Chip, Unitary Necker, Dundee, 29.01.2000, noted by G.H.


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

The Altar, the Shrine, the Heart, the Keep

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

Forbidden City, Beijing.
... ceremonies of three or four days were enacted together. A space, measuring about thirty feet in length by five in width, was cleared of grass and debris to form a definite ceremonial ground, much as he had not met with in other tribes. It was of course some distance away from the main camp, just over the brow of a slight rise, so that the performers, although the camp was then, could not be seen by women and children who might be in the camp. At one end of this space the performers squatted in single file on the boughs; while the main forms of the audience arranged themselves in two lines, one on either side of the space, with perhaps a few men squatting in the rear, immediately behind the performers. On this occasion there were two strangers present from the Gunjari tribe, and they were thus placed in the background. The first man carried a curious red, red-stained stone which he held in both hands. It is called an Jukoki, and is regarded as sacred, women and children never being allowed to see it. When all were ready the audience began to beat their booms, songs together, and the first man, rising to his feet, ran along to the end of the cleared space with the usual high-knee action, turning his body from side to side as he pushed the stone outward at arms' length. At the end of the cleared space this action was continued for some little time, the performer turning his body first in one direction and then in another. After this he ran back, still pushing the stone out at intervals, until he reached the line of men. Then he squatted down face in front of the leading man, placed the stone in his hands, and then retired to the rear, since he sat down that performance was repeated in the case of every man, no matter what totemic ceremony he was performing. No one went beyond the limits of the cleared space...
from Robert Kerr, *The English Gentleman's Hours*, 1865

p. 156 "The Comitors and Passages of a House, as we have before said, are the Skeleton of its Plans, because the relations of the rooms to each other are in fact the relation of their doors, and accordingly, even we can call to mind instances where false thoroughfares and this relation of doors are so contrived that an appearance to understand their system instinctively, and then, on the contrary, when one is always at a loss."

p. 158 "The centre of the system of thoroughfares will be that upon which the Family Bays rooms are grouped, namely, in certain circumstances, either a Gallery or Corridor, or in others a Central Hall, Saloon, Staircase-Hall, or Vestibule; ... From this apartment three primary lines of communication have to diverge, if not four; namely, one to the exterior, at the line of entrance, a second to the further interior, being the Staircase usually leading to the rooms above, a third to the servants' department; and most commonly a fourth to the Garden."

A well arranged plan, whether on a large or a small scale, may first be recognised by its relationship the whole system of thoroughfares in a form which may be said to bear upon the face of it the character of Simplicity,"

The use of setting in West Side Story:
- the labyrinth of the city
drifting over previsions of land/territory
- the place of the ball counts, like ages, like a zoo
cross turned into rails on vacant lots
- the grid set in by magic circle near the beginning
down into cellar where they brood in bottle
- up into the free escape outside Virginia's bedroom
- use of walls for graffiti
- use of rails, bars, fences for self-expression through dance,
circles of,key space, geometry of space, rhythm of music.
from A.C.P.
Churches will ascend through the nave to the Sanctuary.

BURTON BASS: "The church will be set by the Normans on the slope of a
hill, with the sanctuary slightly higher, from west to east, and from
the lower to the altar are seven groups of steps."

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

from Arthur Hes - Westdeleshine

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

DATE: 4.8.88
within the confusion and complexity of the social, physical (and maybe spiritual) world around, a simple rectangle inscribed in the sand, anchored to a rock embedded in the ground, and oriented to the infinitely distant horizon, situates its occupant. It establishes a stable centre amongst the indeterminate vastness of things. It provides an antidote to an apophatic uncertainty.
The Iroquois in charge began the ceremony with an offering on the fire of sweet grass to the powers of the west. Then a dog was ceremonially sacrificed. Taking six steps away from the center pit, each time, he offered (scary's head) to the spirits of the west, then to those of the north, east, and south, and finally to the spirits above and to mother earth.

P.B.S.

Among Chiricuas is Sun

Wise (the northern
hemisphere - E-S-W) always
begins with West; then is
North, East, and South,

'mother' each below

1.West
2.North
3.East
4.South

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


"The sun was almost setting when we came
to the hill, and the old man helped me to make
the place where I was to stand. He went to the
highest point of the hill and made trances there
sacred by spreading sage upon it. Then he
Tells a story of a shaman sitting in the middle of
the place, and as he went, he washed the east and
the south sides of the proud offering of red willows
with a little bundle of sweet grass. He tells me
there are white stones to do so that the
spirits would hear me and make clear my next
 duty. I was to stand in the middle, crying and
praying for understanding. Then I was to advance
from the center to the edge of the west and
move there awhile. Then I was to back up to
the center and from there advance to the
edge of the north, east, and south. And so on
all around the circle. This I had to do all night long. "
(1932) 2000, p.153-40
do they wear headdress and feathers(?)
does he wear paint on his face?
do they brush their hair?
how long is his hair?

ORIENTATION OF BODY TO THE CARDINAL DIRECTIONS

Australia aborigine Worley
for shade from the sun rather than shelter from rain
ventilated, but still get u. hit while
a womb of enclosure in the wide open landscape
horses loosely leaning against each other to make a hollow round

OPEN LANDSCAPE

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

Sylvan KLEINER + Mango NIRIE + The Oxford Companion to Aboriginal Art and Culture, 2000, p. 10
25.3.006

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

The simple form of the cell in the open landscape is an upward extension, fitted onto a sheltered roof, of the area of ground defined & delimited by an earthwork or ring of stones. In this it deals not only with the four horizontal dimensions, but also with the sky. When given a platform it also 'deals with' the ground: 'shelved' the cell from the earth just as the roof sheltered it (was conventionally) from the sky.

Such a 'shelter' provides a datum to which we can relate ourselves. It is not our foundation, even if at night (site). If a built the 'shelter' or even if it [has] a special relationship with it (it was special significance for me) then it stands as a visual reminder of our being. It is a permanent reminder of the absent inhabitant.

24.3.006

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

A 'heart' is a place where one stops, but not a stage in a sequence, nor necessarily a terminus (though often it is); it is a culmination, the focus, the centre of semantic gravity of a place, a building, a garden, a landscape, and work of architecture. For any individual, no matter where, the centre of semantic gravity would be 'home'.

25.3.006

Georgian Theatre.
Richmond 1788

Balcony level

Stage

Audience

Space level

Section

The heart of a theatre is clearly the stage, insulated (in various ways) from everywhere else, and dedicated by its audience oriented towards it.
Heart in architecture is usually centripetal, but it may also be centrifugal. Similarly, 'heart' may exert, as a 'centre of gravity,' a centripetal effect, but may also exert a centrifugal effect. Sometimes, as we read (except for priests and cleaners) in the case of the altar in the sanctuary of a Christian church, the 'heart' though exerting a centripetal effect on the congregation, is small enough, can never be quite reached. This is made more so by the altar being an object, a rock, solid matter. One may stand at the centre of a circle inscribed on the ground surface, but one may not occupy the centre of a piece of solid matter, except maybe metaphorically when one is dead, or perhaps by projection.

Law court layout based loosely on Prestigne.

The tokonoma in a traditional Japanese house, as described in Atsushi ODA: The Inner Harmony of the Japanese House (1974), 1909, pp 24-21

Loudon Stone Circles
Access 1.2

St. Mary's Hill
Sanctuary
"Home is where the heart is."

"Heart is where the home is."

"If you want to look out over the least discordant landscape in the world, you must climb to the top of the Tower of Victory in Chitor. From there, standing on a circular terrace, one has a survey of the whole horizon."


Compare with the Maske Tower at the beginning of Joyce's Ulysses.

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

Kamo no Chomei, trans. Kane - An Account of Myself [Hojoji], 1212

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

Donald Keene (ed) - Anthology of Japanese Literature, 1966

Men all feel uncertain as drifting clouds."

What can be more poignant than the lonely meditation of a hut that a man builds for himself in the generally unseeing landscape?"
The Hut Ten Feet Square.

"Now that I have reached the age of ninety, and my life seems about to evaporate like the dew, I have fashioned a lodge for the last leaves of my years. It is a hut where a traveler might spend a single night; it is like the corner room of an aged silken worm. ... With each year my dwelling grows smaller. The present hut is of no ordinary appearance. It is a bare ten feet square and less than seven feet high. I did not choose this particular spot rather than another, and I built my home without consulting any discretion. I laid a foundation and roughly attached a roof. I fastened hinges to the joints of the beams, the easier to move elsewhere should anything displease me. .. Since first I hid my traces here in the heart of Mount Hiko, I have added a lean-to on the south and a path of bamboo. On the west I have built a shelf for my books, and inside the hut, along the west wall, I have installed a window of Amba. The light of the sheet and shadow between is imperious. On the doors of the shing may I have hung pictures of Jigen and Tendai. Along the sliding door that faces north I have built a little shelf on which I keep three or four black lacquer baskets that contain books of poetry and music and contracts from the secret writing. Beside them stand a folding koto and a kite. Of the east wall I have spread long woven and mats of straw which serve as my bed for the night. I have cut open a window in the eastern wall, and beneath it have made a desk. Near my pillow is a square basin in which I have brushed. To the north of the hut I have staked out a small plot of land which I have enclosed with a rough fence and made into a garden. I grow many species of herb, there; this is what my temporary hut is like. I shall not attempt to describe its surroundings. To the south there is a bamboo pipe which empties water into the rock pool I have laid, the birds come close to my house, and it is thus a spring for water for me to gather. The mountains are named Yama. Creeping vines blossom the hillsides and the valley are overgrown, but to the west is a clearing, and my surroundings do not leave me without spiritual comfort. In the spring I see evidences of the blossoming like purple clouds, drawn in the west. In the summer I hear the crows call, proclaiming to guide me not to the road of evil. In the autumn the voice of the evening insects fills my ears with a sound of lamentation for this cracked hunk of a world. In winter I look with deep emotion on the snow, feeling up and melting away like snow and hindrances to salvation. When I am in the forest in the morning and cannot put my heart into reading the Inari, no one will keep me from resting or being lazy, and there is no friend who will feel ashamed of me. Even though I make no special attempts to preserve the discipline of silence, living alone automatically makes me refrain from the most speech; and though I do not necessarily try to obey the Commandments, here where there are no laws that should induce me to break them."

Kamo-no-Chomei: An Account of My Hut [Hijukai], 1212.

"When first I began to live here I thought it would be fine just a little while, but five years have already passed. My temporary retreat has become more rich as such houses are; instead leaves the deep by its caves and mosses have spread over the floor."

"Only in a hut built for the moment can one live without fear. It is very small, but it hides a bed where I may lie at night and a seat for me in the day; it lacks nothing as a place for me to dwell. The bird, the crab chooses to live in little shells because it well knows the size of its body."

"I have built for myself and not for others."

"This lonely house is not a tiny hut, but I somehow love it."

+ THREE WORDS AND POSSESSION (the transformator power of the mind).

When I carry wood from fallen trees in the wood, although my garden is becoming ours, it transforms in its identity. When someone dies (morabin) a door opens.
THE ART OF SPACE

1. Our Place in the World
   - Our land, our body, our world
   - Place in the landscape

2. The Thresholds
   - Place-making, being here, metaphor

3. The Axis
   - Geometry

4. The Body and Architecture
   - Sensuality

5. Temples and Altars
   - Attitudes

Claiming our place in the world.

6. MAKING A PLACE IN THE WORLD
   - Begin with the human being, situating itself in the landscape
   - Revolutionary - place-making on the level
   - Basic elements of architecture
   - Finite place types
   - Learn to design archetypes

7. GEOMETRY IN ARCHITECTURE
   - Generative of being - presence, screen, making, etc.
   - Ideal geometries
   - Axes and alignments - turn around too

8. ARCHITECTURE AND THE BODY
   - Sensuality - behavior at limits
   - Body as model
   - Movement

9. TEMPLES AND ALTARS
   - Attitudes in architecture to various aspects of spiritual realm
     - Essentially, control or amplified

10. SPACE ORGANISATION STRATEGIES
    - Parallel walls
    - Stratification
    - Transitive hierarchy: heart

AXES
What are axes and alignments used for? Examples.
Why in some circumstances are they avoided? Examples:
- Avoids
  - Focus - on another
  - Control - accentuating
  - Direction - density
  - Precision - drama
  - To confine (confine)

27
TENDENCY
21 July 2006

the spot on the ground tends to the vertical because there is only one 'correct' range of infinite variety of angles as evidenced by the vertical in structural stability, with the centre of gravity over the base and as far from the lip as possible (circle plot).

So the idea of a domed tent to be vertical is based on the vertical to the horizon for such reasons, thus it domes in and is rectangular. A dome might not be 'right angled'.

No rectangles to domed canopy as such that in churches renders vertically from the centre of the roof but more typically, arches horizontally for pediments to the entrance of the domed canopy. The domed canopy becomes a machine for ritual/rituality.

GEOMETRY

After the point marker (Vine) and the (stone) circle, the domed canopy was one of the earliest geometric figure/axioms introduced by human being into the world.

16.02.2006

The circle is a circle circle...

ARCHITECTURE ON THE BEACH

Architecture probably began on the beach as it begins awareness of us alone. We go to spend a day by the sea. One may imagine people with bubbles,8 listening to the circle... and the quadratically inclined dome triggers, adds triggers, and triggers again.

ENTRANCE & DOUBT & RECEPTION

Waddesdon Art Gallery
Kunsthall, Rotterdam

RAILWAY HALL 10 Aug 2006

As is all the arts, architecture has the potential to manipulate the senses and be emotive. It needs a map of it to navigate. Unlike non-rectilinear, we enjoy having our senses and emotions manipulated by the designs of an artist collaborating with the accidents and predictabilities of nature.

SENSE OF ARCHITECTURE

Preliminary is the art of manipulating the sense of smell.
Music is the art of manipulating the sense of balance.
Painting is the art of manipulating the sense of sight.

Railing is the art of manipulating the sense of touch (amongst other things).

Architecture is the art of manipulating all these senses, but is it an art that can sense to which it appeals the sense of place?

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

"Thinner stone is the door - leave it them out, actually of metaphorically planning the door in someone's face - reject them, "
"planning the door as the way out (in) - an exclamation made at the end of a sentence, argument"
"put your head around the door - looking to see if the coast is clear, if it is all right to go in out"
"leave the door open - suggest uncertainty that it is all right to be disturbed, there to come in"
"close the door firmly - suggest it is not a good time to be disturbed"

ENTRANCE AS MEETING POINT

In Ernesto Sabato's novel 'The Tunnel', the artist Castel sees a young woman looking at one of his paintings in a gallery. He sees her looking intently at the key part of a small canvas as if she understands. Castel, in the hope to speak to her twice as then and later, leaves. Castel becomes convinced about her. The person who first might understand his work - i.e. him. One day, he sees her on the opposite side of the street. He goes into not empty building and he follows. It asks an obvious question at the lift and she answers and then blankets because she recognizes him as the painter. He looks into about he looking intently at the small canvas in his painting. Initially, she does not know cast he means. So he makes off embarrassed. She walks off after him and eventually they establish that the incident in front of the painting meant something to them both. "It is never of my mind" she said as rushed off embarrassed. Castel becomes even more convinced about her and symptoms about how he finds her. Most of his strategies involve waiting at the doorway of the office building, where he thinks she will come again.

The story is a specific point of a bottle neck through which all must pass.

Later, the girl says, "Lately close the door they know I am not to be disturbed."
ARCHITECTURE METAPHOR

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

Catherine RANDALL - Building Gods, 1993, p.55

THRESHOLD PLACES

"Boundaries are virtually everything else. The system of knowledge, related to mythologies, Stockley (1965) shows how the boundaries of each region (local section group) of the Aranda in the Western desert were demarcated by episodes in myths which related the points of which ancestors traversed across the landscape reached boundary points. Boundary points were known as "beneath", and beyond them myths could not be told, songs sung, or a series of ceremonies be performed by members of a section area who shared these traditions with neighbors."

Christopher TILLEY - A phenomenology of landscapes. 1994, pp39-40

6 Sept 2006

If architecture is the language of space
then harmony is a conjunction and proposition rolled into one.
E.g. "and", "more", "by", "after", "in front of"

The doorway, symbolic entrance, threshold between inside and outside.

"The doorway, symbolically a transitional point between the inside and outside of the house building." (Greek word for house) "should face both the rising sun and a body of water. (2) sequentially camps are almost always on the eastern shores of lakes. The rising sun is positively valued, and it is auspicious for the hunter to go out to the doorway facing the rising sun.

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

"ARCHITECTURAL SPACE" according to TILLEY p. 17

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

15 Sept 2006

In the newspapers (cannot remember which) the case of the people who live down a two-stall of their barn. Because when it had been allowed (I'm not sure if permanently or not) it had become a meeting place for rowdy youths.

ARCHITECTURE MEGAPHONE

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

"I had two dreams. One night I went to a lonely old house; it was a house that somehow I had known and infinitely desired since my childhood, so that when I went inside, I was guided by old memories. But at times I found myself lost in the darkness, or had the impression that meaning was behind my back, or about to attach me, or that people were talking about me and laughing. Was I then people, or did I they want? And yet, in spite of everything, I felt that my first and closest loves were being reborn in the house, with the same tenderness and sensations of sweet madness and fear and joy. When I woke, I realized that the house in the dream was Monte Carlo." - 2013, p. 88

WALL

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

Right - M:tibani, II: 708-9

 Transit, Nicholson

There's more to architecture than bricks and mortar.


Ref. in Christopher TILLEY - A Phenomenology of Landscape, 1994.
Philosophy & Ethics of Research

Ethics: basically, "do unto others as you would have them do unto you".

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

Examples of research:
- Bob Dylan borrowing ideas from poet-farmer in "The Lyrical Songs of Modern Times" (also borrowing from jazz and blues)
- Walt Disney borrowing ideas from classic traditional art in his cartoons (e.g., "Pinocchio"
- Leonardo da Vinci studying and drawing bodies, including his own, as a way of understanding the world and informing his paintings.

All in The Independent 15.3.2006

Life Source

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

Walker Percy - The Movie
quote in Lawrence Weschler - Seeing in Time, the Name of the Thing One Sees, 1982"
The house had a large, imposing design. The architect was asked to use two different sets of plans, only one of which showed a secret stair within one of the walls leading to a secret bedroom where he could spend time with his mistress.

"Historical tales are distinguished from all other forms of Apache narrative by an opening and closing line that identifies with a place-name, where the events in the narrative occurred. These basic frame the narrative, make it unmistakably as belonging to the 'agod gaah' genre, and evoke a particular physical setting in which listeners can imaginatively situate everything that happens." Keith H. Basso - *Phenomenal Stories: Names, Places, and Heredity Narrative among Western Apache, in Text, Play, Story, and Performance*.

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

**THRESHOLD BETWEEN COUNTRIES**

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

**THE IN-BETWEEN IN RELIGION**

"He even lent to make intercession for us."

Temple Beth-El Church, West Hollywood.

The concept of 'architecture for the faded polite', that has bred everything and comes nowhere to an end... desperate for stimulation in the over-stimulated fad world.

