MARCH 2004

ENTRANCE (monthly)
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SIMON UNWIN

SCHOOL OF ARCHITECTURE

UNIVERSITY OF DUNDEE

DUNDEE, SCOTLAND

As a reward: £
Bounded speaks, not dealing with the dramatic modes of entrance, such as: those of the monasteries of Melk, where one has to be handed up in a brazier; or the Kung of the MelkVende viaducts of Southern America, which are access through a large hall, the rest of a large pit into opened.* Generally speaking, I am dealing with evidence on the horizontal level, as by necessarily normally sloped stairs or external steps, accent laid in use on its dramatic as much on its visible.

I also have to add repeatedly the use of examples illustrates my previous lecture. Many of these would be relevant here, but it would seem to add to the burden of memory if the author of books to a reader to repeatedly use the same examples. It is arguably not necessary to do so here in no shortage of examples from which to select.

Examples are often provided as plant + sections. Some photographs are provided too. But the examples as plant + sections have a purpose of understanding the reader, the writer, who may well be a student, architect, student, who reads the plant + sections to provide an image of the buildings in mind. It is also in the plant + section of a building that the intellectual structure is best seen.

* How the Story of Change across [like...]

** DISCOVERY, May 13, 2009 **

My research is into the work of architects as a medium by which minds organize the world. (My work is similar to that done by logicians, or grammarians on study; it is intellectual or intellectual; language.) It follows that architects do not necessarily involve physical changes to material world, but metaphor. It is illusion for that all people on architects is that to some extent they organize their world. But some people on it, such as architects, think that architecture is about the exterior, the appearance of buildings, but at such mind, the intellectual structures of buildings often matter more than the buildings themselves. It is true that architecture deals with buildings, but it may also have many other dimensions: the poetic, philosophical, narrative, the psychological, aesthetic...
To exemplify the inhomogeneity of space as experienced by nonreligious means, we may turn to any reliquary. We will choose an example that is accessible to everyone—a church in a modern city. For a believer, the church places in a different space from the street in which it stands. The door that opens on the interior of the church actually signifies a division of continuity. The threshold that separates the two spaces also indicates the distance between two modes of being, the profane and the sacred. The threshold is the limit, the boundary, the frontier that distinguishes and opposes two worlds—and at the same time the paradoxical place where these worlds come together, where passage from the profane to the sacred would become possible.

A similar threshold function falls to the threshold of the human habitation, and it is for this reason that the threshold is an object of great importance. Numerous rituals accompany passing the domestic threshold—a bow, a postponement, a純化 of the hands, and so on. The threshold has its guardians—gods and spirits who guard the entrance both to human enclosures and to domus and the powers of protection. It is on the threshold that sacrifices to the guardian deities are offered, and to certain Indo-European cultures (Babylonia, Egypt, Greece) involved the judgment place: the threshold, the bow, the axis, the solution of continuity, is space, immediately and concretely; hence their great religious importance, for they are symbols and at the same time vehicles of passage from one space to the other.

"La solution de continuité = interruption, discontinuity, hesitation, pass.
A SERIES OF ARCHITECTURAL NOTEBOOKS

- Basic elements
  - defined area of ground
  - doorway
  - window
  - pediment
  - tenon
  - cloister/loggia/stoa

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

C.R.I.G.A.

Centre for Research In the Grammar of Architecture
CRAG

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

- Symmetry
- Rudimentary Language of Architecture

The idea of the world of the architectural environment is a landscape without limits, without boundaries.
ENTRANCES TO GET UP A VIEW - inward or outward

Populyons are Decrepits

ENTRANCE AS AN INVITATION

ENTRANCE AS RETURN TO THE WOMEB

ENTRANCES THAT CHANGE ONE'S PERCEPTION OF THE WORLD

ENTRANCES TO SET UP AN ALIGNMENT

Cathedral

ENTRANCE AND HIERARCHY

ENTRANCES THAT AROSE A POWERFUL ALIGNMENT

Parish churches.

ENTRANCE AND MEMORY - Stimulation to...

FAKE DOORS

Doors of the imagination

BATTLE ENTRIES INTO TOILETS

Doors within doors

FRAMING

FORBIDDEN ENTRY

PERMEABILITY - entrance at different levels of Japanese house

KNOWING WHERE YOU ARE

EVENING ENTRANCE INTO CELL

ENTRANCE INTO THE BIG WIDE WORLD

ENTRANCES BETWEEN EQUAL TRACES OF LAND

‘MAKING AN ENTRANCE’ - Jane Austen?

