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Place in its architecture as meaning in its language. Place is where the mind touches the world. 

I have frequently seen a poet withdraw, having enjoyed the most valuable part of a farm, while the only farmer supposed that he had got a few wild apples only. Being the owner does not mean it for many years after a poet has put his farm in rhyme, the most admirable kind of invisible fence, has partly surrounded it, Nature it, and left the farmer only the clamored milk. — Henry David Thoreau - Walden, 1854

Robert Frost - Livechee

There is a house that is no more a house
Upa farm that is no more a farm
And in a town that is no more a town;
the road there, if you'll let a ghost direct you
who only has at least your getting lost...

The height of the adventure in the height
Of country mere two villages entwined
Into each other. Both are lost...

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

First there's the children's house of make-believe,
Some shattered desks underneath it a pine,
The playthings in the playhouse of the children,
Though the shed little things could make them glad.
Then for the house that is no more a house,
But only a bellwed cellare hide,
Now slowly close, like a dent in a drough.
This was no playhouse but a house in earnest.

e.t. discussed by Seamus HEANEY in The Redress of Poetry, 1983.
THE METAPHOR OF ARCHITECTURE (PLACE-MAKING) AND SENSE

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

Seamus Heaney - The Redeem of Poetry, 1985, p. 20

Heaney uses the metaphor of architecture as place-making to describe a response to, or a quality in, poetry. Just as certain architecture is used as a metaphor in philosophy, which suggests that architecture itself is a middle-level philosophy, so too does Heaney's use of the same metaphor suggest that architecture, at least of (or perhaps especially at) that rudimentary level, quintessentially poetic.

The same argument could be drawn from Robert Frost's poem "Directive" (from his poem, where the children's play house and the ruin of the farm house is the house in earnest). The both are used metaphorically to poetic states of being, if innocence, of experience, of home, of less and being lost.

"Leaky branches were all around me; shrill grasses and geese alarmed, then brought green plants climbing and roots and weeds, that could glibly worn and clean your head."

I was tired, or eating, or slipping. I lay my length on the foot of my bed, my head reeling, my mind at ease.
In a rest in a distant, kenogenic trees...

from Brian HERRIMAN - The Midnight Court (1780)
translated by Seamus HEANEY - The Redeem of Poetry, 1985, p. 49

PLACE AS LIBERATOR FROM CHAOS [CHORA v CHAOS]
or the redeeming power of order a structure - which is acknowledged in the rule of law, the control in structural composition in poetry and painting - but less acknowledged in the spatial terms of architecture.

"For Herriman, the courtroom was not a method, but a choice of genre, its real virtue lay in the way it released the flood of the poet's inventiveness."

Seamus HEANEY - The Redeem of Poetry, 1985, p. 51

Heaney is referring to the courtroom - with its structure of contendship advocacy - as a literary device to liberate the poet, by giving him an architecture within which to filter his trains of involution. But in the same way the actual architecture of a town court enables the process of argument and law, with the supervision of earthly and heavenly judges.

10/8/2005

Poets, Philosophers, Novelist, Politicians, Psychologists, Physicians, Theologists ... all use architecture as a metaphor. So what happens if we invert this tendency and look at the dimensions of architecture itself: as a medium for poetry; as a mode of philosophy; as narrative; as a political machine; as mental constraint and as extension of the body - its health and physics - as a reinforcement of the novel structure of spiritual doctrine ...

"The poem remains, of course, what any vital work has to be, a response to the local conditions, but it becomes something more, its power is augmented by being located within the force field of an archetype."

Seamus HEANEY - The Redeem of Poetry, 1985, p. 61

"Joseph Brodsky once suggested that the highest goal human being can set before himself is the creation of civilization. What Brodsky had in mind was much the same thing, I assume, as W.B. Yeats had in mind when he spoke about the 'perfection of mankind', a perfection which for Yeats depended on something he called, in another context, 'the
SPIRITUAL INTELLECT: GREAT WORK. In fact, in their own extravagant and undaunted ways, what both poets were really talking about was the central, cosmic, makeup role that is always available in the world to poetry and the poet.

Ernst Cassirer, *Thezbuch of Poetry*, 1935, p. 33


"in spiritual intellects great..." Ch. 2, p. 384 (The Man and the Echo)

ABJETION V. ARCHITECTURE

Architecture is the great counter to Abjektion, (in the sense of being cut off from the world). Architecture depends on Abjektion (in the sense of being away what one must to assert one's identity). Architecture redeems the Abjekt (in the sense of the unsavory, unlovable).

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

GOOD CONFIGURATIONS

- things fall into place
- place as a good configuration

KNOWING WHERE YOU ARE, AND WHERE YOU BELONG

Architecture and identity. Creation, imagination, perception... a datum point, a point of reference, a 'home', a centre, ... a point amongst the endless furnishings to which we can constantly refer, relate oneself.

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

Like the spirit to establish for ourselves where we go for a day on the beach. Then we go for a swim, or a walk, or keep an eye on the datum, our temporary, but stable for time being, place.

"What I want to emphasize is that the ballad stance kept Clare as the right road poetically by giving him a traditional time to march on, if not exactly complete access to his own 'nugget of harmony'."

Seward Harvy, *Thezbuch of Poetry*, 1935, p. 77

"... the truth is art lies in these minor points of major importance."

Ibid. p. 78

"The real thing about Clare's practice is the way it answers the necessity for being forever at the ready, always in good imaginative shape, to bring and fit to go intelligently with the impulse." ibid. p. 81
METAPHORS

Seamus HEANEY - 'A Dream of Seashells'

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

"For it is not the apparent pessimism of Bedell's world-view
 that contributes his peculiar genius; his excellence resides in
 his work as a completist in the flagstones of his art which is
 full true to the depressive gangrene in the house of actuality and
 more importantly - a transformation of them."

Seamus HEANEY - The Redness of Poetry, 1935, p. 149

WALL

"And another man plodded on for eight
 miles and water years
 like a long-haired water plant
 in a sea creek,
 as if he shirked his fate face at
 an expanse from behind the yawning well,
 finally his face disappeared."

From Miroslav Holub - 'The Dead', quoted in HEANEY - The Redness
 of Poetry, 1935, p. 146

"[In the New and the Echo]: Yeats I go to consult the oracle, not at Delphi, but...
at a place called Art: but this rock face does not bear any message from
the gods - all it does in give back an echo."

Seamus HEANEY - The Redness of Poetry, 1935, p. 160

ON PLACE SUBTLE STABLE AND CHANGEFUL

A Sowet by Joan CLARKE, quoted by Seamus Heaney in
The Redness of Poetry, 1935, p. 111

"The old pond full of slugs and fences around
 both here and bushes trailing to the ground
 The water weeds are all around the bunds
 And one clear place where cattle go to drink
 From years to year the school by tuition steals
 And muddy it round the place to catch the eels
 The cowboys often huddle from the fires
 They use and plants the reeds apart as he lies
 The wipings red and salted upon all the day
 And hear his song and step, fires away
 The quales next hangs upon the branch so thin
 the young one can and seem at fumbling in
 Wood round them turning the purple dragon flye
 And great while butter flye goes damasning bye.
"

"As thunder mumbles louder and more loud
 With quicker motion hay folkes flye the vale
 Ready to bust small seats the pitch black cloud
 And all the gang a bigger hay circle make
 To sit beneath - the woodman winds awhile
 the dews so large yet all time in an hour
 A thin word runs down the beard ye voice
 In the sweet hay yet dry the hay folkes order
 And some beneath the dragon shut the shutter."

Architecture is to be written (in a body interwoven with regard to) the
underlying structures of places - the mind with which they are
instructed. Thus is last brought not in plant and sections, rather than
in photographic and picture sketches.
Ken's architecture in terms of place-making, or identification of place, provides a bridge between architecture and social understanding, which is more limited if one studies architecture only in terms of visual appearance. Then architecture becomes the medium of creativity that takes responsibility for the organisation of space to accommodate, frame and to some extent delimit and rule, social encounters, activity, process, distributions.

'RAIN' pavilion - Taliesin West, Taliesin, Arizona. Waves orientated to a large tree, dark green foliage, so the rain could be seen.

Entertainment is the key to success in everything. Berkeley.

Barbara Hepworth - Man on Cliff anedile [Mike Davy]

'The Monk on the Beach', Caspar David Friedrich.

Seneca - Stoicism - Keep your house in good order, (METAPHOR OF THE HOUSE) 22.3.2005

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

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

"As readers, we had not known that we asked for this fulfillment in language until it was presented; we had not known that its power of experience could be vested in this sweet sound forever." [Heaney, 1995, p.168]

He it winds up Bishop's "linguistic community, which creates the delightful illusion of access to a pristine, pre-linguistic state." [ibid.]

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

...in being an artifact which has life and 'can shelter oneself in it' it resembles the work of the poet who unifies it into being in a first place." [Heaney 1975, p.172 quoting "The Monument" by Bishop.

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

Thus the Shell's 'monument' is (like) a poem, and vice versa.
Of course architecture can rarely live up to its destiny in full, or even near to its highest potential aspiration. It is expensive; it is physical; it depends always upon the support and understanding of political, financial, commercial... decorative aristocratic-democratic plutocratic power. It is rare (unknown) for a great architect to possess that power; it must be bought. It is a matter of wonder how great works of architecture ever get built.

WAW

It started, on the 15th August 1963 with a line of soldiers standing along the border between East and West Berlin; the beginning of the Berlin Wall.

[from 'Visit' programme 1963]

ENTRANCE

to Elizabeth Bishop's 'Sandpipers'

'It is a perfect achievement, the building itself and its reader into a shared awareness of that mysterious fineness of the world. And it brings us to that threshold of Källor' its nose..."


Anthony Gormley's 'Field' is almost the hundredth of the day figures world a gallery room to the thresholds of its door, as if they cannot, for psychological, rather than physical reasons (except they are of clay and move not with feet of clay) escape. The effort is also to make a frame for the viewer, who should have like a damagace before a world of expectant presences.

PLACE

Being in one place at one time; by magicion (dreaming; hearing; knowing); by technology (television; telephone; internet).

"As the day population round in Rouen... Who is the Author, pray, and who the Poet?"

Rubaiyat of Omar Khayyam

Iran. Edward FitzGerald, 1859

META PHOR (ARCHITECTURE — LANGUAGE)

"If our green experience is a labyrinth, then its impassibility is countered by the poet imagining some equivalent of the labyrinth and bringing himself and his reader through it."


N — 'MacNeise's vision'

(Carol Ferguson Castle)

W — 'the Norman town of W.B. Yeats' (Sally's)

'the tower of the Normans'

'the town of the Normans' (Edmund Spenser)

E — 'Joyce's Malaga town of a Dublin Bay'

'the town of the Normans'

S — 'the town of the Normans'

(Christofer Castle)

'VANQUISH'

'the town of the Normans'

'the town of the Normans'

The main town of poetry is located according to Seamus Heaney.

See The Red of Poetry, 1953, pp. 138-200

The four towns and viewpoints

So, in place making more to do with the Quincunx and its inner quadrature, the four directions and their relationship to a centre, rather than with dividing the world into four quarters..."
"If it is still cold, the sun's first rays have touched the steep, stony mountain cliffs. The landscape is dust-coloured, brown turning grey. The mountain sides are all stone; boulders threaten to trigger crushing avalanches, and grooved and bared of clay encrust below the houses' roofs. Thistles growing between the stones scratch the legs of smugglers, refugees and fleeing warriors. A confusion of paths cross and disappear behind voiles and windfalls, flooding the roads used by smugglers of weapons and opium, cigarettes and Coca-Cola cans between Afghanistan and Pakistan. The paths have been trodden throughout the centuries. These are the paths the Taliban and the Arabs of Qaeda's warriors crept along when they realised the battle for Afghanistan was lost and they fled into the tribal areas of Pakistan. These are the paths they will use when they return to defeat American soldiers - the infidel who has occupied holy Muslim soil.

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

THRESHOLD CEREMONY

"The final ceremonyremains. One of Waziri's sisters hands Shokhela a large nail and a hammer. She knows what to do and walks quietly over to the bedroom door. Over the door she drives in the nail. Then it is night in everyone's memories... the implication is that she has marked her destiny to the home."

"In the next story, before breakfast, Waziri's aunt comes over to... Shokhela's mother. In her bag she has the piece of cloth... the most important item of all. The old woman takes it reverently out of the bag and hands it to Shokhela's mother. It is covered in blood. (The) towel is red and soiled from tears running down her cheeks. Slightly, she recites a prayer of thanks. All the women of the house run up to have a look.../ Without the blood, it would have been Shokhela, not the piece of cloth, that was returned to the family.


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

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

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

PLACES THAT REINFORCE INNATE ‘PLACELESSNESS’

PLACES ON A ‘BLANK CANVAS’

PLACE-MAKING AROUND A FOCUS

PLACE-MAKING BY DEFINITION OF GROUND

PLACE-MAKING BY ENCLOSURE

PLACE (PATH), MAKING BY WALKING

See Plato's 'The Republic', for example.

PLACE APPROPRIATION

DOORS OF PERCEPTION

TREE HOUSES.
THE OBJECT LA BECNAUDE

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

2. "But here comes Beennede, who hates nothing more than simple and disordered joy, once again skipping over the ceremony. This is to irritate the Wolf-fishman, black mighthawk, and red argow who strike out of her beggar's purse. "Witchcraft!" she cries out in rage when her red eyes see the small lilies of the freshly raised earth and beggar's banquet. She knows - the evil one - that he future depends on Breuil. Not only his own future, but that of her pagan magic."

p.13 "Let us summarize the drama: Forest, Fiachra, and Beennede, with Sword as referee. For it was only to make all alliance with Faron, have a figure more temporal than spiritual, that made the new development possible."

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

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

5. "Fiachra - this holy Scottish gardener." 7th Century

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

p.15 - "And facetious? (Strowan) asked himself. What should I do? The answer is that before taking question comes immediately thereafter: to break the thick tangle of wrinkle roots with an axe and to do it repeatedly - in other words, to clear and then cultivate the land."

The story of Fiachra ... in Demetris LE DANTEC and Jean- Pierre Le Dantec - Ready to French Garden (1981), 1982, pp. 7-11
Le Danseur + le Danseur continued.

"Meant to be a medicinal as well as a kitchen garden, and almost always enclosed within his cloister, the garden became the haven, guarding the body, by a central source usually branchy out into two channels forming a cross, so as to figure the rivers of Paradise. A tree that one might have truly innocent, rather Strawberry raise under a holy space of a monastery. Every vantage point had a way, and every mixture reflected back to a model that - although not to imagine one of the 'Arabians' that became the rub down the Renaissance - was even more broadly rigorous; the original Eden as the Temple imposed their canons, ruled by the legal, and whoever dared challenge there only revealed his own ignorance or stark stupidity." (see also Court of the Linen, Alhambra).

The wings of Paradise also described - the disposition of secular gardens, the gardens that were born flourish round castles or within their protective walls - their exclusion was not only as a protection against thieves; walking towards the fallen world, it reflected back to the melancholy verse of the Song of Songs: "A garden loved is my sister, my bride, a garden locked, a fountain sealed." And if their geometry remained vegetation, entire in the way of the checkerboard, it also revealed their influences:

"First the Celtic meadow... then the courts of love..."

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

**Appropriation of Place.**

Meditation, a forest and its mate, born taking a bough for arrows whilst replacing stones on the landing. They made a little camp around a table with a couple of chairs, hinting a landing into an informal camp dining room.

01.04.2005

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

The first words of John NEILAN'T's Preface to the 1932 edition of **Black Elk Speaks**

The 'shelter of pine boughs' could be either: a birchwood built of pine boughs or his shelter of pine boughs.

Citewould refer to the way Neihardt worked to conjure, of an old sage Indian in harmony with nature, the 'shelter' means to confront with the presence of a cabin ... in which case to shelter becomes a sort of 'reverence', geese, or perhaps a shrine for meditation; the 'a' also conflicts with the pine tree because one would more likely say 'made of the shelter of a pine tree' or just 'made of pine'; I suppose the shelter could only be of different forms...

... and that was the thing on? the good? an old kitchen chair?

But by the Preface to the 1960 edition:

"Black Elk was founding outside a shade made of pine boughs..."

**IT WAS NOON**

Shelter is not the primary motivation of architecture. The primary motivation of architecture is in response to a physical need rather than (as well as, but before) a physical need for comfort; it is to identify place, specific and stable, in the enormity and confusion of the world.
Hilltops, high points in the landscape, are not holy (sacred) just because they are close to heaven (the sky), but also (or perhaps mainly) because they are places from which the world can be seen, can be known.

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

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

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

THE FOUR QUARTERS OF THE UNIVERSE

"In the old sacred pipe held at the House of the silent willows; but before we finish it, you must see how it is made and what it means. These four ribbons hang here on the stem of the four quarters of the universe, the black one is for the west, where the thunder beings live to send us rain; the white one for the north, silence over the great sacred cleansing wind; the red one for the east, silence opening the light and close to morning stars lives to give men wisdom; the yellow for the south, silence come the summer and the power to grow.

But these four spirits are only one spirit of life, all, and all eagle feathers here for that One spirit is like a father, and also it is for the thoughts of men that should rise high as eagles do. Is not the sky a father and the earth a mother, and are not all living things still fast or wings or roots their children? And this hole upon the north-piece here, which should be black hole, is for the earth, from whence we came, and at whose breast we seek as birds all our lives, along with all the animals and birds and trees and grasses."

Black Elk Speaks, p. 2.

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

The four quarters of the universe, plus the sky above and the earth below, all the center of the nation, the tepee of the sacred woman... it relates itself to, and by means of, all these.

...the words, a temple to the Sacred Feminine, the woman (demand) to be revered (chastized) not raped, situated at the center of the nation.

She disappears inside the tepee and invests it with her presence forever, even though the leaves, transmutes, and vanishes. For once the tepee is a monument of her presence. It is the Parthenon of the human nations. Even if it is taken down and reerected in a different location, even if its fabric and structure is removed or replaced, even if its lines are broken ... it remains a symbolic reminder of the day the same tepee, and of the eternal presence of her spirit - the visible tepee.

"Grandfather, Great Spirit, you have been always, and before you no one has been. There is no other one to pray to but you. You yourself, everything that you see, everything has been made by you. You are the nations all over the universe you have finished. The four quarters of the earth you have finished, the sky and everything in that day, you have finished. Grandfather, Great Spirit, be close to the earth that you may hear the voice I send. You toward where the sun goes down, behind me; Thunder Beings, behind me! You where the White Giant lives in power, behind me! You where the sun shines continually, shine come to day-break slow and do the day, behind me! You return the summer lives, behind me! You in the depths of the hearths, an eagle of power, behind me! And you, Mother Earth, the only thing, you can have warm money to your children! Hear me, four quarters of the world - a relative I am."

Black Elk Speaks, p. 4.

a prayer not only to the Great Spirit, but also to the universe expressed, and made sense of, in terms of the four longitudinal directions (quadrant) with the sky above and the support (bottom) of the earth below. At the center of the nation, the tepee (nation), the tepee of the sacred woman...
A Good Place to Fight

Fire Thunder speaks:

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

Black Elle Speaks, p. 9

A defensive 'island'

Fire Thunder speaks:

"It was very bad. There is a wide flat prairie with hills around it, and in the middle of the plains the Wasichu had put the bodies of their women in a circle, so that they could keep their women discreet. Night, they were not many Wasichu, but they were lying behind the boxes and they shot faster than they ever shot at us before... Our horses were afraid of the ring of fire, the genius of the Wasichu made... we left our horses in a gallop and charged at once, but it was like going across a fire."

Black Elle Speaks, p. 15

"(The Great Vision) I knew that there were not old men, but the Powers of the World, and the first three powers of the world, the second, the third, the North; the third, the East; the fourth, the South; the fifth, the Sky; the sixth, the Earth. I knew them, and was afraid, until the first Grandfather spoke again: 'Believe those grandfathers, the grandfathers! You shall see, and hear from them your power, and they shall talk you to the high and lonely center of the earth that you may see, even to the place where the sun continually shines, they shall talk you there to understand!'

Black Elle Speaks, p. 20 (my emphasis)

So understand, seeing, knowing, is represented by arrangement, in spatial terms; in terms of relationships; in the four quarters; in terms of 'center'; in terms of being clear and understand all that is around.

The South - "the place where you are always facing."

Black Elle Speaks, p. 22

The image is of a seemingly boundless landscape, open for the free range of human beings and animals, becoming compartmentalized with fences of demarcation. It is a change that is less characterized as bad; rather, it was for the Indian way of life. So the ways of life of the Wasichu and the Indians are characterized not only in terms of the whole man's appropriation of land but their different familial social structures; barrier space on the land to the Indians let land be open as free as the skies were; it must be parcelled up and possessed, fragmented with boundaries that delimit one man's domain and divide it from another.

"... an example of making sense of topography in terms of territorial division. The landscape itself is not changed, but it is given an architectural form of interpretation - places of approach, places to hide, places to suppose as flight the memory that turns it into an organized 'world'."

"... it is the making of the terms of the world, so that one can understand. So the world is divided into the four quarters, and the center, and so on. So that one can understand the world in a certain way, so that one can see it as a whole, not just a collection of parts."

Black Elle Speaks, p. 21

Often it seems that our mistakes are opportunities to tell the drama of our lives so that we can think about the role played by the 'architecture' of time when these dramatic events happen, and relate it to our frame of order and order to events.
"... (the Grandfather of the South) was holding in his hand a bright red staff that was alive, and as I looked, it sprouted at the top and sent forth branches, and on the branches many leaves came out and murmured, and in the leaves the birds began to sing. And then for just a little while I thought I saw beneath it in the shade the circle of villages of people and every living thing with roots or legs or wings, and all were happy. It shall stand in the center of the nation's circle, said the Grandfather, I came to walk with and a peoples heart, and by your power you shall make it blossom... Behold the earth!" So I looked down and saw it begin to grow like a hoop of peoples, and in the center bloomed the holy shrub that was a tree, and where it stood there crossed two roads, a red one and a black, from where the grand laces (the northern) to where you always face (the south) the red road goes, the road of good, the Grandfather said, and on it shall your nation walk. The black road goes from where the thunder breaks (the west) to where the sun continually shines (the east), a fearful road, a road of troubles and of war... (pp.29-3)

The 'hoop' of people in the nation

the road of good

the road of trouble

N

S

E

"So I took the bright red staff and at the center of his nation's hoop I thrust it in the earth. And it touch the earth it leaped mightily in my hand and was a leaping dance, the nation's dance. (He continued) I was tall and full of leaves branches and of all kinds growing. And beneath all the animals wore winged suits, the people like white swans and happy rolling."

Black Elk Speaks, pp.26-7

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

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

"Black Elk said the mountain he stood upon was Harney Peak in the Black Hills. But anywhere in the center of the world, he added.

Black Elk Speaks, p.33

After, spiritual understanding is represented in sacred landscape forms, and the understanding is described in the form of circles - of people, of villages... in the landscape, and of centres - a centre the flowering tree. The vision gives the world its architecture.