'He Cracks Up'

F. Scott Fitzgerald

---

**THE PLACE OF MATHEMATICS**

"But in nature, supernatural, chief demonstration, and most pure Science is to be had. By right reasoning and computation of these two, more easily may be described, the state, condition, nature and property of those things, which, we before termed of a third being - firstly by a fourthness name else, are called things Mathematical. For these, being in a manner middle, between things supernatural and natural, are not to be absolute and excellent, as things supernatural: Not yet so base and gross, as things natural: But are things intermediate: and nevertheless, not mathematical thing able somewhat to be signified, and through their particular images, by Art, are aggregable (adjectives) and divisible, yet the general forms, whether finite, are constant, unchangeable, immutable, separable, and inseparable. Neither of the sense, can they at any time, be perceived or judged. Nor yet, for all that, in the mind of men is found, that, surmounting the imagination of our own, we may imagine, and carry about with us, a high intellectual conception, and in the memory of all time, Mathematical (i.e.) discipline, in perfect invariable observance. A marvellous mortality have the things Mathematical, and also a strange participation between things supernatural, immortal, intellectual, sing and indivisible: and things natural, mortal, sensible, compound and divisible. Probability and sensible sense, may well serve in then: natural: and is commendable: in Mathematical principles, a probable argument, is nothing regarded: nor yet be testimony of sense, any strict credited: But only a perfect demonstration, of which certain, necessary, and invincible: universally and necessarily concluded: is allowed to be sufficient for an Argument exactly and purely Mathematical."

John Dee - *Mathematical Preface to the Elements of Geometry of Euclid of Megara*, 1570
Making Permission for Entry

"O ye who believe, enter not into other houses than your own, until ye have asked leave, and have saluted its inmates. Thus will be best for you: largely ye will bear this in mind. And if ye find no one therein, then enter it not till leave be given you; and if it be said to you, 'Go ye back,' then go ye back; thus will be more blameless in you, and God knows what ye do.

Then shall ye know in your own houses in which no one deatheth, for the sake of your need, and God knows what ye do openly and what ye hold.

Veil - 24: 27-28

Using Doors

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

[Handwritten notes and equations]

6. September, 2006

- RB3 especially: 2 or 3 points that could be addressed (not generally sloppy)
- Break down into 2 or 3 points

- Believable output - clean
- Time scale - if it's reasonable, do ABSE
- Analysis more important than grading
- Intellectual methodology
- Context less about individuals themselves more about intellectual content
- essential to meet the criteria
- Irony to play a card you just had to play the game
- Research into people's subject area - up to the reviewers
- Should be apparent from your application
- Explanatory and analytical as we can be
- Panel divides: 45 or 3 grades each

VIENNA SESSION

A = negative results
  - interdisciplinary proposals
  - contract as the drawings from a publisher

B = personal knowledge of the people and subject
  - keep publicly accessible knowledge to bear
  - can we choose information - guidelines need not be secret
  - can advise colleagues
  - quality of research paper = judgment
  - technology = absence of expertise
  - appropriate means be prompted for grant continuing planning

C = how to move; be known about effect of reputation
  - how it is not the big, but the clever - fault or application
  - graduate is not high significance
  - outputs - value, relative, between books, articles, etc.
  - AI/IT needs to hear about issues regarding terminology

D = significance of results
  - judgment ability to fall in frame? Yes to an extent
  - how much homework do you want to do or should it be done or much homework
  - training of PhD students - contribute output in itself? Yes, itself (ABSE)

E = all disagreed with no grade
  - look at what is in the form
  - ideological conflict - are it in its own terms
  - RS has to be A to A+ at least? Yes revised, in fragments
  - facing risk + adventure

08 16 29 32 48 49 66 64 72 90
19 23 39

41
In 'Sieves and the Feudal Spirit' by Biffy's, Wooster, and Gatsby, the power of the novel lies in its ability to blend the realms of the real and the imaginary. Biffy's role as a sleuth is driven by the love he has fallen in love with in the chaos of the story. Not unlike the end of the show, Biffy climbed out of the box and onto the stage, shattering the illusion. The 'crossing the thresholds' method recognized Biffy and they embraced.

Re: Westcombe and Indian - the building research and information paper. 'Indian gardens seem strongly drawn onto the ground and into space. They are drawings made real, reality made drawings. As one walks around one feels one is walking in a drawing.'

14.10.2005

The voice came ringing out of the third chamber: 'And where is all the noise? Will you not also, O great spirit, see how much after me? Have you not heard that I remained alone and that I suffer? Cross over the threshold and come to me.' 'I will cross over the threshold and come to you,' Joseph replied, and would cross the threshold and visit you, but there are many things I have in the hall to attend to, and which I shall to arrange which needs me to cast my eye — but the voice sounded again: 'Come in to me. The northeast commands it.'

'Therefore, I crossed the threshold and bent into her.'

Thomas Mann - Joseph and His Brothers ('The Empty House')

'Theatre room - prayer'

In the theatre she liked best, her apartments in the house of women, was a small hall facing the desert. She might have it that name, for the wide-open doors with its wooden frame had its view out by two columns, with simple square capitals under the eaves, standing high on the threshold, without bases. "Son, 1741"

1612. ('The Second Year')
THE WALK

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

Someone once did a drawing of a human body exaggerating its parts in relation to their sensitivity - the density of nerve-endings in the skin. It had big hands with even longer fingertips. It also had a large face, with even more exaggerated eyes and eyebrows. If you did an equivalent drawing of a building, exaggerating the parts in relation to the frequency of users that interact with them, the largest part, with 100% of users would be the front door. Before they arrive, users come from many directions. Once inside they distribute themselves to different floors and rooms. But everyone enters through the front door.

A doorway is a hole in a wall.

THRESHOLD AT POINT OF CONTROL

ancestral by Nick Tye - "keeping the digital city readable" 3.11.2006

story of girl & daughter running to go into Disneyland; it's hot, daughter

begs off Area. Author's figure appears as if for collusion & tells the daughter

it's closed & she has to go. "we will not be allowed into Disneyland"

Excerpt - Disneyland as a place will be illusion of freedom, but no &

rigorous controls. (no surprise.)

Rue des Andes, Hotel, in a refugee camp

Photograph: Independent Magazine Oct 28, 19806
ARCHITECTURE & WAR

Architecture I make like a piece of sculpture.

THE ARCHITECTURAL 'NET'

Many architectural projects are kinetically scaled off from their surroundings. e.g. Eames, Tree Walk House, etc. Vittoria Station. That time also is a language of architecture that can hold buildings together in a net of linkages and relationships, pathways and courtyards, walls and roofs.


* FERNIE - Tree House in Woods

* LULLABY PLACE MAKING IN INFORMAL LANDSCAPES

* Survival
* On the brink
* Shanties
* Refuge camps
* Military or forbidden etc
* Nautical environment
* Making a cup of tea.
The entrance to the theatre in Naples, 18th century. The drawing shows the layout of the auditorium with seating arrangements and stage areas. The text provides commentary on the architectural features and historical context of the theatre. Additionally, there is a notice about the beginning of an event and a mention of Tony Blair's last speech at a Labour Party conference.
Midwinter Kids Nine Circles, 'Reconvenant' Aberdeenshire

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

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

THE CHOICE & SAFETY

3 Nov 2006

The relief one feels when you are walking on the road and one growing towards you as you reach the safety of the opposite pavement (or
top of the kerb).

The whole is an instance of experiencing an 'in-between'... from one pavement, across the road (under threat), to the other (to safety).

What is heat rate? Use in design - creating the 'in-between'.
Gilles Deleuze's "Nomade[ed] Think[er]"

"As in Godard's film, "[3]" you paint the film with the wall. For me, there is the limitation of the pictorial surface. The frame is almost the opposite, pulling it into immediate relation with the outside."

4 Nov. 2006

In the threshold, the line (inside) in the sand, the frame, the enclosing wall, with gaps and separate, inner and outer sides, blends and excludes/includes... outside and inside.

It blends because although it seems a sharp, definite, unequivocable frame, it is always (or almost always) subverted in some way and the subdivision constitutes an overlap — a penetration of the outside by something visible and/or vice versa — of inside and outside. The prisoner in his cell bashes at the central heating pipes to communicate with his fellow prisoners in another cell and/or the jail cell with the way in which heubernetes in the dark to communicate with his girlfriend on the road outside; or he carves a rope to be carried by his friends at the window of the next cell; or he uses his experiment in newspaper and throws it out of the window. It is a roomGiants that is completely, totally invisible walk off from its exterior. Even the fugitives have their trails, fumbled out of it to be distributed in the outside. Even the square count leads the sound of the ball tapping hard against the wall.

So the threshold is a point of play; I can jump across and slip back out, like a game of hidden-object. I can dangle on the divide, rock-up my feet on the threshold's base. My body can swing outside instead. I pick up the sand inside (to look inside, or say something to an inmate) without fully distinguishing them, if I take it with me. The border is a bodily way of dividing. I am sorry for boundaries, but it can't be for long... unless it touches you call me fully into the room and tell me to sit down on it. If the threshold promotes the playful spirit, it is no wonder the threshold — the line — is essential as a rule-element in almost every game one can imagine (except perhaps our game).

You cannot hang on the wall if the wall is not there. The wall stimulates engagement as well as dividing. Neighbors gossiping over the garden fence.
The plan of the Persian house on the opposite page displays key elements of architecture: the four-sided nature of human life (the inhabited wall), the exposure of space from everywhere else; the moment of only a gate for the reception of visitors - a gate of Inariy; a central open space with subordinated spaces around (hierarchy); climatic aspects of shade and ventilation in hot temperatures.

The football is when playing; a ship in a threshold. In a game of rugby the thresholds is the line where when the ball is grounded event, transitions and awarded points to the attack "side". Step over the line and you are at war.

And when your team scores a try, you cheer. Games provide us with thresholds moments... as do faces (the punchline). Games we designed to provide thresholds moments, such as the essence of the entertainment they provide.

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

8. reception courtyard 
7. private family courtyard 
1. entrance lobby
The Ring of People (or their representation)
Inclusion & Exclusion

stone circle - its stones representing people (genuine people)
the journey of a football crowd defining the borders of the game
the huddle at the beginning of a match

You cannot break in if you are an outsider, except to cause problems
by permission.

We live with thresholds as embittered relationships within us that
structure the space within which we live. They are the first instrument
of control that is archived in us.

The Labyrinthine Route to a Hospital Ward

Usually, in the U.K. at least, to get to a ward in a large hospital
(when not a wife, husband, or friend), it being foolishly built,
you have to negotiate a labyrinth of corridors and stairways,
life and ramps, guarded by signs. The effect is to transport
you to a different universe. You might, from the ward window,
be able to see the city and landscape that you know, but
it is a transformed one: it is (surely you have reached the ward)
a void in the universe (and in the hospital). To some people, it
was like entering a room from another age, a realm of dreams, of
the everyday.

Each but in this case suggests someone who is estranged from
illness; but this is not their realm, they are the gods of this realm
and are in the priests (nurses, doctors... but they are transient
representations of the spirit - the spirit of unbalanced health.
This is the temple of the spirit of unbalanced health, the
labyrinth is detached from the mundane world outside, where
everything human walks a rope, balances on top of a pillar...
are human beings have fallen... They are still clutching to the rope
or by their fingers to the pillar. Maybe the priests can pull themselves
back into balance - maybe they cannot. The ward, at the end of an
embodiment of the labyrinth, is a quintessential place between, a realm of the
zone of

And, of course, hospitals are populated by people whose own boundaries
defences have been breached.

But then, we are not safe refuges as the heart of their labyrinths; they are
places of risk, of perils, unfriendly environments.
We can envisage trying to harden life 'in the open' — open to all that comes our way, gaining affirmative responses to invitations, adventures about experiences and opportunities — that treat us as vulnerable and open to disturbances and injuries. To protect ourselves we draw boundaries and give them physical form in the form of walls. But we need to venture out through these protected walls as well as escape from the world into our homes.

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

**Thresholds as Riffs in the Fabric of Space**

The major fields is like an threshold stretched apart by a hundred miles to create an intermediate zone over which the two opposing teams battle.

**Or Perhaps the Above Is an Extended or Stretched Threshold?**

As the busy pedestrian that one crosses from pavement to pavement as one dodgers between the cars.

**Thresholds of Presence**

*E.g.* That moment when you are walking home or to the station, and you realize it's too late — you are too close — to catch a train! What distance is that? 800 meters? Too close! Half a mile? (too far, you could easily take a stop for a half-mile to dream). (It would be influenced by the terrain — half a mile being uphill might lead you to take a stop... definitely if the going is easily at hand. Half a mile is what? 800 meters or so... maybe it's threshold is around about 500 meters?

**Human Origins of Architecture**

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

  - She then brings a line of sight, 3 more horizontal directions, and a sense of the big above and the earth below.
  - Even though we wander, we like to stick this in place... hall four walls 2.5 a dooryard. And is called home.
  - (We might relate it to the sun, a distant peak, the sea...)
  - We build the walls up, a fort on a roof, and we have shelter.
  - However we broaden, write a cut, we relate the four directions... in many cases is right where we are, and these we have but for ourselves in our home.
  - Then 'inside' whether our home is rectangular or circular, or even if it is a cave...

The generation of the temple — Egypt, Greece, China, India — the chancel — Rome, Carthage, American Westcoat — and of the house — Nisbet, Mycene, Troy...
* Catherine INGRAHAM - Architecture and the Builders of
Vincennes, Yale U.P. 1938

discussed in Ivan WINGHAM's thesis.

The theme as a manifestation of struggle is a mess (or a map) rather than a "completion" or "settlement" of the subject.

Boules de Bell Church
not to scale.
Department of Art - Simon Schama, 20.10.2000
Programme 1 - Caravaggio

01. INTRO
02. TITLES - Name, story, detail
03. PURITANS - Saul, David, Absalom
04. PAINTING A DRASTICIAN
05. ATELIER AND CATHOLIC
06. FRAZIER TO PROSE
07. CARAVAGGIO - PROSE
08. BIOGRAPHY - COPIES AND LEARN
09. HAD PAINTED (CFC)
10. "CARAVAGGIO AS BACCANAL"...
11. "NATURE - LIFE AS DEATH DRAMA"
12. "PAINTER'S - ENGLISH"
13. "CRUCIFIX - ENGLISH"
14. "DIEU"
15. "CARAVAGGIO TO NAPLES"
16. "PAINTING THE CHRISTIAN FIRM"
17. "MADE RAST "EUROPEAN"
18. "CHRIST AND MARTYR"...
19. "GIANLUIGI CASTELLONE"
20. "CARAVAGGIO TO NAPLES"
21. "HERE 30 YEARS AGO"
22. "THE MODERN CHRISTIAN FIRM"
23. "DRAW ON FRENCH COMMISSION"
24. "GORDON'S "THAMES"
25. "PONTI AND ST. PAUL"
26. "ON THE ROAD TO ROME"
27. "HERE NOT JUST AN ART REVOLUTION"
28. "MODERN CHRISTIAN FIRM"
29. "CARAVAGGIO TO NAPLES"
30. "CARAVAGGIO STILL IN JAIL"
SAFETY of THE MARGINS - a place from which to throw stones,
gripping from the touch-line
academics absence about how bad flat-roofs are, planners, the academicians.

ARCHITECTURE is THE INSTRUMENT of ABJECTION
the ways Australian planners push the brush aside.

CROSS-BORDER RELATIONS
- Denmark / Sweden.

COME THE THRESHOLD & SEE WHAT SERVICES ARE ON OFFER

THE LADY WHO DISAPPEARED INTO A WALL

A dark and quiet street lined by industrial buildings with brick and stone walls. (In an area of Tokyo.) Some shod lightly, but not brightly, I am walking along the pavement. I notice a woman about twenty yards in front of me. I open a standard size door in a high brick wall. I think it is a steel door. Certainly it has no window in it. She steps through the doorway quietly. I close the door. I leave the duck as she shines the bold to lock the door.

3.11.2006

My first thought is to wonder what is through the doorway. I am drawn entertained by the dramas of the moment and the atmosphere of closure reinforced by the sound of the bolt. Then later I think maybe her image of the threshold included me - just as mine included her. She might have the iron promptly for safety - as an escape from the threat as for me.
After reading some John M. Jacobs

18. November 2006

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

Though much interesting has been said by authors in word/expressed philosophy in regard to writers/philosophers of architecture, urban and environmental (particularly European philosophy of the French kind), a shortening for architects and their sites use and experience architectural (i.e. just about everyone), is that architecture as an intellectual activity seems marginalized. It is evident if something (related to this shortening) is that work important to discuss architectural... writers have not included material directly preceding architecture as especially the prime instance of architectural inquiry, discussion and proposition: the drawing.

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

First line on this page: The first task to be made in this argument. Because it is not a mere rethink of formal analysis that I do often, to deal with architecture as a visual or sculptural medium. I am interested in the formal discussion of architecture as a many-dimensional field of intellectual activity: one that includes formal arrangement, but as a subject for life. As such it has the one logical, formal, organizational, psychological, spatial, temporal, sociological, individual, historical, and other dimensions.

It also means considering architecture not only from the point of view of the writer as intellectual, but also from the point of view of the inhabitants - the architect is one who creates a habitat for people to live.

INVITATION, ATTRACTION, LIKE A MAGNET

EXCLUSION
Lorna McLeod, a counsellor at the new Maggie’s Centre in Glasgow, says simple human things, like welcoming people around a kitchen table, are the key to the Maggie’s philosophy. The kitchen table is the sanctuary of Maggie’s, she says. It’s away from the hospital corridors, you can come in and have a coffee and a chat. Some people just want to come in here and read and enjoy the space — and that is fine too. People can stay as long as they want, as little or as long as they want. That they can cross the threshold can be the most difficult step of all. A lot of people try to ignore a diagnosis, and if you ask them to ignore it coming through the door can be really hard to do.

Claire Smith — ‘New Maggie’s but same old welcome’ in The Sentinel, 15.11.2006, p.20

[Intercept by the building itself is not shown in the photographs, which is framed to cut out anything destructive.]

The journey as an agent of disappearance.

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

[Conclusions]

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

The realization that architecture is not merely a matter of decoration, but something to be connected with and understood as a part of the environment. That it is about more than just the physical frame, but also about the relationships and behaviours it fosters. This is a responsibility. It is a freedom if we choose to be invested — as we have been in a century of political turmoil and concentration camps — but if it is also taken as a potential at work, solidarity and creativity, then let us participate.

Courtyard House in Tinos
MEMORY

"Ode to a Rose" by Pablo Neruda, 1957

"Some thousands in the Rambla de Santa Monica in Barcelona, Spain, face two perfectly symmetrical, narrow, and round holes caused by the feet of prostitutes stamping their feet in the old smithy waiting for their customers."

Juan Jose LAUVERGA - 'El Horno de los Tintoreados', 1969

Catalonia, 68 no 3, March 2004, p 5

Compare with match striking marks on dressing grounds in St Andrews.

V51C

* What a fine and subtle thing such a veil is. I, with my soft brown hair, and leaning back a little to see her better, was on one side of it — me and the rest of the world — and she was on the other. This tissue, so thin and transparent, was nonetheless a line of distinction separating her historically from everything else, between heaven and world, a transparent but unshakable, visible, unmistakable boundary — a reminder of where the encroaching, rapid world ends. I would expect that meaning such a veil, if veils were always today, and if I paused closely, I would see both clarity and mystery, I would see both art.

