIGHT and SOUND

"It was the fifteenth night of the eighth month. The light of an unclouded full moon shone between the ill-fitting planks of the roof and flooded the room. What a queer place to be lying in! Thought Genji, as he gazed round the garret, so different from any room he had ever known before. It must be almost day. In the neighbourhood [the to him strangeness of the room in which he finds himself mirrors the strangeness to him of his emotional state. In contrast to the attraction of the flowers seen from outside the state of being in love, with its cool moonlight, seems oddly spartan; not as expected. It is also, as he awakes to his situation disturbed by clamorous thoughts intruding like the noises of this working class quarter.] house people were beginning to stir, and there was an unearthly sound of peasant voices. ... But now louder than thunder, came the noise of the threshing mills, seeming so near that they could hardly believe it did not come from out of the floor itself. Genji thought

that his ears would burst. What many of the noises were he could  
[It is as if the noises are in his own head; the blood thumping  
through his brain as he tries to make sense of the situation in  
which he finds himself.]

not at all make out; but they were very peculiar and startling. The  
whole air seemed to be full of crashings and bangings. Now from  
one side, now from another, came too the faint thud of the blacksmith's  
mallet, and the scream of wild geese overhead. It was all too  
distracting.

"Their room was in the front of the house. Genji got up and opened  
the long, sliding shutters. They stood together looking out. In the  
courtyard near them was a clump of fine Chinese bamboos; dense  
lay thick on the borders, glittering here no less brightly than in  
the great gardens to which Genji was better accustomed. There  
was a confused buzzing of insects. Crickets were chirping in the  
wall. He had often listened to them, but always at a distance;  
now, singing so close to him, they made a music which was  
unfamiliar and indeed seemed far lovelier than that with  
which he was acquainted. But then, everything in this place  
where one thing was so much to his liking seemed despite all  
drawbacks to take on a new tinge of interest and beauty."

[Then Genji takes her away to another house.]  
"They drove to an untenanted mansion which was not far off.  
While he waited for the steward to come out Genji noticed that the  
gates were crumbling away; dense shindou-grass grew around  
them. So sombre an entrance he had never seen."

[The situation worsens. The door sounds like the doorway of death,  
which in a way it is. The situation, emotional and physical, is bleak.]

"The sun was high when they woke. Genji went and opened the  
shutters himself. How deserted the garden looked! Certainly here  
there was no one to spy upon them. He looked out into the distance:  
dense woods fast turning to jungle. And nearer the house not a  
flower or bush, but only unkempt autumn grasslands, and a pond  
choked with weeds. It was a wild and desolate place."

"The nun's cell was in a chapel built against the wall of a wooden  
house. It was a desolate spot, but the chapel itself was very  
beautiful. The light of the visitor's torches flickered through the  
open door. In the inner room there was no sound but that of a  
woman weeping by herself." [The appeal of religion.]

The Pillow Book of Sei SHŌNAGON, about 1002  
trans. WALES

"One has been expecting someone, and rather late at night there is a  
stealthy tapping at the door. One sends a maid to see who it is, and  
lies waiting, with some slight flutter of the breast. But the name  
one hears when she returns is that of someone completely different,  
who does not concern one at all. Of all depressing experiences, this is  
by far the worst."

The Sarashina Diary (Sarashina Nikki) trans. Annie Shepley OMORI  
† Kōchi Doi  
by the Daughter of Takasue

"When I left home I felt as if I were not I nor was it the real  
world to which I was going."

"I passed that night in my own room. When I looked out in early  
morning, opening the sliding door on the corridor, I saw the  
morning moon very faint and beautiful. I heard footsteps and  
people approached - some reciting Sutras. One of them came to the  
entrance; and addressed me. I replied, and he, suddenly remembering,  
exclaimed, 'that night of softly falling rain I do not forget, even  
for a moment! I yearn for it. As chance did not permit me many  
words I said: 'What intensity of memory clings to your heart?  
That gentle shower fell on the leaves - Only for a moment our  
leaves touched.' I had scarcely said so when people came up and I  
stole back without his answer."

"On a very dark night in the beginning of the gods-absent month, when  
sweet-voiced reciters were to read Sutras throughout the night, another lady  
and I went out towards the entrance door of the audience room to listen to  
it, and after talking fell asleep, listening, leaning... when I noticed a  
gentleman had come to be received in audience by the Princess. 'It is  
awkward to run away to our apartment to escape him. We will remain  
here. Let it be as it will.' So said my companion and I sat beside her  
listening. He spoke gently and quietly, there was nothing about him  
to be regretted."

"The small hills" by Isonokami no Yakatsugu (729-781) trans. WAFSON  
"Truly need one seek not beyond his door for wisdom;  
Must a man see all mountains and seas to love them?"

## INCLUSION and EXCLUSION

'the banished official' by Nakao-ō (early 9<sup>th</sup> century) trans. WATSON  
 "I listened outside the palace to the sound of singing;  
 Below the stairs, apart, I watched the ladies on the terrace.  
 I returned in the dusk to face my wife in shame,  
 through the night I lay talking with my children in bed.  
 Great faults and small merit were mine, I know.  
 For mercy and light penalty I am forever grateful.  
 Though I may never again enter the gate of my lord,  
 I shall speak from this far land and Heaven may hear me."

'the puppeteer' by Fujiwara no Tadanobu (1037-1164) trans. WATSON  
 "The years of age alone, watching over a hut of thatch.  
 The traveler passing far off casts suspicious eyes  
 At the white hair, the vacant wrinkled face."

23.12.2005

In 2005 27,000 people applied for 20 passes per day to witness the rising sun striking down the entrance passage of Newgrange burial mound north of Dublin around the time of the winter solstice.