HOME

"When the sun set and stopped, I was as sick as I can tell, and very lonely. Then a voice above me said: 'look back.' It was a spotted eagle that was hovering over me and spoke. I looked, and when the flower rainbow before, built and roofed with cloud, had been, I saw only the tall rock mountain at the center of the world.

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

Black Elk Speaks, p.36

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

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

See also the Death of Memory, Francis MAO.
PLACE DEFINED BY RESOURCES

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

A PLACE FOR DISCUSSION

"I saw the council... In the center of the circle there was a shade made of canvas. In the council the councilors sat and talked, and all around them there was a crowd of people on foot and horseback."  Blake Elk Speaks, p. 62

THE PATH OF LIFE

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

A HIDE

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

CEREMONIAL GROUND

"a good place for a sun dance... The valley was wide and flat there, and we camped in a great arrow with the river flowing through it, and in the center they built the house of branches in a circle for the dancers, with the opening of it to the east whence comes the light. Guards were sent out in all directions to guard the sacred place... a holy man was sent out all alone to find the magic elixir, the holy tree that should stand in the middle of the dance-camp circle... the medicine called the tree down and trimmed

its branches off. Then chiefs, as they were the sons of chiefs, came to the sacred tree home, stopping four times on the way, once for each season.

SUN DANCE

The dance is circle with the holy tree at its center and entrance facing east.

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

Ray Henry Blackfoot
BBC Dec. 3 1905
Marcel night camp
with covering of
thick outer small
Circular enclosure

beds of leaves
five stones
hedge of brush
spiky branches to keep out animals
PLACES WHERE EVENTS OF VARYING SIGNIFICANCE HAPPENED

"When it was full day, we started again and came to Wood Loose Creek at the foot of the mountains, and camped there. A badly wounded man by the name of Three Bears had fitted out, and he would keep saying, 'Jeneny, Jeneny.' I do not know where he meant. He died, and we used to call that place the camp where Jeneny died."

BLACK EYE SPEAKER, p. 98

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

Nancy MUNN - Kambiri Tegnography (Wendy Gunn)

The Golf Course as example. Levels of artificiality in the landscape - ecclesiastically from the flag (x maker) or hole (x maker) green (definitive) uphill (x maker) right rough (x maker) set in a natural pasture. This also includes natural ones such as the bunker and the tree.

Architecture as a (human) construct that stimulates.

Placing - making in the Bible: Jacob's dream at Bethel

ASA Conference April 2005

'anchoring form... recursive medias - ground - grids - stable, in time and place. 'framing' and 'margin' creative concepts. USE OF ARCHITECTURAL METAPHORS.

Collaborative nature of cultural production...

The 'Dionysian' force in cultural creativity - popularly...?

'margin' complexly [Q]

From Peter Sutton, Adelaide - Paul Memmott, Donald Thomson

Bora Grounds...?

Clandonia Brodsky, Lacour - Lines of Thought: Discrenscence

Architecture and the Origins of Modern Philosophy 1990's?

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

Less interested in making 'creative' as more in understanding the work of a particular medium of creativity - architecture. Maybe creativity is unknowable except through the specifics of particular mediums.

4 April 2005

We all, each, make our own senses of things. I have my sense of seeing through writing and drawing, but it is a sense of the way architecture makes sense of things through architecture - spatial organisation, place identification...

SEATING ARRANGEMENTS (accord to status)

in traditional Kyrgyz culture

PLACES OF CONGRUENCE (nodes of crossing alignments or routes)

E.g. high mounds at the places

Azbaki Place making 'Giving back' a place of shared space and privacy by turning away - paths.

(From Peter Sutton, Adelaide University.)
Architecture (creativity) as modification or subversion of precedent evaluated according to resonance with pragmatic requirements of use, material constraints, structural practicability, context, and personal predilections.

So, in order to do architecture, to be aesthetic at it, one must have a stock of precedent a stock on may draw, carried in the memory or written in a notebook. This precedent is not hypothetical, nor to do with building types, but as symbolic patterns in language are independent of means (content) of verbal or written expression.

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

In a set of language of architecture within school, at the rudimentary level, all people can be creative. BEACH EXAMPLE

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

Place (architectural organism of space) as a formative mediation between the person and the world. Architect as a sort of architect sets a making, a set of rules, for individual, collective and social behavior.

+ The Baku film on architecture makes place.

→ Martin Donovan: A Mind So Rare, 2002

→ Barbara Rogoff: The Cultural Nature of Human Development.

FOUR DIRECTIONS:

"Even our judgments about the cosmic origins are subordinated to the concept because of regions in general, without as they are determined according to the sides of the body... However well I know the story of the accidental points, I can determine regions according to that order only insofar as I have towards nature hand that order proceeds... Similarly, our geographical knowledge, and our communal knowledge of the frontiers of places, would be of no aid to us if we could not, by reference to the sides of our bodies, assign to regions the things so ordered and the whole system of mutually relative positions."


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

Attitudes to Creativity in architecture are identification of place.

- Derivative creativity: CONSERVATIVE Modifying creativity
- Subversive creativity: Subversive creativity (where forms in evolutionary creativity)
- Autonomous creativity: ANARCHIC, CHAOS, maybe succession, to changing conditions.

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

Analyzing architecture provides a framework for assimilating precedent, then one can decide whether to follow precedent or to challenge it.

30 second narrative: Individuals and things which are pushed away.

Richard WENTWORTH AGCT: Getting By, MKP, pp. 13

"a sense of purpose in bringing this together" = NARRATIVE

Stephen MAUER

Ch Hoyt TRENARTH

→ The 30 second narrative.
Sacred places in the landscape (places sensed as sacred)

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

Black Rock Speaks (1982) 2000, p. 100

Private land - estates

Dangerous places - mine shafts in Mid-Wales

Places identified only on maps, conceptually.
- Right to roam: areas shown hatched yellow on OS maps.
- Places sensed as 'sacred' - gems hid
- Places traditionally said to be 'sacred' - sacred
- Places that acquire 'sacred' status by event - road accident, assassination, battle, speech...
- Personal or communal

Camouflaged places - gun emplacements, army camps...

Places hidden - St George's Chapel, hidden from the road, as nearly as man thinks, war coast, camouflaged by berm built in the same stone as the cliffs.
I heard a voice that said: "Be careful and watch! Something you shall see!" The voice was so clear that I looked around to see who was there, and nobody was there. So I looked at the horses quietly, not far from the camp, and sat down to think about it. There was a bluff a little way from the camp, and it had two points on it. So I went over there and climbed to one of the tops where there were some big rocks scattered around. I lay down in those rocks and looked all around, but I could see nothing, and I began to wonder if I was only queer in thinking I had heard a voice. Then I looked over to the other point of the bluff not far away, and there were two men ascending up toward the top on their mules.

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

black elk climbed to the top of the bluff to think and to look around. The magical event makes the place special.

and again...

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

"Behold! A sacred voice is calling you! All over the sky a sacred voice is calling!"

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

Black Elk Speaks, (1932) 2000, p. 187

and another sacred place

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

Black Elk Speaks, p. 188

followed by description copied in 'Heart' Network, p. 15

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

Black Elk Speaks, pp. 150-52.


**BREAKING PLACE**

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

*Black Elk Speaks*, (1932) rev. p. 164

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**Mumford Library**

Mumford stresses the importance of the circle in many cultures, symbolizing unity and wholeness. This circle, like the sacred circle of the Plains Indians, represents a place where people come together to share stories, songs, and rituals. As Mumford describes:

"The circle is a symbol of the unity of the community, a place where all can gather in peace and harmony."

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**Entrance Reaching Out**

Temporary - moving between doorways and entrances for protection from weather between door and building (hotel, church, ...)

Permanent - Russell Gallery, Glasgow.

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**Entrance**

- Entry to a house from the street or neighborhood.
- The design of the entrance can affect the overall experience of entering a building.

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**Black Elk Speaks, pp. 153-4**


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**Black Elk Speaks**

"The nation's house (village), cup of water, second house, circle of the four quarters."

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**Black Elk Speaks**

"The circle of the Bull Rings in Spain, where the sacred and mystical transformation of life and death by human agency (ceremony) happens in the Bull fight.

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**Black Elk Speaks**

"A powerful expression of cultural unity identified with architectural form - the circle (hoop) of the village, tepee, horizon; with a center (the flowering tree) - and how that unity of cultural community can be broken."
THE PRISON

(see)

"There was a prisoner's house on an island where the bony waves came up to the town and we saw that one day. Men painted game at the prisoners and made them more afraid like animals in a cage. This made me feel very sad, because my people too were penned up in islands."

Black Elk Speaks, (1932) 2000, p. 167

THE HORSE DANCE


Sacred Tipi

WAVER (hoop)

Sky burial site in Tibet.

The Sun Test on Mount Kailash: cratering through a narrow gap under boulders on the pilgrimage route around the sacred mountain.

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

The peak sanctuaries of Cite, and in Petra.

Feasts and bimanees used by mountainous.

Imagine the Holy Rain of God.

WALL

"Edwin, after a furorized silence, suddenly said: I have set up the projector in the library... Inside, Mrs. Allingham was already waiting for him to begin. I sat down beside her... the liquid went out, the projector began to whir, and in the haze we could see the white figures of the first appeared."

164, p. 218
When I came to say goodbye, I had a hope for Catherine for a long while. After all, I found her in the kitchen garden, which was overgrown with weeds and smoke, 4 a small garden against the wall of the old house that had once enclosed the centre of the old orchard. But the vegetable beds within the high brick wall, I made my way through the wilderness to the rear of the house where Catherine was going to be. 

W.C. SEBASTE - The Ring of Saturn (1955) 260 p. 220

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

Geddes said architecture, Meanwhile urban design, is the imitation of life.

I am intrigued by architecture that hovers between imitation and authenticity. My example is the imagined imitation of the Italian plan of a building with low, that is actually inhabited. As it imitates or is it reality. It seems to be both simultaneously.

HEART

"Heart that is graphically represented in the plan of a town or city... Heart that is experienced in the way a building, hence city... is used... which may not be clear from the graphic (diagrammatic) representation in plan (e.g. lyon ball)

ENTRANCE

"Arama - like scenes in a play - from room to room... and next... in the library! living room, library... a great house - one enters the action to go into the scene in which one...

Node Middleton - "Crisp: Extraordinary People" 18 apr 2006

Sleeping place in the Cobi desert. Stone hedges in a fire, mounted over each sandy rock. Stones retain heat through the night.

"The roses were enclosed and surrounded by a hedge, as was proper, but I was glad to have the enclosure for the sake of the rose and that smelled sweeter than balm.

The Romance of the Rose, p. 43

[Diagram of a building with labels: Library, Laurentian Library, Florence, Michelangelo 1530]

Eisenstein describes Ptolemaic. (Kings and)

Skull town, 23 apr 2006

Architecture is about how buildings look, how they are built, and how they organize space. Thus we usually think of it as a system or process to be learned to understand. A series of ideas is how we organize the space, but the greatest number of dimensions - for meaning in experience - attached to the way space can be organized."
ENTRANCE

Entrance into public lavatories, or even lavatories in restaurants or hotels, is an absurdity. In popular entertainments one never knows what to expect when one goes through the door. One can be impressed with the lavish spalder, or just as easily by the equator and stables.

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

PLACE and ENTRANCE

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

Nomadic life in space - see Gilles DELEUZE. Difference at Reproduction, 1968.

see de CORTON - the practice of Everyday Life, 1984

RESOLUTION - in music... in architecture.

the death of a resolution + the altar too.

 dunvegan castle - the dungeon (off scale)

24'

PLAN

Bolshoy Novgorod, St. Andrew's Castle (not to scale)

Samuel BECKETT L'Innommable, 1953

'There is an outside to an inside and myself in the middle. That is perhaps what I am. The thing that divides the worlds in two, you divide the outside, but they divide me, it can be thin like a blade. I am neither on one side nor the other, I am in the middle. I am the wall, I have two faces and no depth..."
Well relief of 1965 uses a brick well to (Moor) create for a new corporate headquarters in London. The building itself is modernistic—wall ftrst, severe angles, with the rigid address of steel and glass. But Moore's well, which has managed to invite itself into the bottom right-hand corner of the facade, looks like a delightful act of defiance. Quite unlike the rest of the building, the well is made from cross-cutting networks of bricks. Some get cut, embowed, from the wall's surface, building and emptying outwards from it like something ghostly forever coming into being. The well seems to belong to a different civilization altogether.


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

ENTRANCE

The advantages of using a tarp in tree cavities are that you have a dry space but are kept out of the environment around you, and you can enter and exist from any direction. The single entrance to a conventional tent soon becomes a muddy nightmare.

(From SWIFT's story in 1758, December, captured by Metis, in Out hunting.)

p. 97

As I had only a box, axes, and tomahawks to guide me, and no way to strike a fire, I was in a3 dmilled situation. The air was dense with smoke, and I had little prospect of steering my course than I could in the night. At length I came to a hollow tree with a hole at one side that I could go in at. I went in; and soon found it was a dry place. The hollow was about three feet in diameter and high enough to stand in. The tree was also a considerable quantity of soft, dry rotten wood around this hollow. I concluded that I would lodge here, and would go to work and stop up the doorway of my house. I stripped off my blankets (which was all the cloth I had, except a bed sheet, legging, and waistcoat), then I went out with my tomahawks and fell to chopping at the top of a fallen tree that lay nearby.

Camp in the wood, I set it on end, and against the tree, and had it three feet twelve all around, except in hole I had left to creep in at. I had a block prepared that I could have it easy to stop this hole. I also put in a number of small sticks that I might more effectively stop it on the inside. When I went in, I took my tomahawks, and cut down all the dry rotten wood I could get and beat it small. With it I made a bed like a stage coach or hay bed, and with the small sticks stopped every hole until my box was almost dark. I stripped off my waistcoat and danced in the center of my bed for about half an hour, in order to warm myself. The snow meanwhile had stopped all its hikes, so that my house was dark, as a dungeon, though I knew it could not yet be dark out of doors. I tied myself up in my blanket, lay down in my little round bed, and had a tolerable nights lodging.

p. 98

Whenever we are standing on the Earth, we each spend part of every twenty-four-hour period being warmed by the sun, and part of it losing our heat to the coldness of space... One evolutionary strategy for maintaining this narrow temperature...
In building your shelter... your first considerations should be to position it close to necessary resources and away from hazards, and the second to construct it to a quality appropriate to its intended lifespan... Successful shelter builders think like engineers. At the design stage, the most important thing is to establish exactly what the shelter is intended to provide protection from, which determines their choice of site, guides their search for materials, and ultimately dictates the shelter design itself.

(Caption)
Dry season shelter made from paper barks, Australia. The fire keeps insects away.

107 "Choosing a shelter site."
Resources - wood, brushwood, grass for bedding, firewood, water
Ground - level, well-drained
Internal campsite, privacy, unobstructed appreciation for views
- "difficult for any one to approach me undetected"
Threats - flooding, exchange (branched & rove), insects (ants, flies, mosquitoes, scorpions), predatory animals, avalanches, microdrift

108 "Building the ideal shelter"
- easy to construct
- near to materials and water etc.
"Make-up a bed"
Elevate body from the ground
It makes a big difference if these boners can be harnessed within a well of one or more long legs which can be anchored in place with wooden pegs.
The so-called cat-wall bed is therefore the most popular choice for sleeping in shelter
... make sure that your body doesn't sink below the level of the retaining log. You will rest in the shadow of the log and be cut off from the light and radiant warmth of the fire.
PLACE DESCRIPTIONS IN LITERATURE

Descriptions of places in novels and poems become powerful through metaphor. A detailed and skillful description speaks louder and more sequentially than any with metonymical strength.

ENTRANCE (threshold shake)

1. 15. 2005

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

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

When a street vendor stands behind his stall he is in a special fashion nothing on an act even if quietly. The stall is the awning from his stage, if he moves away he becomes an ordinary vendor.

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

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

EDITIONS OF RUDIMENTARY SHELTER

not included materials and construction techniques. Now aesthetics (construction is just a means to an end) activities is in and beyond necessity.

Dimensions of rudimentary shelter

80.4. 2005

Typology of shelter: shade, windbreak, animal

Insulation, ventilation, privacy

(odd Camouflage?)
**ENTRANCE**

*lecture theatre*

Architectural Design 1
285, pp. 6-14 (1993)

**ENTRANCE AS FRACTURE/RUPTURE**

In postmodern circumstances... the idea of fracture as entrance... was in conflict... broken fence

No break, provides entry

RUPTURE

enaissance is Kuan Thiel occurs at corner point of the ramp, described by Deyan as 'point of rupture'... which is probably not...

'BREAKING AND ENTERING'

As a fracture of a wall to gain entrance... by a trick in war
not necessarily a breaker... in making by criminals breaking and entering

enforcement in Philip Freidman

**ENTRANCE & CONFUSION**

Architectural Design as a highly serious argument?

Facilities by the entrance.

“Play needs firm limits, then free movement within those limits. Without firm limits there is no play.” ERIKSON quoted in KIOLTHARIS - SMLXX, 1985, p. 1084

At the point of shear, Bang! — a rupture occurs between two concrete planes... the tricky element and small, almost distant entrance drive and miniature vestibule from a crowded entrance... with compressed doorway off the main street... point of rupture equals entrance/exit... jammed into the most sensitive and critical line breaking to the other side from entrance, the only safe leap from one shifting broken land plane to the next... entrance is a leap of faith... While impossible for the handicapped, this tiny but monumental moment celebrates notions of aberrant structure, a fundament of contemporary post-constructivist architecture: an architecture of anxiety. The entrance is a post-disaster episode before the disaster hits, a post-earthquake model made into theory and simultaneously built into pre-earthquake practice. There is no retroactive manifest, only hard-core evidence.”

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


"It would be wrong to give the impression that these people (on the beach) mingle with one another. With rare exceptions, people at the beach restrict their interactions to the person or persons with whom they came. They have only infrequent and fleeting encounters with strangers. People may meet one another, especially if they are walking along the waterfront; they may seek a stranger for a match or the time, and they will toss back frisbees or balls that have gone astray ... the overwhelming majority of beachgoers - whether alone, in couples, or in larger groups - almost always keep strictly to themselves. As much as anything else, this sense of isolation typifies Southland Beach." - Edgerton, 1973, p. 267

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

A common and troublesome aspect of the beach is the large number of strange or frightening persons it attracts. Transient men, still driven from the sight, before may attempt to palm off along the waterfront... Apparent they do not seem to disburse or collapse in a heap; they (p. 550, fn.)
Edzell Castle 16th with early 17th century walled garden.

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

The Harmony of the mind. Inception over the draw into the Stiftsbibliothek, St. Gallen, Switzerland.

(from p. 58 et al)

wise men, and discerns, and discerns, of the most pathetic appearance may appear often least expected or wanted, sometimes 'flapping down on the sand near ordinary beachgoers. Others Tack through garbage cans in a fashion sure to upset all but the most insensitive. A mentally retarded youth may stare too openly at a woman, leading her to move away in discomfort, or a strongly rooted religiosity may easily extort everyone to abandon all pleasures of the flesh, then tear off his clothes and run for the water." Thos. p. 82

"Let no one enter who does not know Geometry," Plutarch notes... the inscription on Plato's door, privately at the Academy in Athens.)
ENTRANCE & PREPARATION

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

BEHAVIOR METHODOLOGY

The behavior being recorded was clearly visible, and because it was possible to observe in the beaches for any period of time without exciting anyone’s interest, there was little reason to fear that the process of observation was itself affecting the behavior being observed. This point is important. Our preliminary ethnographic investigations indicated that someone who dressed like an ordinary beachgoer could sit or lie on the beach, look around interestingly, and take notes without arousing curiosity. Glancing at others is a common and acceptable feature of beach life, and in many beachgoers, especially men, glances at other people on the beach continued. Writing is also common, and many people on the beach write letters, carrying from time to time to look around. It is even possible to take photographs of others on the beach without anyone seeming to take notice. 


"The process of observation, then, was a natural part of the beach scene." - Ibid. pp. 78-9

"Two instances ..."

"One of these instances ..."

"The instances involved a group many too close to another on the sand,"

"This made a common sort of occurrence in which a sizable party of beachgoers settled down quite near another party of people even though they were unoccupied sand all around. Sometimes nothing happens, but in this case, the party who the spectators mentioned to looked wildly disoriented, then abruptly packed up their belongings and moved some ten yards away. Nothing further took place. At the same point, other beachgoers, both men and women, left their belongings on the sand to return. (While they were in the water, a group of angles arrived), and even though the beach area was overly crowded, these people placed their belongings within two or three feet of those of the beachgoers. They also then left for a swim. When the four beachgoers returned, they looked startled and then angry to find that the people had placed their belongings virtually on top of their own. Putting things in the wrong place, they moved their belongings some distance away."

Kunsthal, Kathedrall Rein Koolhaas, 1993

Ibid. p. 89. Also see "Odd variations among people (69.42.190.197)"
"Beachgoers often say they enjoy and avoid areas where the people are not nice, like them, but are instead dirty, drunken, depraved, weird, or otherwise bothersome." — Easton, 1973, p. 99.

"People did afford redress to the august of an incredibly athletic Asian man who performed lambda—like exercises on the sand. He was young, fit, and handsome, hardly a minuscule or strange figure, but when he began his exercise routine he shrieked, groaned, twisted, leaped, and shouted, errant, round, and finally screamed. People stared and stared some more. He did not invite close attention. Instead, he seemed to radiate away signals, and no one approached him or circled around. People watched him, but they did so from a respectable distance. After twenty minutes, when he left, people visibly relaxed." — ibid., p. 113.

"The comments of one 28-year-old woman provide a good illustration of beachgoers' tolerance: 'I was an old man who lived on the beach with all of our kin. He was warm until I was asked how he acted, she said: I just looked away. Everyone at the beach is into his own thing.' " — ibid., p. 121.

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

[The idea that the elements of beach-going — travel, beach, sunbathes — form an intuitive form of "private" at the beach, at a lower level than that which must deal with culture and intrusive "publics," but are that deals with many aspects of mutually respectful communal behavior.]

To borrow Toffler's phrase, the beach experience is one of "temporariness." Instead of seeing themselves as part of a community, beachgoers on Southland Beach share the idea that they should be left alone to relax and enjoy their environment. Beachgoing is an individualized experience. That is not only an influence some beachgoers' behavior; it had in themselves again and again. Beachgoers are together yet alone." — ibid., p. 207.

"People... find not only safety but pleasure in being alone — together." — ibid., p. 207.


Art and architecture - Nicholas Spivey. "Art Made to Work" 14 May 2025
Not the architecture of Gestalt. The seed for farming to feed the constructors, but the images chipped into its inequalities.

Robert E. Brown - More Together, 1873
Any evidence of the tenacity and place-making of people when they spend time on the beach, in favour of distance of social trouble and other sexual relations.