Hecker WALKER - 'Veiled Thoughts', Radical Fragments 21 no 2

May 2002, p 6-7

Walter BENJAMIN on "in-between"

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

Yannis KYRIAKIDES. The Buffer Zone, 2004

"of sounds in relation to Green line dividing Cyprus from 1974..."

"originally staged as an electronics opera in which the audience and the space is split into two halves by hanging video screens. On each side there is a musician (piano and cello) who triggers imaginary dials with a virtual instrument on the other side. The central character is a UN soldier (singer/actor) who navigates the buffer zone and freely crosses from side to side. The audience can only ever see one side of the performance, the side they have chosen to sit in. The central image of the world is the image psychological state of the UN soldier and how that is projected onto the divided space. The soldier has to deal with his own thoughts and his own localization and reorientation in a domestic no man's land where his main duty consists of reporting and defending a border. He is an observer who slowly into the zone... the observer explores both the physical environment of trenches and minoter's landscapes of the divided states of conciliation in limbo, between two physical and mental states..."

"In 2003, the buffers were relaxed to allow restricted access on horseback across the Green Line. People were confronted for the first time with the reality of their imagined Other. "The UN buffer zone itself is still an area that is [still] limits to most civilians..."

"the first impression one has of the buffer zone is of a landscape and the landscape does not encounter the civilian areas... The Greek name for the buffer zone is 'nokri gori' ['dead zone'] and in this sense it is not distinct from the atmosphere of an unkempt cemetery... wild flowers, birds and insects thrive, some have stood still to a certain extent... The soldiers have arm themselves in some state of limbo, having to keep watch over an area where nothing much happens..."
"The wall-laced houses and streets of the South gave way to thePatients of the line. Across the ragged tract of land and into the North."

"The line was palpably, visible because of the all-too-subtle signs of disengagement. The houses that faced directly onto the line or stood behind it have slowly washed away, overcome by the weather, neglect and the rise of vegetation. The barbed wire has begun to rust off, pan-tiles and tarps peeled away and..."

"Standing before the silent remains of the Terminal Building..."

"...the terminal's barren, empty shell. The Buffer Zone, with its barbed wire and concrete barricades, had almost been forgotten even before it..."

"A zone of bottles - between the lines - like a rugby field."

"A place of watching - look-out posts."

"A melancholy pervaded the land and the decaying villages had become painful reminders to the aestheticism and charm which we had known in Europe, romantic landscape art. The most mourned reminders of human mortality."

"As well as keeping a constant for movement - we pass through the line, the line is also a point of stasis, reference..."
THE SPACE BETWEEN...
- the two doors between interconnected hotel rooms
- check-in and boarding, and all the subsidiary in-betweens
- between ... query, security checks, passport checks etc
- between lamp somethings and finding it - an examination and foundation

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

Novel SHOT - On the Beach
Philip Roth - Everyman, 2006

DOORWAYS IN FILMS
- various scenes in films
  Being John Malkovich
  Pen's labyrinth described in Philip French's review in The Observer

26 November 1995:
"Any nightmare world, despite Orson, can enter merely by
drawing the shades, a door with magic chalk, is a moral universe,
a place of intellectual and emotional learning

NARRATIVE AND ARCHITECTURE

15 November 2006

Cahina
- Cairo Square, truth, sensuality, and narrative -
Vorhütt, an erotic narrative, space sex and architecture
- image of a lady (Tracy Moffat), erotic situations,
Hôe
- make a narrative
AM
- gender and architecture, architecture-an ideal of feminism
Cahina
- about an experience
AM
- what about other experiences, lingering, eye contact,
interaction between people
Hôe
- simulated garden - write a story about an encounter
in a garden; garden becomes a character in a story
Cahina
- a Gethseman + time
Marden
- self, self, good product narrative + experience
- product narrative + performance
Andy
- West activity, mainly activity, 'nodes and connectors'
* associated narrative
Marden
- a journey, a journey, cannot find the door
* people and relationships with each other and places
Paul March
- can you be observer and observer,
fiction and architecture, 'architectural bonds to situations',
How
Andy
- collaborations, telling lies
Marden
- singular role of pessimist, optimist, architect
- stories of collaboration, interface with others
- [insert]
* dramatic effects
* experience from multiple standpoints

Helen
- 'method' design, 'we method' acting
Andy
- memory: stories of place, Shannon
- memories and places

Helen
- recovery of memory, how do you exploit memory in design, architecture
- communal memory narratives, personal memory narratives
- appeal to an essence of memory
- memories of the future
- [insert]
Marden
- a place without a memory
Meadonaldo: same year, same...
Andrew MORRISON - *tenday in the landscape*

Identity

Mature: intermediate spaces - a space between
never been anything *between* a village & the landscape

the idea of the 'edge'

Helen: edges always being fluid

Pokla: Why Architecture

Mature: edge as edge

Andy: identity of North West?

Anders M.: identity hidden from non-insiders

MacKenzie and Crombie

WHITTINGTON (cd) - *the spirit of life and death* [47]

Copan Honduras

an ancient ball game as liminal

place of resurrection / underworld

SHOCK of RESURRECTION (on opening a door)

"Patrick biff remembers seeing an episode of "Dallas", 1981"

"Another time I persuaded a member of the crew called Hugo to
strip naked and hide in the wardrobe to surprise Larry (Hagman -

NR in Dallas). Hugo was extremely overweight, had almost no

breast, and had the name of a garbage disposal company tattooed

cross his belly. In one scene, NR's wife Sue Ellen said Hugo drank

in bed and Larry was blank at her. He walked over and opened

the wardrobe and there was a huge naked man looking back at him.

'Flashback', in *the telegraph magazine*, 2.12.2006

Norman EDWARDS - Naples '44

demy format book about war...
ARCHITECTURE

3 December 2006

A way of understanding and practicing architecture which includes rest, home, spaces at a distance from people as thinking, feeling, acting, dwelling, moving, relating... creatures.

Sop's Court as a Battlefield in the Battle of Kishima in N.E. India, between British and Indian troops and the Japanese, reported in Antiques Roadshow 8.12.2006 from India, especially that the French court at the Governor General's mangalas was the site of a snowball fight with hand grenades. Kishima was one of the fiercest and most important battles of the Second World War. It was all fought on quite a small area across the mangalas, which was completely destroyed. The Japanese eventually surrendered.

Lines (reels, elevations, sections)

3.12.2006

A complex drawing in spite of its essence from a musical manuscript, a piece of music or even a perspective drawing... to a point near. A complex drawing in another direction now illusion.

4 Lines

Lines of power, grid, order
inward lines, outward lines
projected lines
"song" lines
"even" lines
lines of hidden motors (around)
structural lines
structural lines of continuity
line of animation
lines between information edges
lines of change in surface
sleep lines
meridional lines

Weston's Palace, Italy.

3 December 2006

"front seat of indolence:

Isolated as a node between East and West

The uncertain border between England and Scotland
as the middle ages as a zone of conflict, of constant refractions.

Of ownership in any single way, of state and whatever might spring into the发酵 zone of individual times.

Tires"
EMOTION ARTICLE - The tension between architecture and emotion in architecture can be experienced in emotional responses to spaces and objects. Architecture can prompt/trigger emotional responses directly.

BORDERS FOR CONTAINMENT

6.12.2006

Firebreaks for the containment of wildfire
Protect against fire and ensure safety for wildlife.
Negative influences of spreading bushfires to stop long-term ecological impacts of wildfire.

DOORWAY AS A PLACE OF WARNING

Keep, keep... I'm coming through... Back lift trucks.

IN BETWEEN SPACES IN FILM + STORIES

- Bergman's "The Seventh Seal"
- The "Real Thing, The Real Thing"
- "Shaw's Play"
- "Another Country"
- "East of Eden"
- "Lawrence of Arabia"
- "Cranston of the Opera"


MARKED ZONE - OPEN AREA

BETWEEN NATURE AND ARTIFICIAL

The best place - a natural landscape.
"It is well evident that humans are better explorers than machines."

Tom Waites has turned American culture into a space-song of ordinary men and women caught in that murky, bad-smelling, allegorical between the juvenile narrative of the American Dream and the unfiguring adult realities of contemporary life.

---

BETWEEN THE TRENCHES - THE GAP IN THE LINE

Some men stood on the edge of the trench to bet smokers of all happened gradually, naturally. Soldiers stalked forward to great soldiers. They met about halfway, at the bricked trench, and reached across to shake hands. At a gap in the wire they passed through to each other, exchanged cigarettes and cigars.

"On Christmas Day they were a football match..."


LIFE AS THE IN-BETWEEN


"She sees her people's lives as whole and finished, they feel solid and firm. They disintegrate and lose, but they are broken by birth and death, by nothing and nothing, and they move between these.

DOORWAY AS LOCUS OF DISCRIMINATION

Many things about early explorations are contrary to what the modern mind expects: the entrance fee, for instance, was quite consciously a means of keeping out the respectable.

James Bond on staying alive in the Royal National Gallery

The Guardian, 3.12.2006 (Review Section)

3.12.2006

"Pessimist", "Optimist", "Voyeur" - these are words that change what follows them. We may use the power of words; but what are the processes of a wall, of a doorway, a path or a window.
10. 12. 2006

A word or short phrase at the beginning of a paragraph can condition everything that follows. It can establish a mood or a subject. It can introduce tension or suspense. It can make a historical point or ask a question. It can set up an issue of a dilemma to which the other will join in the course of the paragraph. It can set up an “east-west” to be broken down. It can make a pregnant assertion that cannot be supported, and which is the cause of the following paragraph simulate to. It can be a theme, but it must lead to a statement like a statement, one, point or reference, for what follows.

The architecture in some way does the same.

EMOTION

Is there anything about emotional effects places have on you?

Not ‘love’ in ‘like’ a building, but the effect it has on you.

Effect of a sadness (in Leicestershire) in redlining科学。

CATHOLIC - Edgell Castle garden

CATHOLICSPERIODIC - Ghotique Red Dabei (Catholic)

AMERICAN - Rhone airport buildings (distant) large

HAPPY - Outdoor museum oversized 1970s tycoon boy in Geneva (Catholic)

ENGLISH - Garden of the ancient listed, trendy (Catholic)

NAVAJO - A stable small, pets book in the morning with sun coming through the windows, but the shade of trees and shrubs.

- Deposited, ON SPACE - no privacy
- NAVY: as an influence - OZONE cafe, Charles Street, Cardiff
- UNEASY - Bar in Millennium Centre, where the letter

link with personal circumstances.

PARK. Inhabitable - Street of muzzles, unoverlooked - alleyway like entering a price if more, a bridge to

cafe in Falkland

cafe in Braemar

aristocratic as an

accompany to the main

expressions of modern, anger

by staying at

transition from one emotion to another - from street to alleyway from street to church interior - from street with crowded restaurant,

for street to ‘breakfast’ barroom.

MORNING - sunny flat in the distance

impacting with inhabitants, rooms inside

ent всей guest bedroom, 15. 12. 2006

SAND DIRT bedroom 12. 12. 2006

country yard

garden

Entrance to the Mortuary Temple of the King - Pyramid of Rams at Saqqara, Egypt.
No theory of architecture is adequate which does not embrace landscape design; no rules are valid which both cannot use. It is useless to think of the landscape architect as a gardener with a smattering of architectural knowledge. Rather he is an architect whose faculties have been further extended to include a wider perception of nature, and to enable him to work in the different scale and with the living materials of landscape.

**BODY**

*The landscape architect* chief temptation is to forget the third dimension. On his large and unembodied plan the scale is too small that elevations and schemes have hardly any height at all, and tend to be ignored, while the plan is often designed as if it were itself an elevation, to be seen from the air. But in a garden, from eye level, the third dimension is everything; seen from eye level the pebbles of the floor stick out unexpectedly, while fences, walls and trees stand in ranks one behind the other. An orchard is wider in the height of a wall at eye level, and not of the view of acres of ground; a path with an insensible curve or plan becomes sharply serpentine, or unpleasantly angular; square garden plots become sharply angular or acquire strange diagonal settings; water unimportantly splits into horizontal levels, and if the ground near it has an insistent fall, the water itself may appear clear, the keep which appears as green on the banks is turned into a confused and, with shrub, large barriers, and enclosures of space, but ordering clear views permitted between their angles at eye level.

30.12.2006

It is such a situation that the human being is to serve, and admire (perhaps?) of architecture, that this book must claim to be comprehensive. All it can do is try to illustrate some of the particularly striking aspects of the symbiotic relationship or any architect and its place he makes or has made for him.

An example to show how the troglodyte house in the lake valley, with its rooms have been extended to accommodate additional children when they arrive... as an enlarged as they need more space... all the exasperation of the steps rooms.
THE WAY OUT

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

DOORSWAY OF APPEARANCE

- Doorsways from the baggage claim to an airport, through the gate's channel in the customs hall to all those expectant eyes of friends, relatives and company counters watching for an arrival. They entertain themselves watching you as they await that special person.

- In the doorway divides, εκπομπή transcends men's from God's world.

- The doorway divides, εκπομπή transcends men's from God's world.

The doorway is a barrier of reflection, a threshold between the natural world and our world.

- An angel, Adam expelled from Paradise through a doorway.

Brunelleschi - history of perspective

- Found in the doorway of the Duomo in Florence

- Light flows towards the Baptistry on the dooryard to heaven.


- A mercedes pulled across the pavement with its driver waiting for a moment to open the gate.

- To a magnetic security arch that checks whether you carry a gun at airport security. The tension you feel wondering if it will go off when you walk through.

BOOKWAY IDENTIFY

- Through a bathroom.

- Doorsways in hotel bedroom. Hotel Argentina, Florence 16/12/2006

- The firended seats at midnight between years... to stumute off the bad spirit that might escape into the world through the crack between the years.

- A meager...
Museum of San Marco
Florence
Cells on the upper floors with frescoes by T. Bonghi

The walls along the broad corridor will be seven or eight doorways on each side. Each cell contains an arching fresco by T. Bonghi in one of her collaborations, intended for the meditation of the cell's inhabitant.

As we walked along we passed a museum with each doorway revealing a fresco. We can be sure of our understanding as we entered the cell and began to read our cell's story. The cell itself is the story.

Sometimes the architect knew the walls around a room as if they were a part of the room. They knew it will not matter how we change the room as long as we respect the story of the space that goes before us.

IDENTITY / THRESHOLD AS POINT OF TRANSACTION

"Imagine to see the number eleven on the door of a shop selling poultry and eggs. No doubt that is where he lived before, changing the name of the shop and shrinking the shop. He ordered the man to tell him some of the details of the business in the shop, and the shop was a part of the building, which was characteristic of the older parts of Medici. It was from that realization that 'Esper' often heard many birds' stories. Though he never picked them up in his garden..."

I don't know if there's any particular story behind the building, but it seems that the cell tells a story of its own.
THE IN-BETWEEN

In "Galatea Fortunata" Jacinta tells hope to her new "Fortunata" about her relationship with the poet and his "poetry class" Fortunata.

"I think I became a different person from them I was and had become again now. It was like part of my life being crumpled in brackets. It was nothing, any love. It was a cursed charm for that woman of the people's, some sort of auto-innention for the environment; a chance period of madness that I cannot explain." Jacinta replies, sorrowfully mixed.

"Do you know what I wanted now?" said Jacinta, smugly, "not that you should keep quiet about it, my man, just keep quiet. I find it reassuring. You are right, you were not yourself then. I am trying to figure out what you were like and it cannot, for me to love you, ask for you to live as you depict yourself, and two things I cannot reconcile." (p. 172)

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

and it is in CREATIVITY

and might be WORK and SALVATION

also POSSESSION OF PLACE

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

THRESHOLDS OF THE IN-BETWEEN

Learning to walk in the in-between

a crime/technique - an exploration of the in-between

ARCHITECTURE AND PHILOSOPHY

12.01.2007

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

AFFINITY BETWEEN ARCHITECTURE AND MATHEMATICS

... neither are either in the world or in the mind, but in-between (though one in the place of mathematics and architecture as a medium of mathematics).

DRAWING

The primary instrument of architecture is the line. The boundary and its thresholds, the primary materials of architecture is void and void. Hence the power of the drawing. (But in architecture it is the void that is in focus and the grid negative - white (paper) and black (pencil).)
Raymond Monde
1972 - *Genesis* - place and movement (passage) plane and the in-between

Different kind of time lyric (Gats) + (gang)

Rhythm in space (wallk + & lee)

- damaging restriction of
  - research council funding in the arts + humanities

Cogo ergo sum = sum ergo cogito do they mean the same?

Drawing + writing + imaging = classically the last words to be replaced with
the imagination. Thus, drawing, writing and (the) imagniation indicates that both drawing and writing can be made through which
the imagination (of the author/draughts-person) makes images (images).

Drawing is a medium of representation, but it is also an enactment:
A drawing (frame) can mean an enactment
But a drawing can also be an instrument

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

The hermetic space of the piece of paper or computer screen
Drawing is usually considered to exist in this space, even though it
can conjure up the impression of different kinds of space on the page, or

but there is also drawing in non-hermetic space

Creativity and resistance
Resistance - the challenge

In Lawrence - language that 'wires along the line'

Mundo - Highland Space

Voice and image

P.C. H. Washington - *Baphéon, Ecology of Mud*

Section 15th Century Japanese Drawing of Highland Space

Words in nature not merely translated from nature

Writing is - Tell the thing

II Drawing

Detached from nature

Writing is imaging

All from one view of the world - giving control over the world

(Ordinary)

Discovery/explorer

Flame

Drawing as a weapon, tool, instrument of possession and management

Memory + Drawing

Drawing as memory

Representations

Flame + drawings + images form the future - bright future

Do not cross

Can have a drawing which is not an image

Directly contains

Can have a tree that is an image

Tree - a good example - the word evokes an image

But the tree draws itself as it grows in space

And maybe a good drawing is a tree replicates that vital process of growing into space

Overkill - different paradigm of the words. Porgano big drab

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

Power - the powerful use of spatial metaphor

Not drawing as an intermediate act, but as a primary act

Rogue drawing as enactment, especially in the real world, not on

World - the Ford - living

Line work on paper or computer screen
STRIVING FOR SENSE

NARRATIVE

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

The concept of "narrative." Abbott comments: "another is something we impose on narratives, rather than something we find in them." p. 91


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

As is too often the case with architecture - an imaginative imposition of form on life, narrative involves time and event.

18/01/2007

... the narrative. A narrative depends on the architect being a "narrator," i.e., telling the environment of time and event through

the medium of architecture.

But (again) the person who experiences (embodies) the resultant building (or garden or city) comes into this: he does not purely "be the hero of the story, the subject" of the narrator (architect); nor is he totally "the narrator" (in his mind) of his own story: he is an interpreter of both: he is the hero of the architect's story (representative in the building) and the "narrator" of his own interpretation of that story. We leave then, to borrow Modernism's word, "unmediating".

The... common ingredient in stories is the "setup," but common as it is, it is still optimal, unlike events and entities. I think down is a story entirely reliant setup. We get to elaborate this narrative setup would most likely emerge, but it does not have to emerge for the story to remain a perfectly valid story." Abbott, p. 17

This seems to downgrade architecture to "optimal", but then all cultures (see the account of stories used for social effect byindian tribes in N. America) to some place as an essential component of a story.