"We knew that we were in trouble as soon as we crossed the threshold of the homes we had the dubious joy of visiting. First there was the terrible stale stink that rushed out and punched us on the nostrils with all the force of a bunch of fires."

Kim WOODBURN & Aggie MACKENZIE. How Clean is Your House? 2003,

like a religious invocation:

"Make the entrance to your home inviting, a joy to behold, a haven to enter, away from the world."

"Time was when women washed the step every day, and the water was smelted across the pavement into the gutter to keep the dust and dirt from the street at bay. There was gossip from the neighbours if your water wasn't all joined up with theirs by 10.00am, and cries of 'She isn't even ill, you know!'"

## COMMANDMENTS FOR ENTRANCE

1. Keep front path swept and clean
2. Wash the steps
3. Seal your front door to stop dust & dirt.
4. Provide a doormat.
5. In the porch too.
6. Keep slippers by the door
7. Vacuum the hallway twice a week
8. Wash hallways.

"Insulate your front door to prevent dust and dirt blowing in around the doorframe."

from WOODBURN & MACKENZIE. How Clean is Your House? 2003

## GREAT THEMES

The Solitary Hut - associated with simplicity and wisdom

The Moment of Initiation of love - 'the fan'  
 (and its consequences)

## Conflict

### STONE CARVING

as if the life/spirit/god contained within the mass of rock is brought to its own surface. Gargoyles in the stone of a cathedral seem to bring the whole structure to a seething life; so, from being surrounded, enveloped, by dead stone one finds oneself with a living being with heads and tendrils, grins and entwinement.

### CEREMONIES AT THE THRESHOLD OF THE DAY

cleaning your teeth, shaving, showering, washing your face  
 brushing your hair, spraying deodorant, dressing...

## DECISIONS ON DIRECTION

"He had to go to the post office before it closed, he said, and the two of them left the room. But at the door of the inn he was seduced by the mountain, strong with the smell of new leaves. He started climbing roughly up to it."

Yasunari KAWABATA - Snow Country, 1957  
trans.?

"living all alone  
In this space between the rocks  
far from the city,  
Here, where no one can see me,  
I shall give myself to grief."

Haruka naru  
Iwa no hazama ni  
Hitori ite  
Hito me omowade  
Mono omowabaya

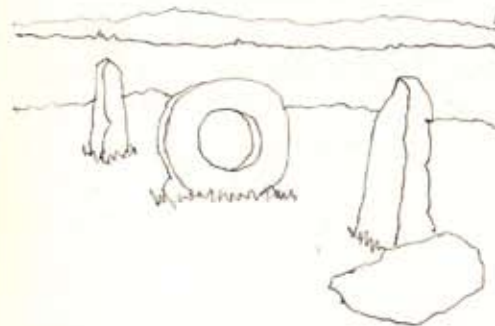
SAIGYŌ trans. KEENE

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

MEAN-AND FOR Cornwall (ACP) Hole in stone through which children would be passed.

CHYSAUSTER - far west of Cornwall, Iron Age courtyard houses (ACP)

FOGOU - underground passages in Cornwall (ACP).



The doughnut-shaped stone is best known for the traditional belief that it had the power to heal illnesses. To cure wickets and tuberculosis, naked children were passed through the hole three times and then dragged through the grass three times toward the east. Adults seeking cure from rheumatism or spinal troubles crawled through the hole nine times against the sun.

## SITTING IN A DOORWAY

"There were times when I could not sacrifice the bloom of the present moment to any work, whether of the head or hands. I love a broad margin to my life. Sometimes, in a summer morning, having taken my accustomed bath, [in Walden pond] "I sat in my sunny doorway from sunrise until noon, rapt in reverie, amidst the pines and hickories and sumachs, in undisturbed solitude and stillness, while the birds sang around or flitted noiseless through the house, until by the sun falling in at my west window, or the noise of some traveller's wagon on the distant highway, I was reminded of the lapse of time. I grow in those seasons like corn in the night, and they were far better than any work of the hands would have been. They were not time subtracted from my life, but so much over and above my usual allowance." Henry David THOREAU - Walden, 1854

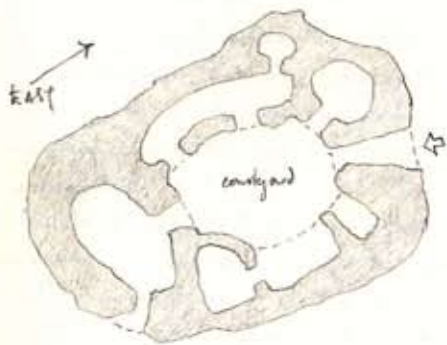
## THE ARCHITECTURAL METAPHOR [QUALITY]

"His world once invented, the highest law that comes next into play is, that there shall be harmony between the laws by which the new world has begun to exist; and in the process of his creation, the inventor must hold by these laws. The moment he forgets one of them, he makes the story, by its own postulates, incredible. To be able to live a moment in an imagined world, we must see the laws of its existence obeyed. Those broken, we fall out of it. ... A man's inventions may be stupid or clever, but if he do not hold by the laws of them, or if he make one law jar with another, he contradicts himself as an inventor, he is no artist, he does not rightly consort his instruments, or he tunes them in different keys. The mind of man is the product of live law; it thinks by law, it dwells in the midst of law, it gathers from law its growth; with law, therefore, can it alone work to any result. Inharmonious, unconsenting ideas will come to a man, but if he try to use one of such, his work will grow dull, and he will drop it from mere lack of interest. Law is the soil in which alone beauty will grow; beauty is the only stuff in which Truth can be clothed; and you may, if you will, call Imagination the tailor that cuts her garments to fit her, and Fancy his journeyman that puts the pieces of them together, or perhaps at most embroiders her button-holes. Obeying laws, the maker looks like his creator; not obeying law, he is such a fool as heaps a pile of stones and calls it a church." George MacDONALD, 'The Fantastic Imagination', 1893(?)