Lack of recognition of the importance of privacy of architecture.

Surprise by an eminent child psychologist. Children tenacity at the suggestion of strong and Valence establish their physical presence and isolate themselves in the world.

W.T. Thomas: "If men define situations as real, they are real in their consequences."

"points to one of the few indisputable articles of social science, namely, that how people define situations affects how they behave with them (McDougall, 1968)." ibid, p.193

"(People) establish private territories on the sand and with few exceptions they keep to themselves within these territories. Except for the most innocuous kinds of gatherings or requests, beach-goers rarely interact with strangers. Instead, they encase themselves against the people around them... if trouble intrudes directly into their private territories they will typically gather up their possessions and move away..." ibid, p.198

"shells of privacy" ibid, pp.198-9.

"territories of the self" ibid, p. 191 + Goffman - Relating in Public, 1971

"Beach gang is an individualized experience, not a collective one." ibid, p. 209

"If the cope weren't here, the plan would not be valid. I think even I'd be afraid to come here... quotation from a former test. ibid p. 210

"Architecture is part of privacy - setting boundaries among possession..."
“Place for Make-up Circles”
set on the beach amongst sand dunes
by Vivien ?, Circa 1995, St Andrews

natural calves? canvas? attached to poles
struck in the sand, billowing in the breeze,
embodying a space for make-up circles.

Foresight and Consideration

The William-Ellis's thought provocers of a seat on which to
fall back when exhausted at the edge of a chasm, (At Pils Barmen)

In the Japanese Garden, bench for which small flat stones are
positioned, bedded in the ground, just in the right place for the legs of the
beneath to rest securely on them.

In the Film Sonata (directed by Takeshi
Kitano 1992) the gangsters make a circle
of secured on the beach on Okinawa, in
which they play at sumo.

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

NAN - the wall - screen - that protects one from missiles, shield

NAN that allows freedom within, to provide
the screening on the roof of Villa Savoye that allows movement
the prison that allows freedom from criminals.

Bachelors and Phenomenology...

Bachelors (p. 11) says phenomenology offers 'profit some observations'
that 'have no consequences', 'that no need of scholarship', in the
property of native consciousness...

But learning aside the fact that 'profit' is a consequence, what if
would 'scholarship' and to allow observations to contribute to our
future actions, particularly in design work.

Possibly it means 'not focused on a purpose' rather than 'have no
consequences'.

Entrance Into a Place Long Enclosed

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

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

—

NAN

Fences in the moorland of Scotland, designed to keep out deer
(at least 2 m high to stop them jumping over), to keep out rabbits
(small mesh to at least 1m high to stop rabbits pushing through, and
folded so a stake into the ground and covered over, to stop them
burrrowing under), and to stop birds (game that are valuable) flying
into them and diggin (make it the fences more visible with cross-cut
posts, covered planks, wire fingling...)

Entrance involving waiting

Queues - queue systems
Waiting rooms
Notebooks, airports
Heart of Darkness, beginning
NEGOTIATING EXTRANCE

Monastery, Northern Greece

We drove to the isolated monastery on the foothills of the mountains of northern Greece. It nestled into the slope. We parked a ways from the building on an area of flattened ground and walked towards the building. We could see from the front house a top of one of the walls facing across the valley that once this monastery would have been sheltered by means of a bucket pulled up by a rope over a pulley, but nowadays there was a large metal door in one of the sides walls. We walked towards it and knocked. The door opened. We heard footsteps, and the door opened a little. The bearded, black-capped face of a monk appeared, looking only a little festive. "Any women?" he asked. Smilingly, only inside our heads we smiled openly and measured the monk that, no, there were no women. He opened the door wider and welcomed us pleasantly into a broad, covered passageway that led to a gallery (looking down into a courtyard), the central space of the monastery. Beyond, free the monks' rooms, and prominent to our side was the church, the monastery's heart: the Monastery of Vreden Greek Delight.

Women's monastery, Northern Greece

We found the monastery up on top of a hill along a winding road. It had open views in all directions. We parked away from the building, and approaching it on foot we saw the main door was wide open, leading into a colorful courtyard. It was welcoming us in and gave us succour and Greek Delight.

A WAY INTO DEATH

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

—J.R.R. TOLKIEN—

30.05.2006

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

The metaphor is of course lost in making sense of life. Maybe we can make any sense of life, music, architecture... that we would be dissatisfied with music, poetry, or an illusion. One might find a very difficult sense in life, but somehow evident struggle electrifies it more so if it is carried lightly or consciously. So compositional struggle is problematic; it is part of the formation of art. Beethoven made it; Mozart did not. Maybe Schubert did; Schumann, Schöffer, did not.

"Don't write them down in death."— JACOB BRENNER in the same programme.

The ways letters and the music get into Mr. MacGregor's Garden—
—The Tale of Mrs. Rabbit.

I had different ways people enter at leaves places in 27 Messia...
Veranda circulation and entrance

Nijiriguchi - small doors, approx. 600mm - 660mm, into ten-by-houses, thereby creating an area to wash hands, thus humidifying oneself.

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


MANNERS AND ENTRANCE

Standing when a lady enters a room.

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


27 Mister Kirk's - unconventional model of entrance thresholds:

- through windows
- from across river, climb well, through window, under table
- ladder into and off the boat on land
- lift in tree to get honey
- through two breaks in two different fences
- in through the back of the cemetery to watch Emmanuel.

ARCHITECTURE & PHILOSOPHY, THROUGH METAPHOR

"The Japanese word for pillar, hashira, is not limited to architecture. In Japanese, it is often used as a synonym to refer to the core of things. The head of a household is also called hashira, hashira (central pillar) and the gift of a family is called the hashira (pillar). But it goes further back that from ancient times the word to court gods has been hashira. In fact, the use of the word hashira to dedicate the core of meaning is deeply related to the gods." - Akihisa Ueda, trans. Stephen Sutcliffe - The Inner Harmony of the Japanese Home (1974), 1978, p.19.

From Kathryn Findlay:
- Hon-ka (real part) - has one really feels
- Tsukuru-naka (stand part) - show
- Uchi - interior depth

Brunelleschi's pyrotechnic in the portal of the Duomo in Florence. Hegel's theory of the haunted house as model of meaning.
funi-ishi  Lit. stepping stone. The stone placed directly under the eaves of the entrance, nijiriguchi, of a tea ceremony hut, chashitsu. One of the trump stones, yaku-ishi, because of its placement closest to the chashitsu, it is also called the first stone, ichiban-ishi. It is considered best to arrange the funi-ishi so that the guest kneeling on it will be close to the floor of the nijiriguchi, to facilitate easy entrance. Therefore, a somewhat large stone with a flat top is used, and it is placed about 18cm away from the chashitsu so that the top is about 36cm below the entrance sill. The height of the funi-ishi depends on the height of the nijiriguchi. Next to the funi-ishi are the falling stone, aki-ishi, and the ‘mountain stone’ amari-ishi.

JAANUS (Japanese Architecture and Art Net Users System)
http://www.nais.or.jp/~jaanus/data/f/fumiishi.htm

ni-jiriguchi  a crane-in or wriggling entrance. An exceedingly small entrance for guests in a rustic-style tea ceremony room. Hosokawa Tadakuni (also called Sansai, 1563-1645) stated in his Hosokawa Sansai Chasho that .To enter the nijiri, one must first put one’s hands and then one’s head, then one must bend down, bend on one knee, and slip in sideways.” The standard measure of the entrance is 65cm H x 65cm W as stone hut /n/nijiriguchi.htm.

ni-jiriguchi  Also called nijiri-agariguchi, nijirida and kuguriguchi.Lit. a crane-in or wriggling entrance. An exceedingly small entrance for guests in a rustic-style tea ceremony room. Hosokawa Tadakuni (also called Sansai, 1563-1645) stated in his Hosokawa Sansai Chasho that “To enter the nijiri, one must first put one’s hands and then one’s head; then one must bend down, bend on one knee, and slip in sideways.” The standard measure of the entrance is 65cm H x 65cm W as stone hut /n/nijiriguchi.htm.

THE ARCHITECTURAL METAPHOR

There is a great difference between an array that is well deployed and one that is not; just as stones, bricks, timber, and tiles thrown together haphazardly are useless, but when the materials that do not rest or waste away, the stones and tiles are placed underneath and overlaid, and the bricks and timbers are put in the middle — as one does when building — that the result is a valuable possession, a house.”

PROPARCH - Memo 3.1.7

entrance and surveillance.

breakfast reception lecture

Postano, 23.6.2005
relationship between table & woman

Section 7 p 82

Amy was the first to adorn the city with the so-called ‘grand and elegant leisure-centres’ which became exceedingly popular a little later: he planted the agora with plane-trees and transformed the grove of the Academy from its barren and waterless state into a place flecking with sheenas and furnished with properly designed summa-palaces and thickly shaded walks.”

PROPARCH - Memo 13.6.8

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

"We first come here. He pointed to a picture of a formal Edwardian townhouse entrance. Now this is obviously completely wrong for our building, but it is such a great example of form. It is a reminder I need to deal with the whole issue of just what kind of experience the entrance to our building will be - should it be a public or a private kind of thing? If we want to be inviting people up here with some kind of ceremonial front door like this one here, or do we want to make them feel small and leave off a bit with something more backhanded? We talked about that for a while, and agreed the door should definitely be around the back, since you wouldn't see it until you'd stepped across the big road. Then Charlie suggested we try to place the door in one of the inside walls. That way, the entrance to the building becomes a real passage. As you walk in you'll feel the great mass of that wall of books surrounding you. He hunched his shoulders close, as if he were squeezing through the stacks in a library. ... I began to see that the real subject of these pictures was not architectural ideas or styles as much as architectural experiences. Each picture imbued a particular kind of place or space, felt like a man portrait, that way, and it was the temporal nature of each experience, more than any purely visual or aesthetic details, that Charlie meant to call my attention to."

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

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

I realized that Charlie and I were finding the need for just such an 'entrance transition' when we decided to locate the door in back. Stepping around the big rock and turning into the little world..."
create the very wartime Alexander in talking about, after a change in perspective and a moment to prepare before coming inside.” *Bird*, pp. 77-8

José Palacios, his oldest servant, found him lying on the floor, eyes open in the purifying actions of his death and thought he had discovered. He knew this was one of the many wrongs the General meditated, but the reality in which he was dying seemed that of a man no longer of this world. He did not have come closer but called to him in a hushed voice, commanding with an order to awaken him before so they could leave at dawn. The General came out of his trance and turned on the half-light: the clear blue eyes, the curling snow-white hair, the impassive dignity of the deceased who attended him every day and who, held in his hands a cup of the cucurbit infusion of nopal leaves and quinaron; the General’s hands looked strange when he grasped the handles of the tumbler, but he rose up from the medicinal mixture in a delphin-like rush that was surprising in so wrinkled a body.”

—Ernst Jüngers

Opening paragraph of Gabo’s *Germans* 1929, 1931.

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

Imagine you went back to your childhood home. As you approached, along the lane or street, your mind may be full of specific memories; but you are reminded of your life as a child, but these would not be vivid, clear, or coherent. What comes into your mind? First comes the visual: the inside of the house, the furniture, the decorations. Then comes the auditory: the sounds of the street, the conversations, the music. Finally, the olfactory: the smell of the house, the furniture, the food. These memories may be recalled from the same room or from other rooms of the house where you lived. As you enter the childhood home frame — your mind begins to compare. It compares memories recalled from the same hidden away stories with the realities of the present. All seems smaller, of course. The bees have gone, but the bees have gone by the door that you used to sit on in the sunshine. The smell through the windows to the upholstered cushion is still the
the yellow quarzs on the trees and enjoy their perfume.

"The General arrived on Fernando's arm and in the company of the priest from the Church of La Concepcion, who was also the rector of the academy. As soon as he walked through the door he leaned his back against the wall, surprised by the scent of the quares lying on ground on the sidewalk, the lemony fragrance saturated the entire bedroom. He stood with his eyes closed, inhaling the heady-smelling aroma of days gone by while he lost his breath. Then he scrutinized the room with meticulous attention as if each object were a revelation. In addition to the camp-like bed there was a mahogany chest of drawers, a marble-topped night table, also of mahogany, and an easy chair covered in red velvet. On the wall beside the window was an octagonal clock with Roman numerals, which had stopped at seven minutes past one.

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

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

"Don Palacios was also surprised, for they had never visited this house, but the General persisted in his recollection, until is many accurate references that be left everyone perplexes. In the end, however, he attempted to reassure them with his habitual irony.

"Perhaps it was during a previous incarnation," he said.


Henri JOST - Litigeux (The Antiques Dealer)

ref. translated, etc.

"Such a house, constructed by a writer, illustrates the vertigo of the human being."

SAINT-Ex, p.25

BODY

NEED - a description of a great political entrance to what?


- Christo Jenny, Jerusalem, 1984 Sunday.


ENTRANCE INTO STATES OF MIND

"It takes only the slightest whisper telling you that you have cancer, that you have failed an exam, or that you have been caught on lie by your spouse to throw your whole body into a turmoil of feeling. How can you not shiver up so much emotion? There is no skin, slope, slipper, rapidly beneath your feet, no psychic wrenching, a sudden loss of composure, no pharmacological oblivion, any drugs in the brain, nor even the erasure of childhood. No current theory of emotions can yet account for this everyday occurrence - that in a human adult, mere mental activity, thoughts, can trigger a state primarily characterized by strong feelings."

Susan GREENFIELD - The Private Life of the Brain, 2000, p.189.

MACABAR CAVES

The caves are readily described. A tunnel eight feet long, five feet high, three feet wide, leads to a circular chamber about twenty feet in diameter. This arrangement occurs again and again throughout the groups of hills, and that is all, that is a Macabar cave... they are dark caves. Even when they open towards the sun, very little light penetrates from the entrance tunnel into the circular chamber. There is little to see, and no urge to see it, until the visitor arrives for his five minutes, and strikes a match. Immediately another flame rises in the depths of the rock and moves towards the surface like an imprisoned spirit; the walls of the circular chamber have been most marvelously polished, the two flames approach and shine to unite, but cannot, because one of them disperses air, the other stone. A mirror instead with lovely citrines divides the loves..."

"Only the wall of the circular chamber has been polished thus, the sides of the tunnel are left rough, they minigeve as an afterthought upon the internal perfection. An entrance was necessary, so many had made one. But elsewhere, deeper in the granite, are these certain chambers that have no entrances? Chambers never sealed since the arrival of the gods? Local report declares that those exceed in number those that can be visited, as the dead exceed the living - four hundred of them, four thousand or more. Nothing is inside them, they were sealed up before the creation of possessions or treasures, if mankind grew curious and encounter it, nothing, nothing would be added to the sum of good or evil. One of them is remained within the boulder that shingles on the summit of the highest..."
notes from 'entrance' seminar 14 june 2005, dumke

h.o.c. - manor from light to dark, warm to cool, noisy to quiet.
G.T. - S. Spirito Florence, Kirchenmuseum (Ginger-Gingery)
H.o.c. - chambers & museum, edinburgh.
K.T. - pyramids, G.o. - great in the central chamber, stuffy then fresh.
- entrance - like a lotch.
W.T.C. - temple an Egyptian grave to deposit remains of a relative, to name most difficult task in shaping the door afterwards, which is recognized.
- charophytum
- first view of the kanbars, through the arch into the mosque in Mekka.
- coming into the presence of ... firsten, Einziger tour... 
K.T. - Robert Wilson Installation Art...
M.A. - entrance as meaning - my office, my different sense of
K.T. - museum as painterly entrance, entrance of the door.
C.H. - surveillance
- e.g. of car mirrors on houses in Amsterdam, design of house to be seen if post has came at front door.
T.C. - doors between hot outside and cool air-conditioned interior.
G.H. - views both ways.

Einstein - We are making circles around ourselves all the time. We are making circles around ourselves all the time...

relationship: (from above) not only of entrance as forms of church or temple (i.e. altar or vestry window), but between entrance and these works of forms that place might have. Centrally, office entrance is desk in a case in front, but what else? Entrance and arrangement of art work is a gallery... different relationships with different exhibits placed in different relationships with different entrances. For example?
Thresholds between Day & Night, Night & Day

Soon the sky turned red, and I continued to search the horizon. Then it turned a deep violet as I kept watching, to one side of the life raft, like a yellow diamond in a wine-colored sky, the first star appeared, invisible and perfect. It was like a signal: immediately afterward, I might feel the first thing I felt: plunged into darkness, so thick I could no longer see a palm of my hand, was that I couldn't be able to move one's leg.

p. 278

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

p. 31


H. TOSSONIN - Small Town Crafts 1919 drawings of some

THE MID-COUNTRY 1921

"the careful design of the doorway is what enables us to bend

dignity to worker’s harmony” in KAIAOS - the Goodlife 2001, p. 55

KAIKA - intrigued by the sense of doorway to project you from one

world, no什么 of being into another. The third

Standing Stones, Sea Rock.

No Exit

13/06/2005

Here is no exit... only if we imagine for example stepping out of a circle inscribed in the sand, stepping into an outside from which that interior is excluded.

Richard Serra pierced tilt, Land inside, outside, exclusion, and entrance.
...and entrances, as seeming in experience, keep you going.
...being in the middle of the featureless desert, time is no
print in grasp anymore: everything is the same.
...going into a large empty hall... need one step further.

But entrances, doorways; doorshadows (even if it is only the floor
that invites you into it) keep drawing you forward.

Machiavel as well as actual.

STENOLL: Chinese house engrafted with Egyptian

Why go further? You can
visit all.

Art Gallery principle:
entrances draw you on
especially if great features are
planned by line.

Keying up and positions.

Lazarus emerges from the grave
John 11: 43

Beacon and home used as
metaphor for orthodox
religion in KAFTAK - the
Tomb, p. 129.

Bridge as entrance; entrance as
bridge.

Prague, Mannheim.
KAFKA - city as a Kafkaesque mesh - view through different rooms.
- Triangulation in the city.

26.06.2003

RELUCTANCE is a term to see one's own place, state of mind, state of being... as giving advantage... reason for Kafka's play acting... an ex of doing it precisely... embarrassment at possibility but also sometimes a sense of relief when one's aim is clear, admit their own - more often than not. Conclusion - everyone has a 'mess' at the heart of their private being, however, tidy their home may be.

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

 Franz KAFKA - The Trial, (1925) 1999 p. 228

Franz WILHELM & Edwin MARK

Square

CATHEDRAL OF ST ANDREWS, AMALFI:
The head of the relief of Jesus on the main doors of Amalfi Cathedral has been twisted slightly, against the green balustrade in the top of the doors, by the pushing fingers of��脱者.
STATE OF THE CITY = STATE OF HUMANITY

"Suddenly, as if a hurricane had set down roots in the center of town, the banana company arrived, pursued by the leaf storm. A howling leaf storm had been stirred up, formed out of the human and industrial dung of other towns, the chaff of a civil war that seemed ever more remote and unlikely. The chaff had been impaled. A contamination everywhere with its surging crowd smell, the smell of skin secretion and hidden death... In less than a year it invades over the town the residue of many catastrophes that had come before it, seeping up its infected cartage of rubbish in the streets. And all of a sudden that rubbish, in tune to the road and unpredictable rhythm of the storm, was being sorted out, indissoluble, until dust had been a narrow street until a river at one end and a corral for the dead at the other was changed into a different and more complex town, created out of the rubbish of other towns."

- La Hojarasca

Gabriel García MÁRQUEZ - Leaf Storm (1955) 1996, p. 1

trans. Gregory Rabassa

Marquez's paragraph fuses humanity with the city, the two are not controllable, contained, but products and metaphors of each other. The state of the city is the state of humanity, is the state of the city. Its smells are the smells of its people. Its present inextricable form was the symbol forced from the mind of the people, since they live and move in it. The stench of the streets is the city's people, people all from there and below it, catching the corners; by the leaf storms.

"A whole minor village of cleanliness within the town." p. 2.

DOOR OF PROTECTION, HOME

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

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

indoors, behind closed doors; on the other side of the door;
DOOR OF INTELECTUAL UNDERSTANDING

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

G.C.M. - Leaf Storr, p. 10

DOOR - a place where one leaves things: smile, unwanted letters...

Now I can see that the mayor shares the anger of the town. This is a feeling fed for ten years, ever since that stormy night when they brought the wounded men to the main door and thanked him (because he didn’t open the door, to speak from inside). G.C.M. - Leaf Storr, p. 17.

REVIEW TO OPEN THE DOOR (metaphorically as well as actually)

...they shouted to him: "Doctor, take care of these wounded men because there aren’t enough doctors to go around", and still without opening (because the door stayed closed with the wounded lying in front of it). "You’ve the only doctor left. You have to do a charade!" and be replaced (and he didn’t open the door, to speak from inside), imagined by the crowd to be standing in the middle of the living room, the losing, held high light up his head, yellow eyes: "I’ve forgotten everything I know about all that. Take him somewhere else!" and he kept the door closed (because if that time on the door was never opened again) while the angers grew, spread out, turned into a collective disease which gave no respect to Macando for the rest of his life, and no one can thesentence started that might have that condemned the doctor to sit below these walls - continued echoing.”

G.C.M. - Leaf Storr, p. 17 (directly from above).

The earliest picture frames were probably entrances: doorways, passages in home, libraries, studies, doorways, paintings... of people.

PLACE = IDENTITY

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

When the work on the church came to an end, someone finished building
made a bundle of her clothes and the child's rags, and left the hut without even bidding them all good-bye. She turned the back to the crowd and the sea, because an hour later, when the delegation went back through from the opposite direction, preceded by the band, they found the priest alone in the hut, stretched out in his hammock in a carefree way, his cassock unbuttoned and his shoes off. Someone must have brought the news to the main road, for it occurred to no one to ask what the priest was doing in that hut. They must have thought that he was related to the woman in some way, just as he must have abandoned the hut because the thought that the priest had orders to occupy it, or that it was church property, or simply out of fear that they would ask her why she had lived for more than two years in a hut that didn't belong to her without paying any rent or without anyone's permission."

G.C.M. - Leaf Storm, pp. 34-38

30.06.2006

Reading the text one is struck by the world the story inhabited. Mrs. Avelino - Kafka - reinforces the alienation, estrangement and disfigurement of the narrator in a word of many compartments, room after room, often grey and dusty, on labyrinthine configurations. The story does not lose more than a few pages before a door between two of these compartments is brought into an instrument not only to drive the reader forward from scene to scene, but also to point up the horror less of certainty about the true contents of his life and less quest to draw his character of a guilt that has been gained on him, will take him next.

The monumental role of the door and discover play in the literal and many and varied. Analysis then forges like a catalogue of the ways doors and discovering invade our everyday lives.

About the role played by the setting in a drama of nature of life often in a setting one can free to live as if exposed.

Claude Levi-Strauss - The Savage Mind, 1962
DOORS IN KAFKA'S TRIAL

7. ... the sewers... come into his bedroom... which is still in bed, prostrate.