IN BETWEEN

The eight-point arc from Aristotle's Poetics

The mediation of a story - can architecture be the mediation of a story? It architecture ever have the mediation of a story? Then time is the interpretation... between the story inscribed in a building by its architect and the story experienced in relation to the building by the person who encounters / lives in / moves through it.

Borges "The Man on the Threshold" - the architecture, its movement, with its threshold as the sequence of courtyard, legend, medallion (frame), the action (the storytelling) but also signifiers (the inscription) its philosophical message / comment.

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

Robert McKee - Story, 1990, p. 3

But (again again) the same is the case with a written or told story - there is the story experienced by the author / story teller, and on the other side, interpreted, identified with, by the reader / listener. The two, though poet / reader / recipient, in the immutable text (which always stays the same) like a building could not altered. An even the same: the listener interacts the story he reads or hears with his own allusions, references, connotations....
narrative is an entanglement of place
so too with architecture
- another is necessarily in control of, or even aware of, the meaning of everything in the text
so too with architecture

Most important is that both narrative and architecture are means of making (proposing) sense of experience and the world. The story who tells a story makes sense of (must be) the world and home for his readers (listeners) (though they also make their own sense of what they read (hear), the architect does the same through architecture.

CIRCLE OF EXCLUSION/FORSESSION (HOME)
Belonging - Of le Refrain, in *A Thousand Plateaus*, p 243
"Now he was at home. But home did not exist: it was necessary to draw a circle around that uncertain and fragile center, to organize a limited space...

THE ARCHITECTURE METAPHOR
10.01.2007

In 'Of le Refrain' (A Thousand Plateaus) Deleuze uses an architectural metaphor to support his notion of the refrain: chaos, time, duration, a at least spatial organization (the void) is included amongst the modes of making sense of the world and Deleuze encompasses within the metaphor of the refrain:

...a place at the beach (the negative for example) is an example of the refrain. The beach of the beach: the infinite of a center in drawing of line around it: to 'launching out' through the necessity to go for a swim.

PLACE MAKING

"...most important is, when chaos threatens, to draw an inelastic, impetuous territory": Belong. (urban) - Of le Refrain, in *A Thousand Plateaus* (1988), 1988, p 333.
- Ivano MASSUMI

"There is always a place, a tree or grove, in the deserting place all the forces come together in a hard-to-hard combat of energies," Deleuze, p 354.

Blonde 'Heart of Glass' "hark between..."
22.01.2007

Can we define the 'in-between' as the place/time when things are uncertain (and things will always be, but you are not sure how!) if things are a period of uncertainty before the final? things the result is period of uncertainty before the event (e.g. waiting for your plane but uncertain whether it will be delayed; waiting for the beast uncertain of what the will do; waiting for 'the hangman uncertain of what that moment will feel like and whether anything will come after.

Thus the moment of waiting through a period of uncertainty as to where you are going and what you will find.

(Three long few seconds) Before Becoming McCullum announces who's been circled.)

Camryn's is played with uncertain... with the in-between, because we take the image. Was it a form of ambivalence: we play it not only because of the material of contaminated gain that winning might bring, but because it's the reality of being in-between. Soccer might from their world by the in-between states in which they are played.

The cycle of failure and progress after failure, second attempt is stronger (aspiration of meaning, of temporal validity, new strength subsequent generations...)

"The sound machines that studied the algorythm of the Maya ballcourt emphasizing the unique and dangerous qualities of the space itself. Most are formed by the quiver of that makes an opening, or portal, and the secret within it their happenings elsewhere, in another time, in space, but radially spanning to time on earth."

Many others - The Maya Ballgame: Rebirth in the Great Jaguar and Death, in Whiting (ed) - The Sport of Life and Death: de Navasancar (2002), p 86

...Perhaps this is...the source of the fascination of the ballgame... for raw mortality, of a contest that ends in death..." Deleuze, 187 (Inhabiting the Death of the Game).
LUCK
Uncertainty of the struggle between 'good' and 'new.
Everything is subject to this uncertainty.

The game pitch, in which field of uncertainty decisions are
made... Becomes maybe of some consequence: "Moritzmann
played against the king of Barcelona. Nigelshelm falls, to
determine his fate in the empire, or the venue of conquest.

LIEV PALADINO - The Architectural Background of the
Pre-hispanic Ballgame; or Evolutionary perspective; in
W. PENNINGTON (ed.) - The Spirit of Life and Death: The Mesoamerican
Ballgame, 2002, p. 97

BOOKSAY (FORCÁ) AS PLACE

"then, with muffled up in his cloak, he would go to San Ginés,
where he sometimes arrived before the second bell had opened the
door. He had few words with the faithful woman who had just
arrived before him. some of whom had a blowhole put in a little
spirit stone; and so he had his breakfast right there in the
church porch." Ray GARDNER - Fortunata and Jacinta, 1893-75,
trans. CLARK

p. 151

IN BETWEEN

"The fact is that the beginning always begins in-between, intermezzo,"

"What idea and rhythm have in common is the in-between-between
the mountains, rhythm-chaos or the charmers: Between night and
day, between that which is constructed and that which grows
naturally, between mutations from the inorganic to the organic,
from plant to animal, from animal to humanized, y et without
this series soitchi a progression...? In this in-between,
chaos becomes rhythm, nor necessarily, but it has a chance to.
Chaos is not the opposite of rhythm, but the mutation of all mutations.
There is rhythm whenever there is a transatlantic passage from one
mutation to another, a communication of mutations, coordination
between heterogeneous space-times."
DELEUZE & GUATTARI - 'Of the Refrain' in A Thousand Plateaus,
trans. MASSUMI

"Architecture ... the art of the absolute and the territory," cit p. 362
PLACE MAKING

"But they make in the magic bird or bird of the opera. He is not brightly
enlivened (is though there were an inhibitor), but his song, his refrain, can
be heard from a great distance (is this a compensation, or in the entanglement
the true factor?). The singer perched on his singing crane, a vine or
branch crossed, just above the listening ground he had prepared by
marching it with cut leaves turned upside down to contrast with the
earth. As he sings, he uncover the yellow root of certain feathers underneath his choker. He makes himself visible at the same time as the amaranth, his song forms a varied and complex mist between his own choker and three of the birds that he imitates in the intervals. This produces a conclusion that 'consists' in species, specific sound, sound of this species, leaf hue, throat color; it is 'materialist's machine' statement an acknowledgment of communication. 'Und, p. 366

NEITHER 'NATURAL' NOR 'ARTIFICIAL' (but between as neither)

What is known is the consistence of a refrain, a little time, either in the form of a narrative melody, that has no need to be inscribed locally, or in the form of a vague mist, with no need to be jotted or stimulated, that is perhaps more to be learned from a musical and poetic rhythm such as the Valsal entirely in the head, or in Holohrav or Thomas Henry, than from the slightly varied and song categories of the minute and the acquired. 'Und, p. 366 (and ff.)

THE MOMENT

25.01.2007

When you take the controls of the machine or switch someone (even their life) it depends ... and you move (hardly suddenly) or switching it off.

(for example: how buildings point a well in a hydropower platform - walking fast in the opportunity to switch off its motors' hard them, strangled in mid-air.)

STIMULUS

25.01.2009

Walking past the open doorway of an industrial building -
the furnace of a warm machine or.

6.7. HOFFMANN - Roth Krespel (A.C.P.)

"MA" as space between an interval
an essentially unfulfilled gap between tangible things
note: While this term later came to take on other important meanings in Japanese culture, like its word 'interval', it is also essentially used to refer to periods between events in time. - Kenji NOBE "Place Time and Being in Japanese Architecture", 2004, p. 11-12

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

B. Yes.

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

B. By a person wandering across the land.

A. Yes. So: services begin with wandering.

"Which shape do you love going into it, and which do you hate so that you just go through the door?" BBC News, 12.2.2007 (worldtime)

ARCHITECTURAL MYTHOLOGY

As architectural entities of the 'imaginary world', Lemura & Yama are sent up to be lit and towards a great house, they approach the closed door, pause, and find out. Lemura plays the Shinto nine instruments, while Yama displays the in front of the listener, light by light.

SHIMENAWA - rice-straw taboo rope
KAMI - the spirit of a place
Note: The famous Kannonji has suggested that it is appropriate to understand kami as the 'deification of the life force' which pervades all beings, animate and inanimate.

Note: In the earliest mention of the Shimenawa, appears in the first history of Japan, the Kojiki, where it is recorded as having been used to join the Sun Goddess Amaterasu, when returning to hide in a cave. As this record is some time, may have been as much to contain kami as to deter people from trespassing onto their domain. See: The Kojiki, Record of Ancient Matters, KAMUI CHAMBERLAIN (1969, Charles E. Tuttle, 1983) p.65 p.34.


"On the other side were no shrine buildings in Japan. Instead, a tree, a forest, a giant boulder, or a mountain stood festooned with sacred ropes of worship.


KIGO INUKSKI - 'Strange Cloud Stone Rock' Kumaishi, Hokkaido. From NOTE, 2004, p.15

A shrinecommemorating the victory of samurai warriors behind it, even that enemy was frightened away by an earthquake thought to have been caused by the rock's kami.

C.2.2007

The difference between a 'sense' and an 'interest' engender something... not good enough just to do something, however carefully or vigorously, it has to engage.

People don't see the imagery of the subject except so much as it is - the subject... they often use the imagery in the arrangement of space.

To avoid seeing humans or kami intruding onto the site's territory, in addition to sacred natural objects, themselves being bound with taboo ropes, in many cases the space immediately surrounding them was also roped off. As resulting precise, or Kakkei, was effectively a mediatory zone of sanctioned nature, in between a piece of true wilderness occupied by the kami, and the domesticated...
world of man, there seems some believe was one of the indigenous features of the Japanese garden.

The word 'Kokoro' derives from Shinto Buddhism, where it represented a sacred enclosure intended to ward off evil spirits. It was only applied to Shinto precincts much later, but its use does seem to reinforce the impression that the original role of Shinto taboo ropes was as much to try to control kokoro as to honour them.

NYRO 2004, p.16 + note

3.2.2007

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

IN-BETWEEN as a Place of Licence

"It should have come to Blackpool, no ifs or buts. Blackpool is the nation's most liminal of liminal spaces. All these places, where you are neither on land nor off it, neither here nor there, where you are neither on land nor off it, neither here nor there, where you are neither on land nor off it, neither here nor there, where you are neither on land nor off it, neither here nor there. The town which is built on an English hill but unlike the hills of France, such places are consecrated to licence. And any anthropologist will tell you that behaviour, a semi-religious, holiday from normality and labour, and liminal at transitory space in which it is built. 'A superstition belongs to this category of licensed folly. Anybody who builds it in Blackpool, we would have solved the moral issue in a single stroke.'

Howard JACOBSON - 'Imaginary Homelands', Salman Rushdie (L.H.)

IN-BETWEEN as high/low - the dependably worthy status

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


"I am 'upper-class', and I look down on them. 'I am 'middle-class', and I look up to him, and I look down on him. 'I know my place.'


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

8.8.2007
IN BETWEEN SLEEP & BEING AWAKE

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

Perey Galdós - Fortunata and Jacinta, 1887, p. 328

trans. CLARK

SIMILAR TO WALKER PERCY QUOTATION

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

HAR: Gregor SCHNEIDER - White rooms, twelve scenes, walls
'guest rooms' (Marce).

TRANSLATE THIS INTO ARCHITECTURE (FROM NARRATIVE)

"At the level of expectations we recognize, by numerous signals, the kind
of action or sequence of events that we are reading (revenge, flight, escape,
murder, a bad dream). Once action: start in a certain
way, we expect what follows to be consistent with the overall code. When
a beautiful young woman like Cinderella meets a handsome young prince,
we expect follow-up in love to follow. However, we see this in two
successive events as one part of an overall sequence of events, a genre,
which in common language is called 'romance' and often not always
does not end with marriage. It seems oddly inappropriate to speak of such
an event involving such lovely people as part of a code, but it is nonetheless
time that we learn at a very early age to read and decode not just words
but whole patterns like the genre of romance. This is another way to look
at architecture: as coded narrative formulas that end with closure.

The beautiful young woman is relieved from romance to the game of
tragedy, as Cinderella is in King Lear, we expect a very different kind
of drama from romance. Depending on her role in the tragedy, we
might well expect the court. When it is done, Lear finds Cinderella dead
in his cell and then dies himself, painful is this; it fulfills
expectations that have been built into the play. You could call it a
painful extrafiction."

H. BERTIER DE BISSY - The Cambridge Introduction to Narrative,
2002, p. 64

16.3.2007

16.3.2007

Obvious architectural equivalents include the Christian cathedral, the mosque, the cottage (with its hearth), the log cabin...

But then no Porter would agree on this day, narrative depends not so much on adherence to codes but their disruption and intervention... or is this too
relevant to architecture? Must it be so low, or is it provided by the
'non-character' people who propel themselves through its sequences?

NARRATIVES - FIRST- & THIRD-PERSON
the idea of third-person and first-person narrative in
architecture - seeing what other people are doing, being
focused on what you (or yourself, yourself) are doing. In a
theatrical situation - sitting in a Parisian pavement café for instance
one is in a third-person narrative situation (she's watching elegantly
day to day movement), whereas finding the route to an interview room...
one is in a first-person narrative situation (I must decide the door to the first floor, go through the double door, walk along the corridor to the third door on the left...). But what should I say when they ask me about myself?

So can we, as an architect, set up 'first-person' and 'third-person' narrative situations? Can we, in the theatrical, in the those stories in ancient twin spectacles but to wash a battle, a game, a drama. Pathways too, as we revealed them, are community and easily seen as 'first-person' narrative situations. But can there be more subtly orchestrations? The reason for example, on the relaxed without feed by the law in a always vision through the film of the law watching, it wonder, are that strange person in the screen.

THE DELEUZEAN 'REFRAIN'

The 'refrain' applies to any tune we know about our lives. So the boy who goes into the chamber once a week to collect dried leaves and twigs for his music is recognizing a refrain that allows him to identify his life. The route on takes calling each morning, to come in a refrain that situates one in the world. It's one way of saying, where one's place in the beach makes sense if one's place in the landscape and in the world of others.

Uncertainty as the identity of the place between.

IN-BETWEEN: the place of uncertainty [NEOLOGY]

THE IN-BETWEEN - time to fill... in between... 14.2.2007, broken hand in a vice application at the foundry, sometimes wondering how he can stay up until after 4.00 PM.

THE IN-BETWEEN: the dawn, norning, a blank wall/canvas painting of the in between - TURNER, MUNCH, ROYERO...

John CAGE 'silent piece' warren HARDWIN takes between limits.

Cotsh entrance (perhaps a little sketchy almost)

A good example of 'founder' work, stepping outside from Queen Street through the lobby into the richly carved, highly decorated, Chester castle.
PROXIMITY

THE CLOSETNESS OF OPPOSITES (IRONY)

"To many it is a phrase, the peak of finesse, and in such an act there was a blinding mixture of ignoring and sublime self-deny. Some indefinable quality of austerity which was so marked, and at the same time raised the heart. Ruben, in his eyes from the depths of mediocrity in which he existed, for Ruben might be a fool, but he was not a tiresome fool: he was one of those who struck sublime heights with the tips of their fingers, for they do not manage to grasp sublimity, but they touch it. As he was pondering on the enormous gravity of his friend's proposed action, Almado could not help realizing that he, Almado and not help realizing that he, Almado, in such a time, had never a moment considered a folly of such magnitude."

GARCILASO F. J, p. 378

* object? indifferent? half-hearted?

The land...

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

IN-BETWEEN and COMMUNICATION

straight on from the above.

"Isn't it, worry, my lad, what you tell me will go no further, and I
your friend or not? Will, that's enough then. I give you my word of
honor, you can't tell anyone."

The word of Ulises Gaviria, was sacred, when it came to the lords of mischief, harken. But on this occasion the desire to gossip was stronger than the law of a reckless honor, and the great secret was revealed to Narciso costa (Pemia-Narcissos, adoraphile) with the greatest stealth and on oath not to pass it on to
anyone else. "I tell you this in confidence, because I know you'll keep
it quiet for my sake."

"Of course, don't worry, my boy. You know me."

In fact, Narciso did not tell anyone, with one exception. For what did it matter if you confided the secret to just one person, just one, who
readily could let spread it around? "I'll tell—yes, you alone, because
I know you're very discreet," murmured Narciso into the ear of his friend
ginata. (Queen gijamana). "And you're careful about what I'm
goin' to tell you, very careful indeed. Only you know. We mustn't
any misunderstandings."

Thus, don't be a fool— you promised if you met me yesterday! You already know I'm like a sealed tomb."

The tomb was unsealed in the Cima women's house, with the greatest
screen, be it understood, and after making everyone swear in the
most solemn manners that they would preserve that profound mystery.

"But what are you thinking?" Enarcos. "Why do you give us so little
credit? It's not as if we were little girls to go fumbling the story
and compromising you."

"But one of those old women judging it was a
mental act, not to say something to "Inn horas because she had known
in the end, and it was better to prepare for such a tremendous blow for woman! It was afraidful to be lost so calmly, so far
removed from the diabolism that was threatening her, the esteem
was that the news reached "Inn horas sharp ears. Three years after it
had passed the broad lips of Adonis vulgaris:"

GARCILASO F. J, p. 378

CHINESE WHISPERS

"Send reinforcements, we're going to advance."

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

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

IN-BETWEEN - the zone of jeopardy

IN-BETWEEN - the zone of jeopardy

IN-BETWEEN - the zone of jeopardy

IN-BETWEEN - the zone of jeopardy

IN-BETWEEN - the zone of jeopardy

IN-BETWEEN - the zone of jeopardy

IN-BETWEEN - the zone of jeopardy

IN-BETWEEN - the zone of jeopardy

IN-BETWEEN - the zone of jeopardy

IN-BETWEEN - the zone of jeopardy

IN-BETWEEN - the zone of jeopardy

IN-BETWEEN - the zone of jeopardy

IN-BETWEEN - the zone of jeopardy

IN-BETWEEN - the zone of jeopardy

IN-BETWEEN - the zone of jeopardy

IN-BETWEEN - the zone of jeopardy

IN-BETWEEN - the zone of jeopardy

IN-BETWEEN - the zone of jeopardy

IN-BETWEEN - the zone of jeopardy

IN-BETWEEN - the zone of jeopardy

IN-BETWEEN - the zone of jeopardy

IN-BETWEEN - the zone of jeopardy

IN-BETWEEN - the zone of jeopardy

IN-BETWEEN - the zone of jeopardy

IN-BETWEEN - the zone of jeopardy

IN-BETWEEN - the zone of jeopardy

IN-BETWEEN - the zone of jeopardy

IN-BETWEEN - the zone of jeopardy

IN-BETWEEN - the zone of jeopardy

IN-BETWEEN - the zone of jeopardy

IN-BETWEEN - the zone of jeopardy

IN-BETWEEN - the zone of jeopardy

IN-BETWEEN - the zone of jeopardy

IN-BETWEEN - the zone of jeopardy

IN-BETWEEN - the zone of jeopardy

IN-BETWEEN - the zone of jeopardy

IN-BETWEEN - the zone of jeopardy

IN-BETWEEN - the zone of jeopardy

IN-BETWEEN - the zone of jeopardy

IN-BETWEEN - the zone of jeopardy

IN-BETWEEN - the zone of jeopardy

IN-BETWEEN - the zone of jeopardy

IN-BETWEEN - the zone of jeopardy

IN-BETWEEN - the zone of jeopardy

IN-BETWEEN - the zone of jeopardy

IN-BETWEEN - the zone of jeopardy

IN-BETWEEN - the zone of jeopardy

IN-BETWEEN - the zone of jeopardy

IN-BETWEEN - the zone of jeopardy

IN-BETWEEN - the zone of jeopardy

IN-BETWEEN - the zone of jeopardy

IN-BETWEEN - the zone of jeopardy

IN-BETWEEN - the zone of jeopardy

IN-BETWEEN - the zone of jeopardy

IN-BETWEEN - the zone of jeopardy

IN-BETWEEN - the zone of jeopardy

IN-BETWEEN - the zone of jeopardy

IN-BETWEEN - the zone of jeopardy

IN-BETWEEN - the zone of jeopardy

IN-BETWEEN - the zone of jeopardy

IN-BETWEEN - the zone of jeopardy

IN-BETWEEN - the zone of jeopardy

IN-BETWEEN - the zone of jeopardy

IN-BETWEEN - the zone of jeopardy
IN BETWEEN - the place of jeopardy

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

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

The bride's journey from home to the church... during which the bridegroom decides to tell the driver to 'pull on!'... past the church.