22.12.2005  
MacDonald suggests there is a 'live law' that governs all things. But he also implies that the Mind, though governed by 'live law', through invention

creates its own worlds. To achieve 'beauty' in those worlds the Mind must be consistent in the laws it applies to those worlds. He is thinking of stories, but his last sentence in this paragraph draws a metaphor with both religion and architecture. Both have their laws, their dictums, which constitute their coherence and success as 'mental worlds'. [It is unclear how close Macdonald was to the 'dangerous' relativism of this suggestion.] In relation to architecture his implicit suggestion is that the 'law' in structure and geometric form... though this is not necessary. All he seems to hold to is that to be 'beautiful' a piece of architecture should hold to the 'genetic programme', the 'thesis', that the Mind of its architect gives it. And just as the Mind of the Great Architect (for that designer Mactertold) gives integrity and consistency to the workings of the world as universe we experience everyday, so too should the Mind of the author give, by application of consistent laws, integrity and consistency to the workings of the world its imagination and fancy conjures in narrative - even if that law is not the same as that of the Architect of Creation, leaving aside the existence or non-existence of God, the point to establish is that in stories and architecture we are dealing with intellectual structures; and in both, Macdonald holds, beauty depends on rigorous adherence to imposed systems of rules.

[No, he believes in the consistency and rightness of God's laws]



Chysander Iron Age home, with courtyard. 100 BC - 500 AD  
Bumioni Lake of Cevenith Britain.  
Imitation of Roman courtyard house?

## THE IN BETWEEN

"It is only between life and death that the fairies have power over grown-up mortals, and can carry them off to their country."  
George Macdonald - 'The Shadows', 1864

## THRESHOLDS AND CONTROL

22.12.2005

the temple or church keeps the mysterious spiritual in a place of containment and stops it infecting everything. The threshold of the temple or church is therefore a kind of barrier from either side. But the temple or church also becomes a threshold itself, between the secular and the sacred.

RINGS - associated with noble warriors and the turf within which they fought. (Notes to George Macdonald's 'The Shadows')

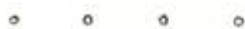
## PRESENCE

"We saw two of those" (shadows that move through the world) "sitting in the room with (the man who was said to think a great deal), and he was as pale as they were. We could not cross the threshold, but shivered and shook, and felt ready to melt away. Is not your majesty afraid of them too?" But the king made no answer."

George Macdonald - 'The Shadows', 1864.

"She went towards what she took for a black, round-topped mountain, far away; but which she soon discovered to be close to her, and to be a hollow place so great that she could not tell what it was hollowed out of. Starving at it, she found that it was a doorway: and going nearer and staring harder, she saw the door, far in, with a knocker of iron upon it, a great many yards above her head, and as large as the anchor of a big ship. ... spying a little hole at the bottom of the door which had been nibbled by some giant mouse, she crept through it, and found herself in an enormous hall." George Macdonald - 'The Giant's Heart', 1864

## ENTRANCE AS FILTER



Billboards at the entrances to stores, to stop 'ram-raiders' - people who drive trucks through locked doors to steal goods.

## DESCRIPTIONS OF PLACE IN NOVELS

"As soon as I hear a name I feel convinced I can guess what the owner looks like, but it never happens, when I actually meet the man, that his face is as I had supposed. I wonder if everybody shares my experience of feeling, when I hear some story about the past, that the houses mentioned in the story must have been rather like this or that house belonging to people of today, or that the persons of the story resemble people I see now."

Yoshida KENKŌ - Essays in Soleness [Tsuzuregusa],  
1330-32 Trans. KEENE

"In all things, it is the beginnings and ends that are interesting."  
ibid.

Many, December 2005, words to the effect:

"It's good when you come home. The house becomes a home again. It's not when James is here on his own." He was not only referring to presence, but also the order and tidiness that returned. The Welsh word GRAN?

## MEETING OF WORDS - STAGE and BACKSTAGE

A child has suddenly gone missing at a supermarket check-out. The father and others are looking for her.

"By the cheese section they passed through a door into an area where all pretences were dropped, where the plastic tiled floor gave way to one of concrete in which mica sparkled coldly, and where light came from high, bare bulbs hung from an invisible ceiling. There was a forklift truck parked by a mountain of flattened cardboard boxes. Stepping over a dirty puddle of milk, the manager was hurrying towards the cold-store door which stood ajar. // They followed him into a low, cramped room in which two aisles stretched away into semi-darkness. Tins and boxes were piled untidily into racks along the sides, and down the centre, suspended from meat-hooks, were giant carcasses. ... The cold air penetrated dryly to the back of the nose and tasted of chilled tin. ... One of the policemen wanted to know how long someone could last in here."

Jan McEWAN - A Child in Time, 1987, p.19.

## ENTRANCE AS NODE, point of CONCENTRATION, GATHERING (of routes)

"He was not prepared for the group of beggars gathered by the entrance.... By law, beggars were not even permitted to work in pairs.... They were certainly not supposed to be crowding round entrances like this, waiting to pester the public." ibid.

## ENTRANCE AS TEST (straight on from the above)

"As he came closer, Stephen was aware of his bag of climbing bottles, and the provocative way the gold foil protruded into the sunlight. They were all watching him now and it was impossible to turn back.... He was on the lookout for a policeman. He had shaved his face, and then he was among them. He stared ahead, seeing no one, he heard a voice say, 'How about a tenner, then?' and he kept on. ... Someone plucked at his bag, and Stephen pulled it towards him roughly. Another voice parodied a cultivated accent: 'Hum, Bollinger. What a frightfully good idea!' There was laughter as he shouldered his way through the greasy smell of sweat, and the scent of patchouli." ibid.