8. K. decides to find out whether (she) is behind the door, in the next room, the room (Frau Gruber) is in the same but with the... pressure of these men.

9. The scenario forms one of the... between K. and his bed... places of rest, presently... sustain and... guilt-free state of being.

10. ... Gruber's brief meditation and report... on the essence of K.'s... relation.

11. The door... suggests itself to K. as a possible escape route, or at least... instrument... of which the... could be brought to a head.

12. Relationship of debris (night-table) in here and the... support in... authority in... the... setting... behind it. (in... Büchner's room)

13. K. shuts... Gruber not... ignores his... knocking.

14. K. whispers... the... of... to... Büchner. He... appears... in... stretched hand.

15. ... has been... behind his... door... for... Büchner.

16. A door... suggests itself... of casework... and... of K. and his... case-dropping.

17. Light... to Captains... door indicates his... and... case-dropping.

18. K. finds difficulty in... entrance to the south... Chamber of the... Chamber... indicates the... character of the... room.

19. The Interrogation Chamber seems to be... labyrinthine... many passages... damage... layout adds to... confusion.

20. ... door... at doors, seems a pretext... to find where he should be.

21. Some doors are open at K. can see the life... on windows.

22. ... door, presumably the right door. K. is included through... enter a... hall packed with people. He... or... although... attention... notice... door is closed behind him. Eventually he... to relate.

23. K. is surprised when having made a statement... in the... mending of the... and a... of... comes in.

24. The Examining Magistrate presents... K. leaves the hall... is... to leave.

25. K. goes... the... chamber... not... through... labyrinthine... but... is empty. He... door... the... room... is... a... room.

26. K. cascades a... of... the... of the... husband.

27. K. concludes... to the... when... is... carried up. K. takes to the... to see... is... of... woman... of... have gone.

28. The Court Attendant comes to... with the... down... door....
142. K. is instructed as usual by the Deputy Manager to come in abruptly and laughingly loudly (though not at him).

143. Climbs a staircase behind the door.

144. The entrance of the Deputy Manager draws the manufacturer's attention away from K.

145. Apparently a little far off, the manufacturer proceeds to the door, and returns saying, "Take it in another little while!".

146. K. moves towards the door, apparently to close the manufacturer not.

147. K. shakes hands with the manufacturer at the door.

148. The door between K.'s side and that of the Deputy Manager does not seem separation enough to hinder him to discern his care with the utmost care.

149. K. sees the sneeze falling through the open door.

150. The Deputy Manager departs out of his room to discover K. leaving.

151. The Deputy Manager leaves a shrewd saying from K. and through the door into his own office.

152. K. appears in the doorway of his own room to discover the Deputy Manager going through his papers.

153. On the instant, precipitously opens the door open for K.

154. K. approaches the painter's attic studio. (Long quotation).

155. The girls that peek at the painter have had a long wait to get into his studio where he is not there.

156. The artist looks a pleased, girl out of his room.

157. Hearing the key is to be allowed, K. he does not wait to stay long, he gives the manufacturer's letter introduction to the painter.

158. The girls are waiting K. as the painter through the keyhole and cavorts in the door.

159. He gives an alteration in the steps outside the door of the painter's studio like a hidden audience.

160. A girl examines K. of her presence by stopping a shrewd thing in the door and moving it up and down.

161. The gun is opened for ventilation, the second door blocked by the bed, through which the judge enters.

162. The girls watch through the door commentate on K.'s getting up, like the chorus in a Greek play.

163. K. sees he can almost see the girls through the door.

164. The girls react to K.'s attempt to cover the music by locking the door and holding onto the handle.

165. The painter suggests that K. goes out of the door.

166. After leaving K. some measures, the painter finally opens the inner door, which leads into the law courts!
A Threshold in Time

"There's a moment when people seem to change. Even the secret, hidden, minute activity of the insects ceases; that pause in time; the sun sets, nature falls to a hush; creation stumbles on the brink of chaos and women get up, dressing, with the flowers of the embroidered pillowcase on their cheeks, suffused by temperature and vaneness; and they think: It's still Wednesday in Macondo. And then they go back to handling in the corner, splintering sleep to reality, and they come to an agreement, running the ship's pump as if it were an unwinding flat surface of thread stitched in common by all the women in town." G. O. M. - Leaf Storm, p. 50.

"Today they'll be coming earlier, because it's Wednesday in Macondo. And then they come, sit in the chairs in the shade and the darkness of the threshold, group, squint in, their legs crossed, their hands folded over their knees, but up on the tips of their shoes, looking, talking, around the same pump, waiting..." G. O. M. - Leaf Storm, p. 51

"He was the only doctor in town until the banana company arrived and worked on the railroad. Then empty seats began to appear in the small room. The people who visited him during the first few years of his stay in Macondo began to drift away when the company organized a clinic for its workers. It must have been the main direction that the leaf storm was heading to, but he didn't say anything. He still opened up the street door, sitting in his leather chair all day long until several days passed without the return of a single patient. Then he threw the belt on the door, bought a hammock, and shut himself up in the room." G. O. M. - Leaf Storm, p. 51

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

A child is bargained. When I get up he takes me in his care with an indescribable expression, a little rust, but not his physical, his physical, weeping the indescribable expression of the child, because of the effort to open the doors, and with a penetrating and sustained lament of rusty metal, the doors open wide. Then I see the child again, the glass and burning white light that covers his body and he gives the tone to lamentable echo of a random piece of furniture. It is of God had declared Mankind unnecessary and had thrown it into the corner where tons of things that have stopped being any service to creation are kept.

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

through the child's eyes:

"My mother comes up. She's sweaty and pale. She pulls his chair, takes me by the hand, and says, 'I'm so sorry that the room can't get you to open the door.'

At first they try to turn the bolt, which seems to be aided by the rusty catch, but they can't move it. It's as if someone were pushing with all his strength from the street side. But when one of the men5:3 against the door and pounds it, the room12:0 is filled with the noise of wood, metal, hinges, latches, latches, by time, layers upon layers, and the door opens, enormous, as if a man could go through on another's shoulders, and there's a long crack of wood and now that's been awakened. And before we have time to find out what happened, the light bursts into the room, backward, fierce, and perfect, because they've been away the support that held it for two hundred years with the strength of two hundred years, and it falls backward into the room, dragging in the shadows of things in the thicket, fell, the man becomes brilliantly visible, like a flash of lightning at noon, and it's shining, and it adds as if they had to hold themselves up so that the light wouldn't blow them down.

When the door opens a curious begins to ring somewhere in town. Now I can see the street. I can see the light, and a rumbling drum, I can see several men in slip on the opposite sidewalk, their ears filled, looking toward the room...

The men make a last effort, they straighten up their huge, large, and the floor, and the coffin in standing in the light as if they were carrying off a dead ship to be buried.

C.G.M. - The Leaf Storm, pp. 17-9

VIOLATION

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

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

We'll Firework

"He said, 'Mr. Leach had left, and that was all. He said that he still didn't say anything when he saw her in her street clothes, large head, with the sedative in her hand, standing in the doorway but not speaking, only as if he were showing herself, like so that he would know that she was leaving.'

C.G.M. - Leaf Storm, p. 93
"When twelve whole Sundays, Judge Hensley had consumed a dozen beers, he was floating in memories. With a dreamy anxiety he was talking about a past without privies, with long Sundays of sea and indefinable malaise. Bitter behind the door of one's memories. That's what life was like then," he said.


From Gregory MAGNESS

1. 7. 2005

People do all sorts of things in dooryards... great crack. They; sit and laugh, each a lone, a few; sit and stroll; sit and stroll; feel insubstantial; caress, drowsy; nose; nose; flower; flower; gust; gust; put on the wall; find off; an evangelist; hang flowers, melon, candle, lamp, soap, wrought; wipe; wipe; wipe, wipe, wipe; brush; brush; wipe; wipe; shake hands and umbrellas; tuck hats or hang from; turn a tad stranger; ask to way; smell to air; check if it's rain; turn their faces; expect it. A man; cows; hens; goats; sheep; goats; sheep... make straight; hang mosquito nets; collect the mail; fix the dog to its lead; throw out the cat or a dead mouse; make those flowers; sing; wait on the rain; spy; have clandestine liaisons or conversations; evaluate names; song up what's inside; check if it's safe to come out; hide; take tricks; come children; stand in shame; say hello; say goodbye; are set free; are hung up; are checked to see if they're hung themselves; stand in adoration before a crowd; are blessed; eat their dinner; in notices or partake them; boast bungles; big sweet cakes; anger; put in trees; fight; police; minute; leave babies; sleep; shout; cry; sing out softly; leave the milks; stand guard; welcome; open the doors; display their goods; catch passwords and documents; short escapes; ask for a ride; ring bells; play tricks; knock; knock and harmless; little bright; keyholes; telephone;布尔; in the wood; your for air; I hang up; wait fargo; put their name; game hunt; number; roses; game; plant climbing roses; leaves; the rubbish; hate; surprise; in hands; barge in; shoot from the hip; survey; peace; birds; kneel; stand with the dead; advance; indivisible; stop; reject; denominates; sort; hit; abstract; on flight; check the time; stuff; the air; become nervous; change their character; smile; learn notes; exquire; surprise.

stand and stand before leaving in anger - let me do...
DOORS & VALVES IN KAPRA'S TELLAL

7. While hiding, the second caretaker in the outer room, the door ajar almost to the first caretaker to speak to him;
11. The door allows the lady lady to pop her head into the room, then withdraw it quickly.
26-30. K. puts his hand lady out and signals her knowledge;
46. A door hides a possible canvassing area;
84. K. shrugs to turn to the Count officers to keep out the 'relatively fresh air';
94-100. K leaves the sight from behind the door area door;
105. Alternately possibly canvassing (heavily without being seen);
110-11. K. his uncle are first kept out then allowed in through the door;
123. K. gets a key so that he will be able to open the advocate's door (to see less);
133. The Old Official stops advocate's camin (by throwing then down the stairs);
153. K leaves the room in his office in an area enough barrier to give him privacy;
156-9. the Panel opens the door of his room, closes it, then opens it again in another state of mind (more ready to receive a visit);
160. the Panel allows K. in but locks the gate out;
172-3. The door discussed as a possible means of ventilation;
202. K. leaves away from gate into the advocate's room, a locks the door to keep in dust;
234-44. A handle of the door - the door into the law.

BEARING AND SEEING
FRESH AIR = STALE AIR
PEOPLE
A few miles north of the town of Rieti (Italy) is the Convento di Greccio, where St. Francis and the Assisi were often found. The convent is located on the site of the ancient town of Greccio, which was once a thriving center of commerce and industry.

In 1217, St. Francis and his followers settled in the town and began to build a monastery. The convent was dedicated to the Virgin Mary and was later expanded to include a school and a hospital.

The convent is surrounded by beautiful gardens and a small lake, making it a peaceful retreat for visitors. Today, the convent is open to the public and is a popular destination for those seeking a quiet place to reflect and pray.

The natural beauty of the area around Rieti has inspired many artists and writers. The town is home to several museums and art galleries, which showcase the works of local and international artists.

Rieti is also known for its delicious cuisine, which features fresh, local ingredients. Visitors can enjoy traditional dishes such as Joshua 1 and 7, and Neanderthal prints, which are said to be some of the oldest in the world.
Height and grandeur which is opening out around you. In Romanesque architecture, divine order can be thunderviously manifest, and here it is that. At each side, the two great single columns are seen to be supporting yet false round arches, moreover, outward, and of still greater height, immense in the upper shadows, and making the first a giant baldaquin. The crossing, if one can call it that, is so huge it could be from another planet...

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

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

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The garden gate: a place for gossiping with a neighbour.

21.7.2005

It is clear that something as personal and intimate as a garden gate... which conditions our lives so fundamentally, cannot remain a marker of fantasy, utopia and attention.

"Here ended the building." Tony Clark.

- mosques - there off
- restaurants - lives on
- Catholic churches - covered alleys
- nebulous composite: waiting/queuing

WAITING / QUEUING.
Keep the wolf from the door. Now change the context that the wolf will be whipped by the door exactly for the corpse.

The trackers’ mark for “your home” in a circle with a dot at the centre.

Cockpit — ‘my’ and for sale. Dunder from the redheads. Little finger to the door.

26.07.2003

Before the open raindrops — in iron age central houses, for example — crossing a threshold was a passage into darkness. If a fire were lit there would be the glee from the ember; starry in the dark outside would be a light from the door.

28.07.2003

There is no sense in the world as it is. Sense in what we make of the world. But since the world has no sense in it, the sense we give it is always artificial, always partial, always imperfect. So do not worry about the implications in the sense we make of the world, they are essential and inescapable. (Inevitable, inevitable, inescapable).
"In any case," Mr. Benjamin said, "there's no reason to stimulate people's imaginations with closed doors."

César Montano

WALL

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

C. M. - In Evil House, p. 126

29. 07. 2006

Hum - Langrooms to doors. It's a place where people cannot avoid seeing them as they open or close the door. Some are associated with identity and so the idea of a sense in which the langroom is planned not only to the door but to the identity of the person entering. Langrooms are in themselves provocative; they provoke a sense of danger, violence, anxiety, suspicion... they are themselves doors.

REVELATION

"Only two blocks away from the barracks, the secretary of the court was happy. He'd spent the morning driving in the back of the car, and without being able to avoid it, had seen the splintered hearts of the bees. It was like a lightning flash at noon; suddenly the door of the bathroom had opened and the reception woman, with a towel on her head, gave a silent shout and hurried to close the windows."

C. M. - In Evil House, p. 172
DOORS OF DEATH

"Throughout every night and every day black Pluto's door stands wide open. But to retrace the steps and escape back to upper airs, that is the task and that is the trick."

VIRGIL (trans. M.F. JACOBY) - *The Aeneid*, VI 123-34 p.151

APPARITIONS

"At that moment time stepped into the room from the terrace - the rain had been left open. A gentleman who had come into sight, at least into mine, only within the instant. We Mansley had said: 'Here they come', but he appeared to have followed her daughter at a certain distance. I recognized him at once as the baronage who had sat behind us in church. This time I saw him better, saw his face and lost carriage were strange. I speak of him as a phantom, because one felt, underliedly, as if a hovering phantasm had come into the room. He felt himself, with something of the grand air and as if he were different from his company. Yet he looked friendly and gravely at me, till I wondered what he expected. But he seemed that I should bend my knee toless husband."

Henry JAMES - Sir Edmund Orme (1832)-1909 (4.17)

- the spirit of male heartbreak (solitary) of rejection by a loved woman: sorrowly a sentiment, a theme, of which everything blissfully unaware - except as a ghost, an unsubstantiated apparition. It could either become real or disappear. It is in the balance. He deciding at last will be the completion of his love for her, our love complete reciprocation.

"I felt beneath my feet the thresholds of the strange door, in my life, which had suddenly been thrown open and out of which came on air of a keenness I had never breathed; and of a taste stronger than wine."

Henry JAMES - Sir Edmund Orme (1832)-1909 (p.20)

2.08.2005.

Science seems to today religious since it seems to be able to link the mind behind creation. Its sense with which God has informed the Universe.

Sissinghurst

The existing documents generate the axes that provide the organizational framework of the garden.

Sissinghurst Garden

created in the 1530s by Vita Sackville-West and Harold Nicolson part of the building date back to the 15th C.
Doors of Paradise - Baptistry in Florence?

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


AN ARCHITECTURAL UNTRUTH

"There are semi-detached houses where the front doors are so placed that one owner appears to own both houses. He made front plant up his own on either side, while the other tenant has his own carefully hidden round the corner; in this way it is hoped to trade on the idea that one tenant is efficient enough to inhabit both as much as he really possesses, to a mind least a house, such a scheme would be impossible."

"The doors... may partake of the qualities of a good door, hospitable and free in their ample width, yet invested with vertical lines to suggest dignity and grace."


I recall a photograph of a Voysey door, or a drapery.

Robert Heinlein — The Cat Who Walked Through Walls.

ROUPTURE

The grotto-like crypt
Bailey's stencil
painting on the
street wall around the
West Bank.

July 2005.

child with a bucket and spade

RECOGNISING PLACE, PLACE ESTABLISHED BY ONE.

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

Rhoda Christie interviewed in The Independent (Travelers' Tips)

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

LAWLOR of Agharons on Man - 1788 (annotated by William Blake)

Today St Colman's Wells, 3-8-2005. I'll call it in Enniskillen. A nibble to change amongst the notes.

North Lifford Road. The Pathway, C. A. Verney Sandford, 1901. He owned the house, bought it in 1887, from the Freemasons.

Sea

Local folk inside small cave. Dark, moist.

Carry out levels of levels around a patch of sand divided geometrically with squares for a sandcastle competition at Tony's South Beach. 3 August 2005. (Photograph taken)
It remained standing next to the column closest to the door so that he could observe her from the back but she could not see him. After a few minutes minutes, her face showed signs of distress, and she looked over her shoulder toward the door. Then she thought she could see a glint of rage because he was looking at her, and their eyes met. "It was just as I had planned," my father would say with pleasure. "She repeated the story to me in her old age.

She could not control her heart when she saw her crossing the room with the obvious intention of asking her to dance the first dance. "My blood was pounding so hard in my body I couldn't tell if it was from anger or fear," she told me."

Gabriel García Márquez - Brief Life to Tell the Tale, 2004.
WAY FINDING

70° If the host has placed stones, called sekitoriishi (threshold stones), on the first stepping stones of the paths, then the guests are to use them, thus it is done so that guests do not lose their way when proceeding from the entrance to the stone water basin.

A NEW KIND OF DINNER PARTY

74° After the last guest enters the tearoom, he closes the door with a slight noise, signaling the host, who is in the preparation room, that all the guests have entered the tearoom. As the guests enter the room, they proceed to the tokonoma, place their fans in front of themselves, and lower the hanging scroll. They then intently admire it and bow again. They want to see the charcoal fire, the kettle, and the portable braziers. Each guest enjoys the overall atmosphere of the tearoom, observing the design of soft light coming through the shoji screens, as well as the sweet fragrance of incense that comes from the charcoal fire. Each then takes his place, the principal guest seating himself nearest to the tokonoma.

76° While the guests sit down, the host, white, opens the kadoiri, the host's entrance connecting the tearoom with the preparation room. All guests bow. The host then enters, holding the principal guest's lantern, saying to him to enter the tearoom. It may seem odd that the guest invites the host, but it should be remembered that the room is now ready for the guests. The host enters the tearoom and exchanges formal greetings with each guest in turn.

89° (afternoon) "The host goes to the dressing room (host's changing room) and says, "I will have my meal at the preparation room." The principal guest replies, "Shall I come at once?" but the host refuses and invites the principal guest to go to the preparation room; clapping the door as he leaves, he tells the guests to remain seated."

90° After he has finished the meal (about fifteen minutes), the last guest places the sake containers, the kakewake, and the utensils for the square seat in front of the door to the preparation room. The host opens the door and removes these items. Bowing in the doorway, he says, "I've finished my meal in the preparation room, I hope you've enjoyed your meal!"

P.124 o t m.
After taking the last utensil to the preparation room, the host opens the door again and comes partway into the bedroom. He then exchanges greetings with the guests. After this, the principal guest says to the host, "It is not necessary for you to see us out; the host then leaves the room, closing the door after him. The guests go in turn to view the former and the bedroom. They then exit through the guest entrance; before he leaves, the last guest places the breakfast utensils and tray for sweets near the host's door.

Once he is outside, the last guest closes the door of the guest entrance, making a slight noise as he does this. However, this sound, the host opens the door from the preparation room and removes the trays of milk, utensils and sweets. He then goes to the guest entrance to see the guests off. Having thus, the guests then transform the door, the principal guest having pushed him self so that he is in the closest to the door. The guests turn to the host and then turn and leave. Looking out from the entrance, the host watches them until they are out of sight.

It is important that the host correctly open and close the sliding doors between the preparation room and the bedroom. Depending upon the type of bedroom, the guests might also be called in or enter and exit through a sliding door rather than through a guest entrance. In the former, the hand nearest to the door pull are placed in the door pull and the door opened slightly. 2.3. The fingers are slipped through the opening and placed in the edge of the door, above the foot above the floor, and the door is slid halfway open so that the edge is directly in front of the center of the knees. 4.5. The other hand, which has been resting on the thigh, is brought up, and the fingers are placed at the same height and used to push the door all the way open. 6.7. When closing the door, the hand nearest it is used to pull the door halfway closed. The other hand, grasping the door at the same height, pulls it almost closed, leaving a slight opening. The thumbs of the same hand is placed in the door pull, and the door is pushed closed completely.

WAW

edgar allan poe - 'the black cat'

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

Hawkins had another cat exactly like the first one. He ran up and killed his wife.

"Finally I hit upon what I considered a far better expedient than either of these. I determined to work (the body) up in the cellar - as the murder of the middle ages are recorded) to have worked up their victims." (p. 324)

in Edgar Allan Poe (ed. Gallaway) - The Fall of the House of Usher and Other Writings 1980.
At 45° 14'N, 12° 18'E, the navigator, sailing up the Adriatic coast of Italy, discovers an opening in the long line of the shore; and turning southward, with the race of the tide, he enters a lagoon. Instantly the brightness, tinged with the red of the sea, is lost; the water around him shallows but opaque, the atmosphere curiously translucent. The columns fall, and over the bridge with knots of sandbanks and water holes hang a suggestion of melancholy — and thus the navigator, rounding a promontory, sees before him a city.

JAN MORRIS - Venice, 1960 p. 3-4 (opening)

To see judge the prosperity of a Venetian house by the gape of its doorways, especially if it stand well away from the Grand Canal. These are, of course, many fine houses in Venice, draw uniform tenements, dream cottages, even to remind one of wide-bottomed slums. The apparent squatness of many homes, through, is hardly a Venetian. Sometimes the house may be dank, nasty, decrepit or even sinister. But once you are inside, and past the dusty sombreity of the halls and up the reddish stairs, and through the big black door of the principal apartment, and along a gloomy echoing corridor or hall, and up a low shabby staircase when suddenly, passing through a heavy curtain, you may find yourself in the brightest and most elegant of rooms, looked essay in that dark exterior like a pearl in a burlwood oyster.

JAN MORRIS - Venice, 1960 p. 131

15.08.2006

Like a snapshot - that synchrometry of the continuous moment we each carry with us all the time until cut off by the shutter... moment the doorway makes manifest. Indeed the shutter is simultaneously a doorway that lets the picture into the camera (room) - a synchronizer, essentially, of the opening of the door (shutter) as the scene unprinted in the picture plane (the film). The three times (doorspace). When the shutter is open only for the moment of your passage through, it doorways is thus, as Plato might have said, a receptacle of becoming, the channel of the present.

ΨΥΧΗΣ ΙΑΤΡΕΙΟΝ Pharmacy for the Soul.
The temptation a man feels about going into a ladies
handbagging salon.

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

Architecture is like this...

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

"There are things known and things unknown, and in between
are ... the door!"  
Jim McKRIMMON.