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

Fight vs. Jeopardy with jeopardy.

- the sanctuary as an in-between place
- the altar stone as an in-between (McLaren Kyle)
- the tomb as an in-between (Claytownwall)
- the gateway as an in-between
- places of judgement and therefore jeopardy
- the dock as a cut as an in-between place

suspended articles with their thumbs and big toes tied all together and placed in the lath - if they stum they are innocent if they fall, guilty, and burn at the stake... judgement by the in-between

PLACE - MAKING IN THE LANDSCAPE S.A.S.

from Barry Davies S.A.S. Are You Tough Enough? 1998

First priority in cold - get out of the wind.

First example - using logs.

- lean-to shelter
- layered tree bivouac

- direction
- loose lattice of thin branches covered with fabric, felt, plastic, turf, blades, etc. with felt or turf blades.

- half tree trunk cut through at shoulder height, bent over and branches bent down to create shelter within; threshold into feltage.

get behind gross of peat needles in sled we put a fire reflector for lean to. fire reflector of green branches or stones use of warm stones under sleeping space for warmth.

- turf shelter in grassland
- make me water drained away from branches

snow hedges
The promenade in Mussorgsky's 'Pictures at an Exhibition' during which Mussorgsky passes between pictures and reflects on them.

THE WALL IS ALWAYS AN IN-BETWEEN

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

So an inhabitable space within a wall is a space in-between inside and outside. In the open, sanctum, or a church in by means of architecture, a place in-between.

and sitting in a sanctuary is sitting in a place in-between.

CRITIQUE OF BINARY THINKING - DERRIDA

relevant to 'inside-outside' and thresholds

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

which binary systems allow things to be only 'like' or not 'like' the dominant category and replaced such paralyzing intellectual norms with new formulations.

n 22 As, for example, Jacques Derrida, Of Grammatology, trans. SPIVAK, p 264 n 23, Helen DEBORD, The Society of Nature, p 352-354 n 24 Feminist theorist Trinh Tuan has observed n 25 In this sense, it is not to destroy the categories but to destabilize, challenge, question, question, or overturn some of the hierarchical binary oppositions (including those with respect to sex and gender) in Western culture as Elizabeth Grosz, Sexual Subversion, 1989, p 25

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

n 26 According to Grosz, Derrida uses the term deconstruction to describe a theoretical intervention that destabilizes the metaphysical structures of binary oppositions. Following Grosz's reading of Derrida, the first step in the process of deconstruction is the strategic reversal of binary terms, so that the term occupying the negative position in a binary pair is placed in the positive position, and the positive term is placed in the negative position. The second is the movement of displacement in which the negative term is displaced from its dependent position and located in the very condition of the positive term. The third and most important strategy of deconstruction is the creation or discovery of a new term that is undecidable within a binary logic. Such a term operates simultaneously as both and neither of the binary terms; it may include both and yet exceed their scope. In Grosz, Sexual Subversion, p 15

Assim Ibrahim- Touch & talk (Pen & Ink)
Andreas MARVELL – “The Beasts are by their Bemens export”

“Humility alone designs / More short but admirable lines”

Quoted by Stephen BILDE – Times Review 25.2.2007, 11

ZONE OF JEEPARDY

- At stations and in the metro/underground, are I never quite sure that the ticket will be accepted by the barrier machine or allows passage.

- Those metal swing gates in supermarkets... will they let you through?

Every Threshold is a Question.

ZONE OF ANTICIPATION, UNCERTAINTY, JEEPARDY/JUDGEMENT

- Line of pretext 
- Palen beer on the street
- Shade on the palms

HINDU TEMPLE

- space to relax and leave the daily behind – who might come until you if you have prayed very hard

- place for reflecting ‘one’s own weight’

- don’t step on the threshold

- supernatural being sitting on a threshold in the evening

- Warung and Tara KASURAN
- on the threshold

- half man - half avian
- between day and night (or the day and the night)

- Bi-Shop

- CENDRATAN

- PANDURURA – the lord space

- transaction space

BOMBAY ARTICLE

** Typical post-colonial concern with Indian ‘cultural proprieties’

** Larger threat from commercialization of American business.

- Similar concerns in the problems of architectural education

- Books on Hindu temple plans
- Vernacular Kerala architecture
- It’s traditional house
The joker also opens the door, smiles and saying "good day!"

IN BETWEEN - Place of Jeopardy

Frank's THE TIMES writes in her diary: "The lower classes" and death: Mrs Range's husband has been sufficiently ill lately for her to be taken into hospital. In talk about me she makes no bones about the terrible ill, how insatiable and hard to please, how he can't pull himself together and try to do "this," yet she's still behind it as it will be. At the same time she refers often to the possibility of his death, to scars and murder, the world never knowing again.

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

'Tired like this' - Independent, 'Extra', March 7th 2007 p.

DOORWAY - PROTECTING A SACRED INTERIOR

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

The third shrine illustrated the power of our sense of 'the gods that live in small places'.

Any story is an in-between.

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

All of this house is 'PADI PURA'!

On a mud house, after the platform is down, the first trip you build is the doorway.

29.02.2007

Karali
The idea/orientation that architecture bears witness to changes in culture. That, in India, there is greater realization of family as a unit in the past and so more homes designed for nuclear families. That in Europe/america
the personal transaction that is architecturally framed by the counter (whether in an Indian box shop or an English corner shop) has given way to the impersonal pick-it-yourself arrangement of the supermarket.

BITWEEN

Passport control

Nothing at baggage reclaim: "still my long battle?"

Illness - on the precipice

King Lear) contemplately suicide on the cliffs of Dover

1. learning the local language of house/spatial arrangements,
2. relationships between inside and out
3. relationships between space and structure
4. relationships between space and human being
5. the idea of the floor will being level
6. the separation of spatial division from structural differences of the roof
7. and maybe that the idea of the house is 'PADI TURA'?
KORA FA ARTICLE - 250 words in each.
- lize's 2 house - the problem of post-colonial identity expressed in architecture
- James BAXER - a pioneer in appropriate technology
- Workshop on Methodologies for Teaching (learnp) Design

Professor CHIAYA - CEPT University, Ahmedabad

'DESIGN - the search for true and harmonious relationships.'

The quality without a name, has a name
It's name is intelligence
It encompasses different kinds of intelligence
- material intelligence, human intelligence, mechanical intelligence, social intelligence, spatial intelligence

A G K MENON

SRA PARANJIRIKKU

In a Brahmin village there, the a group gossiping, among the
gossiping women would be at the back 
if the house where the men would be
at the front in the public streets

+ the heavy old problem of IDENTITY
+ problem of making MASTERS
  'patronage'
  'keep your eye on the ball'

TEMPLE - thrithuparam Mahadeva Temple, Trivandrum
THE IN BETWEEN

Temple shrine, in counter position to temple shrine
always balance here in the in-between

THE PLACE OF BALANCE

IN SIVA

OUT SIVA
A battle or art intervention are both examples of
in-between. The repetition over a shop counter is an
example of an in-between; as is a commerical source,
or confession. All are moments of opacity, when things
may go on as before, but equally may not.

BEACH
It's a very robust site, really tough, integrated with a normal
life. This sculpture exists to light and time; the nakedness
of a pedestrian and familiar body. It is no hero, no ideal, just
the industrially reproduced body of a middle-aged man trying to
remain standing and trying to breathe, facing a horizon busy
with ships moving, materials and manufactured things around the
planet.... It has illustrated that no landscape is innocent, no
landscape is uncontrollable. Every landscape has a hidden social
dimension to do with both its natural usage and the politics of
occupancy, and I do like the idea that allowing people to ask questions
about the place of art in our lives reveals third spaces, human
and social matrices.

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

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

intended
platform - traditional?

importance of storage
personal things at
heart of the shelter.
old man 100 years old

as 108 year old man laying along
in the wood; a specialist in metal
working

The old man lives, works and
occasions in the in-between
- neither inside the 'piazza' room
nor outside in the landscape but
between the two.

Dweller's Study from Clayton
'from A to Z and everything in between.'

The enclosed room is too precious, initially for human occupation. It
is reserved for the sacred. The grid - for storage, and for the amount of the dead.
Human occupation is in the world at large, and perhaps, for sleep and resting,
in in-between - a porch or verandah.
MEANING AND PLACE

While the tendency to sleep with a comfort blanket is thought to be largely a Western trait, A. R. Hodd said belief in the object had an essence that is not open to all. Some Western beliefs center on all things having a life force, and some cultures find it difficult to live in their people's homes because they feel there is something unsafe. The left of the病房 people sit on them.

Steven Morris, 'Young children become attached to toys and comfort blankets', in the Guardian,
9th March 2007, p. 14

Research by Bruce Hood of Bristol University and Paul Bloom of Yale University.

IN-BETWEEN: the place of sanctuary, decision...

Gloucester: There is a cliff whose high and leading head looks calmly in the confined deeps. Bring one butt to the very brim of it, and I'll require the might of those that bear those things upon them from that place I shall no leading need.’ King Lear, Act 4, Scene 1

Leo Tolstoy: Give me your hand. You are now within a foot of the extreme verge; for all beneath the moon should I not leap upright.” King Lear, Act 4, Scene 6

Cognitive Frameworks
Media of Cognition
Cognitive Media

Language as a cognitive medium — concepts
Number as a cognitive medium — numbers
Architecture as a cognitive medium — space

Architecture as a medium of cognition (in active memory sense) of the world through spatial arrangements that does not require language (written) as an intermediary.

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

A rural mound in the bamboo grove is visible from Stadung.

John Barrett, Sheffield University,

deck of 'double aces',
the cleared/mines site as terminal
stuff that has been excavated and numbered but not yet analysed — in-between.

‘A reader is a hanger, a ready-made landscape and an infinite one at that. The tree has been written, not the stone, the wind in its branches, its nostalgia for those branches and the love to shelter that became its shelter. For me the greatest joy is to be able to submerge myself in a few hours every day in a human time that otherwise would be alien to me. A lifetime is not enough. If I may put the other part of the sentence by Borges, ‘a library is a door in time.”

Carlos Mario Dominguez — The House of Leaves, 2004, p. 42

‘The page became on that spot at that moment the shadow line: an unseen dim line that stretches toward the wall and the body of the printed letters in this strange plaything” (ibid., p. 77).

De Shadowland — Conrad.
IN BETWEEN

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

Richardson, Samuel. Clarissa and Pamela (1740).

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

one, in both, contributes through interpretation and is needed to fill in the gaps.

is also symbolic of the gap between the people.

Servants and the IN-BETWEEN

Servants and guides as people. The life in the in-between... and collectors, repositories of information, knowledge, gossip...

The butler who brings the food to the table from the kitchen. The family is still in the place of the table. The cook is still in his place in the kitchen. The butler's information and knowledge of what's happening in both places and house. And information in power, has influence in both....

As a white body on a journey. He is accompanied by a travel companion. But they both hunt for one journey only, as a diversion or as a means of getting from one place to another across a mountain. (For example). The guide lives in that in-between under all his working life.

As means of communication. That in-between. The information. Influence.

The telephone conversation passes down the wire, as may be transmitted through the air. And is heard, in the in-between, that it may be interrupted by the wetness of the line, the gap.

Barriers and the IN-BETWEEN

The fence between two gardens, a metaphor for dinner table that brings the dishes together and apart in their places.

The hedge between two hedges. The wall between frames and window. The net between the tennis/badminton players.
him in-between is an intersection of both space and time, generally and together.

In-between. The mind of the writer and the story that appears on the page: the writing and the work - the place of creativity - the in-between.

In conversation, dialogue... with the paper, the brush, the pencil... in between, the conversation, dialogue... with the paper, the brush, the pencil...

HAVERING, WANDERING, wandering, hesitating, thinking, on the fence, waiting, one step over the other, experienc[ing]...

NEST, ADVENT - Christian monks of reading, choosing...

BEFORE THE DOGS: in a dot-to-dot puzzle

DI-

INTER-

SOMEONE: thick, thin

too? Direct

dialogue, interaction, exchange.

Diver's electric

diver?

19.03.2017

We are in the between: in-between the fast and the slow, in-between the earth and the sky, in-between ourselves, in-between our interiors and the extrinsic realm.

In-between...

The extrinsic realm.

The in-between that causes a shadow.
We live in the between: in the moment between the past and the future, in between our earth and the sky, periodically between light and dark, day and night, between ourselves and that perhaps most corrosively, in between our psychological and intellectual divisions and the exclusionary reality.

In varying degrees between privacy and the public realm, between security and stability, and alternately between being inside and outside, with occasionally some hesitation or temporary pause on the threshold between the two.

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

Every day, as part of who we are, leaves dropping at a rate; quickly overhearing the conversation of others.

Celebrity and anonymity.

TRANSACTIONS

between calm + tension
betweenknack + immersion

IN-BETWEEN: Moments of realization

The distance from strategy to a court may not be very long, but the programming of the computer rehearsal, the way the structure of the, the audience, the exact moment in time, to realize, what has happened, to know whether I did it, respect, and how well I enjoyed the journey he was playing it.

The in-between BARRIER: wall, meat

The in-between TENSION: tag, guard

WOMEN: Virginia

I have completed the construction of my burns, and it seems to be successful. All can be seen from outside is a big hole; that, however, really lacks justice: if you take a few steps you strike against natural forms. At a distance of some thousand feet from the hole, covered by a large range of most, the real resemblance to the burners is obscured; yet someone could step into the mesh or break through it, and then my burners would be open, and anybody who tried - please use, however, that quiet uncommon ability which also be required - could make his way in and destroy everything for good.

HENRY - The burners de CLOVER, town, Kettering + Edinburg, N. S.

DEATH - suicide

Irruption of self demands that I should have a way of leaving at a moment's notice if necessary.

HEART + MIND

Not quite in the center of the burners, carefully chosen to serve as a refuge in case of extreme danger from storms, if not immediately present, lies the chief cell. While the rest of the burners are the outcome of intense intellectual and physical labor, this central area was fashioned by the most arduous labor of my visible body.

LABYRINTH ENTRANCE

It is always with a certain solemnity that I approach the court again, bearing my spells of home life, I avoid it, sheer despair of the outer windings of the corridor that leads to it; besides, it is no easy job to wander about in time. So I have covered three miles little range of passages; it was there that I began my burners, at a time when I had no hope of ever completing it according to my plans; I began, half in slip, at bed corner, and to my first day in labor found nothing satisfactory there in a labyrinthine burners which at the time seemed to me the crown of all burners, but which I judge today, perhaps with more justice, to be too much of an idle form of force, not reality, writing of the rest of the burners, and though perhaps there are brilliant things here, it is my main entrance, I feel in these days, rigorously addressing my invisible enemies and expert as they are already caught and stifled in the outer labyrinth - it is in reality a funny little juggling that would hardly withstand a serious attack as the struggles of an enemy fighting for life. Would I remember this part of my burners? I keep putting them off, and the labyrinth will probably remain as it is.
"An entrance can deceive, can lead astray, can give the attacker no end of worry..."

"If I were to walk in the direction of the entrance, even though I may be separated from it by several passages and rooms, I find myself sensing an atmosphere of great danger... Yet, the mere thought of the door itself, its end of the domestic protection, brings such a feeling with it, yet it is the labyrinth leading up to it that tortures me most of all... So I must immerse the foreboding consciousness of this labyrinth physically as well as mentally elsewhere I go, and I am left, exasperated and touchèd, at times, it sometimes happens, I lose myself for a moment in my own maze, and the words of my hands, seems to be still doing its best to prove its sufficiency to me, its maker, whose final judgment has long since been passed on it... But then I find myself beneath the murky covering, which has been left untouched for so long - for I stay too long spells in my home - that I have grown apt to the soil around it, and now only a little push with my head is needed and I am in the upper world, for a long time I do not dare to make that little movement, and if it were not that I would have to traverse the labyrinth once more I would certainly leave the maze for the time being and turn back again. Just think, Your house is protected and self-sufficient. You live in peace, security, well nourished, master, the master of all your manifold passages and rooms, and all this you are prepared and not too give up, of course. Is to rise, is to rise, is to rise, is to rise, is to rise, is to rise.

"My labor in the Castle Keep have also made harder... by the fact that just at the place where, according to my calculations, the Castle Keep should be, the soil was very loose and sandy and had literally to be hammered and founded with a firm stake to serve as a wall for the beautifully walled keep at hand. And for each task the ugly task of force is my reward. So I had to run with my forehead thousand and thousands of times, for still days and nights against the ground, and I was glad when he blood came, for that was proof that he walls were beginning to harden..."

The Between is a story of the human condition. An important distinction is between inside and outside, as no one relates to the doorway threshold, entrance to the house. How one deals with the in-between.

Surveillance

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

Weary as part of vulnerability

IN-BETWEEN

Within points out between the contacted into the eye of the place at the beginning of an opera (p. 7) to announce a change in the cast or at the end to take in your individually.

In the third, for example, when the second actors of the opening scene each step across the battle field and a small drama is played out in the intervening space.

"I am no longer a young apprentice, but an old clock-tender..."

KOPASKA - N. BURNES

141
from Barry DAVIES - S.A.S. Are You Trust Enough?

The Sanga: 'This simple shelter is basically a circle made of whatever material is at hand, be it rocks, branches or stones. Once a cover is placed over the top, it reduces exposure to the sun. When I was first in Oman, the Bedouin men used to construct their huts using a method similar to this. Pile the rocks about three feet high, build up over layers at the bottom to give the construction a bit of strength then use a saddle or any other similar to provide a roof. (This is best taken down when the sun has disappeared).

I suggest one might also leave out doors in each of the four cardinal directions for ventilation and air circulation.