## ENTRANCE AS SEQUENCE (straight on from the above)

"It was this little confrontation... which preoccupied him as he turned the car down the Dantes' bumpy avenue. He felt guilty of a betrayal. [that he had failed the test] There was a pale man in a white silk shirt with his bottles of champagne, here were the gypsies at the gate. For years

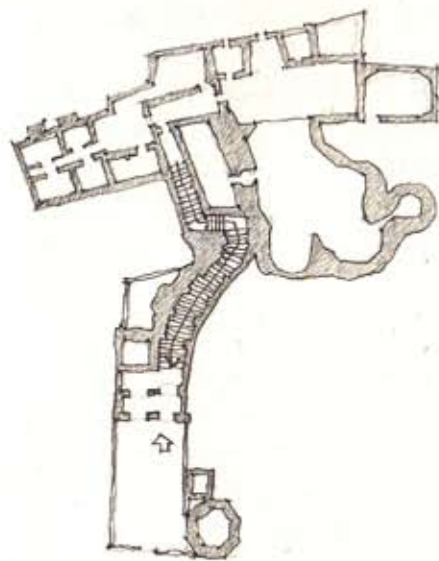
he had convinced himself he belonged at heart with the rootless. ... he was on the other side now. If not, why had he tried to pretend they were not there? Why not accept he was outnumbered and look them in the eye as he might have once, and hand over some of the merrily accidental cash?

→ **PRESENT MOMENT**  
(straight on from above) "He had stopped the car and was following an overgrown footpath to the wicket gate. ... He stopped in the gloomy tunnel of summer shrubs, set down his overnight case and the champagne, and prepared to meet his friends. His hands glowed white in the obscurity. He covered his eyes with them. He was so unhealthily stuffed up with his recent past, like a man with a cold. If he could only live in the present he might breathe freely. But I don't like the present, he thought, and picked up his things. As he straightened, he saw a silhouetted figure against the sky framed by overhanging roses. Helma had been watching him, // 'How long were you hiding in there?' she asked as they kissed. // He failed to speak light-headed as he said, 'Years.' In compensation he showed her the bottles, ... // Helma led him towards the house, the door and all the windows were open wide to the evening sunshine. They entered by way of a small dining room whose stone floor gave off a watery coolness. ... The smell of roast meat and garlic mingled with that of the honey-buckle which trailed along the window ledge behind him. In the kitchen Helma was filling an ice bucket, and from the garden came a cacophony of birdsong," said.

### PLACE ON THE BEACH

"late in the afternoon they started to build a sand castle near the water's edge. ... the walls had to be squared off, there had to be windows, shells were to be embedded at regular intervals and the area inside the keep had to be made comfortable with dry seaweed. ... // When everything was completed and they had walked around their achievement several times, they squeezed inside the walls and sat down to wait for the tide. Kate was convinced that their castle was so well built it could resist the sea. Stephen and Julie went along with her, diverting the water when it simply lapped around the sides, booring it when it sucked away a piece of wall." said.

Monte Sant'Angelo del Gargano, 5<sup>th</sup> C AD  
down steps into a cavern sanctuary



In the film Casino Royale (1967), the frontier between West and East is also between Blue and Red.

### MEMORY and THRESHOLD CROSSING

"At the crossing of the Yodo River (the Emperor) recalled how when, long ago, he had paid a state visit to the Hachiman Shrine, his commissioner at the bridge-crossing had been Saraki, the lord of Sado, who had since entered the priesthood and was this day serving as one of his escorts. The recollection was difficult to bear,

shirube soro	Although this road
michi koso arazu	on which you are guiding me
narina tomo	is not the one of old,
Yodo no watari wa	At the Yodo crossing
wasureshi mo seji	I do not forget the past ....

The 'Masukogami' Book XVI c 1370

possibly by Nijō Yoshimoto trans. KEENE



## IN BETWEEN

"Sometimes spectators of the Nō say that the moments of 'no action' are the most enjoyable. This is one of the actor's secret arts.

Dancing and singing, movements on stage, and the different types of miming are all acts performed by the body. Moments of 'no action' occur in between; when we examine why such moments without action are enjoyable, we find that it is due to the underlying spiritual strength of the actor which unremittingly holds the attention."

Zeami Motokiyō 'On the Art of Nō'  
(1363-1443) trans. Y. TSUNODA + KEENE  
RYUSAKU

"This is a metaphor describing human life as it transmigrates between life and death." Ibid.

## RUDIMENTARY PLACE MAKING

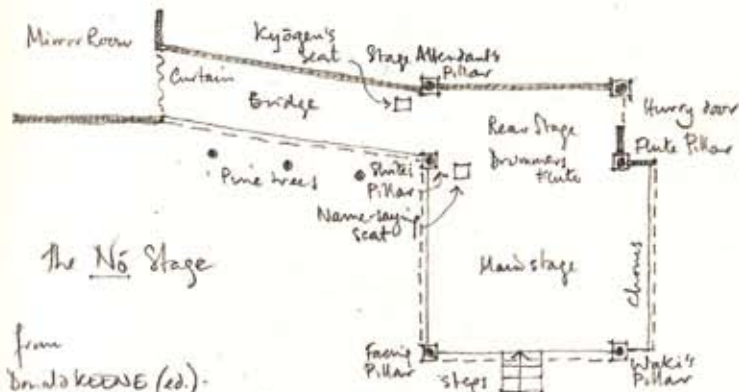
"Years back I spent a few hours sitting beside a friend, a blues guitarist, on the floor of the pedestrian tunnel connecting the Central with the Northern line at Bank Station, holding out his hat for money, and taking note. // I learnt much. Should you yourself ever by busking you will find that we who hurry along Underground tunnels as part of our daily lives have a deep subliminal fear of listening or sitting down. Maybe herd instinct tells us that only the wounded animal stops. But conquer the fear and lower yourself to the floor, and you are soon calm, out of the rush, and in relaxed command of a new perspective on the world. //... the authorities represented less of a threat to a busker than did other buskers: there was a turf war between them for the best pitches; rows were common; and informal truces often broke down. // I concluded that London Underground should find a way of licensing and regulating busking rather than simply try to ban it. And this is what it has done. There are now proper rosters, designated and sponsored pitches in non-nuisance-causing places, and music of quality and variety which is real rather than piped."