"(Aunt Hana) had allowed her wing dark hair, which resisted
turning white until she was very old, to grow down to her knees.
She would wash it with perfumed water once a week and sit to comb
it in the doorway of her bedroom in a sacred ritual that several hours,
consummating without pause cigarettes made of hand tobacco that she
smoked backwards, with the lit end inside her mouth, as the liberal
troops did so as not to be seen by the enemy in the dark of night."

Gabriel Garcia MÁRQUEZ - Living to Tell the Tale, 2003, p. 72

*(from I. CHRISSMAN)*

"(Aunt Petra) lived in the room next to the office, where her workshop
was later, and she developed a magical skill for moving around in
her darkness without anyone's help. I still remember her as if it were
yesterday, walking without a stick as if she had better eyes than
but without hesitation, guided only by different smells. She
recognized her room by the reign of muriatic (MURIATIC) acid in the workshop
next door, the hallways by the fragrance of jasmine in the garden, my
grandparents' bedroom by the smell of the wood alcohol they both
_breathed_ in their bodies before they went to sleep, Aunt Mania's room
by the odor of oil in the lamps on the altar, and, at the end of the
hallway, the succulent smell of the Kitchen. She was slim and
Silent, with skin like withered limes and shining hair the color of mother-of-pearl, which she wore hanging down to her waist and covered for herself. Her green hundred-adolescent eyes changed their light to match her states of mind. In any event these were calm melodies, for she spent the entire day in her room until the door half closed, and she was almost always alone. Sometimes she rang in whispers to herself, and her voice could be confused with Milena's, but her songs were different and sad... How in three times I could not resist the temptation of going into her room without anyone knowing, but I did not find her. Years later, when one of my vacations from secondary school, I recounted these memories to my mother, and she did all she could to persuade me of my error. Her reasoning was absolute, and I could confirm without a shadow of a doubt: Aunt Pelva had died before I was two years old.

Gabriel Garcia Márquez, *Up to Tell the Tale*

CONTOV

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

VIEW

"The placement of the entrance doors of houses should come within the principle of maintaining privacy, life, and ensure that no offence is caused to neighborhood privacy. Muslim jurists agree that these doors should not be (open) opposite to or near each other or they should be offset in order to prevent the person standing at an entrance from look directly into the house opposite or adjacent." H. Shah Mortada - *Traditional Islamic Principles of Built Environment*, 2003, p. 57

"I dreamed, unbelievable, of a small and orderly labyrinth. At whose center lay a well; my hands could almost touch it. My eyes see it, but so bewildering and entangled were the turns that I knew I would die before I reached it." Borges, *The Immortal*, in *Die Imag* (1949) 2003, p. 6.
I have said that the City was built on a stone plateau. That plateau, with its precipitous sides, was as difficult to scale as the walls. In vain did my arms bear the wall round it; the black foundation revealed not the slightest irregularity, and the immensity of the walls forbade even a single door, the force of the day drove me to seek refuge in a cavern; toward the rear there was a pit, and out of the pit, out of the gloom below, rose a ladder. I descended the ladder and made my way through a mass of squalid galleries to a vast, indistinct circular chamber. Nine doors opened into that ether-like place, eight led to a maze that returned deceitfully to the same chamber; the ninth led through another maze to a second circular chamber identical to the first. I am not certain how many chambers there were; my memory and awareness multiplied them. The silence was hostile, and virtually perfect, aside from a sibilant wind whose cause I never discovered, within these deep wells of stone there was no sound, even the thinnest stream of uncolored water that trickled through the crevices in the stone was noiseless...

At the end of me contorted, a vast unforeseen wall blocked my path — and a distant light filled me. I raised my sagged eyes: above, vertiginously high above, I saw a circle of sky so blue it was almost transparent. A series of metal ramps led up the wall. Weakened by my wanderings, I climbed the ladder, only pausing from time to time to see the column with joy. I began to discern forms and the capitals of columns, triangular pediments and vaults, each stairway carved in granite and marble. Thus it was that I was led to ascend from the blind depth of black and interminable labyrinths into the brilliant City.

I emerged into a kind of small plaza — a courtyard might better describe it. It was surrounded by a single building, of irregular angles and varying heights. It was this heterogeneous building that the many unconnected columns belonged. More than any other feature of that incredible monument, I was arrested by the great anti-galaxy of its construction. I felt that it had existed before humankind, before the world itself. "Caution: at first, it is no place or space that I depart."

"A maze is a house built primarily to confuse men. Its architecture, propped in symmetries, is made to serve that purpose. In the palace that is imperfectly reflected, the architecture had no purpose. There were corridors that led nowhere, mind-blowingly high windows, dramatically doors that opened onto made-up cells or empty alleys, incredibly upside-down staircases with

La Conquista, Girona, Switzerland
Peter Märkli, 1992.

Bauhaus Galerie, Berlin
Ringo PIANO.
upside down heads and baldshades. Other staircases, climbing painfully to
the roof of a monumental wall, tumbled out after two or three landings, in
the high gloom of the upstage, arriving nowhere... Thus City, I thought, is
so hollow - that its mad existence, the mere fact of its having endured -
even in the middle of a secret desert - pollutes the past and the future
and somehow compromiss the past. So long as that City endures, no one
in the world can ever be happy or convaimed."

(pp. 9-10)

Thresholds and their importance in sport, John McKnight and his arguments
about 'threshold talent' and the 'threshold of the heart'.

CROSSING A THRESHOLD: REVIVING ONE'S SELF

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


ARCHITECTURAL METAPHOR

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

Borges. 'The Theologians', in The Aleph, p. 27.

CULTURE - go together...

Cosma's Topographia Christiana (?). "Three taught that the earth is
four-square, like the four winds," Borges - 'The Theologians' p. 23.

FOUR DIRECTIONS

Ezekiel (speaks) of an angel in four pieces, facing east and west, north and
south at once." Borges. 'The Aleph' 1949.
"He explained that an Mfga is one of the points in space that contain all points." BOXEGG, "The Mfga", p.126

The threshold over which one steps into an escalator or into a lift onto a moving stair a moving tram (as in an airport) between the stable static ground and a ground that moves horizontally, vertically or diagonally.

80 August 2005

Discussing architecture in terms of 'style of movement' should be seen to be as depressing and shallow as it would be if we did that to language. The thing architecture deals with, it may go so far as to say, but they can be as subtle as these languages deals with.

Dissected language we like to dissect bodies to learn about body as well as soul. It should be so architecture too.

The film Body Heat (dir. ?, date?): the scene HE sees HER through the window. HE breaks through the window to wake love to her.

30 August 2005

The effect of seeing people using a place that you have designed, and using it in the way you intended in your mind's eye as you drew it on paper in black and white, indicates the power of that medium of architecture as a language with which you can shape the lives of your fellow human beings.

Elements in the movement character of this entrance:
1. Fogged glass so you can't see in before you go through the door.
2. Thinnest wall in front of you when you go in.
3. Step up 2d fall tempting counter.
4. Fogged glass from inside.
5. Frame corridor look at infinite.

Institute of Sport and Film, since an 'unfriendly' entrance.
The team huddles, exclusive admissions... creates a small intimate room at the open expanse of the sports field.

[Diagram of a building with annotations]

The inhabitants (he lost) could greet the approaching visitor from the high level of the bedroom at point A. Not them at the window mounted the steps move to part B to shake hands at least and help before going together inside C.

K. and I am in the door it was morning.

A man closes at them from the room with his hands on the balusters.

Light under a fellow bracket now indicates that he is at home.

He waits in the shade of his room waiting for a fellow brother to return home.
The 'gut' is to try and understand the contribution and challenge the experience of entrance made to our lives. A lot of what we do in compacted urban, but what I am interested in is the interface - the moment between - particularly in space and time. So at one of this book is to explore the role of this interface in our work. As such it will be interesting to architects, but also to anthropologists, archaeologists, psychologists, performance artists, film makers... poets and philosophers. This is a subject that enganges in the spatial and organisation of the world, which lends this whole subject its common metaphor, but it also engages in our behaviour, our emotions, the ways in which we perceive to make sense of the world.

We shall explore the ways we all establish thresholds that mediate between us and the world around us (building landscape, other people, activities...) we shall explore the experience of entrance is strongly different to the effect 'making an entrance' can have at the design level. It is about how we enter it - the scales take to the ways builders use entrance as a particularly metaphorical device in their stories, and we shall look at how architecture still uses entrances poetically as metaphorically. We shall look at how entrance helps us find our way as even help get us lost.

To: Thomas Washington
Made in Tokyo - Understudy the City through Energy Typologies

Maximising in Flexibility MVRDV and VPRO

Isabel Mackenzie Philip Seedhouse → Ron BUNCH in Urban Design

"All of the buildings with all of the cars were once just a dream in somebody's head." Peter CABRERA quoted by Richard Simmons (CAFE) at RIBA (Cambridge, Aug in What is Architectural Review?)

Song 'Mary Street' 9.3.2005

+ 010 books

Table in East experienced temperatures that could go below -50 degrees centigrade. Instead, the building has been designed without quinels so that ice could eventually form a wall around town." Richard CARE - Return to the Arizona in ArchWeek, 183, Sept/Oct. 2005, p.4.
"When the sage of silence, the Muni, closes the doors of his soul and, resting his inner gaze between his eyebrows, keeps peaceful and even his thinking and flowing of breath; and with life and mind and reason in harmony, and with desire and fear and wrath gone, keeps solemn his soul before final freedom, he in truth has attained final freedom." Bhagavad Gita 5.27-8

TRANSL. SWAIN MASCARE

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

"If then a man leaves his earthly body, he is in the silence of Yoga and, closing the doors of his soul, he keeps the mind in his heart, and places in the head the breath of life, and remembering me he utters Om, the eternal word of Brahman, he goes to the Path Supreme." 8.12-13

Bhagavad Gita - Architecture of a cricket pitch.

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

In cricket a batsman has his ground between two creases. If he is within his ground, then his wicket may only be attacked by a legitimate bowler. But if he is out of his ground then the wicket may be attacked either if he is in the process of striking the ball, or if he has hit the ball and is in process of taking a run by being "run out." (If you do not understand any of these terms then you will have to look them up.) The crease is an important element in bowling too. Part of a bowler's front foot must be behind the "proper crease" when the ball is released for the ball to be legitimate; otherwise it is a no-ball. The playing ground also has a boundary rope some 22 yards from the pitch roughly a circle. If the batsman hits the ball over this boundary he gets four runs (if the ball touches the ground before going over the rope) or six runs (if the ball goes directly over the rope).
In the first days there was a king of the city of Babylon who called together his architects and his priests and made them build him a labyrinth so confused and so intricate that the most prudent men could not venture to enter it, and those who did would lose their way. Most unreasonably they decided (that in the preoccupation of God with man, to strike confusion and unimaginative)  the king of Babylon, (to make the dumbness of his guests) led him under the labyrinth, where the king of the Tortoises wandered, humiliated and confused, until the coming of the evening, when he employed God's aid and found the door. "Oh, King of time and substance and centre of the century! In Babylon did the attempt to make me lose my way in a labyrinth of toys with many pathways, doors and walls; now the powerful one has seen fit to allow me to pass these rooms, which has no other way to climb, no doors to force, nor winding passages to wander through, nor walls to impede my passage."

Jorge Luis Borges - *The Two Kings* and the Two Labyrinths, in *The Aleph*.

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Architects

Archaeologists

Anthropologists

Artists

Economists

 Economists

Engineers

Physicists

Psychologists

Performance artists

Poets

Philosophers

Video artists

Teachers

Composers

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You will be aware, now that I point it out to you, that if you move around in your mind as well as your body you are constantly aware of thresholds around you. The architect did not build quite readily and others about which you are more circumspect. We are aware you will never cross, either because you don't want to or because they are dangerous. Here in this way that bounded in a set of thresholds.

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Alan Hamilton [BCA Architecture Student] arrives at the open door of my office for a tutorial. I acknowledge him and he approaches before he reaches the door but still, halfway as he reaches the threshold, he hesitate before coming for me to broken him into the room. I pointed that out to him, and explained why I was interested in his. I asked why he didn't. He said it was because he was entering my private dream.
A man sets out to draw his world. As he goes by, he populates a space with images of provinces, kingdoms, mountains, bay, shores, islands, fields, rooms, instruments, stars, horses, and individuals. A short time before he dies, he discovers that that patient labyrinth of lines traced the lineaments of his own face.

Borges - Memoir of the Asymptote

Augustine had written that Jesus was the straight path that leads men out of the circular labyrinth in which the unipious wander.

Borges - The Telémacos, in The Asymptote

... the myth of Cosmas' Topographia Christiana, which taught that the earth is square, with the Jewish tabernacle.

Borges - Ford

The house of execution was a hill on whose summit stood a stake buried deep into the ground; all around it, bundles of fireworks had been gathered.

Borges, in one of the limits of a monastery, he was surprised one night, toward dawn, by the sound of rain. He recalled a Roman night when the same sound of frogs had surprised him at high noon, a lightning bolt set the trees afire, and Dunham died as John had.

Borges - Ford

Breaking and entering

This tell the story differently. The world cannot contain two things that are identical; no sooner, they say, had the poet uttered his phrase than the palace disappeared, as though in a puff of smoke, wiped from the face of the earth by the wind, he and the myth...

Borges - Parable of the Palace, in The Asymptote

From considering the hall in the modern house it is necessary to return to the most primitive form of plan, when the house itself was the hall and served for every function of the domestic life. It was then the family room and all the family. It was then the living room. It was then the hall. It was then the sleeping room. Gradually, however, as civilization advanced, special cells were developed from this cellular type of plan, each adapted to its special function. And as the original single organism became complex, and, as each cell became differentiated, the hall lost one by one its functions. But for parlors for sitting, bedrooms for sleeping, dining rooms for eating, drawing rooms for withdrawing, and thus the hall itself became a living floor and unnecessary adjunct - its occupation gone. But this we find that the simplified form of the hall in the shape of the nounous lies with the squareness in it, and even the smallest villa is still dignified by the ancient title. In modern times the result against the work of eighteenth-century Victorian house had those who aimed at re-creating beauty in domestic surroundings to turn with an enthusiasm which was almost likewise to the study of the eastern types of plan, where the hall plays such an important part.

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


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

“My meaning is in the piece itself. I’m not going to now make meaning separately from that piece for you. Again, it’s not a thing since I’m withholding that — I don’t have it. It only happens for me in the space, in the moment of the theatrical act.”

Jorge Carneiro - Statement of findings

“The actors act - discarding half measures, re-creating, opening up, emerging from themselves as opposed to closing up — in an invitation to the spectator. This act could be compared to an act of the most deeply rooted, genuine love between two human beings - this is just a companion since we can only refer to this ‘emergence from myself’ through analogy.”

Jurek Goossens - Statement of findings

“I can take any empty space and call it a leave stage. A man walks across this empty space and someone else is watching him, and this is all that is needed for an act of theatre to be engaged.” Peter Brook - The Empty Space, 1968, p. 111.

“Only a naked actor can begin to resemble a pure instrument like a violin and only if he has a completely classical physique, with neither furnace nor disdain for his legs. A ballet dancer is sometimes close to this condition and he can reproduce final gestures unmodified by his personality or by the outer movement of life, that the moment the actor dresses up and speaks with his own tongue he is entering the fluid territory of manifestation and exorcism that he shares with the spectator.”

Albert Einstein

When I hear a director speaking glumly of serving the actor, I listen in a play speak for itself, my suspicions are aroused, because this is the
"The curtain used to be the great symbol of a whole school of theatre - the red curtain, the footlights, the idea that we were all children again, the nostalgia and the magic were all of a piece." (Thoreau)

Thoreau
"The house is still but a sort of breach at the entrance of a burrow."

The stage in the cathedral in Cluj, Transylvania...
ARCHITECTURE AS A FRAME (FOR RITUAL)

"In many... a new cathedral has been built, according to the
best recipe for achieving a noble result... So there is a new building,
true, ideal, beautiful glass-works — only the ritual isThreads... the
ancient and Modern figures, charming perhaps in a little country church,
these numbers on the wall, these dog-collars and the lessons— they are
sadly inadequate here. The new place cries out for a new ceremony,
but of course it is the new ceremony that should have come first — it is
the ceremony in all its meaning that should have dictated the shape
of the place, as it did when all the great monasteries and cathedrals and
temples were built." Peter BROWN - The Empty Space, 1968, pp. 50-51

THE MOMENT

"Someone made a formal speech, we listened politely—and rose to our feet
to toast William Shakespeare. At that moment the glasses clinked
for not more than a fraction of a second, through the common consciousness
of everyone present and all for once concentred — on this seeming—
passed the vision that four hundred years ago such a man had seen, and
that that was what we were assembled for. So a breath of time, the
silence deepened, a touch of meaning was there—an instant later
it was brushed away and forgotten." Thore. p. 32.

"An actor must communicate an idea — he must always be a thought
man with what he has to project." Thore. p. 35-6

TABLE OF CONTENTS - rational for current order
One can see, position and measure a threshold but one’s experience of it is a phenomenon of the mind. Thus one cannot measure, only describe as best, an honestly and fully, as one can. The modern of presentation therefore is often anecdotal, description of actual experience fast across particular thresholds at particular times in particular conditions persists.

In art so of thresholds in country which happens as them is over, any temporal act is a sequence of the knapsack ... the knapsack built to a climax ... as in a great cathedral ... or ever.

Brook on THEATER DESIGN

'Self, sweat, noise, small: the theatre that’s not in a theatre, the theatre on cars, on wagons, on trestles, audiences standing, drinking, sitting, round tables, audiences joining up, answering back; theatre in back rooms, upstairs rooms, barns; the one-night stands, the town that poured up across the hall, the blackened screen to conceal the quick change - that one generic form... theatre, across all time and the sparkling chandeliers too. I have had many abortive discussions with architects building new theatres — by no means to find words both clear to communicate my own condition, that it is not a question of good buildings and how a beautiful place may never bring about explosion of life, while a haphazard hall may be a tremendous meeting place; this is the mystery of the theatre, but in the understanding of that mystery lies the only possibility of redeeming it into a science. In other forms of architecture there is a relationship between conscience, articulate design and good functioning; a well-designed hospital may be more efficacious than a haphazard pile, and so it is with theatre; the problem of design cannot be solved logically, it is not a matter of sayings adequately what one requires; but what they can be organized - this will usually bring into existence a space, conditioned... Often old hall, the science of theatre building must come from study - what it is that brings about the most vivid relationship between people ... and is this but served by asymmetry, even by disorder? If so, what can be the rule of that disorder? The architect is better off if he knows like a scene designer, moving scenes of cardboard by intuition, than if he builds his model from a plan, prepared with compass and ruler... At the beginning of whole music... studies... discovered that all their sounds

'IT hardly seem big enough to contain thousands mind... and anyway, can a house ever be just a house? isn’t a house always, as to dorm, among its single inhabitant, more like a brain? Some kind of contained which barely bigger than the human brain this looks... sleeps and works inside it... brooding.
were marked by a certain uniform sterility, ... the composers now
found themselves compelled to make symphonic stuff — to "humanize"
their compositions. Architects remain blind to this principle — and can
after all the most vital theatrical experiences occur outside the
legitimate places constructed for the purpose."
Peter Brook — in Empty Space, 1968, pp. 73-4.

"At this time, experimental theatre comes out of the theatre buildings and
returns to the rooms or the king." ibid, pp. 76-7.

WALL
"for Brecht, a necessary theatre could never for one moment take its
egos off the society it was serving. There was no fourth wall between
actor and audience — the actor's unique aim was to create a
precise response in an audience for whom he had total respect. It
was not the respect for the audience that Brecht introduced the idea of
alternation, but alternation is a call to help; alternation is cutting,
interrupting, holding something up to the light, making us look again.
Alternation is above all an appeal to the spectator to work for himself,
so to become more and more responsible for accepting what he sees only
if it is convincing to him in an adult way." ibid, p. 91.

WALL
"theatre is nothing in the modern theatre as compact and spell binding
as the dream of the first portion of (Jean Genet's) The Screens shows.
The stage action is a subliminal graffiti of the real and Ventre multiple
surfaces.
WALL, p. 88

"EPICARY OR PLACES using language as melody.

"Everywhere is music, the exchange of impressions through images in our
basic language: at the moment when one man expresses an image at
that same instant the other man needs him to believe. The shared
association is the language: if the association exists nothing is
the second person, if there is no instant of shared illusion, there is no
exchange."
"WALL, p. 87

20.08.2005.

Meeting, agency units, Jenny Springer... all are about the constant
struggle to make "style..."
The layout of the offices of a multinational corporation can be some content a

Management, diagrams of the structure of the organization... but it is more subtle, less
mechanistic, linked to space, the place, we occupy gain physical form to
mental structures.

TRANSPORTATION
Zones thresholds.

Nero, Nero, Nero..."
"Ogni pensiero vola

lasciate ogni speranza voi ch'entrate

All hope abandon, ye who enter here

necrophron over the gate of hell

Dante - Divine Comedy
Canto 3, Line 9

"Per me si va ne la città dolente,
ferme si va ne l'esterno dolore,
ferme si va tra la perduta gente.
Giove in mente il mio alato fulmine;
seccati la divina potestà,
la suavissima ed arma amore
m'inganna e fa per me essere amore
m'inganna e fa per me essere amore

Dio non far core create se non eterno e lo eterno donna.
Lasciate ogni speranza voi ch'entraste,"

"Through me ye pass into the city of woe
Through me ye pass eternal fire to prove,
Through me ye pass among the lost below
Such as did any public man create me:
I was created by the Power divine,
I encourage Wisdom and individual love.
Some things eternal are not being mine
Abandon every hope, ye that enter in.

Trans. Geoffrey BUCKERSTETH.

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

Peter BROOK - The Empty Space (1968) p. 110

"The height of a drama, the texture of the costume, the brightness of the
light, the quality of expression, matter all the time."

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

"Many designers... tend to feel that with the delivery of the sets... a major
portion of their own creative work is genuinely complete... What is
necessary however, is an incomplete design, a design that has already
unleashed its own effectiveness, so that could be called open... nothing
against "shot". A true theatre designer will think of his designs as being all the time in motion,
in action, in relation to what the action brings to a scene as it unfolds...
The designer thinks in terms of the fourth dimension, his passage of time
not the stage picture, but the stage moving picture."

"Through me ye pass into the city of woe
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m'inganna e fa per me essere amore
m'inganna e fa per me essere amore

Dio non far core create se non eterno e lo eterno donna.
Lasciate ogni speranza voi ch'entraste,"
And now the soul stands in a vague, intense expectancy and anguish of suspense.
On the door chamber, threshold... No! he sees like a stranger, jolted back as yet unknown,
his twin future shrinks time alone,
beneath his marriage veil of mysteries.

Sarojini NAIDU "Path of Life", in the GOLDSH Threshol, 1916.