The Snow Igloo

'First of all, stamp down an area of snow and then build up a mound of hard packed snow. When this is the required size, simply funnel into it. Take care to make your entrance hole on the lee side of the igloo. Even so, cold air still will come in and stay at the base of the igloo to make sure your bed is on a raised platform. Having a hot candle in the centre of the shelter can drastically increase comfort; you will be amazed at the warmth it can provide.'
Holding in Place

The sun was just setting over the level top of distant forests when they slowed themselves down on a patch of grass surrounded by a copse of trees on a plateau to rest from their labours. Delimače and Robinson lay there and stretched for all they were worth until last and rested the highway a few feet below, or sit-down, as they had all day long, ears kept rising just a little further, as though a certain number had been heard from some surrounding place, and the sense of number was expected to resonate equally far away. During the whole day, from early in the morning, "Kavel hadn't seen a single car stopping or a single pedestrian halt in front of the car," KAPKA - America, p.78

The way that an in-between can become an obstacle can become an obstacle only in the space of their journey, becomes an obstacle to people crossing the open landscape.

The LEAF BOY

"How would you like to be leaf boy, for example? You only have to say the word. If you've arranged it, yes, you will know that it's not particularly easy to get paid like that, because they are really the best openings unimaginable. You just get to meet all the guests that you've always on view, you keep getting little gifts from the shirts, every day you get a chance to better your status," KAPKA - America, p.89

Linking / Associating Contrasts / Opposites

transition / transformations between regular / organized / orthogonal / predictable / rectangular /... and irregular / disorganized / unorganized / natural / organic / complex... As in the relationship and in-between between buildings and the landscape.
IN BETWEEN
The in-between that keeps apart
The in-between that keeps together
The in-between that does both.

IAN BAILLEY – GEVER ADAMS

BETWEEN FIGHT AND FUGUE
BETWEEN MALE AND FEMALE
BETWEEN MATTER AND SPACE

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

THE GRAND DUALITIES

Commercial advertising and spin as an in-between

Strip site in Dean Park
Edinburgh in bird in
the river ‘Water of Leith.

Comparable with traditional
Greek theatre in the
landscape.

Performance place as
intermediate

PERFORMANCE PLACE

Sea Ranch, 1960s
Charles Moore +
Johanny Lyndon

CAUGHT IN A CLEFT OF SICILY, between two conflicting pressures
PINCHED, in the jaws of a vice
Between the devil and the deep blue sea, Sogyal and Chamodji, a rock
And a hard place...
Out of the suffering pain another fear.
BETWEEN MEANINGS - a device &otech

The Screen Between
The windows pane + cause: wattle + painted canvas - cinema
screen + television screen + computer screen
the middle eye - the projection screen at the front of the cinema

The Waiting Room
in Joseph Conrad's Heart of Darkness for example
not so much the uncertainty of whether or not you will be seen (by the doctor)

The In-Between
Here we might be kidnapped or shot
- the individual under enemy fire + refugee from bureaucracy to
despair across the street
- Oliver Twist sent by the bookshop by his guardian but
is marked by Bill sykes and taken to Fagin's lair

between going out in the morning and returning in the evening
CASTAWAY ON THE BEACH
and knowing if you are or are not going to be rescued.

Between the Rules
them at the boundaries of the rules set for a game
(soccer, rugby, cricket etc) - upmanship to gain
slight but maybe significant advantage.

How can I write about something that is ambiguously NOT
'some thing' but essentially vague and uncertain? Perhaps
I can only do so by reference to the two relatively fixed and
invariable points on either side of which the 'in between'
is.

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

Cosmic In-Between
Nano In-Between
Plato - The Incorporeal or Becoming - THE CHORA
In dancing especially, the dance, the forms of
expression through intermediate uncertainties - e.g.
scrapping, partners etc.

Between Disciplines - Chemistry + Art for example
Life Sciences + Architecture
Between the Meanings of Words -

Jeopardy of the In-Between
23.08.07
Definitions - precision, because a situation which seems like
an in-between might become a settled 'place' - that can happen
in space but not (yet) in time. In space we may settle even in
a particle (a quintessential in-between situation - or a lift into
the lift bay) but time winds on morose or restless.

Ripe - between immature and decay
Mature - between naivety and sanity
Coercion (conquest) - between raw and downt
Good Governance - between amorality and diffidence

Examples of the Ideal State Being (a Point of
Judgement) Between Extreme States of Being,
Nuisance and Demise
A MOMENT'S INDECISION
27.03.2007

A week or so after a slightly tedious meeting two people are attending a general meeting. A is invited to the table where B and others; A smiles a greeting to B but is ignored and sits apart. A similar meeting some weeks later again A in front, B and others, whose name by A four times does not smile. B hesitates for some while (maybe a few minutes) deliberating on something unclear. Then she decides to come to sit next to A, who strikes up an amicable attempt at conversation. The moment of silence lies in the in-between: between A and B's eyes meeting the second meeting, and B's decision to sit next to A.

BEFORE... the flat productive land and the sized sloping... shutter traditional builders/farmers would put other houses.

BEHIND the door of a barn where the thirsty was done.

Leonard Manton - Beyond Blackness (94)

MEMORY
The dead means list in the tucked - a metaphor of memory as an in-between.

RAPPED IN THE IN-BETWEEN
in a crook, spun on the wheel
in an abortive search for a delayed departure.
In a print, words in the air, straight for a landing 8th
in just a block, token for a sketch of society.

The hackneyed perspective view of a cottage, for instance, places the viewer in an in-between relationship both to object/subject of the painting/drawing, apparently put in some uncertainty within. It is the same with computer visualization which depend upon projection.

I still have to walk along the path just the trees in my left before I reach the door of the cottage...
KEVIN HOWE

We find the in between in everything... it has to tease out points of relevance and generality.

JOURNEYS from here to there, home to away

HEART OF DARKNESS from the sea into the jungle

CHESS all of a chess game is played out in the in-between, in the amalgamation of blacks and whites and the interpenetration of the cognitions and plans of the antagonists

MATHEMATICS at the in-between between the 'Supernatural' and the 'Natural' - John Dee - Mathematical Preface

THE ALTAR as a PLACE OF INTERCESSION, JEOADRY between human being and the gods

The sky counter an urban step, the shopkeeper places goods for the customer who has already paid in payment between outside and inside the community circle, the circle of the home.

THE PLACE OF TRANSITION CHANGES e.g. the officers' sailors' home in Singapore in Conrad's THE SHADOW LINE, where the song of the story happens: the small misunderstanding that threatens to destroy the hero of his command, and its resolution through the interference of Captain Giles.

BURIED AT THE TREESHEAD

In Conrad's THE SHADOW LINE the last captain of the ship the hero takes command of was buried 'at the entrance to the gulf' (of form). He was forced to move 'as near home as possible' (as if slipping along a seam in the fabric of space-time) to become the supposed隐隐的 power 'in the air' on the ship, makes a focal point of the shadow line

WHAT is the good of letting go our hold of the ground only to drift, Mr Brown?

With her anchor at the base and clothed in canvas to her very tacks, my command seemed to stand as unshakable as a model ship set on the gleams and shadows of polished marble, it was impossible to distinguish this land from eternity in the enigmatic tranquility of the immense forces of the world.

PERSON AND PLACE

Maesypore, damp and old, clinging and empty of the presence of human beings: A woman thing.

'I sat down in the arm chair at the head of the table, the captain's chair, with a small bell-like compass sitting above it - a mute reminder of unwritten vigilance.' A successive rain had sat in that chair; I became aware of that and suddenly, vividly, as though each had left a little of himself between the four walls of these small bulkheads, as if a set of composite soul, the soul of command had whispered suddenly to mine of long days at sea and of anxious moments.

THE SHADOW LINE, p. 42

EDUCATIONS (Architectural) as IN-BETWEEN the challenge of early training /education in to introduce students to that in-between world in which architecture takes place, happens, is done. A world between idea and material, mind and the world. This in-between world is manifest on the sheet of paper.

BETWEEN hot and cold, burning and shivering

BETWEEN greeting and farewell
"It seems to me that all my life before that memorable day is infinitely remote, a fading memory of light-headed youth, something on the other side of a shadow."

— The Shadow-Line, p. 27

"At me an unanswerable question, as if some impertinent had been withdrawing. I moved forward too, outside the circle of light, into the darkness that stood in front of me like a wall. In one stride I penetrated it. Such must have been the darkness before creation. It had closed behind me. I knew I was inviolate to the man at the helm. Neither could I see anything. He was alone, I was alone, every man was alone when he stood. And every form was gone too, stop! I lifted, vaulted, climbed, everything was blacked out in the dreadful somberness of that absolute night."

— The Shadow-Line, p. 98

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

SEPARATION — the distance between
"Some shore, across the sea, she's there, waiting for me...
walk a way... or been dragged aw... pregnancy

BEETWEEN aspirations (dreams) and opportunities

achievement


BYRON "Between two worlds: life hovers like a star,
'Very spectre and spirit, seen the horizon's verge.
This little do we know that little we care!
How little what we may be!"

Donne "I came to my overview, and let them go,
Before, behind, between, above, below."

Legacies, No. 19 'Go to Bed'

Gregorin says that the move in the opened is the first historic act, but architecture began before that, in the mind of the person who might decide to make that move.

BEETWEEN transparency and obscurity
accountability and secrecy, privacy, conceivability
in government, policy, discussions of advice
and a 'traditional informal chat' (to children)

YSBOL = school and letter
both as transition from love to hate
ignorance to knowledge

Ordeal of Trophonius - Panareias (act)
BEETWEEN place - Ordanemos
being able to laugh again

HERMES - messenger god, worshipped at a seat of stone
the bonding - Broncho - Hermes the thief

155
Jane HARRISONS - Demi -
was staying at a friend's house -
met a woman conducting a game of cards...

8/19: (A.C.P.)

KING - killed by a ne'er-do-well
MABINOGION - wife killed (blue-eyes)

Hermes carried a purse. (A.C.P.)

FARNEW - the Pythagoras way of Hermes (A.C.P.)
-


definition of verge - one is 'fellows' - say mark out at territory - verge beats boundary with his rod
-

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

MEASUREMENT - as a means of controlling the IN-BETWEEN
-

- measuring land to determine points in space
- measuring time to determine points on the sea
- a chart exchange index table the right side is not through the in-between


Neither here nor there, neither one thing nor t'other, neither coming nor going... in-between.

Nowadays we watch property development programmes on television and are presented with what is happening. What if the programme's have set out to do will or will not have not to be a mistake? In ancient times people worried about crossing a-threshold or the outcome of a judgement or battle. In both cases, the fear of choice is that I shall say 'no', in between... in the zone of jeopardy and uncertainty, the 'salle en air' in the air, and we're not quite sure how they will fall.

The 'call of the gods',

Ways of Holding On in the Zone of Jeopardy

He could not make sense so he could find his way back out of the Labyrinth.

- navigation instrument on the sea
- a map marker on a map

The white line painted to mark the route to the top of the Rocks etc.

The Risks of Transpose

- surgical instruments kept sterilized away from the hospital in which they are to be used - the risk of delay and dirty dump transport.

Today's programme: BBC April 2nd 2007

Beds just being transported across the world - works that cannot be moved.

Stasis v. Motion

Architecture as the Instrument of Mediation

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

The stream/canal as a threshold/division within the tombs - a
fictional separation/division like/after
the prostyle, of with the sanctuary
end of a church.

Syracuse cathedral contained fine quarries -
IN BETWEEN = FULCRUM

The reversal of the entrance means that the pilgrim/worshipper enters the church perpendicularly towards the south-east of the
Main Rm. The altar becomes a fulcrum between the east and the
centre. Among in the temple the altar is a fulcrum between its edges
the god and the east.

In the church God is everywhere and 'beyond' always in the
duct, the god is contained,
Architecture as an instrument of mediation.

Second Stream

When was the altar(s)? Is the altar still the same Greek one?

The entrance into the Sanctuary of the cathedral is the same
threshold as the entrance of the old cella, but in reverse,
THE IN-BETWEEN - managing the zone of uncertainty

THE ORACLE OF TROPHONIOS - from TAUSANUS VOL. I. Book IX, A

"This is what happens at the oracle. When a man decides to go
down to Trophonios, he first takes a certain number of days in a
building which is consecrated to Good Fortune and the Good Spirit,
living there he funnels himself and rises no hot water; his bath in the
river Kyrkyra... (omitted)... He goes down like this. First he is
taken at night to the river Kyrkyra, and there adorned with olive oil
and washed by two boys of about thirteen, (probably thirteen between
childhood and adulthood) who have to be children of various households.
They call these boys Harmais: (the Harmais are messengers). They wash the man
with a going down and put his servant, like slave boys. From here he is
taken by the priests, not straight to the oracle, but in the middle, opening, which
are very dark together. Here he must drink the water of Forgetfulness, to
forget everything in his mind until then, and then (like a rebirth) the
water of Memory. By which of course the secrets he sees in his descent.
He came out of the shrine they say Demeter made, which is never shown
by the priests" (intermediates) "except to men just going to Trophonios;
he sees it and worships it and prays, and then goes to the oracle, wearing a
dress tunic, which he wears with sandals, and heavy wool boots. The oracle is
on the mountainside above the sacred woods. It is surrounded by a circular
platform of white stone, of the same circumference as a very small
threshing floor, and somewhat less than five feet in height. There are bronze
ports standing on the platform, linked together with bronze chains:
these are doors (gates?) to pass through. Inside the circle is a
chasm (courtyard) in the earth, not natural but most carefully
constructed with skill and architectural sense. It is shaped
like a bowl with a diameter of about ten feet. I would say and
hardly more than twenty feet deep. There is no way down, but
when a man is going down to

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

THE IN-BETWEEN as an altar of rehabilitation, sacrifice, execution
- people - a philosophy of love - a way to commune and have a spirit, an act of sacrifice in an almost
- purgatory - or a godly life - a grudge down on their own sorrows

The siren bridge

Nietzsche - man is a bridge between animal and superman

JOY + MISERY - EXPECTATION AND DEJECTION

ACCEPTANCE AND REJECTION
Battle field of the battle of Agincourt 1415

RELIGION, as a way of dealing with the in-between

On the beach, Ostend, 8.04.2007
A group of five girls walking along the beach. One has a stick and paves for a moment to whittling, drawing a circle in the sand around herself. She then challenges me to chase her friend to stop inside the circle, which she does.

The doorway/threshold as an altar of retribution.

"Kryptonite rock was shot twice in the head in the hallway of her flat in Clapham, South-west London following a possible dispute with a neighbour," The Independent, 9 April 2007.

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

Tooley Teliast, Llangynog (S.51.30 west of Carnarvon), a burial chamber, apparently maintained over its original form, probably alongside a stream running through woods down a narrow valley.
18 April 2007

The child next door is playing on her tricycle outside our gate on the pavement. She is collecting fallen magnolia petals. Our gate is open and some of the particularly attractive petals are fallen on our drive. Seeing her in such a state, I thought three years old child (as probably in figure) must attract more attention than those petals easily available on the common pavement. Because of this she must have them. That long moments of the threshold and the risk of crossing the is circumstantial and tentative at the crosses. She fixes up the tricycle and drives on, as quickly as possible. (I don’t think she is in particular scared of us as neighbours. It seems to me more of the interests that cause her unease and the watchfulness of her intentions.

Jeopardy: Amend: few parts - a divided or even game
Latin: focus partes - game divided.

in greatest, most essential, realm that is (the) in between is our own mind, the notable realm where we make sense of things. It is in realm of the matter of the property development programme: it is in realm of Shakespeare’s King Lear and Marquez’s novelist. It in the realm of we which write this book.

BECK

SET LEBITT in A TIME FOR US, 1896: “the idea in concept is the most important aspect.” “When an artist uses a conceptual form of art, all planning and decisions are made beforehand. The execution is a perfunctory affair, the idea becomes the machine that makes the art.”

David Hume in Lectures

Wittgenstein in ? Culture and Value

[In 1896, LEBITT made the first of his famous wall drawings, directly onto the wall of a New York gallery. Instructed to paint over the work at the end of the show, the gallery’s owner strode out in a fury. He insisted that Le Witt paint it over himself, which he did without comment. He wrote his notes, it is tempting to read this receptivity as a form of burial; to see the trajectory if the Witt’s art as a process of removal, if wills less. By Janeway on walls, he led away with the need for bigger or canvases. He also made sure that his work would not become less, permanence being all too material. On 20th June 1995, Svetlana Di Sclafani wrote: “The Senate of the United States of Art, leaving it in the realm of fine abstraction.” Charles BUKOWSKI - Anthony of Sclafani

St. Paddy’s Purgatory

The Jeopardy of Scrutiny.

Heart

How the dynamic of the movie Rose Village would be altered if a church were to be built in Rose Village.

Example 3

In the spring each year a major horse race is held at Harris racecourse near Liverpool. The Grand National is run over 4 miles and 1 furlong. Few horses or their riders do not make it to the start. The race takes around twenty minutes, but the lead horse, amongst the spectators takes place before the start and the race itself is merely an engineered masquerade that must be regurgitated by bookies.

The InBetween of MAN, NATURE and EVOLUTION

“Since the first appearance of man, the differentiation of man’s service is underfoot, and on top of it, was finally established. Man became distinguished from the ape and the brain was fixed for the development of articulate speech and the mighty development of the brain that has since made the gulf between man and the ape an unbridgeable one.” EXODUS (Selections of Nature, 1934 p. 34. cf. NOLTSCHER

165
A. MERICANISM - a 'hyphenated' background:
Mai American, Afro-Caribbean, etc.

WALL
We use walls to fence things in, to put things inside and keep them there. So we know where they are. This
applies conceptually as well as physically - to 'stay' as
well as to 'keep'.
(Cumbrian dry-stone walls)

THE APOLOGY as a means of managing the IN-TEMINED
- in the UK people use an apology to define a contentious
situation; it is often accepted and the conflict defused, the
'reality' (real or imagined) is erased
- in India people can be frustrated at the frequency and
manifestation usage of the apology by British people.
- in Israel an apology does not define, it is merely an
invitation to have approach made upon one: the
apology is taken as an admission of guilt.

The uncertainty an apology manages is that of a breakdown
in social relationship (between two people for example)
caused by a wrong done by me putting the blame.

PEOPLE
- the spiritual medium
- the vicar
- the agent
- the advocate
- the jester
- the spokesperson
- the intermediary
- the representative
- the bitter
- the reconciler

THE LABYRINTH in Chartres Cathedral

and San Francisco

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

to wander and fearfully wade
(struggling to determine) by a higher authority
route to culmination, heaven.
“Remember the impression one gets from good architecture, that it expresses a thought. It makes one want to respond with a gesture.”

WITTGENSTEIN - Culture and Value, 1941

BARRIERS and the in-between

The barriers built by etiquette by the upper classes so they may feel superior to those of lower social stations.

WHEN READING... (not between the lines, but)

Reading happens between looking at the words (one can lose heart, immediately intensely at the words in a page individually, and not really be reading) and allowing one's mind to drift (one can 'read' long passages of words without taking them in, whilst one's mind wanders wide and free over worries and memories).

Sense is something we relate between ourselves and the world.

Sense is something I relate between myself and the world.

Sometimes one reads and continues reading, but an early sentence has taken the interest of one's mind, which plays with it absent
the eye contains the presence of reading.

SYLOGISTICS

We may think of the in-between or something we experience individually for ourselves. E.g. the in-between is all at the end of term. This perception gives us some sense of control, thereby awareness of the zone of uncertainty: we assimilate it through the possession of it.

But there is also an in-between of which we cannot take control. The in-between that is supra-individual. E.g. humans inhabit the in-between with the world, and the world.