Matthew PARRIS - "From down a crowded tunnel comes a simple melody to lift the heart," The Times. 31.12.2005

## SECRETS OF ART

"What holds the parts together is the mind. This mind must not be disclosed to the audience. If it is seen, it is just as if a marionette's strings were visible. The mind must be made the strings which hold together all the powers of the art. ... This article is the most secret of the secret teachings."

Zeami Motokiyō (1363-1443) - The Art of the Nō,  
trans. Ryusaku Tsunoda and Keene



The Nō Stage

from  
David KEENE (ed.)  
Anthology of Japanese Literature,  
Penguin, 1968, p. 254

Audience

And this means that the artist  
must sacrifice the magic of  
mystery in order to manipulate  
the effect

## THRESHOLDS IN NARRATIVE

There is a moment in the film Lawrence of Arabia (David Lean, 1962) when Lawrence is accepting adulation from his Arab followers. It seems to symbolise a threshold he almost imperceptibly crosses into belief in his own superior nobility - the threshold of hubris - and also into 'going native'. It is marked in the film by his shadow crossing that of a pale camel, by the sun on the desert sand. It is the moment of the beginning of things falling apart.

→ QUALITY.

→ What experiences of spatial arrangements are actually engaging, enjoyable, exciting, entertaining...? They must relate to human senses.

→ Intellectual quality v. Experiential quality.  
(consistency in rules) (enjoyment of being there)  
(George MacDonald)

### THRESHOLD OF THE MOMENT

"Behold this gateway, dwarf!" I went on: "it has two aspects. Two paths come together here: no one has ever reached their end. ... They are in opposition to one another, these paths; they abut on one another: and it is here at this gateway that they come together. The name of the gateway is written above it: 'Moment'."

"A gateway stood just where we had halted." //

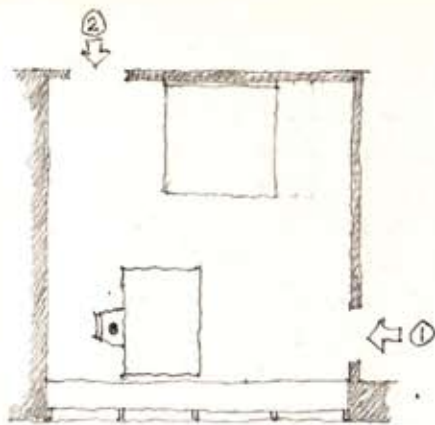
Friedrich NIETZSCHE - Thus Spoke Zarathustra, 1883  
trans. HOWLANDS BAYE

### DOORS OF BIRTH and DEATH

"In north-western Argyllshire superstitious people used to open every lock in the house at child birth. In the island of Salsette near Bombay, when a woman is in hard labour, all locks or doors or drawers are opened with a key to facilitate her delivery. ..."

"In many parts of England it is thought that a person cannot die so long as any locks are locked or bolts shut in the house. ... In the year 1863, at Taunton, a child lay sick of scarlatina and death seemed inevitable. A jury of matrons was, as it were, empanelled, and to prevent the child dying hard "all the doors of the house, all the drawers, all the boxes, all the cupboards were thrown wide open, the keys taken out. ... Strange to say, the child declined to avail itself of the facilities for dying so obligingly placed at its disposal by the sagacity and experience of the British matrons of Taunton; it preferred to live rather than give up the ghost just then."

J. G. FRASER - The Golden Bough, 1922



### ENTRANCE and MEMORY

"It was outside the door that Lt. Colonel Riley Workman, an 83-year-old retired Army officer, was shot dead at point blank range with a gun loaded with ammunition normally used to kill deer. // Murdered at about 8.20 pm, the body of the former antiques dealer lay undiscovered in the doorway until the next morning. ... // Whatever the reason for his killing, the lasting distress caused by the bloody nature of the murder is part of the reason his old house is currently being transformed. ... the two bedroom listed house is almost unrecognisable from the time of the murder. // the porch and hallway where Mr Workman was shot dead has been ripped out, bricked up and replaced with a bathroom."

"Standing propped up against a fence in the garden of Cook House is a solid red plank door. ..."

Jason BENNETTO - "Two years on, retired colonel's murder leaves police baffled," in The Independent, 7<sup>th</sup> Jan 2006.

"I suppose anything might provoke a memory, but <sup>strong</sup> doors can be particularly resistant. Cf. Pallasmaa's memory of his grandfather's door."

## BOUNDARIES AND IDENTITY

"When the Trojans are on a head-hunting expedition and have entered the enemy's country, they may not eat any fruits which the foe has planted nor any animal which he has reared until they have first committed an act of hostility, as burning a house or killing a man. They think that if they broke this rule they would receive something of the soul or spiritual essence of the enemy into themselves, which would destroy the mystic virtue of their talismans." FRATER - Golden Bough, 1922

When they cross the boundary identity as 'enemy' in other words they must establish their identities as enemies with an unequivocal act of hostility rather than sneak in and pinch the property of the other surreptitiously. In the land of the enemy one should act as an enemy not as a thief.

[READING THRESHOLDS by the way they are used...]