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

Peter BROOK in the empty space 1968, pp 141-2

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

Peter BROOK in the empty space 1968, p. 142

It is exactly the same with architecture.

ENTRANCE AS APPOINT

"Every gap in Hadrian's Wall or Speeds Map: A place where there was a lot of illicit movement of livestock between north and south of Hadrian's Wall."
1. Does the Green need a formal garden? If so, what are the possibilities?
2. How do the Green need to be handled and what is the landscape, up to the lawn (the Morgan Academy), especially dense in the encircling of the Tay and the little house of life... to prevent it seeming claustrophobic?
3. How good but is it possible to have a strong entrance into the Green handled... as would expect it to be handled in different ways in different places... should there be a main entrance... what could that be?
4. How does the Green extend its influence and into the surrounding areas, does it have to carry and lead... or if it is highly wrapped up in itself... paper, light, excess, invisibility...
5. How should light contribute to the Green? Students are here in the depths of winter when days are short.
6. How does the movement of the sun influence how the Green is laid out?
7. How will the Green be inhabited at different times of day, week, term, year...
8. What sorts of different places should the Green contain?
9. What can be overlaid on the Green?
10. What is the movement, ownership...
11. Is any permanent feature desirable on the Green?
12. How do spaces on the Green relate to what is happening in adjacent buildings and their entrances?
13. Can any of the adjacent buildings be made more formal to enhance the idea of linkage between inside and outside?
14. Can linked ramps be made into places rather than small ramps?
15. Can they flow, leaves from tree?
16. How can it be reduced and yet produce a beautiful place?
17. What about a strong entrance, that could be seen from Normal, even St. Andrews (Jolting).
Thresholds of war - the trenches (G.K.)
- map of World War I battle trenches
- cross section of trench

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

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

"Your mum'll just be through that door," Ness told, pointing. "The lift's often closed on a chair, smiled at them, and wobbled away towards the door. Ness held it open for her. When the door closed, the girl ran towards it, placing the hands against its surface ... It was a desolate space, no posters or mirrors, no magazines. Nothing to pass the time because no one passed time here. Usually you waited only a minute, enough time for the body to be moved from its refrigerated self to the viewing room."

---

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

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

HOMEI - Odyssey, Book VIII (Samuel Butler translation)

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

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

---

In some circumstances, with strong light behind, the trunk of a tree or a standing stone can seem like a dark inaccessible access into a parallel world.
* Uppa Gate, 1367, when the site was cleared which Jesus could no more than glimpse the old city of Jerusalem.

and what was the name of that? Zaphon Kaphor

Flux about Jerusalem, before the holy city ever - Jerusalem's gates - the Gates of Heaven.

Admission at gates
- admission to expulsion from city
- kings carried, or suspended
- verdicts, including death sentences, given and carried out
- prophets
- masons
- trade

Archaeology - benches, altars, baths,

"Outside and inside let the sharpening of the dullness of eye and no, which decides everything..." - Proverbs 19:13, "circles that overlap or exclude each other, and all their rules became clear."

"What time is it?"
- "20 minutes before six o'clock, in terms of being and non-being."

- "Divide don't that every corner must instead a communications port."

- "Arise of God" 1 Samuel 4:7
- "Agnostics" - Deuteronomy 6:4-10

"Every journey through a doorway with a Dnagazine restores the covenant between God and the journey, to which he is safely, but it can be dangerous - the nothingness may find their way in that passage." - "When you set foot in your city, the boy will die... Then the door's wife get up and left. As soon as she stepped over the threshold, the boy died." - 1 Kings 14:14-19

- threshold place of stopping, prayer, and self-examination.

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

"SECurITY / PRIVACY
Listen you go into the bathroom and close his door..."

A PROMPT FOR CROSSING A SOCIAL THRESHOLD
Mark O'Connor example of the Maggie's Centre in Dundee, which has brought people together in ways that enable them to talk about their cancer.

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

- "He who walks with a thorn in his side, and the flower of a rose, and the fruit of the tree..."

- "1917-1942"

- "...on Growth and Form"
SPEECHES - PARLIAMENT
Hamor and his son Shechem went to the gate of their city to
speak to their fellow townspeople. GENESIS 34:20-24

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

THRONE
"Blessed are those who sit at the gate, to see the going out and
coming in..." PROVERBS 1:26

[Don't forget - gate as a place of registration - regardless
worship and peace.]

COURT
"Meanwhile Boaz went up to the town gate and sat there... Boaz
took a place among the elders of the town..." RUT 4:1-11

MARKET
"And the elders of the city, who sit at the gate, shall be called to
assist" JEREMIAH 19:3

BEAT OF THE PROPHETS
AMOS 5:9-10

"Some elements of all this are practical - the gate is a meeting
place or the first point of entry into a city - but not the gate as
a symbol of this - judgment in a court of law or, as it were
bargained there above - but does not depend on a physical
town square or judgmental body."

INTERCESSION

PLACE OF WORSHIP
associated with TREPIDATION (anxiety) and RELIEF (a
returning).

SHRINES

"Well, o gate! Great is o city." ISAIAH 14:31

Population = Bethlehem 4000 - the people who are entering
7 TVL 7'x7' on gate.

Old English gate 'gate', fellowship 'gave' seem to suggest an
etymological link.

WELLS
Wells near gates.

MA'ASEHOT - known in their
cultural name as standing stones...

INDIA, ALTARS, OFFERING PLACES

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

BAHAM GATE, JERUSALEM

From Joseph KAHN
E. SCHWARTZ: THE GATE OF MERCY, 1975
G. B. REVES: GATES AND SHRINES, J.R.S., London, 1942
1 FRANK: THE CITY IN ANCIENT ISRAEL, S.B.L., Munich, 1977
1. HAAS: HEBREW TRADITION: GATES AND GODS, Augustinian Institute, 1993
S. STECKOLL: THE GATES OF JERUSALEM, Art Horwitz, Tel Aviv, 1974

Kahn:
"After the earthquake and the city of Jericho, Adam and Eve were sent back
to the mountain from which they were formed. Two gates were opened at
the top of the Mount of Olives, one to Heaven, the other to Hell.
On their sites, the gates of the future city of Jerusalem were to be
constructed."

Kovno - a magnificent man - owner of Jinnie Owen - discovered one of the gates, to heaven, under the Mt. Aira mountain in Ravah. He descended through the gate to the Garden of Eden and brought back one single leaf from the tree of infinity, on which all humans' fates and destinies are written - from the beginning of time to the end of all days.

Cicof Borza

RETURN OF THE VICTOR - triumphed.

Christian tradition of Emperor Heraclius returning to Jerusalem after victory over the Persians - Monday before Gate of Mercy holding in his hand the True Cross. He intended to enter Jerusalem with his army & ceremonies of a victorious ruler, albared in crimson robes and royal emblems, an invisible hand blocked his way at 11:00 in the morning gates of Jerusalem in humility.

See Steckow - The Walls of Jerusalem pp 20-25

DISCRIMINATION

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

Schieler - The Gate of Mercy, 1375, p.35

William of Apennine - Muslim rulers of Jerusalem breached the wall next to the Saffa Gate to allow him to enter in his carriage - but really to avoid him entering through the gate itself.

Bedarjiyo - Jerusalem in the 13th C. 1577, p.32-7

The Gate of Mercy is thought to be a mostMessianic qualities of any Christian who passes through it. General Allenby in 1917 chose not to breach that sealed gate but entered through the Saffa Gate.

Army guards used to collect entrance fees at the Saffa Gate.

MEMORY.

Gate of time also called Gate of the Virgin Mary - gate of our lady Mary because it is the route of the prayers of the Virgin Mary.

Also St. Stephen's Gate because it is near the former site of the haunt.

Gate of the tribes, and Gate of Shame because of annual Christian procession (the procession of St. James according to Moshe) streets through the gate. - Palm Sunday, in memory of Jesus' entry into the city.

"an emotionally burdened gate." (Kanter)
PREPARATION

"You are now entering a different zone: be prepared."
Nicholdi Harkney - Stur, 5age, Channel 4, 15.10.2005.

ARCHITECTURE

A.D. Costa, Unintelligently, a matter of finding THE sense of the world (as science proposes to do, and fails except in a limited sense) but a matter of making THE sense of the world... In proposing a theory (about how space is used), what buildings will be interpreted as meaningful, etc.). All knowledge is personal or political.

So the (object) is this watchman on the threshold; repress, a moral code, accepted behaviour,

FORMAL CLARITY (choice of examples at the beach)

May think that feel/word seem better if they have a clear identity. In place-making this is exemplified by the formal clarity of a layout, the relation to the things, its ordered accommodation of content, etc.

ARCHITECTURE ON THE BEACH VECTORS

Before being left appearance (as such in appearance) architecture is about space organisation; to make of places which make part of the world (the physical and mental world) for us. On the beach we do this for ourselves.

PLACE - MAKING

Finn + television show, big - the building of a pier 75 miles from the sea for a television series (on your farm - 10.10.2005 BBC Radio 4).

Castle Brown, Aberdale

Imaginary moment - the boy runs on to headland.

What would be the image to the side more interesting; the picture of the man apparently stopped in his tracks running, the image... totally confused... but into the unknown.

DOORS OF PERCEPTION

"To make an end... if there does not come the first Motley, we know also for certain that there is discovered the sanctuary of Nature. There is an interval between her treasures, but the door that must be opened."

Thomas VAUGHAN (or WAITE) - The Writer of Thomas Vaughan, 1813. p.232.

ARCHITECTURAL METAPHOR

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

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

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

C.G. Jung - Memories, dreams, reflections ( ) 1972, p.411

From A.C.P.

"We already know how rooms are used symbolically, this representation may be extended, so that windows and doors (entrances and exits from rooms) come to mean openings of the body; the feel of rooms being open or closed also accounts for this symbolism."
"Threshold as a Scenic of Crime"

"Donnell Munro, who regularly appears on television as a legal analyst, telephoned from his apartment on Saturday night and said that the body of his wife, Pamela Vitale, was lying in the entry way to their home in San Francisco."
Andrew Buncombe - The Independent 17 October 2005

Till Ramsay, born in Edinburgh.

GATES AND CONTROL

"Moslems held as the sole prerequisite of conquerors the right to ride into Jerusalem through one of its gates..." there was a time when Ashkenazi pilgrims were allowed to enter Jerusalem at no other gate (than the Jaffa Gate) and, in the mid-nineteenth century, after residential suburbs began mushrooming outside the walls to the east, Jaffa Gate was the only one which was not kept closed from dusk to sunrise as was the rest. In my younger years, I remember the Gates of Jerusalem. It was kept open to allow free communication by the new residents of the growing suburbs outside the walls."

Solomon Schechter - The Gates of Jerusalem, 1868, p. 21

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

POINT OF REFERENCE

"In the Roman period a pillor was erected in the square behind Damascus Gate. It is said, but cannot be proved, that the Romans measured the distances from Jerusalem to other towns in the district."

Speckel, p. 22

DAMASCUUS GATE

"To go from the fourth century outside the walls of the Old City and, once entering the gate and turning first to the left and then to the right, one is plunged within seconds into a different world, a world of the past, timeless, and strange. Here there are cobbled streets, church, fort and turn into endless meandering alley... One turns to lose from the inside of Jerusalem at the Damascus Gate as it towers..." p. 176

INTRODUCTION - IMAGINATION

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

Cabrera quotation from 'The Tempest'... stone in a tree.
MEMORY

The various histories associated with the different gates of the Old City of Jerusalem. STECKEL, 1965, pp. 24-5.

THE MOMENT OF BECOMING

"I believe that, through the act of living, the discovery of oneself is made concurrently with the discovery of the world around us, which can act on us, but which can also be affected by us. A balance must be established between these two worlds - the one inside us and the one outside us. As the result of a constant reciprocal process, both these worlds come to form a single one, but it is the world that we must communicate."

Henri CARJAT-BRESSON, 'The Decisive Moment,' 1952

"Within the portals of the heavenly meaning beyond the sensible world, at the place where pure and actuality come.


Ancient Egypt (1550 B.C.) 1570, p. 78.

Virgil, Aeneid VI 853-4

"Sint geminae semini portae, quam alibus fertur
Corona, qua venis factiis, dictus exit a terris."

"The early traces of the ground plan for almost any game may represent a cosmic picture; as the darts are cast, a door is opened to the initiated.


Bryant Castle, near Banbury - Gatehouse (A.C.)
Simplification + Complexification 20.10.2005

Everything any mind comes to call 'to make sense of the world' in which its senses tells it that it finds itself is necessarily a simplification. All that 'truth' can only be a distillation, and as such in parlance, this is true (1) of architecture as it is of philosophy. A design and built room is a simpler framework for sense than the verbal words, hence one cannot say it might be, though (an exception) the labyrinthine seeks to produce a situation which is more confusing than that provided by the open landscape, where the sufficient - if not all - doars proceed. Some labyrinths however do provide the simplicity as distillation of 'broaden' that life is.

Sam Bakhita

So the 'strain' (and this is a simplification) was an excellent simplification of the richness of life.

Shakespeare - "There are more things in Heaven and Earth than are dreamt of in your philosophy, Horatio." Hamlet

St Peter's at the Gates of Heaven,
the altar rest at the foundation of the sanctuary in all Christian churches,

1868

Wilfrid Cantwell - 'The Design of Churches' in FLANNERY - Liturgy

Catholic rules on church building in 'Camer Law':

"any previous separation of the sanctuary from the body of the church... rescued the effect of a stage on which dramatic action are performed by the priest and are embodied but not visible, is the people.


Constitution of the Sacred Liturgy approved December 1963 - promulgates active participation.

26 Sept 1964 - Inter Oecumenici - 'On Implementing the Constitution on the Liturgy': including a chapter 'On Building Churches and Altars for Active Participation'.

Was this change prompted by attacks such as Kafka's?

Gregory Dix - The Shape of the Liturgy, 1944

Peter Hammond - 'A Liturgical Brief', Architectural Review, April 1958

French magazine L'Art Sacre edited by Guiton & REGEMANN


The Second Vatican Council: Baptism - 3 stage - into took place at 2 locations - at the church door in the northern, then inside the church door, and finally at the font, still was the entrance but within the church.


The arrival of the bully as enemy into the room.
"The longer years, I felt the inside of the frilly built wall and it was there, in that sharp but deafening noise, that it all started. I shook off the sweat and the sun. I realized that I'd destroyed the balance of the day and the perfect silence of that beach where I'd been happy. Then I forced four more times at a falling body and the bullets sank in without leaving a mark. But it was like giving four sharp swords at the door of unhappiness."


"Even as I fell, I heard the dom clamour, which brought me a little comfort, in the midst of my fall. For that moment they were not pursuing me down into the street with a kombi, to lead me in full view of the assembly, to tell me that they knew their intentions; they would not have that. How, but left it open, so that the people assembled in the yard could not see me in the smoke? They had said yes they would have their revenge, but no more about it. I had time, before coming to rest in the gutter, to conclude this piece of reasoning."


You read a novel by Camus, and you read it, and you meet a major supportive character. The story's written while the story takes place. The story is woven, ambiguous, plausible, and perhaps must suggest of all, metaphysical reinforcement of character, relationships, settings, events. Is that how life is? Or is it incidental to life but its constant attendant, its frame and its foreground lens."

The 'Virgin' room in the garden in Camus' The Outsider, compared with the scene in the brothel in Hemingway's Paris Tales.

"Up in the bower, grooms — shout, wonder, his! Let the potter fall. Ed. Waller Scott. 'Marmion', 1808

"And lo, upon the west have I beheld On the desert sand, where the cities stand, The white vault of the gate of Paradise, so late their happy seat, Where the young Adam and Eve, The Gate of Paradise, and the holy tree, Some natural born; they dropped, but in their sight. The world was all before them, where to choose their place of rest; and Providence their guide: they hand in hand with wandering steps and slow, Through Eden they their solitary way.

John Milton. 'Paradise Lost', 1667

"They shall ascend as Jacob did, and say as Jacob said, Surely the Lord is in this place, and there is no other but the house of God, and the gate of heaven. And into that gate they shall enter and in that house they shall dwell, where there shall be no Cloud nor Sun, no darkness nor dazzling, but one equal light, no noise nor silence, but one equal music, no fear nor hopes, but one equal possession, no love nor friends, but one equal communion and identity, no ends nor beginnings, but one equal eternity."

John Donne. XXVI Sermons, 1660

Note Chandler (Yr 13). Uncle Remus: His Songs and Sayings, 1880

"To me the end of a golden string;
Only wind it round the ball,
It will lead you to Heaven's gate,
Built in Jerusalem's wall."

William Blake. Jerusalem
The rich man in his castle,
The poor man at his gate,
God made them, high or lowly.
And ordered their estate.

Mrs. Alexander. 'All things bright and beautiful,' 1848

Write is the gate, and broad is the way, that leadeth to destruction, and many there be that go in thereat.
Street is the gate, and narrow is the way, which leadeth unto life, and few there be that find it.

St. Matthew - 7:13-14

I drew my bride, beneath the moon,
Across my thresholds; happy hour!
But, ah! the walk that afternoon
We saw the working flags in flower!

Coventry Patmore. 'The Angel in the House' (1854-62) 1904

The Spirit's Epistles

ARCHITECTURE MUSAPHER:
"Know most of the rooms of the natural country before then guess near the thresholds first.

Thomas Fuller. 'The Holy State and the Profane State'
1642

Of Travelling

"The soul's dark cottage, inarticulate and decayed!
Lett's hear right through dimmers that hunt has made;
Struggle by weakness, wise men become,
As they draw near to their eternal home.
Leaving the old, both worlds at once they view,
That stand upon the thresholds of the road.

Edmund More. 'On the Forgoing Divine Poems,' 1685

"Thinks in that batta;ard Caravanseri;
Where Portals are alternate Night and Day,
How Sultan after Sultan with his Pomp
Vondu his destined Hour, and went his Way.

Edward Fitzgerald. 'The Rubaiyat of Omar

Khayyam,' 1859

..."Then was not God, Sweet friend, but let us into the next room
And there pray for him.
P. May I pray for me, pray for me; and what name doth any one hear,
Come not unto me, for nothing can rescue me

Christopher Marlowe. 'Dr Faukes,' 1592-8

G. Often befitting friends, there any language
Holst, saved me of eternal happiness.
M. 5 or conflict, triumph, and triumph.
"Here is that, when thou went in the way to heaven,
Blown up thy passage.

BAD ANGEL: Homo fustus, let their eyes with horror stare At the vast perpetual torture house.
There are the fiends, burning damned souls On burning forks; their bodies half in lead; These are lost quarters broiling in the coals, That we'er can see; that ever-burning chain That for ever-terrified souls to rest them in; Those that are filled with eyes of flaming fire Hecate's gluttons and lords and noble delinquents And leagued to see the poor slaves at their gates. But yet all these are nothing; sin shall be ten thousand tortures that more horrible.

5:2

Architecture is the constant attendant of our lives. Like fancy it is with us even when it has not been organized in the form of works. Architects however seem intent on magnifying it. In their fervor and possession with the fame of Shakespeare, they forget they are the guardians of the ubiquitous language (a fracture and consideration of the world) ... the world ... of infinite and imitable complexity). Novels then been thus few architects do Wilson.

Gods. What mind a dwelling place can presage? We see it by our bodies and our actions, rather than by our fleeting minds.
"It was a landscape of black and white. For colour time was the flowering garden; it lay to one side of the path, separated from it by a high, sandstone wall of years. You passed through a tunnel in the hedge; you opened a portal in a wall, and you found yourself, startlingly and suddenly, in the world of colour... With the high brick walls the garden was like a great tank of warm, dark perfume and colour.

Alvar Aalto - *Crone Valley*, 1921, p. 21

There is a glass wall between architecture and its relations with life.

1. 11. 2005

Architecture wraps around us, it does not stand separately like a painting or photograph in its frame or as a sculpture on the ground. It is not framed but provides the frame and the ‘art work’ it frames in our lives. May be architecture wraps around us rather like music (though it plays to all our senses rather than just our ears) but in architecture it is as if that moves through a theatre or music theatre, from where music is from first through to part us.

It is possible to think of architecture as a 'visual art', but it is rather more than that.

THWARTED ... when you try to walk through a glass wall that looks like a doorway. (Salome, Sunday *Standard* in the US)

From JS, November 3rd, 2005

"He has been arrogant, he has been conceited, he has bullied and blistered. He has completely misjudged where his line between acceptable and unacceptable behaviour lies. On a more formal level he has misjudged how far over that line he himself could step with impunity." Nicholas Parsons on David BLUNKETT, *The Times*, 03.11.2005

I feel secure about writing. When I know I can see it all at once from the relation of the lines... But when I write I can't. I have to follow each line one at a time... and can only see my way in these lines that are out of sight...
Arab houses in Granada, with decorated entrances to preserve privacy.

"In cities that began as monasteries, like Maulbronn in Germany or Saint Gall in Switzerland, one way to establish a monastery was in the spaces directly inside the church; these became so much land. Though the height and breadth of church buildings generated shade and protection from sun, which might have facilitated commerce, the gulf between the sacred and the secular for those much practical use. The bond of commonness showed that the sense of life would change the moment one stepped within. This break established around the church, what has been called a boundary of immortality. Here beggars established themselves, where the self-living present of the mosque were carried from their houses and laid upon the ground. Here also was the place where babies were abandoned... Originally the space in front of the church was part of this zone of immortality (the peasants, in their regular form and stopped breath, a place of meditation over the past that belongs to the outside). In time the space would become a place of public rituals, praying, and political speeches."

RICHARD SERRIVRY. The Architecture of Death, 1983, p.17

"This is the true nature of home - it is the place of peace: the shelter, not only from all injury, but from all things, doubt and disquiet. So far as it is not that, it is not home, so far as the anxieties of the outer life permeate into it, and the insurmountably mindless, wretched, or hostile society of the outer world is allowed by either husband or wife to cross the threshold, it ceases to be a home; it is then only a part of the outer world which you have retired over and left behind a free man. But so far as it is a sacred place, a sacred temple, a temple of the heart - it is a home.

JOHN RUSKIN. Sesame and Lilies, 1881, pp.167-7

"Watch-towers" in the early 13th century city. Watchmen standing on the city ramparts and streets for security.
Rosesbloom House
Travis Boyd Orientation, 1939
Florence, Alabama

PLACE words:
- PERFORMANCE
- LITHO
- PURPOSE
- ENGAGEMENT
- ADOPTION
- CONTACT
- INHABITATION
- AMBIENCE
- APPROPRIATION
- TITLE

OWNERSHIP
- CONTEXT
- LANDSCAPE
- CITY
- EVENTS
- MATERIAL + DETAIL
- ATONITY
- MEANING
- CONGREGATION

White worlds meet.

Chapel at Oberriella by Rudolf Steiner, 1924
72 (A38)
EC 30115014785018
Every tradition of small chapels in the countryside, often at the base of great mountains, where climbers might stay before their ascent, comparable as a spiritual refuge to the physical refuge of the huts in remote places, and mountaineers can find shelter from storms.