ENTRANCES OF OWNERSHIP

ENTRANCES THAT GO UP;... DOWN

The duality of entrance... and ‘inversion’

GENDER + ENTRANCE?

ENTRANCE establishes possession of, and supervision, territory

Architecture Notebooks

IN WAYS AND OUT

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

Doors into a World of the Imagination

The Lion, The Witch and The Wardrobe - C.S. Lewis
The Secret Garden - M. G. Lewis
Alice in Wonderland

Doors to yourself

YOURSELF

Doors you have to change to get through

(Wonderland)
- Alice developed the power to get small as she went through the small door
- to get into the Japanese garden that makes you sleepy

COLLECTING ENTRANCE: (to blocks of apartment...)

Doors that respond to conditions

- heightening, doors of reach of waves, reached by ladders, downshaft lobbies

RECONFIGURED ENTRANCES: London Barbican Museum (6.4)

Doors that defend, by making access difficult

- entrance into a Buddhist mandalas
- entrance into a sacred Japanese or medieval forest

ENTRANCES ARRANGED TO BE TROPIFIOUS

- Fong Shui
- Doors of mescal, temples

ENTRANCE AS LABYRINTH

- Neoromanticism
Entrance to an equivocation
Entrance is revelation of the concealed and enclosed
Entrance is surprise to the unknown
Entrance is escape from claustrophobia, exposure
Entrance is introduction to intimacy
Entrance in hiding, from the sky, from the people, from the gods
Entrance is more from one place to another that is different
What sense may adjacent places be different?
entrance in release, or imprisonment

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

open - closed
old - warm
exposed - protected
windy - sheltered
public - private
familiar - unknown
relaxed - anxious
off-stage - on-stage
bow - arch
multi - shared
noisy - quiet
expansive - small
uncovered - covered
symmetrical - asymmetrical
pleasant -iacident
unknown - known
maintained - overlooked
male - female
dull - exciting
plain - ornaments
white - red

Entrance to a Japanese 'Minka' house - from
Chūji KAWASHIMA, House Lyne & RIGGS - Japan's folk
Architecture: Traditional Thatched Farmhouses,

p.44 - Shōji: wooden lath & paper sliding door in grooves
and 'raindrops' AMABO in the rain
In groups, also because the home at night; can be detached and
stored in a purpose made compartment

p.48 - Verandahs ENGAWA
For ventilation rather than light; main verandah faces
south; place for work; PUBLIC
Along village thoroughfare;
spring, reaping; children
playing; windy

Community interaction - 'zone of convergence between
private and public life'.
Hi-EN - exposed verandah along width of house
MORI-IHARAEN ENGAWA - extended verandah
NORE-EN - exposed verandah within rain throws
HIRO-EN - internal verandah
AGE-ENKI - finding verandah

p.55 - main entrance of a farmhouses generally open into SOMA - courtyard,
flanked, full depth of building - SIMPLE - more open to the house
form activities, roof makeup, tools, fire tools, stool; sleeping left for
indoor showers; place of the KAMADO - KUBE - the cooking heart

p.56 - IRORI - sunken heart of room of light - heat in family
area
TOKONOMA - spiritual/esthetic heart of the home.

RELATION TO LAND
The signs form the light into a dark, over a threshold, but not feet
are still on the ground. So thus enter the SOMA becomes a characteristic
of the outside. One enters into a world of domestic dreams, cooking etc.
A higher plane, more civil, formal, is to one side on a platform of
wood and lateral walls, thus gone in order, there is a clear
hierarchy. But when one reaches to ZASHIKI, it has a sense that
opens to the public realm, albeit over a platform veranda. But it
breaks five steps up on the earth. Something, sitting on the earth, some above.
p. 4
"The entrance to a village is often marked by a high mound of earth on each side of the road, generally surmounted by a tree; or perhaps the entrance of an SD (shinto) shrine seen in the distance as you approach it. Now pass through the village and enter the country again, with its rice fields and cultivated lands, as almost as it had left it."

p. 4-5
"It is difficult to imagine a more dreary and dismal sight than the appearance of some of these villages at night. No beautiful, lighted windows cheer the traveller; only dim masses of light gleam through the chinks of the wooden shutters with which every house is closed at night. In pleasant evenings when the paper screens alone are closed, a hole through a village door is often the only light by which the sleeper makes his picture. Disturbing the slumber are incessantly fleeting lights, movements round, fire."