### USING THRESHOLDS AS A MEANS OF COMMUNICATION

"If the occupants of the house position themselves on the arcli (fenced courtyard), passers-by understand that the family is actively seeking social interaction. Normally the arcli is separated from the street by steps, a wall with a gate, or both. The gate is a symbolic marker; its physical position - open or closed - indicates whether passers-by are welcome to enter. Even if the gate is open, visitors will usually wait to be invited before entering the arcli. If there is no gate, steps can act as a threshold. People pause at the steps or lean across a wall without entering, signifying they mean to stop only for a short while. If visitors come up the steps or through the gate and enter the arcli, they may be invited to sit down. // That the entrance to the arcli provides a symbolically important threshold rather than a functional barrier can be seen by the fact that most gates cannot be locked. They are not used to secure the house. Many times the step into the arcli is not necessary to facilitate movement. It is a weak physical manifestation of a strong social meaning and, as such, symbolizes the social interaction between the house and the street."

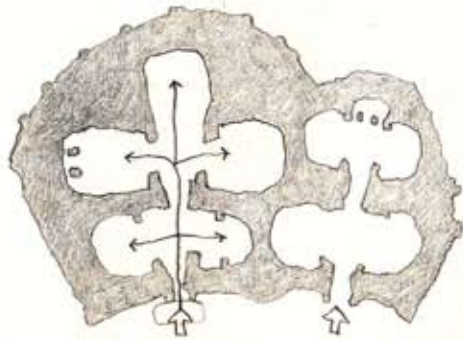
Alice V. James and Loukas Kalisperis - 'Use of House and Space: Public and Private Family Interaction on Crete, Greece,' in BIRBSEK-PHEASANT & LAWRENCE-ZÚÑIGA - House Life, 1999.

"In the Masticchochoria ... high stone walls directly adjoin the street. However, in this area people actively extend the house into the street to encourage socializing... Women in an urban setting near Piraeus, the port of Athens, mark an extension to their houses with whitewash in order to indicate a street area under the domain of that house. While Chians in the Masticchochoria do not use whitewash, they do consider the area of the street directly anterior to their house as their own." *ibid.*

"Within the arcli is the veranda - the actual sitting place - one step further along the continuum of entry into the private area than the space just inside the arcli wall. Once visitors are sitting on the veranda, they will be offered something to drink." *ibid.*

### PLACE

"Villages in the Masticchochoria have very limited space owing to the heavy fortifications. In these villages families create the functional equivalent of the arcli and veranda on the street. In front of their ground-floor stables, they set chairs near the house. By bringing items of indoor furniture to the outside, the domestic area is extended into the public arena... Passers-by... walk by and see how open the house is; if the homeowners are about, visitors pause at a distance, cross the unmarked 'threshold' into the arcli area, and talk; if invited, then visitors may sit down and accept a drink if they wish to linger. If at this point a visitor is invited inside 'to talk privately,' the invitation would indicate an even greater intimacy with the family, unless of course the visitor were taken into the saloni, indicating the status of honored guest." *ibid.*



The Temples at Ggantija, Gozo c. 3000 BC clearly built as a hierarchy of threshold.

PRESENCE Falling in love at first sight  
 "Just then a court lady entered the room.... She was not yet twenty. Her long hair was swept up, revealing a face of indescribable beauty.... Ah, what man but would desire to converse with such a woman, to lay his pillow beside hers! I prayed that she might appear again so that I could have another glimpse of her. From that moment on my mind was in turmoil, my heart was turned to smoke. However much I tried to forget my yearning for her, I could not. The love in which I was plunged grew more and more hallucinatory."

Unknown - "The Three Forests" (Sannin Hōshi),  
 early 16<sup>th</sup> C trans. KEENE

"The crowing of the cocks announced the approach of dawn, and the tolling of the temple bells proclaimed the moment of lovers' farewell. We vowed that our love would last into the distant future. She left the chamber while it was still dark and stepped out onto the veranda; she was truly exquisite at that moment, with her dark eye-brows and crimson lips just visible, and a captivating perfume clinging to her sleep-tangled hair."  
 ibid.

### CHILDREN'S STORIES

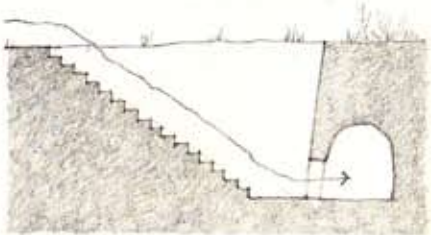
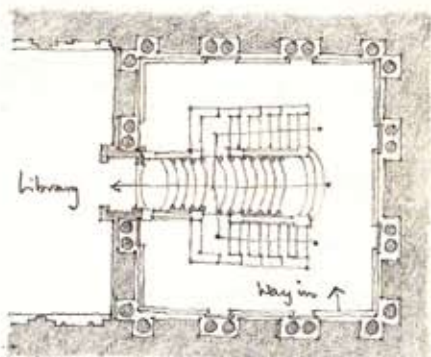
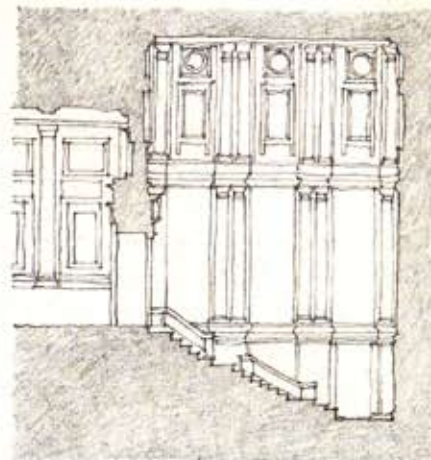
"All great children's stories begin with a portal: a wardrobe, a rabbit hole, King's Cross platform 9<sup>3/4</sup>. This is because children want a mixture of the magic and the mundane - they want Harry to live in Privet Drive but go to Hogwarts - and they need to know how to pass between the two. They want to be able to go, but they also want to be able to come back. The most obvious portal however - a child's bedroom, the place where they go to dream - has been used only significantly only once in my memory - in Maurice Sendak's picturebook Where the Wild Things Are." (1963)

David BADDIEL - The Tunes, 14.01.2006.