As a member of a clan or group one may be in an individual and community terms perceive the social in-between (maybe manifest in power, possessions and manners) but the in-between has forces over which one may not take control through possession. In this ad like we as each to learn about big forces of social in-between, the in-between.

CONCLUSIONS

The effect of the commercialization of travel (by commercialization as the „racing world”) is to take them out of the in-between, maybe making them feel more secure but reducing their vitality.

THE GAP

Are you of uncertainty in the middle of a leap across a chasm—will I make it? or, (as in a Road movie cartoon) momentum suddenly ceases and gravity kicks in as you plunge vertically to crash into the ground below.

As you in a long journey on a chaotic environment — will I make it? or, if momentum suddenly ceases in a crash and you plunge into eternity.

Vittorio GREGORI

`Advent to New York Architectural League’

October 1882, in Section A, no 1 (Feb/Mar 1883) p 8

"The mastery of ground, rather than the primitive hut, is the primordial deitative act."

THE IN-BETWEEN in John Soane's home

MACRO VILLA MADRE

MEMORY - from Andrew T LIPEROAU April 2007

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

SHANNON DUTY-FREE (an IN-BETWEEN)

* The concept of the world’s first duty free zone was devised as a means of attracting industry to the area. It worked by creating an invisible boundary around the airport and its environs which created an economic new place. Indeed TIPPECANOE - Theirs Report, Date 2007

- use of airports in Queensland in the early 1980s for gambling that would have been illicit elsewhere in the state.
and, of course, worship for someone? will she or he turn up?

The IN-BETWEEN spaces in a building:
- the roof space (and what happens up there? and what happens down there?)
- bay windows
- balconies
- book cases
- the space above a suspended ceiling where the pipes and wires are
- cupboards
- the space under the stairs
- cavities in the walls
- windowsills

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

the tight-rope walker
the bungee jumper
the free-fall parachutist - or any parachutist for that matter

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

MEMORY from LUNNING - Memory and the Making of Places; in FRANKE & SCHNECKLOTH - Ordinary Space: Types in Architecture and Design, 1984, pp. 239-250

"There exists a framework of memory that identifies specific places and events, place types, scripted behavior, concepts, and essential constructs as temporal tools upon which an experience can be hung and understood in a particular light ..."
- specific places and events
- place types
- scripted behaviors - conventional ways of behaving in specific situations
- concepts - e.g. "axis"
- essential constructs - abstract ideas that might relate to architectural composition e.g. democracy

All people discuss things that are not present. We are all individually discussed by others in our absence. The character that is absent is discussed through a sort of complex in-between realm-evoked by the minds and memories of those involved in the discussion.

Hence a realm to which the subject has no access except perhaps as eavesdropper (the eavesdropper never hears well of themselves). Even if the discussion is reported to the subject by one of the parties to the discussion, it will be an altered or amended version of the discussion, distorted by the reporter's own agenda: either to flatter, mollify, undermine, in the subject.

Finding a route across a city, between here and there,
I want to write books to tell ordinary people how the architecture they inhabit work and affect how they live.

Between accident and decision, between nature and will,
By - the ways Leonardo da Vinci suggested - one might conjure up a plausible yet imaginary landscape in a picture - by stacking together accidental marks of nature on and over wall, to form a rough and rushed series of brush strokes or blots on a canvas.

AGINCOURT - the arrows (of fact) lodged from the bowmen hanging like birds of prey in the sky, eyes each on their victims below.

Henry Henry had a flaw, but after he announced the battle was composed of a combination of chance and intent.

POCHE = the space with substance, within a wall, between one room (proper room) and another or the outside.
False' parts - space that thrusts out of a space, or merely appears to be within a structure wall - e.g. Hogwarts' children's chapel at Wooland Cemetery.
THE MAP is an in-between in-between the mind and the world—a mode of understanding.

The W-BEETWEEN locations of science fiction or detective and spy stories: seers; space ships; underground caves; dark passages; forest elves; ocean liner…

PLACED ON THE BEACH

Architecture is not merely a matter of defining space by walls and roof to create shelter. On the beach, the barely crescent full shell, hot or cold, is in the encampments of male display elements of architecture (as the means by which we maintain space and make places to accommodate our selves, possessions and activities).

WITH

"The US military is building a three-mile concrete wall in the centre of Baghdad along the most murderous frontline between Sunni and Shia Muslims… It is one of the crenellations of a new strategy by coalition and Iraqi forces to break the cycle of sectarian violence. The strategy involves creating a series of segregated communities, in which US and Iraqi troops control entry and exit." Simon MacAskill in Guardian, 21.04.07, p. 1

As well as destroyer of the in-between, it menosures the possibility of conflict in the interface between two warring communities.

The building bed as a threshold between...

"They are young, educated, and both trained in this, then meeting night and day. I lived with a time when a conversation about sexual difficulties was plainly impossible. But it is never easy. They had just got down to be judged in a tiny family room in the first floor of a Georgian inn. In the next room, visible through the open door, was a four-poster bed, rather narrow, whose bedclothes were pure white and stretched startlingly smooth, as though by no human hand."—Jean MacFEETER, On Quiet Beach, 2007, p. 6 (opening sentences)

"We must in my opinion begin by distinguishing between that which is always, a nature independent from that which is always becoming but never is. In the one, apprehensible by intelligence with the end of reasoning, being eternally the same, the other is the object of opinion and the eternal foundation, coming to be as reasoning to be, but never fully real."—Plato, Timaeus

Introducing the idea of the in-between. We may think of the ideal to which we aspire but can never achieve. Ideas and God are the ideals that never change. But we live in the in-between. Architecture should aspire to be ideal in their sense.

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

THE RECEPACLE OF BECOMING

A form of reality an intelligible and unchanging model, (ideas)

Also the receptive and, as it were, the nurse of all becoming and change

A primitive (primal) state was one of chaos out of which ideas crystallized into reality. But reality remains in a flux of becoming and ceasing to be.
ARCHITECTURE METAPHOR (SIMILE)

"Walk an architecture - like work in architecture in many respects - is really more work on oneself. On one’s own conception, on how one sees things, (and what one expects from)"

WITTGENSTEIN - Culture and Value (1934)

"...a selection from the Ptolemian Remain...

Phenomena: akin to language in music or architecture. Significant irregularity - in Gothic e.g. (I have in mind for the towers of St. Paul’s Cathedral,) Bach's music is more like language than Mozart & Beethoven's. The double bass recitative in the 4th movement of Beethoven's 9th Symphony, (Compare to Schubert's C major; remarkable universal music composed to a particular text)" - ibid. p. 48c.

"Architecture is a gesture. Not every posture assumed by the human body is a gesture, just as little as every functional building is a architecture." - ibid. p. 49c

"Architecture glorifies something (because it endures.) It glories in its..." - ibid. p. 74c.

"BETWEEN CHANCE/fortune/luck/ignorance/fate and will/knowledge/control"

"BETWEEN HARD and SOFT.

"Hard" is anything to which our flesh yields; "soft" is anything which yields to our flesh." - Plato - Timaeus, 31

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

DENNIS H. VAN DER LAAN - Architectonic Space, 1983, p. 2
Spectacular Architecture. It's a space on the
in-between of architecture. (H.0c)

The wall between rich and paupers - to keep the poor out of the rich's
territory - is a feature in some suburbs, shown in an aerial
photograph (Natasha KISARENKO) in The Guardian 28.04.2007 p.17

"Fearful red keeps poor at bay
with gated houses and razor wire." (H.0c) by Ron

Well/divide. CARO

Meaning footprint. be the footprint of a

Sun

the golden zone
in-between
just right

Channel 4 News 28.04.2007

THE IN-BETWEEN A MAP OF NEGOTIATION
also see p. 182 (Bookshop Kendal)

BORDER RECORDER
"Clandestine: Many of the mechanics
grandest sovereigns
shall be a small sufficient to defend
our island from the perpetually borderers.
Who: We do not mean the coming
subterranean only,
But fear the main intention of the loft,
who had been still a godly neighbour to us."

Kip Henry V, Act 1, Sc.1.

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

PREPARE:
This book is part of a series that began with analyzing architecture
by the same editor, the second edition of which came out in 2009.
The series aims to explore the works of architecture not so much as
a visual discipline but as to the means by which we organize the
space in which we live.
THE IN-BETWEEN as a place of decision/indecision, and the possibility of making a mistake.

IN THE PROPER front and back - the living space - a house isn't a house (a single-aspect home) feels like a dead end. I have 4 between a public and a forest, you...

---

in the bay one has the privilege of feeling like a spectator to the rest of the scene, as if he/she able to look down the length of the extended pier. If the wall rolls down just ahead of you, one is outside at the same time.

Bay window, sitting slightly removed from the rest of the room, room proper, with a special relationship with the outside.

Fort William Hotel 18.04.07

She was leaning back against a great fallen tree, probably thrown up onto the beach in a storm. Its base stripped by the process of the waves and its wood smoothed and hardened by salt water. She was wedged comfortably in the angle of a branch, sticking in the small of her back, though the massive guile of the trunk, the residual warmth of the day, this was her comfort, might be.
IN BETWEEN

EXPANSIVE VIEW TO HORIZON ACROSS THE SEA

TENBY Typical section, St Julian St.

Sophocles - Oedipus at Colonus

A:- What is this place, my child? Country, or town?
B:- It is a resting place,
C:- No child, where I could sit on common ground.
D:- Or in some sacred close?

A:- Here, there we are,
B:- There is a kind of sacred precinct, overgrown
C:- With laurel branches,stems and under-vein,
D:- And it is full of the voices of many nightingales.
E:- There is a seat of natural rock, Sit down and rest.

O:- Come on that seat, that place of holy ground.
B:- It may not be touched, and none may sit upon it.
C:- The gods, the goddesses own it, daughters of Earth and Darkness.

O:- What is this place?

O:- To tell me much as I know, it is sacred ground.
B:- All this, the great god Poseidon, and the giant Prometheus,
C:- The Lord of Fire, possessed it, the spot you stand on
D:- Was called the Erechtheum, or the seat of Athens.

O:- A holy One of awful aspect,
B:- Whose name that seat, was my first resting-place
C:- In these lands, be gracious to me...
D:- And I should find at least at the seat of the holy One
E:- Sanctuary, and an end of my tormented days.

O:- And was I know it is by your certain guidance
B:- That I have travelled the road to the sacred place.
C:- The other hand could have led me, at my first coming
D:- The sacred temple, to you whom wise Delphes set.
E:- Or brought me to this sacred seat of living Kore.
F:- Now, therefore, Holy One, according to the word of Apollo,
G:- Grant me, I pray, this fulfillment and close of life.

Chorus:- Where? Who is it? Where? He was here.
B:- Where is he hiding?
C:- How dare he?
look out, look about.
look round everywhere.
In a man - a home wandering foreigner, 
how it is here.
Would venture into the sacred deep.
Is implacable goddess - hunt!
Take not their name in vain.
Look not, speak not, utter a silent prayer.
As you pass.
Thou liest as a trespasser
Was here. Not a sign of him now.
Anywhere near the precinct.
Who can he be?

Away!
You have trespassers, O too far.
You must not walk in the silent dell
him, where the water and the honey-drained are poured.
Take care, rash visitor, take care!
O hurry away!
Does any joy you reach you there
so far? Poor wanderer.
If you have anything to say,
leave the, for hidden around,
and speak. Such speech is careful
or else be silent.

O - be he wrong, strangers, if I remove myself as put my trust in you.
Ch. - No one will force you, sir, to quit your real place against your will.
O - further yet?
Ch. - further.
O - Again?
Ch. - Lady, lead him; you understand me.
A - Tell your next way, as I lead you, further.
Ch. - Stranger on foreign soil,
Beseech, poor wanderer.

O - Take me, lead, to where we may converse without transgression.
We must struggle with that in passing.
Ch. - Stay here; you need not come beyond that slope of rocks.
O - back?

Ch. - It is far enough.
O - I may sit?
Ch. - To your left, there's a jutting ledge, low down.
A - I'll show you, sit here. Carefully now.
O - O dear!
A - One step at a time, I lean on my arm.
O - I am so helpless.
Ch. - Now you're at ease, poor soul.

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

Addressing the question, they could not settle in a particular place
(on the beach for example, or in the city, or the landscape).

The in-between of praising someone as to street - a "hero" - or a
miserable. The instance in "Beowulf" when a "hero"'s "rival"
shouts, "let us pass, through a narrow part of the pavement.

BETWEEN Celebrity and Nonentity.

HOMER - THE ODYSSEY - THE STORY OF BEING IN-BETWEEN; IN-BETWEEN
A FOREIGN HOME AND HOME.
BETWEEN SEYLA and CHAMBIY.

out of the crowd in the same story, called, saved, sound of free coming in.

G. S.
If you try to analyze architecture as it is in its richly sophisticated complexity, it is not difficult. But if you look at its simple origins perhaps you can begin to understand how it evolved.

BETWEEN admiration and contempt pride and shame

"a room of one's own" (for a woman to be able to write)

Virginia Woolf

description of the "bedroom" telling women they are not allowed to walk in the garden

PLACE-MAKING IN THE LANDSCAPE

"the notion of landscape has been internally evoked by a blight, spiritual occupation of space, and the non-naturalism that suggests this process is best as harmful to any human idea of landscape." - Vivian GREGORY - Inside Architecture, 1996, p. 14

MAGING = IN-BETWEEN

Bungey Bungey Bungey: Jumprop as toy, rifle, pulling, the in-between, challenging fate.

The balance: "hanging in the balance"

Swing in the in-between at the advances of shops in shopping arcades/malls

WAITING

BETWEEN 'upper' and 'working' class

No-Man's Land

Anger as a State of in-between

The day at the gateway/door

"Between the idea
And the reality
Between the motion
And the act
Falls the Shadow" - T. S. ELIOT - 'The Love Song', 1925

life is very long

EXILE in between, no home

"When Creon, King of Thebes, learnt Oedipus' presence to bring stability to his city he purges that he and subsequently his grave be situated close to but not on Theban land; on its borders; (like a dog kept near but outside the home.) "

What will Creon come to do?

"Jove: To set you close to Theban land; and so possess you, though you may not touch their soil."

Oedipus: How can I help them, remaining beyond their borders?

Jove: If I, Oedipus, gave your grave, it falls on them...

...they seek to have you near them.

Not have you to your own desires.

Oedipus: And will they wrap me within Theban earth?


Oedipus: Then they shall never have me!

Jove: They shall suffer.

Oedipus: In what event?

Jove: Under your wrath, when you approach your grave.

Oedipus: Creep not at Colonus.

trans: WATLING
Oedipus: twin, twin, my friend, 

Odysseus: everywhere he is invisible, only the gods have eyes and deathless life. 

All else must perish. The story of earth drives us, 

The spirit is not constant from friend to friend, 

from city to city; it changes, so soon and late; 

Joy turns to sorrow, and sorrow again to joy. 

Between you and I, the sky is fair; but our 

love growing, and many a night and day to mean. 

On our unclouded course, in one of these, 

Some little rest will come, and the sword's point 

will make the mark of this day's marching. 

Then my old body in its sweet sleep, 

Shall drink its blood. If this is not to be, 

Zeus is not Zeus, and Phoebus is not true! 

Sophocles: Oedipus at Colonus

In the vast eternity of time, the measured days and hours of 

human earth pass short and temporary.

"But this is the place," Oedipus to become, wishing that he now 

not come away from the second grove at Colonus, which is 

decked by the gods, as the place of his death and burial.

"Oedipus (to Creon): You came for me; I must conduct me home. 

But to install me on your frontier, 

To save your city, from falling out with Athens."
Oedipus
"A suppliant at the altar? Who can he be?"
Phrygus - Oedipus' son
An in-between as a place of communication
"Theseus: Could you not hear him, though you do nothing for him against you still?"
"Are you not bound by the laws of supplication? Respect for the god must be considered.
Oedipus' paranoia - about Greece, then about Phrygus.
The paranoia of sensibility and blindness.
Life is in-between
"Chorus: ... And to that home from which our way began..."
"So stand, not I alone, but all, and be, Theseus, but like a god in God, helping Oedipus at the end.

...to the scene of swift-reckoning's dome,
Wind-borne to ride alone,
The clouds and see the fray!

main depends on women (mother, daughters, sisters) in mediation with the world - widows and loers
Oedipus isumbitable (to Thebes, in Oedipus' mind) because of his curse'find'. Sets him apart - his daughter the only other human he may touch.
"No, no: I am a man of misery, Conspiring with every falsehood that exists! I cannot let you touch me."

...dark ad light...
BETWEEN destruction and approval
- the boys' grief is wrecked
BETWEEN work and broken
- the bathroom tap.

Oedipus at Colonus

An "in-between" play (between Oedipus Rex and Antigone) about the in-betweens.
- Oedipus - suspended between life and death, sin and sanctity
- Antigone - the in-between, between Oedipus and the world
- the sacred grave - an in-between zone
- the battle(s) - between the Children of Athena and Crem between Greece and Creon's army

Oedipus' death - foretold by prophecy told by messenger.

happens off-stage

mythic, not to be known.

- truth: what is right? Creon's entreaties or Oedipus' resistance?
- Oedipus just a simple fanatic? in Creon really a compelling tragic hero in his own power
- life: between birth and death
- the play: reality ad Wagner's
- the stage: between audience and the stage
- time: between past and future

Mystery Theatre: attitude - a place of tolerance and right reply

-抻ination

[Image -0x-1 to 761x593]


d of 2009

The threshold is itself an in-between, but it also marks An edge of an in-between - that of the transition phase/shell in the changing floor/performance place or of the house/dwelling place; all of which are in-between places.

Sanctuary of the church, cells of the temple, circle of stones on the haven...

Near the bower of the threshold, so that it becomes a space in its own right with its own thresholds: the holy gate; the alter time of a remembrance stone circle; the balustrade of a Hindu temple; the porch; the engawa... etc.

EMOTION & ABSTRACT
- Narrative architectonics of emotion; by architecture.
- The place, perhaps, of architecture as a material art form.
- light, leisure, smell, change, vegetation, weather, ventilation, route, sequence, material, geometry.

explication

ANGER
- joy
- curiosity
- being lost
- being there, you are
- installation.org

QUIET SPACE
- MOUNTED SPACE
- EXCAVATED SPACE
- IMPLIED SPACE

THE IN-BETWEEN IS a "space-time" concept

"Thus three long-haired soldiers of Achaea were drawn up on the Plain, facing the Trojans with laughter in their hearts, no weary and as restless as the innumerable flies that swarm round the enclosed in the spring, when bees are full of nectar." Homer, Iliad, Book 1 (863)

The two forces were about to clash, when the godlike Paris stepped out from the Trojan ranks and offered single combat... when the veteran Menelaus gave him-shake forward him in front of the crowd, he was as happy as a hungry lion when he finds the great carcass of an antelode, lying on a cold fruit and devours it greedily in spite of all the efforts of the sturdy huntsmen and the nimble hounds to drive him off. King Menelaus repeated when he lay fill in Peneus Paris, for he thought his chance had done of being put to man who had worsened him. He kept close to me, his closest to the ground until his arms... or when royal Paris saw that it was Menelaus who had taken up his challenge, his heart failed him completely, and he stepped back into the friendly rank of honor for his life. We a man... cars on a snake in a wooded ravine, near... and white polar detector and strangely someone gives voice in the way he came. This royal Paris retreats back among the hostile Trojans in his terror of Strachus."