"When the bishops came first presented to the Crown, she received them with all possible dignity, and then retired. She passed through a glass door, and, forgetting its transparency, was seen to run off like a girl, as she is."

Henry Grubb Robinson, Diary, 1837
from The Independent 16 Nov 2005 ("Davy cute these")

"One day I'm going to go real big... Unfortunately I'll take a bit longer than anticipated because my children keep dragging into my study saying things like: 'Let's hang up and get famous.' I haven't eaten since Monday." Clint Howard, 2005
from The Independent 16 Nov 2005

All buildings tell stories: about how they were built; about why they were built; about who designed them; about what they did; about how they were used; about the events that have happened in and around them - their history; about what happens when they are not in use.

CHOMSKY: Deep structure of language (of architecture)
- GADOS - That marching Woman or ?? Mary WREN
- BOCO - Dead Souls

"What is a door? A flat surface with hinges and a lock constituting a hard turning barrier like that are you not divided? Split in two - perhaps you no longer notice! Don't think it is a rectangle. What hair-raising poetry. Is that the reality of a door?"
- NGO van EYK - in Smollett (23), Team 10 Firma, 1966/7 35

"An entrance to the hall, which Kor had to squint for a moment, because the glare from the candles, the lamps and the ladies' gowns was fierce. Everything was painted with light."
- Nikolai Gogol - Dead Souls, 1842, p. 12

- Blackness - 10m west of Edinburgh Castle.
- Dunbar - see - Sidney Fay - Castle - ? Dunbar.
- Proceeding of Sea of Abstractions - Douglas Steffens.

Water puppets house, Vietnam. - 'Than Son
- Chu Quyen Communal House, Vietnam
- Dinh Bang
- RONG
- Minivet, Gompa Village, W. Central Highlands
- Nha Dan Longhares' entrance.
of queer historians may be known, lectures and seminars centered around such spectral experiences might provide the first step on a history of space. Little by little these might connect up with me another is that architects could experience the continuity of time and space, and should therefore be able to design with increased certainty and precision.

A 23 April 1959 J.V.

in SMITHSON (2) - Team 10 Primer, MIT, 1968, p. 23.

- Hartienhen Space Construction in Greek Architecture, South African Architectural Record, May 1962

- House of Crangie Burns, and Bolder Seil-like home opposite Per MIAH

- Sandford House Hotel, Newport.

SCHOOL OF ENTRANCE

It is not acceptable if I have to crawl into my place as if I was a make.

VICTIM OF ZIMBOBO LAND CLEARANCES on Channel 4 News 1.12.2003,

Done out the fifth Campaign Clearances - Robert MUGABE

Tapuwa.

Today, when one is searching desperately for some sense of continuity and hope for development and not destruction, some knowledge of new positions in time, as well as in space, is essential. Therefore I consider that the learning of history in an academic or systematic way is necessary. It is partly seen imminent that twenty-five years ago, interest in the historical design of architecture was to break free from the past, architectural history had become an unpalatable task for those who were seeking a new architecture and a sanctity for those who were not.

However, today the boundaries which separate our direct experience from past knowledge and future possibility are indistinct. For example we feel a part of the modern pavement yet we can criticize it and see it as a different historical force affecting the ways in which we build.

It is necessary to take stock out of history. History should be learnt: there can be no objective history, for we know that, even in scientific observation, the dynamic connection between the observer and the being observed is more significant to us than the appearance of the thing observed. Any interpretation of historical material is affected not only by our position in time but also by the fact we are architects. For the architectural historian the constitutive forms of government may be his primary material, deduced from a mass of secondary material, which may well include buildings and records of their construction. For the art historian a group of pictures, of buildings, or of sculpture may be primary material, but for the architect the primary material is space (L’espace intérieur of Le Corbusier) and this is because an architect deals with space and everyday questions to make spaces; spaces which will be comprehensible to the people who use them now and will use them for some time to come.

Any summary will be the present difficulty in teaching history to architects. Sometimes, in conversation amongst historians and architects, a building or group of buildings is discussed in terms of space organization. The significance that is attached to these spaces is examined. For example, Smithson on Greek space; Baran in Antonio Sant’Elda, Colin Rowe and Jean Baudrillard’s perspective; or a generation earlier, Wiliams on to Early Gothic Churches. Parsons points to connection between the logic of schizophrenia and the construction of poetic space. I suggest that still studies provide the primary material around which secondary material (the primary material...
- Axis, Alignment and Symmetry
- View, Framing and Point of
- Avoidance of Axis and Laterality
- Gradual Entrance and Permeability (stretched...)
- Entrance and Changes in Level

Architecture - The Language of Space
The Art of Space
Creation of Space
Grammar of Space

Judson: The Delisi House

Stage layout for the Delisi House

Robert Kerr, with diegetic elevation by 60.
Poja (Nepalese ritual)

NATURAL PLACE: dependent on tension with person, front of temple, a field stone, tucked into the side of a hill, amidst the roots of a Chilaimre tree. Leaves and branches bundled together seem to grow behind the stone until their tendrils intertwine between them. If select flowers from a bundle he has previously gathered and places down between sprays of leaves on the stone, he examines and chooses each one with the care of an artist for the sight and shape. He takes a piece of wood from a fire kept alight by the young boy, and places it on one of the bundles of leaves. The smoke rises from a breeze over the leaves, wind and flowers shimmer, and settles his hands with deliberation. On it, paint is daubed on selected areas of the leaves and tree, and two live chickens are held over the shrine until he daubs, shadowing the chicken gently in rhythm, occasionally furnishing his hand by spreading his arms wide as though ended a vent. On his visits to temples, the tendrils of the chicken and smoke on his hands were the shrine that he poured all the time, the chickens an egg into a leaf and cuts it into the first along with the chicken blood he has removed. To the side of the stone statue some increase ishumming, the egg and the leaves is sleekly coated and tied as the flames with a frame of bamboo take

Without any further communication has you. And what follows, is the arrangement that he had prepared so carefully, and which seemed to alone and elaborate in his presence, it was before ancient, neglected, dead and ancient. It has no further significance. He stirs of the recently egg still placed in the leaves, has with chicken, everything and chickens bedraggled and breaks best. The idiom and presence and concentration always into something that was very much alive and important. Now only to another face, reminds me that something has really just taken place. (Diary 1976)

Charlotte E. HARDMAN "Mother World", 2000, pp. 5-6.

COMPARTMENTALIZED WORLD

The circles of hazards, the walls and doors of churches and temples separate the sacred from the world, contain it, control it, keep it in one place. Alternatively it revives, adds ritual, percolates all aspects of life. Its wall and door is a convenience that serves the convenience of ritual being uncontrollable. They allow one to get an idea thing outside the sacred. They are an intermediate stage between being subject totally to the sacred, and being completely free of its restrictions.

DOOR USED AS EMPHASIS

(Door as Instrument)

"[the heavy sound of a door being slammed is heard from below]"

(Door direction at the end of Belkire (1895), "Shelley's House", 1879)

When Nova, the wife and "Shelley", finally leaves her husband Helmar.

ENTERING A PLACE

"Ritz's Bar is the headquarters bar of the streets around Times Square; it changes names every year. You walk in there, and you don't see a single girl, even in the hallway, just a great mass of young men dressed in all varieties of headquarters cloth, from red shirts to gray suits. It is also the hustler's bar -- the boys who make a living among the sad and worn out of the Eighth Avenue night. Dean walked in there with his eyes shifting to see every single face. There were wild Negro girls, pullers, guys with guns, skin-headed seamen, thin, nonchalant nudists, and an occasional well-dressed middle-aged detective, posing as a butler and hanging around half for interest and half for duty. It was the typical place for Dean to put down his request. All kinds of evil plans are hatched in Ritz's Bar -- you can leave it in the air -- and all kinds of men sexual routines are initiated to go with them. The sealer's properess not only a certain biff on 14th Street to the headquarters, but that they sleep together."

Jack KEROUAC - On the Road, 1957, p. 118.

WONG: "I could hear Dean, blissful and babbling, and practically rocking. Only a guy who's spent five years in jail can go to such marvellous helpless extremes; kneeing at the feet of the soft source, with a completely physical realization of the origins of life, bliss, blissfully seeking to return the way he came."
ON THE THRESHOLD
"But why think about that when all the golden lands ahead of you and all kinds of unforeseen events that you’ll want to forget?"
Jack Kerouac, On the Road, 1957, p. 122

NEGOTIATING
"He said his name was Hyman Solomon and that he walked all over the USA, knowing very well and sometimes walking at someone’s door and demanding money: ‘Give me money to eat, I am a Jew. He said I walked very well.’
NEW WORLD
p. 123

"We got out of the car for air and suddenly we were surrounded with joys—jade plants in the darkness all around us, the fragrance of green grass and the smell of fresh moisture and warm waters. ‘We’re in the South! We’ve left the winter!’

CLIMATE, IMPRESSIVE EXHIBIT
"The house was a dilapidated old house with sagging porches running around and creeping vines in the yard. The grass was a yard high, old fences leaned, old barns collapsed. There was no one in sight. We walked right into the yard and saw windshakes on the brake path. I got out and went to the screen door. Jane Lee was standing in it until her eyes cupped and we said: ‘Jane, I said. ‘It’s me. It’s us.’ She knew that.”

REVELATION
"Once I knocked on his door in the 60th Street slums of New York and he opened it wearing a dirty hat, a vest with nothing underneath, and long striped slippers. In his hand he had a crooked, birdseed in the left hand and was busting to shouts. The seed to roll in cigarettes.”

BAR - SURVEILLANCE, ENTRY (PROVISION
"The idea bar doesn’t exist in America. An ideal bar is something that’s gone beyond our ken. In nineteen ten a bar was a place where men went to have drinks or after work, and all that was was a long counter, brown rails, spittoons, player piano for music, a few mirrors, and barrels of whiskey at five cents a shot... A tall, quiet, barrel of beer at five cents a mug. Now all

MUG 50 - the kett, the border... off the kingdom of heaven

"Since I had shut the gate
And looked the door,
Since did you, dear one, enter
To appear in my dream?

Though you had shut the gate
And locked the door,
I must have come to you in your dream
Through the hole cut by a thief.”

Anonymous, Man’yōshū C8th AD, tran Hidson son et al
Although I am sure that he will not be coming, in the evening light, when the breeze had died down, I go to the door and wait. Anon from Kokukinshū, 305

Kome ya to
Onou mono Kava
Hiyamachi no
Naken yugure wa
Toshimata retsutsu

KÅLTO - From the Vortex to the Common Room, 1926
in: GÖran SCHMIDT - Alvar Aalto: The Early Years, 1984, p. 214-18

'I cannot remember the appearance of the door to my grandmother's farmhouse in my early childhood, but I do remember the resistance of its weight and the texture of its wood surface scored by decades of use, and I recall especially vividly the scent of some that hit my face as an inextricable smell behind the door.' - Juhani PALASSMAA - Eyes of the Skin, 1996, p. 64

THE THRESHOLD OF THE MOMENT
'I have been anxious to improve the nick of time, and watch it as my shade too; to stand on the meeting of the past and future, which is precisely the present moment, so to speak.' - Henry David ThOREAU - Walden, 1854

PLACE MAKING IN THE LANDSCAPE
'...there is a common space about us. Our horizon is never quite as our own. The thick wood is not just at our door, nor the pond, but somewhat is always changing, familiar and worn by us, appropriated and fenced in some way, and reclaimed from Nature.' - STRAITS

Every corner is to take onotent a threshold: a point of discovery, a point of identification of difference. Photograph of Zumthor, Chapel 'Edge', 263
THE ARCHITECTURE/PHILOSOPHY METAPHOR

(From the Epic of Man)

"Move often from here to there, and the
truth in the dark, collided with it or just spit me an image
of mages which seems to correspond to the truth.

Hand-written.

Nathaniel Page, Acceptance Speech, 2005

BUILDINGS HAVE LIVES, TOO

"Teacherness in general,
see my dead horse,
look at broken grain.

WAR AS PROJECTION SCREEN

"One rainy summer evening, when the world opposite her window
was flooded all over with rain, (Alice) turned herself as her bed,
and lay gazing at the wall. The rain came back through her
eyes and eyes. Her brain, and she began to feel as if the world
were sliding in a storybook. She thought she was looking at a western
sea, with the waves all red with sunset. But when the shower
was over, Alice gave a fright to see how commonplace the world
was.

George MacDonald - Cross Purposes, 1867

LINES OF SIGHT / LINES OF LIGHT

"The forest lay to the east, and the sun, which was setting
behind the cottage, looked straight into the dark wood with its
red hot eye. The trees were all still, and had few branches below,
so that the sun could see a great way into the forest, and the
boy, being keen-sighted, could see almost as far as the sun.
His branches shed like rays of red columns in the shrine of the
red sun, and he could see down alike after awhile in the
vanishing distance, and as he gazed into the forest he began
to feel as if the trees were all waiting for him.

George MacDonald - The Golden Key, 1867

GRADUATION ENTRANCE

"No mortal, nor fairy either, can tell where fairy land begins,
and where it ends." - George MacDonald, Cross Purposes, 1867

ARCHITECTURE METAPHOR

11. 12. 2005

When Sky News/CNN/BBC News 24 are dealing with a
major catastrophe in the early stages, time in its sense, just
spatially or temporally, is in both no form. Gradually
the mind of the editor, that thinking, the given picture of a crisis
and means of it, they grant the catastrophe an architecture, a
form, that previously had no feeling or feeling for it. It would be
the world at a moment - but it is also another simplification,
for they will always be some similarity to a situation that
any news report can contain or convey.

At each stage the crisis makes sense of things from the wording of
information and the sense that is offered by the news editors.
With these in a broadly accepted sense of what has
happened and the incident against its settled architecture.

THE FORTRESS OF GOD

"Birth is still a beginning; death is not an end. There is existence
without limitation. There is continuity without relationship. Point
existence without limitation is Space. Continuity without start and
point is Time. Time is birth, there is death, there is passing, there
is entering in. That through which we pass in any and at
without seeing it forms that is the Portals of God. If the Portals of
God is ever Existence, all things spring from Non-Existence.

Existence could not make existence, it must have preceded from Non-Existence. It is a true
existence and Non-Existence are One. Here is the deciding place of the Sage.

CHUANG-TZU - chapter X, III (from C.P.)

THE DEAD

James Joyce

The room of the house, the compartmentalising of the action
leads to recreate with the compartmentalisation of
history, personal, civic, personal and national.

"This September morning the sun came into the hall and sent them
standing by that lamp Kate said: "Close the door soundlessly. Mrs.
Hallid will get her death of cold." James Joyce - "The Dead", in
The Dubliners. 1907 (1914)
"I'm a dweller on the thresholds, And I'm walking at the door. And I'm standing in the darkness, I don't want to walk no more." - Van Morrison - 'Dweller on the Thresholds'

Minakata Shikibu - Genji Monogatari (The Tale of Genji), trans. Waley

The first decade of 1100

Yūgao

IDENTITY

"No one could possibly guess who he was, and feeling quite at ease he kept forward and deliberately examined the house. The gate, also made of a kind of trellis-work, stood ajar, and he could see enough of the interior to realize it was a very humble and poorly furnished dwelling."

TEMPLES AND COTTAGES

"For a moment he looked out. He lived in such a place, but then he remembered the song, 'Seek not in the wide world to find a home, but when you chance to rest, call that your home.'

Narutaki may keep their palaces of jade, for in a lady's cottage"

IDENTITY OF OCCUPANT

There was a small fence over which some vine-like creepers spread its cool green leaves, and among the leaves were white flowers with petals half unfurled in the tips of people smiling at their own thoughts. 'They are called Yūgao, crowning faces,' one of his servants told him. "Men are so strange to find so lovely a cascade of flowers on their deserted wall."

And indeed it was most strange and delightful to see how the vines bent down in a corner over the flower bed; and all the flowers grew and spread wherever there was room for them to grow."

"It is as if the house, poor though it is, has itself burst into blossom because a beautiful girl has sought refuge there."

PRESENCE

The primary scent of the sleeve which he had raised to brush away his heart filled the low and narrow room, and even the young people, who had still been courted by their masters, were filled with envy of the weeping girl, who, he thought, would be the nurse of a splendid prince, found themselves in tears.

LIGHT

"Meanwhile, brightened only by a smudged lamp, Genji quietly left his nurses' home. The blinds of the other house were now drawn and only the firelight glimmer of a candle shine through the gap between them."

CLASS

"When he reached his destination, a very different scene met his eyes. A landowner's house, a well-kept garden, how spacious and comfortable it all was! And soon the magnificent owner of these splendors had driven his hand all through the rose garden."

ASSOCIATION / Power of

"The sun was already up when he set out for home. Again he passed his home with the shutters. He had driven through the quarter countless times without taking the slightest interest in it; but that one small episode of the fan had suddenly made his daily passage through these streets an event of great importance."

DECEPTIVE APPEARANCE

"We pride ourselves on ourselves, the queer, tumble-down house. She was only living here for the time being, but all the same she must surely belong in that 'bottom class' which they dismissed as having no possible bearing on the situation. How amusing it would be to know that they were wrong and that after all something of interest might be discovered in such a place."

LIGHT AND SOUND

"It was the fifteenth night of August. The light of an unclouded full moon shone between the high planks of the roof and flooded the room. What a queer place to be living in! thought Genji, as he gazed round the garden, so different from any room he had ever known before. It must be almost day."

As to him strange noises of the room, in which he found himself murmured the strangeness to him of his emotional state. He could hear the tick-tock of the clock and the sound of his own heart. He was hungry, not as expected. It was also as if he awoke to his situation disturbed by memories. Thoughts intruded like the notes of the working-class quarters."

1100

people were beginning to ebb, and there was an uncanny sound of funeralprocessions ... that was louder than thunder, came the noise of the threshing mills, seeming so near that they could hardly believe it did not come from out of the mill itself. Genji turned

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And his care would burst: Aha many of the nurses were he could as if the nurses were in his own head: the blood thumping through his brain as he forces to make sense of the situation in which he finds himself. Not at all make out it and thus very peculiar and startling, the whole air seemed to be full of crashing and banging. Nor from one side, nor from another, came too the faint smell of the doctor’s wash, and the scream of wild geese overhead. It was all too distracting.

“Thenroom was in the front of the house. Genji got up and opened the long, sliding shutters. They stood together, leaping out. In the court and near them was a lump of fine Chinese bamboo; down lay thick as the borders, glittering have no less brightness than in the great gardens to which Genji was better accustomed, there was a confused buzz of insects. Crickets were chirping in the wall. He had often listened to them, but always at a distance; now, singing so close to him, they made a music which was disconcerting and indeed seemed far louder than that with which he was acquainted. But then, everywhere in this place where one thing was so much to his being desired, despite all drawbacks to take on a new thing of interest and beauty.”

[men: Genji takes her away to another place.]

“Toward to an unoccupied mansion which was not far off, while he waited for the steward to come out Genji noticed that the gates were crumbling away; dense shrubbery grass grew around them. Soorneys an entrance he had never seen.

The situation worsens: the door sounds like the sound of death, which in a way it is: the situation, emotional, physical, in bile.

The sun was high when they woke. Genji went and opened the shutters himself. Thus desolate the garden looked! Certainly there was no one to spay upon them? He stood out into the distance; dense woods fast turning to jungle, and nearer the house not a flower or bush, but only unkept, autumn grassland and a pond choked with reeds. It was a wild and desolate place.

The main cell was in a chapel built against the wall of a wooden house. It was a desolate spot, but the chapel itself was very beautiful. The light of the winter’s torches flickered through the open door. In the inner room there was no sound but that of a woman sleeping by herself.” [men: appeal of religion.]

The Flutter Book of Sei Shōnagon, about 1002

“On her bed was a piece, someone, and rather late at night there is a deadly tapping at the door. She finds a maid to see what it is, and the maid, with some slight flutter in her breast. But the woman one hears when the return is that of someone completely different, she does not concern one at all. All depressions, experience, this is by far the worst.

The Sarashina Diary (Sarashina Nikki) by the Daughter of Takasue and Kōchi Dei

“When I left home I felt as if I were not. I was in the real world to which I was going.”

“Touched that night in my own room, when I looked out in early morning, opening the sliding door at the corner I saw the morning moon very faint and beautiful. I heard footsteps and people approached. Some voices were faint. One of them came to the entrance, and addressed me, I replied, and he suddenly remembered, exclaimed, that night of self-sacrifice rain I do not forget, swear for a moment! I swear for it? All chance did not bring me many goods I said, but the intensity of memory things to your heart? that gentle shower fell on the leaves - Only for a moment my heart cried, but I never said to often people came up and I still stand without his answer.”

“On a very dark night in the beginning of the hotest month when sweet-scented scents were to open flowers throughout the night, another lady and I went out towards the entrance door of our audience room to listen to it, and after talking fell asleep, listening, cringing... When I entered a gentleman had come to be received in audience by the Princess. It is awkward to run away to our apartment to escape him. We must remain here. Let it be as it will,” she said to my companion and I feel beside hers listening. He spoke gently and quietly, there was nothing about him to be reproached.

The small hills: by Tenkωshō in Yakatasiga (1729-1783) from: Watson

“Truly need one look not beyond his own door for wisdom. Must a man see all mountains and sea to love them?”
The puppeteer" by Fujiiwara no Tadamichi (1087-1164) trans Watson - The years of age alone, watching over a bit of whisper. The travelers passing far of castles suspicious eyes At the white hair, the vacant wrinkled face.

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In 2004, 27,000 people applied for 20 houses per day to inhabit the row of houses divided at the entrance passage of Howth-orange burial mound north of Dublin around the time of the Cromwell Settlement.

"We knew that we were in trouble as soon as we crossed the threshold of the house on had the delicious joy of writing, first time was the terrible state where that rushed at and pummeled on the hoister with all the force of a bunch of lines."

Wynn Woodburn & Aggie Mackenzie - How Clean is Your House? 2003

Like a religious invocation:
"Make the entrance to your home inviting, a joy to behold, a haven to enter, away from the world."

Time was slow women washed the sky every day, and the water was walked across the pavement into the gutter to keep the dust and dirt from the street at bay. There was gossip from the neighbours if your water hasn't all joined up with theirs by 10.00am, and cries of "She isn't even ill, you know!"

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COMMANDMENTS FOR ENTRANCE
- Keep front path swept and clean
- Keep the doors
- Seal your front door to stop dust and dirt coming in around the door frame.

GREAT THEMES
- The solitary hut - associated with simplicity and wisdom
- The moment of initiation of love - "the farm" (and its consequences)

Conflict

STONE CARVING
- If the life/spirit/psyche contained within the mass of rock is brought to its own surface, grangesite, the stone of a cathedral seem to bring the whole structure to a healing life; so, from being preserved, enveloped, by dead stone one finds oneself into a living being with head, and hands, and garments and honouring.