### RITES OF PASSAGE

PAUSE IS THE LANDSCAPE  
 "I am willing to believe that they may be as thrilling as an ancient burial mound or a name chance upon in the sand of a lonely shore. Certainly an imagines that they must generate that electrifying sense that someone else, however long ago, has been here before you, made sacred that very spot."  
 Laura COMBES, south west of Rialto Long,  
 in The Observer 15.01.2006

Every threshold is interesting when you open your mind to the architectural cave that is always just beneath the surface of Morrison.  
 15.01.2006

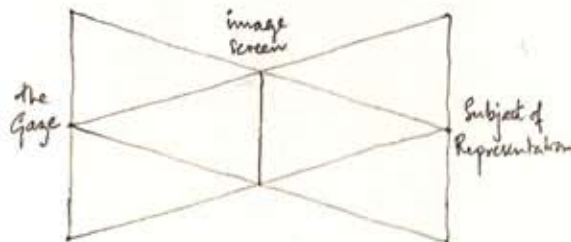
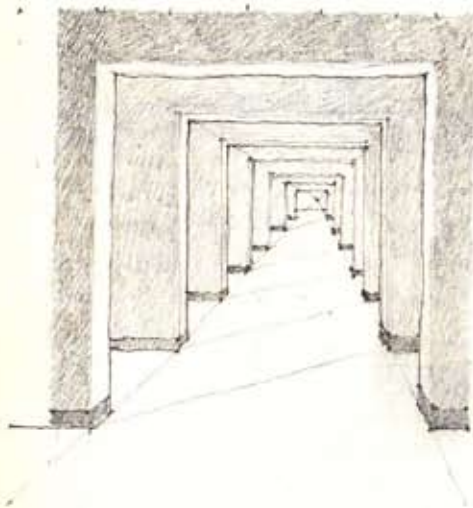


## IN BETWEEN

Bog bodies in northwestern Europe, from around 2000 years ago, are thought to have been killed cruelly and submerged in bogs, held down with hurdles, as punishment for shameful crimes. Sometimes such bodies are found at ancient territorial boundaries. Some theorise that both in their boundary situation and their interment in bog, where they would not rot, rather than earth, was an intent to place the criminals in an in-between zone, a limbo, where they would neither be in the world nor with the gods, nor in one territory or another.

Conrad, Shinkler + sodamites Tacitus Timewatch - 'The Bog Bodies', 20.01.2006  
Tim TAYLOR (Iron Age Specialist)  
University of Bradford

"I can't believe I'm in here with no make-up on again. Stop looking at me!" Charlotte on 'Celebrity Big Brother' 21.01.2006  
covering her face with her hands  
Channel 4  
On the importance of the mask!



Jacques LACAN: Four Fundamental Concepts of Psychoanalysis, 1981  
chapter 'What is a Picture?'

## MERLEAU-PONTY

"I hear myself both from within and without. I experience ... the transition and the metamorphosis of the one experience into the other, and it is only as though the hinge between them, solid, unshakable, remained ineliminably hidden from me."

Maurice MERLEAU-PONTY - the Visible and the Invisible, 1968

## the Camón (CAMÓN) in Galdós - that Brigid's Woman

- a place of withdrawal for the women
- a place of secret and semi-secret activity (gossip and dress-making)
- a place for contemplation
- "When his course of action occurred to her, she went into the Camón to think it over, because she always found she had more clarity of mind there." p. 67
- a place for subterfuge: when her temporarily blind husband suspects she is wearing a silk dress (which she is) she goes into the Camón to change it. (p. 80)
- a place to hide contraband (dresses) p. 82

BED ROOM



STUDY

In Thomas Jefferson's house  
Montecello, Virginia, the bed  
is literally a threshold between  
two rooms, the bedroom and  
the study.

Jan CERKUSZANK - 'Around the World  
in Eighty Treasures' BBC tv.

### PLACE & MOOD & METAPHOR

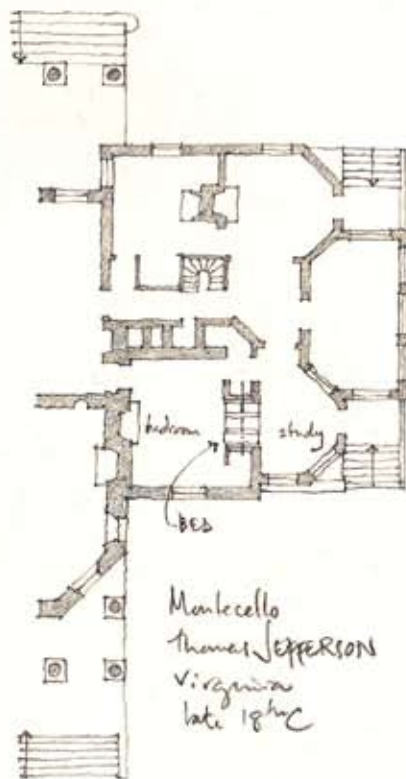
"I am writing these memories in the little that remains of the library that belonged to my parents, and whose shelves are about to collapse as a result of the patience of bookworms."

Gabriel García MÁRQUEZ - Memories of My Melancholy Whores, 2005, p. 31

### REVELATION

↑ Until one hot afternoon when I opened the wrong door in the house of the Palomas de Castro family in Pradomar and saw Ximena Ortiz, the youngest of the daughters, naked as she took her siesta in the adjoining bedroom. She was lying with her back to the door, and she turned to look at me over her shoulder with a gesture so rapid it didn't give me time to escape. Oh, excuse me, I managed to say, my heart in my mouth. She smiled, turned toward me with the grace of a gazelle, and showed me her entire body. The whole room felt saturated with her intimacy. Her nakedness was not absolute, for like Manet's Olympia behind her ear she had a poisonous flower with orange petals, and she also wore a gold bangle on her right wrist and a necklace of tiny pearls. I imagined I would never see anything more exciting for as long as I lived, and today I can confirm that I was right.