(3)
IN BETWEEN

- Competence + imagination
- The building and the exploration of ideas
- Research and teaching
- Self-interest and team play
- Student initiative and staff guidance.

IN BETWEEN

- The place of mediation
- The place of sacrifice
- The place of choice
- The place of trial and decision
- The place of combat and retribution

The admirable Odysseus proceeded to measure out the ground, a circular piece of land where Poseidon and Helen were to fight.

They faced each other, two forces, looking so terrible that the spectators were spellbound. The two men took their stations not far from one another on a measured piece of ground, and in unbridled fury brandished their weapons.

BORDERS OF TRANSGRESSION

Some kinds of ghostly line... can have very real consequences for people's movements. I came across one such line while herding reindeer along the border between Thailand and Russia some twenty-five years ago. The border was marked by a clear-cut strip of forest, down the mid-line of which the actual frontier was supposed to run. It was marked in no way very clear by occasional posts. Had I attempted to cross it, however, I would have been shot at from one of the many opposition forces on the Soviet side.

Sir John NANCE. Indian: a brief history, 2007, pp. 49-50
KAYA BEING - mediator between earth, sky, life & death

The Moeruing people of Yarrabah in Australia's Northern Territory, according to their ethnographer Deborah Bird Rose, describe both lightning and the long streaks that sometimes appear across the sky at sunset as 'strange', along which the feared kayan being, mediator between earth and sky and between life and death, draws down to earth or full people up.

UNDERSTANDING THE IN-BETWEEN - taking control

DRYDEN in 'Anthem Mundi' (1666)

"The Ebb of Tydes, and their mysterious fumes,
We, as Hel Elephantus shall understand:
And as by line upon the Ocean go,
Where paths shall be as familiar as the Land."

quoted in INGOLD - lines, p. 79

People far from the IN-BETWEEN is life!

nothing here, whist at sea - a journey in part in a period in between voyages 
for others, travelling to distant lands, the voyage is in between home & there. INGOLD - lines, p. 764

IN-BETWEEN

Clans on shores of the coast of Scotland would, in elder days, beat young boys on the boundaries between clan territories so that they would remember where the boundaries were.

BBC2 Scotland - Programme 2 Gaelic 10.05.2007

'THE ZONE'

"Pallas Athene now inspired her host of Tydes with audacity and resistance, so that he might eclipse all his enemies, and cover himself with glory. She made his shield and helmet glow with a blaze as steady as the Star of Summer when he rises from his bath in steam to meet him all the stars, and with the fire that she caused to stream from his head and shoulders he thrust him into the very heart of the battle." — Virgil

Typical 'kolam' designs

drawn on thresholds by women in Tamil Nadu.

GER (Alfred) in Art and Agency (1998) suggests such marks trap evil spirits, who try to leave them but cannot, preventing them reaching the other side.

ref. in INGOLD - lines, p. 53-54.

Remember also the signs drawn on sails outside the doorways of Brahmin homes in Kerala, which maybe do something similar, but also say something about the 'shadows' (that is, happenings - a birth, marriage, death etc.) of the house.

Remember too the labyrinth at the entrance of the Neocarnaccion,

Remember the 'labyrinth' in his laboratories and the journey towards the sea down the line of the arrow - MACAUS.

ABJECTION

"(what is abject) lies outside, beyond the set, and does not seem to agree to the (supererogatory) rules of the game." KRISTeva, Power & 

Power, 1982, p. 2

"It is thus not lack of cleanliness or health, but the lack of destines identity, a system, order, what does not respect borders, positions, roles, the in-between, the ambiguous, the transgressive. The transvestite, the licker, the criminal with a good conscience, the charlatan, the rapist, the killer who claims he is a savior." KRISTeva, P11, p. 4

MU - without

∅ pregnant w possibilità

Ripples BERTHELOT - Empire of Signs

MA -

Historic Cairo - bold with plans & sections of mosques etc.
in Cairo TG.
GIVING THE WEIGHT OF GUNNERS - Gung "Warfare between territories in the town...

Then the 'battle' takes place... the road tunnels at the junction between territories.

...and later, between Achaeus and Hector...

Right through the morning while the blazed... of day grew stronger, velvety and counter-velvety found them... kept falling. But at high noon the... the other... and... sentence a death, in either way, our one... the house, the house... on... on... for the... for the bronze-clad Achaeus... the balance by the middle of the beam. The beam... on the Achaeans' side... spelling a day of doom for them. Their sentence settled on the brow... castle... shell that of Troy and... up...

CHARLES TOLKINSON  from Selected Poems 1856-87 (C.R. 1887)

"I once fell to contemplating, at t'wito cottage, our lone 44 plank door. It suddenly seemed... sign... instead... to life... its... the... in this beam... a... a... and... a... at... like... by... the... the... of... the... the door... of the... of... room of our house opens directly into the landscape."

PETER LIMBO

Debate in the House of Commons 17th Oct. 1957 about the problems of the intervention before Gordon Brown takes over from Tony Blair as Prime Minister on June 27.
Jimi Hendrix's 'sacrifice' of his guitar by burning as a break at the Monterey Pop Festival, as similar to delivers cremation of the brothers, the departure of one's 'best friend' in the cause of... what? Placeation of the gods? Gift at the pleasure of friendship or genius. Hendrix slept with his guitar in the same way as Achilles, in his lonely self-exile, slept (in the same hut) with Petrarch.


"Tea gardens, from our attention completely, they create their own world into which one enters, however temporarily, but they have a distinctive mode of their own. They are designed to effect a transition—physical, mental, emotional—between two parts of the real world, namely our everyday lives, and another, the world of the tea ceremony, which is both actual and virtual, both reality and a work of art, that functions by its own rules."  


"In a sense, a sense of..."
"This relationship of the landscape to the garden is, of course, mediated through the boundary of the garden. But what is important here is precisely that there is no boundary; it has no sense of boundaries so that one can guess where it ends?" (JARMAN, 1995) This is of course the exact definition of the English landscape garden which is dedicated not towards the countryside... to allow the home and visitors to look outward - to the countryside and encircling "nature", without the visual intricacy of a wall, hedge or railing. (THACKER, Genius of Gardening, 1994, p.166)

We can now see the very concept of Derek Jarmans garden, and its very quality of its spatial experience, is that of an assimilation of cottage garden and landscape garden. But how is this configuration of cottage garden and landscape garden produced? Central to the English landscape garden is the relationship between garden and landscape. Usually the landscape becomes the garden and vice versa in an equivalent and equivocal relationship. The ha-ha is the boundary device, or frame, which performs this transformation of garden into landscape and landscape into garden. If we consider the argument that frames are shown to be not simply as Kant intended to those, ethically, optimal, detachable from the works of art... but rather play a central, albeit clandestine and disguised role, (Harvey in Silverman, Denia and Deconstruction, 1989, p.63) we can begin to distinguish the logistics of the ha-ha. The ha-ha does not rely on signifiers, provide the necessary spacing for the creation of the aesthetic project, its garden - within the world - the landscape. What is specific to the English landscape garden is precisely that the ha-ha transforms the garden into landscape and landscape into garden: its frame thus renders the interior into exterior and the exterior into interior. The framing devices around the English landscape garden are not boundaries providing a point of equilibrium to balance between the elements - garden and landscape - in order to preserve the garden as garden within the landscape, but they are catalysts that metaphorically each element in the equation. Such metaphors take place, for example, at the landscape garden at Rousham, where William Kent used both the ha-ha and an on-site river to effect.

"As seen from her fine pretty Country Villages, and the Great Triumphant Arch in Asian Fields, together with the Naturalness through the Hills, I let that charming River rise to justify our Gardens and that

The Sun Rising, by John Bonne

Beneath the Glege, morning Sunne,
Whyart thou thus plaine,
Through windows, and through curtains call me up?
Must to thy matrons lovers' seasons run?

Dainty pastoral scythe, eye decline
Late schools boys and scarce prentices,
Cordell Graft - hempster that the King will ride,
Call country ants to harvest offices.
Love, all alike, no season known, nor blame,
Nor hovses, dayses, nor worlds which are the vags of time no
Then summe art half as happy as me.
In that the worlds controlled thus,
Some age maketh ease, and since thy duties bee
To warne the world, that is done in warming us.
Shall we be to us, and than act anylpace?
This bed thy centre is, these walls thy sphere.
Even what is called ornamentation (parrerga), i.e., what is only an
adjunct and not an intrinsic constituent in the complete
representation of the object, in augmentation the delight of taste
does not only by means of its form. Thus it is with the frames of
pictures or the drapery on statues, or the draperies of palaces.
But if the ornamentation does not itself enter into the composition of
the beautiful form - if it is introduced like a gold frame merely
to gain approval for the picture by means of its charm - it is then
indeed fancy and takes away from the genuine beauty.

This is a key thought for Modernism. It might apply to an ugly
problem dressed well. The clothes (parrerga) make the person look well
but do not change the underlying genetics. The architecture, this
thought could (as it eventually did) lead to a concentration on
formal purity, drop of ornamentation, rather than on make-up
(attempts to make buildings beautiful by the accentuation of
waves, columns, &c.); and so on.

But there is another way of looking at this, for even in
relation to pure unornamented modern architectural form/space,
there are the "parrerga" of context - furniture, things, people, life;
these are framed by the space, but also (from an internal sense)
"dramatized". People in their arrangements are not merely parrerga
to architectural space. Now an architectural space "parrerga", to the
user, and they themselves, they live inside together in a
symbolism (maybe not always - and the absence of such symbolism
might reasonably be a cause of constriction) in which life is framed
by architecture as architectural by life. Internal/external and
external/internal.
PRESENCE ACROSS AN IN BETWEEN

"Thus the Golden Temple was apparent everywhere. It is as if I could not actually set eyes on the temple, it was like the sea. For near Maruyama-kyo lies only three and a half miles to the west of the village of Shirakawa where I lived, the whole itself was blocked from view by the hills; yet there always floated in the air a sort of premonition of that sea: sometimes the wind would bring with it a smell of sea. Sometimes in rough weather flakes of gulls would swoop down into the nearby fields to take refuge." - Yukio Mishima, "The Temple of the Golden Pavilion" (1958)

IN BETWEEN

"I looked at the ribbons fastened over his civilian uniform, and at the beard of a mild, young civil officer, which seemed to leap up along his rear of gilt buttons, I felt as if I were situated between the two men. Soon, when I reached the proper age, I would be called into the services. Yet I was not sure that even when I was called up, I could be able to live faithfully by my duty, like that petty officer in front of me. In any case, for the present, I was situated somewhere between the two worlds. Although I was still so young, I was conscious, under my weak, shadowed forehead, that the world of death, which my father ruled and the world of life, occupied by young people, were brought together in the mechanism of war. I myself would probably become one of them. When I was called in the way, it would be clear that it had made the slightest difference, which path I had chosen of the two that now lay before my eyes." - p. 21

ON THE THRESHOLD OF SPEECH - A STUTTERER

"My stammering I need hardly say, placed an obstacle between me and the outside world. It is the first sound that I have trouble in uttering. This sound is like a key to the door that separates my inner world from the outside world and I have never known that key to turn smoothly in its lock. Most people, lacking a steady command of words, can keep this door between his inner world and the outer world wide open so that the air passes freely between the two; but for me this has been quite impossible. Think twice has gathered on the key," said. p. 5

FORCE

"The story of Kasa-ya is who fell in love with the next door neighbors who married the broken down fence between them!" - (Rachael)

THE SCREEN - the invisible threshold, like the lacquer glass at the cage bars, across which one may never cross except in one's imaginings.

THE GREAT ARCHITECTURAL DIMENSION BETWEEN - hiding (refuge) and showing (display, performance).

THE MIDDLE CLASS

"Esteemed as spiritual and afraid, suspended between purity and health, seclusion and power... stirring in a face with no familiarity line. Education - between child and adulthood - the simulation of aspiration, and condemnation to the lifelong in-between, and the young.

BETWEEN upstair and downstair

Bamboo House. Rico KAMBE Kamakura from the bosom living in Japan"
PHILOSOPHY OF THE GOOD CONFIGURATIONS

In accordance with what you are seeking, choose a country, a more or less populated city, a more or less busy street. Furnish it. Use decorations and surroundings to the best advantage. Choose the season and the time of day. Bring together the most suitable people, with appropriate music and drinks. The lighting and the conversation should obviously be suited to the occasion, as should be the weather or your memories. If there has been no error in your calculations, the result should satisfy you.

Guy deBord: Los Angeles, 1966

Of course not all these factors are under your control. The good configuration always has some content depend upon chance.

"To stroll is a science; it is the gymnastics of the eye. To walk is to vegetate, to stroll is to live..." Honoré Balzac - La Physiologie de Mânerve, Meditation III, 1829

Andy Goldsworthy 4.6.2007

at Yorkshire Sculpture Park, Wakefield

a circle stone wall
height just above eye level, even
feet necessarily tall fioras
set amongst a gently curving road
no dormary into the circle
enclosure
prompts curiosity, exclusion
rest to my digital camera to
see the mending inside.
light falls into the circle through
the gap in the canopy of trees
beside define the extent of
the road

THE PLACE EXCLUDING (distinct from EXCLUSIVE) exclusion is more powerful. Goldsworthy's space fails to suggest the wall is
reflecting or receiving anything. It is empty amidst enigmatically empty

ONLY CONNECT

"Only connect the prose and the passion, and both will be clarified, and human love will be seen at its height. Love in fragments no longer. Only connect, as the beast and the moon, nobly, of the relation that is life to either, will die."

T.S. Eliot, 1910

IN-BETWEEN - SOMERSET

6.6.2007

The exhumation of an 88 year old body by police. The woman had been murdered in her care home where she lived. She was carried out during the night (5-6.6.2007) shortly after midnight. The body was lifted from the grave at sunrise. The police said that it was "traditional" to exhumate bodies, when necessary, during the hours of darkness, in respect to the dead.

INNINGS OF SPACE

Fate - Movement Scale

Chatworth Temple EVENTS

Rome Spiral on Perspective

Pope Grain Separations

Ottoman Renaissance Synthesis - Copernicus?

MANIPULATION OF EXPERIENCE/FUTURE 7.6.2007

The way at Holkham Hall that the very low straight walk draws takes the remaining visitor from the lodge gate to the skeleton... and then... as we round the first bend... the revelation of the house, framed by trees, down at the centre of its vast amphitheatre of parkland with the lake to the back left and the monument, an angry in the far distance. Then the way the drive takes the visitor around to the north side of the house, into the grand Palladian entrance hall before stepping up the stairs into the Saloon to see the park again, finally, with the clocktick in the distance.

Compare with the Golden Grotto on the Shetland Islands (fellow) where something happens it being protected/excluded.
STAGE SET and IN-BETWEEN

- The grand country home (e.g., Holkham Hall) as a stage set on which the ‘other half’ (much less than half) act out their special and privileged existences and into which we ‘hot pokers’ are allowed as paying visitors/tenants. We are allowed to see the stage set and to trap these but not the actors. This enhances the mystery of the other world in which the actors live, the house becomes an in-between, sometimes inhabited by the family but at other times vacated by figures. It is only very occasionally that the two might overlap and meet, unless it is on some special occasion.

- The chapel (e.g., King's College Chapel, Cambridge) as a stage set...

IN-BETWEEN - 'CROSSING THE STAGE'

Graduates crossing the stage to receive their degrees from the Chancellor of their University... in front of an audience of families and in the presence of the elders of the University.

UNDER THE TABLE

In the lower story, I liked from the moment I learned to crawl in all fours. (The 'white table' was like a large market place where I sailed all by myself, until I was ready to rise and move up to the upper story, the 'black, table top itself.' - AAASPO on SCHILD - Anawan Nation in his own words, 1997, p. 11

GROUND

'What is a white table?' A neutral plane in combination with man, so neutral a plane that it can receive anything, depending on man's imagination and stuff. A white table is as white as can be, it has no recipe, nothing decides man to do this or that. In other words, it is a strange and unique relationship.' (ibid., p. 12

GRID

The clear grid organization of space established by the building (windows and structure) in a 'Kneeling' kind.

RESIGUE AND DISPLAY

"Oh mind what you're doing! do you want to be covered or do you want to be seen?" - Jorie Graham - "Notes on the Reality of Self" in "Machinic" quoted in the front piece of "DAMASIO - the Feeling of What Happens" 1993

Although Damasio begins with an example from the experience of a sexual-architectural space, he does not (at least in p. 109) deal with this or potential emotional triggers or modes of consciousness.

I have always been intrigued by the specific moment when, as we sit on stage in attendance, the door to the stage opens and a performer steps into the light, or to take the other perspective, the moment when a performer who wants to remain in darkness sees the same door open, revealing the light, the stage, and the audience." (ibid., p. 13)
BATTLE GROUND AS IN-RECEIVED - place of decision. 
"The ground means the location, the place of the pitched battle, to gain the advantage and you live, lose the advantage and you die. Therefore military action is called the ground of death and life, the path means the way to adjust to the situation and establish victory - find this and you survive, lose this and you perish."

Sun Tzu - The Art of War, 6th C BC, p 41

trans. CLOUD, 1988

Sun Tzu's book is all about dealing with, and trying to identify, situations and decisions that will ensure positive outcomes in the face of the uncertainty of battle.

REPRO AND DISPLAY

"In defense, you must have your voices and deliberate your moves, hinder the ghosts and spirits to take the castle, invisible to anyone. On the attack, your movement is swift and your men challenging, fast as thunder and lightning, as though coming from the sky, impossible to prepare for."

18th, 1807

SONUS AND FORUM

Architecture consists of ideas that bridge conditions/resources and aspirations/needs.

Some architecture seeks to transcend the imagination.

"On the cup of chaos and organization" Today, 18 June 2007

re-organisation of Glastonbury toy festival.

* Letter underground tunnels on the internet (guardian.co.uk/germany)

AC-CENT-TU-ATE THE POSITIVE (Mirror In-between)

Johnny Mccrack + Harold Arlen

You've got to accentuate the positive

Eliminate the negative

Latch on to the affirmative

Don't mess with the Mirror In-between

You've got to spread joy up to the maximum

Bring gloom down to the minimum

Have faith or pandemonium's

Whole to walk upon the scene

"Once again, the twelve short yards, just the breach, up to the goal, forged a bridge for far." BBC Today prog, 21.06.07

IN-RECEIVED

God's order - not morning in her

Let marriage in love end

Let this day be just right

and the God's order onwards - first some basic things about the physics of the universe are just right to make this work, singhging an intelligent at work.

EVEN OUR CHAOS IS CONTAINED BY GEOMETRY.

The dungeon door in Hill & handheld chessboard. We're实习生 to escape from police. (e.g. the dancer in a room on 1.174.6 pm)

See also photograph in wide spread of The Guardian, 26.06.07
REFUGE AND ARENA

Seven tents around a fire, place typical arrangement in the award of the 2007 competition at Glastonbury. The awning, the effectiveness of this group is reinforced by being encircled by a decorative striped canvas with a traditional Japanese tessen rope. Hanging from the tents and completing the rings of community, see centre-fit photograph. The Guardian 23.06.2007

REFUGE AND ARENA - the multi-storey block of flats.
Is one of the reasons why the block of flats does not work socially because it provides no arena, only refuge.