CEREMONIES AT THE THRESHOLD OF THE DAY
cleaning your teeth, brushing, showering, washing your face, brushing your hair, spraying deodorant, dressing...
DECISIONS ON DIRECTION

"He had to go to the post office before it closed, he said, and the two of them left the room. But at the door of the inn he was seduced by the mountain, strong with the smell of new leaves. He started climbing roughly up to it."

Yasunari KAWABATA - Snow Country, 1957

HEKIKU

Haruka kari
Iro no kasama ni
Hitori iie
Hitomi amakawaii
Mono amakaya

SAIGYO - Trans. KEENE

An Account of My Life [Hōjōki] by Kamo no Chomei

[CHALONER] - For west of Cornwall, Iron Age Courtyard houses (ACP)

FOUGU - Underground passage in Cornwall (ACP).

SITTING IN A DOORWAY

"...there were times when I could not sacrifice the bloom of the present moment to any works, weather of the head or hands. I love a broad marsh in my life. Sometimes, in a summer morning, having taken my accustomed bath, [in Walden Pond] "I sat in my sunny doorway from sunrise until noon, rest in reverie amid the trees and brooks and streams, in undisturbed solitude and stillness, while the birds sang around me filled the nooks through the house, until by the sun falling in at my west window, or the rustle of some travelers' wagon on the distant highway, I was reminded of the length of time. I grow in those seasons, like corn in the night, and they were far better than any work if the hands would have been; they were not time substracted from my life, but so much over and above my usual allowance." - Henry David THOREAU - Walden, 1854

THE ARCHITECTURAL METAPHOR [QUALITY]

"As a wise man invented, the highest law that came next into play is, that the shall be harmony between the laws by which the new world has been set to exist, and in the process of its creation, the inventor must hold by these laws. The moment he forgets one of them, he makes the story; by its root, postulates, indefinitely. To be able to live a moment in an imagined world, we must see the laws of its existence, even then broken, we fall out of it... A man's invention may be stupid or clever, but if he does not hold by the laws of them, or if he makes his laws poor until another, he contradicts himself as an inventor; he is no artist, he does not rightly command his instrument, he loses them in different keys. In the mind of men is the product of life laws; it thinks by laws, it dwells in the midst of laws, it gathers from laws its growth; and these, therefore, can it alone serve to any result. In harmonious, uncontrived ideas come to a man, but if he try to use one of such a hit work with gross digit, and to will step from new taste of interest. Law is the soil in which alone beauty will grow; beauty is the only flesh in which truth can be clothed; and you may, if you will, call imagination the thing that acts her garments to fit, and fancy his own needs that fits the pieces of them together, or perhaps at worst embellishes her button holes. Obeying laws, the maker looks like his creator, not deceiving laws he is such a fellow as knows a pile of stones and calls it a church." - George MACDONALD - The Paranet Imaginative, 1893

22.12.2005

MacDonald suggests there is a 'true law' that governs all things, but he also implies that the mind, though governed by 'true laws', through invention
creates its own worlds. To achieve beauty in these worlds, the mind must be consistent in the laws it applies to these worlds. It is a matter of opinion, but his last sentence is this paragraph does not
at
architectural
religion architecture.
are
their
law, their
distinct, which constitute their science and success as mental world. It is unclear how close McDonald was to the
'dangerous' elaboration of this suggestion. I speculate
architecture his implicit suggestion in that it is a subject of
gemstone forms... though this is not necessary. All he seems to be
is that to be beautiful a piece of architecture should help to
the 'spiritual programme'. In this, that the lack of its architect
quiet it. As just as the mind of the Great Architect (in this
dangerous MacDonald) gives integrity and consistency to the workings of the world and order in experience everyday, so too should the
kind of the author give, by application of consistent laws, integrity
and consistency to the workings of the world in imagination as
fancy conjures in narrative - even if that laws is in a dream as
that of the Great Creator, leading us to the existence or non-existence of God, the point to establish in that in structure in
architecture we are dealing with intellectual structure; as in both,
MacDonald believes, beauty depends on rigorous adherence to imposed
systems of rules.

[No, he believes in the consistency of God’s laws]

THE INBETWEEN
"It is only life and death that the spirits have power over
common men..."
George MacDonald - 'The Shadow', 1864

THRESHOLDS AND CONTROL
22.12.2005
The temple or church leasing the mysterious spiritual is a place
of containment and stopping at entering a church. The threshold
of the temple church is necessary in order to bring a finite side
but the temple or church also becomes a threshold itself, between
the secular and the sacred.

RING - associated with noble warriors and the thief within
which they sought. (Note to George MacDonald's 'The Shadow')

PRESENCE
"We saw two of them (Shadows that more through the crowd) sitting
in the room with the man who was told to think a great deal..."
he was not only as they were, he could not cross the threshold, but
shivered and moaned, and felt ready to melt away. Is not your majority
afraid of them two?"
George MacDonald - 'The Shadow', 1864.

"She turned towards the bough, as if the bolt for a black, round-topped mountain, far
away; but which the bough discovered to be close to her, and to be a hollow
place to great that she could not tell what it was hollowed out of. Stepping
at it, she found that it was a doorway; and opening nearer and starting
harder, it saw the door, far in, with a break of ivory upon it, a great many years above her head, and as large as the number of a
big stone..." George MacDonald - 'The Giant's Heart', 1864.
ENTRANCE AS FILTER

Roll bars at the entrances to store, to stop 'raun-ravings' - people into drive tunnels through locked doors to steal goods.

DESCRIPTIONS OF PLACE IN NOVELS

"As soon as I hear a name I feel convinced I can guess what the scene looks like, but it never happens, often I actually meet the man, that his face is as I had supposed. I wonder if everybody shares my experience of reading, when I hear some story about the past, that the houses mentioned in the story must have been rather like this or that house belonging to people of today, or that the persons of the story resemble people I see now."

Yoshida Kenkō - Essays in Idleness ['Kenreikin'], 1330-32 Trans. KEENE

"In all stories, it is the beginning and ends that are interesting." -1613-

ENTRANCE AS NOISE, front of CONCENTRATION GATHERING (as route)

He was not prepared for the group of beggars gathered by the entrance.... By law, beggars were not even permitted to walk in parks... They were certainly not supposed to be crowding round entrances like that, waiting to push the pails." said...

ENTRANCE AS TEST (straight on from the above)

"As he came closer, Stephen was aware of his bag of drinking bottles, and the provocative way the gold fell protruding into the sunlight. They were all watching him now and it was impossible to turn back... It was as the lookout for policemen. He had placed his face, and then he vanished. He stared ahead, seeing no one. He heard a voice say, 'How about a nother then?... He kept on... Someone picked up his bag, and Stephen pulled it towards him roughly. Another voice provided a cultivated accent: 'Hum, Bellinger. What a profitably good clean?' There was laughter as he shouldn't. His eyes through the grating smell of sweat, and the scent of patchouli." (did)

ENTRANCE AS SEQUENCE (straight on from the above)

"It was his little confrontation. Which preoccupied him as he turned the corner down the Bowery, bumping avenue. He felt quite at a disadvantage... that he had failed to keep! There was a pale man in black silk shirt with his bottles of champagne, here were the gypsies at the gate. For years
he had convinced himself he belonged at heart with the restless... he was on the other side now. If not, why had he tried to pretend they were not there? Why not accept he was outnumbered and lose them in the eye as he might have once, and hand over some of the money incidental cash?

PRESENT MOMENT
straight from above) "He had stopped the car and was following an overgrown footpath to the widest gate... He stopped in the gloomy tunnel of summer cherry, set down his overnight case and the champagne, and prepared to meet his friends. His hands closed white in his bosom. He covered his eyes with them. He was so uncharacteristically shushed up with joy and fear. He felt like a man with a cold. If he could only live in the present he might breathe freely. But I don't like the present, he thought, and picked up his things. As he straightened, he saw a silhouetted figure against the sky formed by evergreen's roses..."Thelma had been waiting for him. "How long were you waiting in there?" She asked as they kissed. "He waited to spend long teethed as he said, 'Yes.' In compensation he showered her the bottle... "Thelma led him towards the house. She knew all the windows were open wide to the evening sun...""=

PLACE ON THE BEACH
"late in the afternoon they strolled to build a sand castle near the water's edge... the balls had to be squared off, there had to be windows, shingles went to be embedded at regular intervals and the area inside the keep had to be made comfortable with dry seaweed... When everything was completed and they had walked around their achievement several times, they squeezed inside the walls and sat down to wait for the tide. That was convincing that their castle was so well built it could resist the sea. Stephen and Joani went along with that, coveting the water when it simply lapped around the sides, choking it when it filled away a piece of wall."

MEMOIR and THRESHOLD CROSSING
"At the crossing of the Yodo River (the Emperor) recalled how often, long ago, he had joined a wave visit to the Hachiman Shrine, but had instead at the bridge-crossing had been Saveri, the Lord of Sego, who had since entered the priesthood and was this day serving as one of his executors. The recollection was difficult to bear, shiozaki Eoro Although this road michi kose araya on which you are going mi marina tomo is not the one of AD Yodo no wakari wa At the Yodo crossing nowsureshi mo seji I do not forget the past..."

the 'Hachikogami'Book XVI c 1370 possibly by Nijō Yoshinoto trans. KEANE
IN BETWEEN

"Sometimes spectators of the Nō say that the moments of 'no action' are the most longed for. This is one of the actor's secrets arts. Dancing and singing movements on stage, and the different types of drumming are all acts performed by the body. Moments of 'no action' occur in between; when we examine they such moments without action are enjoyable, we find that it is due to the underlying spiritual strength of the actor which unwittingly holds the attention."

Zeami Motokiyo "On the Art of Nō"

"This is a metaphor describing human life as it transmigrates between life and death." - Ibid.

RUDIMENTARY PLACE MAKING

"Years back I spent a few hours sitting beside a friend, a blues guitarist, on the floor of the pedestrian tunnel connecting the Central with the Northern Line at Earl's Court station, holding out a hand for money, and taking notes. Would you yourself ever try busking, you will finds that we who being along underground tunnels as part of our daily lives have a deep subconscious sense of lurking or sitting down. Maybe best within tells us that only the wounded animal stops. But perhaps to feel and lose yourself to the floor, and you are born calm out of the rush, and in a sense command of a new perspective on the world... the authorities represented lies of a ticket to a busker's stand that lesser musicians have a true sense for them the pi? There was a true sense for them the pain of the people's and music moves, and informal times often have come I concluded that London underground."

Matthew Harriss "From dawn a crowded tunnel comes a dance melody to lift the heart."

SECRETS OF ART

"What holds the parts together is the mind, this mind must not be disclosed to the audience. If it is seen, it is just as if a martenelle's strings were visible; the mind must be made to stand as though held together all the process of the art... this work is the most secret of the secret declarations."

Zeami Motokiyo (1363-1443) - "The Art of The Nō, Trans. Ryuzakura Tsunoda and Keene"

"And this means that the artist must sacrifice the magic of mystery in order to manipulate the effect."

THRESHOLDS IN NARRATIVE

"There is a moment in the film Lawrence of Arabia (David Lean, 1962) when Lawrence is accepting adulation from his Arab followers. It seems to symbolise the threshold to almost impossible success into battle in his own 前進 (Kenshin) - the threshold of death - and also into joining nature. It is marked by the sound of a rifle, the sound of the desert sand."
QUALITY.

What experiences of spatial arrangements are actually engaging, enjoyable, enchanting, entertaining...? They must relate to human senses.

Intellectual quality v. experiential quality

Conscious marks

Enjoyment if being there

(George Maciunas)

THRESHOLD OF THE MOMENT

"Behind this gateway,0 myself! I went on: it has two aspects. Two fathers come together here: no one has ever reached their end... They are in opposition to one another, these fathers; they shut on one another; and it is here at this gateway that they come together. The name of the gateway is written above it: 'Moment.'"

"A gateway stood just where we had hailed."

Friedrich Nietzsche - Thus Spoke Zarathustra, 1883

183. KORUNING DAVE

DOORS OF BIRTH AND DEATH

In north-western Angkorian superstitions people used to open every lock in the house at childbirth. In the island of Salute near Bombay, when a woman is in hard labour, all locks or doors of dressers are opened with a key to facilitate her delivery.

In many parts of England it is thought that a person cannot die so long as any locks are locked or gilt shut in the house. In the year 1868, at Tamworth, a child lay sick of scarlatina and death seemed inevitable. "A song of masons was as it were commandeered and to prevent the child dying had all the doors of the house, all the dressers, all the boxes, all the cupboards were thrown wide open, the keys taken at..."

Stanley cropped up against a fence in the garden of Cole House in a solid red hired door...

J. G. FRASER - "Two years ago, a retired colonel's murder leaves police baffled." The Independent, 7th Jan 2006.

I suppose nothing could provoke a memory, but don't can be particularly resistant: e.g. Pallasmaa's memory of his grandfather's door.

ENTRANCE AND MEMORY

"In 1868, the body of the famous antiquities dealer lay undiscovered in the museum until the winter's time. Whatever the reason for his killing, the last word is carried out by the bloody nature of the murder. In 1868, the house was in the hands of its owner. The forensic and historical features of this house was very little now, the thick dead has been ripped out, blooded up and replaced with a bathroom."
BOUNDARIES AND IDENTITY

"When the Franks are on a head-hunting expedition and have entered the enemy's country, they may not eat any food which the foe has planted nor any animal which he has reared until they have first committed an act of hostility, as burning a house or killing a man. They think that if they broke their rule they would receive something of the kind as a special evidence of the enemy into themselves, which would take the name of their token..."

FRASER - Golden Bough, 1822

"When they cross the boundary, the identity of 'enemy' in the words...they must establish their identities as enemies with an ungraceful act of hostility rather than spread it and punish the property of the other unreasonably. In the land of the enemy one should act as an enemy not as a thief."

READING THRESHOLDS by the way they are used...]

USING THRESHOLDS AS MEANS OF COMMUNICATION

"If the occupants of the house position themselves on the veranda (fenced compound), persons by understanding that the family is actively seeking social interaction. Normally the veranda is separated from the street by steps, a wall with a gate, or both, the gate is a symbolic marker; its physical position - open or closed - indicates whether persons are outside or invited to enter. Even if the gate is open, visitors will usually want to be invited before entering the veranda. If there is no gate, steps can act as a threshold. People pause at the steps or lead across a wall without entering, signifying that they mean to stop only for a short while. If visitors come in the steps or through the gate and enter the veranda, they may be invited to sit down. At the entrance to the veranda, the façade of a symbolically important threshold nears than a functional barrier can be seen by the fact that most gates cannot be locked. They are not used to secure the house. Many times the step into the veranda is not necessary to facilitate movement. It is a weak physical manifestation of a strong social meaning and as such, symbolizes the social interaction between the house and the street."


"In the Mastichochoria...high stone walls directly adjoin the street. However, in that area people actively extend the house into the street to encourage socializing... Women in an urban setting rarely intervene, the point of athletics made an extension to their houses with shutters in order to indicate a street area under the domain of that house. While Chians in the Mastichochoria do not use shutters, they do consider the area of the street directly exterior to their house as their own..."

PLACE

"Villages in the Mastichochoria have very limited space owing to the heavy fortifications. In these villages families create the functional equivalent of the veranda and veranda on the street. In front of their ground floor stable, they set chairs near the house. By bringing items of indoor furnishing to the outside, the domestic area is extended into the public arena... Passers-by walk by and see how open the house is; if the homeowners are about visitors pause at a distance, cross the unmarked threshold into the veranda, and talk; if invited, the visitors may sit down and accept a drink if they wish to linger. If at this point a visitor is invited inside, to 'talk privately,' the invitation would indicate an even greater intimacy with the family, unless of course the visitor were taken into the 'kitchen', indicating the status of honored guest..."

The temples at Ggantija, Gogo
C. 3900 BC

clearly built as a hierarchy of hieharsi.
PRESENCE  Falling in love at first sight
"Just then a court lady entered the room... She was not yet twenty. Her long hair was swept up, revealing a face of indescribable beauty... Ah, what man but would desire to converse with such a woman, to lay his feller beside her? I pray that she might appear again so that I could have another glimpse of her. From that moment on my mind was in tumult. My heart was turned to incomprehensible woe. However much I tried to forget my yearning for her, I could not. The love in which I was plunged grew more and more hallucinatory."
Unknown "The three forests (Samia Toshi)"
early 16th c France KEEN

"The creaking of the creaks announced the approach of dawn, and
the falling of the temple bells proclaimed the moment at lovers' parting. We vowed that our love would last into the distant future. She left the chamber while it was still dark and stepped out onto the veranda. She was truly exquisite at that moment, with her dark eyebrows and crimson lips just visible, and a captivating perfume clinging to her long, tangle-tangled hair."

CHILDREN'S STORIES
"All great children's stories begin with a portal: a wardrobe, a vaulted hall, King's Cross Platform 9 3/4. This is because children want a mixture of the magic and the mundane - they want things to live in Privet Drive but go to Hogwarts - and they need to know how to pass between the two. They want to be able to go, but they also want to be able to come back. The most obvious portal, however - a child's bedroom, the place where they go to dream - has been used only significantly only once in my memory - in Maurice Sendak's picturebook 'Where the Wild Things Are.' (1963)
David SADDIEL - The Times, 14.01.2006.

RITES OF PASSAGE
IN BETWEEN

Boy bodies in northwestern Europe, from around 2000 years ago, are thought to have been killed, decapitated and submerged in bogs, held down with bundles, as punishment for harmful crimes. Sometimes such bodies are found at ancient ceremonial boundaries. Some theorists hint that the bodies were thrown into the bogs, since they would not rot, rather than be buried. An intent to shield the criminals in an in-between zone, a limbo, where they would neither live in the world nor with the gods, nor in one dimension or another.

"I can't believe I'm in here with no make-up on again. Stop looking at me!" Chamellet on 'Celebrity Big Brother' 21.01.2006

On the importance of the mask.

NEREAU-PONTY

"I hear myself both from within and without. I experience... the transition and the metamorphosis of the one experience into the other, and it is only as though the hinge between them, isn't irreplaceable, remained irremediably hidden from me."

Maurice NEREAU-PONTY - 'The Visible and the Invisible', 1968

The Camón (Camón) in GARCÍA-MARQUÉS, 'La Símbol de la Mujer'

- a place of withdrawal for the woman
- a place of secret and semi-secret activity: (gossip, ad, dress-making)
- a place for contemplation
- "When, for some reason or other, she went into the Camón to think it over, because she always found she had more clarity of mind here...

- a place for rubberising, since her temporarily blind husband
- seems to be wearing a pink dress (which is odd) she finds into the Camón to change it. (p. 80)
- a place to hide underwear (dress) p. 82
PLACE & MOOD & METAPHOR

"I am writing these memories in the little that remains of the library that belonged to my parents, and whose shelves are about to collapse as a result of the infestation of bookworms."

Gabriel García Márquez - Memories of My Melancholy Nights, 2005, p. 31

REVELATION

"Until one hot afternoon when I opened the iron door in the home of the Patrón de Castro family in Pandemoniand Sans Kimena Oxtiz, the youngest of the daughters, indeed as she took her sister in the adjoining bedroom. She was lying with her back to the room, and she turned to look at me over her shoulder with a gesture so impudently it didn't give me time to escape. Of course, we, I managed to say, my head in my mouth. She smiled, turned toward me with the grace of a gazelle, and showed me her entire body, the whole room felt saturated with her immensity. Her nakedness was not abstract, for like Marcelli Olympus, behind her ear she had a pronounced flower with orange petals, and she also wore a gold bangle on her left wrist and a necklace of tiny pearls. I imagined I would never see anything more beautiful for as long as I lived, and today I can confirm that I was right."


ROOM AND METAPHOR

"In Memories of My Melancholy Nights the man first makes his brothel room into a shrine for the girl, and then, when he thinks she has lost her virginity to another, 'cashes' it."

"I happened to see her bending over in the laundry room wearing a skirt so tight it strained her succulent curves. Overcome by irresistible excitement, I pulled her skirt up in back, pulled her underwear down to her knees, and charged her from behind. Oh, Senor, she said, with a mournful lament, that wasn't made for coming in but for going out."

Gabriel García Márquez - Memories of My Melancholy Nights, 2005, pp. 12-13
THE SPATIAL/ARCHITECTURAL METAPHOR

"Two games belong to the field that we call pre-conscious, but make, one might say, the bed of the unconscious reserve - to be understood in the sense of an Indian reserve - within the social network." JACQUES LACAN - *The Eye and the Gaze* - in *Four Fundamental Concepts of Psychoanalysis*, 1973


dr. s. HErIDAN (1972)

IDENTITY / BEHAVIOUR CHANGES

"There is something that establishes a fracture, a bi-polarism, a splitting of the being to which the being accommodates itself, even in the natural world. ... It is this that comes into play, quite obviously, both in sexual union and in the struggle to the death. In both situations, the being breaks up, in an extraordinary way, between its being and its semblance, between itself and that which it shares with the other. In the case of display, usually in the part of the male animal, or in the case of gymnastics swelling, by which the animal makes the play of contact in the form of elimination, the being gives of itself, or receives from the other something that is like a mask, a facade, an envelope, a thrown-off skin, thrown off in order to cover the frame of a child, as it is through this separated form of itself that it becomes into play in the effects of life and death, and it might be said that it is with the help of this doubling of the mask or of oneself that it realizes the caducity from which proceed the symptoms of being in reproducibility." JACQUES LACAN - *What is a picture?" in *Four Fundamental Concepts of Psychoanalysis*, 1973


INCLUSION & EXCLUSION

"Better to have him inside the tent fessin' out then outside fessin' in." Lyndon B. Johnson on J. Edgar Hoover

The threshold between the unconscious (subliminal) and the conscious.

the unaware and the incapable
the visible and the invisible
the point of confluence at the shutter of a camera.

At the thresholds one becomes doubled - the self and the semblance of the self - the moment, the catch, catching and self as an is no one and needs to present oneself.

T.S. Eliot - "Personae" face to meet the faces that we meet.

the taking - inside the tent (proximal)
rather than outside (proximacy).

p.107 1802 a. j. o.
Research on enhancing understanding rather than knowledge.

- A: Staff
- B: Staff who may have left
- C: Independent reviewers - not included;

Definitions of Quality, level - check on website.

- * * * * *

- originally, importance and ignores
- evidence base at what level an output is at.
- self-assessment: highly unlikely.
- up to few outputs, but maybe, less.
- Practice led research - methodology used - science, medicine.
- Panel Membership:
  - History & Theory, and Architecture - guidance by some
  - panel accommodation
  - Research, Reviews.
  - Principle researchers - mentoring newer, early career researchers ...
  - but not a trial.
  - don't dissipate effort


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Observer 14.3.2005


- In the Pentland Hills.
- Exhibits at Inverleith House, Rest and Gardens, Edinburgh,
  Tuesday, Wednesday, and 15th September.
- Book Shop at Inverleith Gardens to Little Sparta 01312482963.

BOOKS


Jean Genet - The Screams - Waverley - Giraudoux - seen at the gate of Rome.