Gabriel García MÁRQUEZ - Memories of My Melancholy Whores, 2005, p. 34.



"I happened to see her bending over in the laundry room wearing a skirt so short it bared her succulent curves. Overcome by irresistible excitement, I pulled her skirt up in back, pulled her underwear down to her knees, and charged her from behind. Oh, Señor, she said, with a mournful lament, that wasn't made for coming in but for going out."

Gabriel García MÁRQUEZ - Memories of My Melancholy Whores, 2005, pp 12-13

### ROOM AND METAPHOR

In Memories of My Melancholy Whores -  
The way the man first makes the brothel room into a shrine for the girl, and then, when he thinks she has lost her virginity to another, 'trashes' it.

## THE SPATIAL/ARCHITECTURAL METAPHOR

"these games belong to the field that we call pre-conscious, but make, one might say, the bed of the unconscious reserve - to be understood in the sense of an Indian reserve - within the social network." Jacques LACAN - 'The Eye and the Gaze'; ↓  
4 Fundamental Concepts of Psychoanalysis, 1973  
trans. J. HERIDAN (1977)

### IDENTITY / BEHAVIOUR CHANGES

"there is something that establishes a fracture, a bi-partition, a splitting of the being to which the being accommodates itself, even in the natural world. // ... It is this that comes into play, quite obviously, both in sexual union and in the struggle to the death. In both situations, the being breaks up, in an extraordinary way, between its being and its semblance, between itself and that paper tiger it shows to the other. In the case of display, usually in the part of the male animal, or in the case of grunting swelling by which the animal enters the play of combat in the form of intimidation, the being gives of himself, or receives from the other, something that is like a mask, a double, an envelope, a thrown-off skin, thrown off in order to cover the frame of a shield. It is through this separated form of himself that the being comes into play in his effects of life and death, and it might be said that it is with the help of this doubling of the other, or of oneself that is realized the conjunction from which proceeds the renewal of beings in reproduction." Jacques LACAN - 'What is a fracture?' in  
4 Fundamental Concepts of Psychoanalysis, 1973

### INCLUSION & EXCLUSION

"Better to have him inside the tent pressing out, than outside pressing in." Lyndon B. Johnson on J. Edgar Hoover

The threshold between the unconscious (subliminal) and the conscious.

the aware and the unaware  
the visible and the invisible.

the point of congruence at  
the shutter of a camera.

At the threshold one becomes  
doubled - the self and the semblance  
of the self - the moment, the catch,  
catching one's self as one is and as  
one wants/needs to present oneself.  
T.S. ELIOT - "Prepare a face to meet  
the faces that we meet."

the tribe - inside the tent (pressing out)  
rather than outside (pressing in).

PICT 1802a.jpg.

CHEROK. three sisters.



- Steve P. 22 March 2005
- Research as "enhancing understanding" rather than "new knowledge"
  - A - staff
  - B - staff who may have left
  - C - independent investigators - not contracted
  - Definitions of Quality level - check on website
  - \*\*\*\* \*\*
  - originality, significance and rigour
  - evidence base on what level an output is at
  - self-assessment highly unlikely
  - up to four outputs, but maybe less!
  - Practice-led research
    - methodology used in science, medicine
  - Panel Membership
  - History + theory, and Architecture - guidance to come on
  - panel accommodation
  - Research Reviews
  - Principle researchers - mentoring
  - inc. early career researchers ... but not a tail
  - don't dissipate effort

observer 14.8.2005  
 Jan HAMILTON-FINLAY - Little Sparta, 25m SW of Edinburgh.  
 in the Pentlands Hills.  
 exhibition at Inverleith House, Botanic Gardens, Edinburgh.  
 Saturdays, Wednesdays until 10<sup>th</sup> September  
 → bus trips from Botanic Gardens to Little Sparta 0131 248 2963.

#### BOOKS

- Sheila KIRK - Philip Webb, Wiley £29.99.
- Gérard BEGEORGE - Barbours, Flammarion £50.00.
- H.F. MAUGRAVE - Modern Architectural Theory 1673-1968, C.U.P. £70.00
- Boris and Wendy ARMSTRONG - The Arts and Crafts Movement in the North West of England, Oblong
- Jean GENET - No Screens
- MARKES PERRE - Coriolanus - scene at the gate of Rome.

- STRESA L. Maggiore
- ✓ Wild Bird ✓
- Arona
- LAKE COMO → Bellagio - M...? basic food
- LAKE GARDA - Desenzano

Four Mill Guest House 01229 860205.

→ Lori McElroy - Lighthouse.

- ✓ Aires Hotel. - Lisieux. Oba - Fut William.
- Ballachulish
- Round House, Kinnaird

☒ Royal Maroc -

= £9,500  
 = £8,000  
 = £10,000  
 = £2,000  
 -----  
 = £29,500



☐      ☐      ☐      ☐      between      ☐  
 The subject of the relationship (planned  
 interaction) of architecture and the life it  
 accommodates is underexplored. No two  
 are treated separately or at least  
 architecture does to treat itself as  
 separate. Expands + Refine  
 to bring out the poetic as well as  
 the way we interact with our  
 surroundings.

Zumbler uses threshold in a poetic  
 way rather than mere  
 utilitarianism.

- ignoring it leads to sculptural  
 buildings + placid spaces.
- HERBERT's distinction - primary
- Aborigine slide for J.O.

It is as if we are seeking the inexpressible, when we  
 can explain it we know it is not good enough.