p. 7
"One of the chief points of difference in a Japanese house as compared with ours lies in the treatment of partitions and outside walls. In our houses there are solid and permanent walls, and when the frame is built, the partitions form part of the frame. In a Japanese house, on the contrary, there are two or more walls that have no permanent walls, with one, also, there are but few partitions which have similar stability; in their stead are sliding sliding screens which run in appropriate grooves in the floor and overhead. The grooves make the limits of each room. The screens may be opened by sliding them loose, or they may be entirely removed; thus turning a number of rooms into the great apartment. In the same way the whole side of a house may be flung open to sunlight and air, the communication between the rooms, therefore, opening is doors and not necessary. As a substitute for windows, the sliding screens, or SHO, are covered with white paper, allowing the light to be diffused through the house."

p. 8
"Nearly all houses have a veranda, which is protected by the widely overhanging eaves of the roof, or by a light supplementary roof projecting from beneath the eaves."
The approach is walking through dense narrow streets, traversing with people (tourists as well) happen upon the square (Piazza del Duomo) next to Cathedral Donatello's it. The walker to the square, reaching to Cathedral is not in a curve, but defines its southern edge. The approach diagonally & meet the almost pyramid of quiet steps that lead up to a gate in a fence draws to perimeter, if a forecast to the cathedral almost (don't) a square. Laboratory, a little up these steps, one passes Thursday @ gate 9 a听起来 bullet marks you want to be main door of the church under a ponte on large 98 steps note as one key steps. One walks along to ponte is under the high loggia to the door framed in stone (slowly), Stopping over a timber threshold to a smaller door within a large, arc 'entries' the nave, a room with the high altar. It is relatively dark, enclosed, dominated by its apple behind its high altar, sheers 98 model with Chard-Pout water gazing down, there is one more entrance, to 200 to the three already made (ie entrance to the square, entrance to the nave framed through to gate at 9 top of the steps, and entrance through the inner door under the loggia) not that in entrance through to reach to the sanctuary, an entrance as it left allowed to make, it is reserved for priests and deanery.
I am outside. What does that mean? The sky is over my head, my feet are on the ground, but it is unlikely to be unmade ground.

It might be a beach, a sandy dune, or a dune. It might be a field, a grass, or one. It might be a pavement in reality. I might be in a garden of my house, or a walkway, or even hill top. I am outside.

There is a cell, a small stone building, with a roof. The walls, built of stone, are quite thick. Maybe the cell was designed out of a rock cliff. Maybe it is a cave. Maybe it has a rectangular rectangular entrance from many it is irregular. Moreover, it has cells, that seem as inside space, and a roof that seems to inside space from the sky. This cell I can imagine, contains many cells. I have experienced in reality. It is dark inside, not literally dark, but much darker than outside under the sky. It doesn’t need a door to make it an inside. But it does need a doorway. There is light entering the inside from the doorway. I enter the inside, with the light, through the doorway briefly with my body, and carry a shadow on the floor of the cell. I need to be one, but there is a space at the doorway it makes me want a little extra effort to enter the inside. The step makes me inside a little bit more special. The doorway to this cell that I am imagining is no bigger than it needs to be to let me through it. Without feeling its space. It looks as if there to be so as if to be made for this head on the building. It is a common experience, not this passage from outside to inside, in always thought of in it. It has psychological as well as physical dimensions to it. It can even be spiritual. Physically the space / doorway takes me from the light and to the dark. From the outside in to darkness, from the rain into the dry, from strong calm into shade. Plansologically, it takes me from being exposed to the sky and attention of storms to seclusion. Our own breath is more relaxed deep inside the cell. Our own body acting for the audience. Spiritually the relaxation can suggest that we find inside, and comes into the presence of, some kind of being spirit or God that protect and accommodate without judgment. Gods live in cells, when there is peace and we are at relief from exposure. A cell in a barracks, away from the storm.

Like psychological effects of entrance can be reversed. Entering a man’s home, if it is a peaceful home without reasoning, is a more enhanced reception of relaxation than entering a house cell. The comfort and tranquility of a home are accentuated by awareness of one’s own bed, own food store, own chair, own laundry, own books ...

I was once the home in garden, the place of psychological well-being. Down death, there entrance this ultimate learning and escape from the responsibilities of life, in mechanically an escape from home, as if an enclosed life by enclosing the mind, as time, at the end anticipates escape life and re-entrance the world. Instead with willful, and complete escape from the experiences of life. To enter into a simple stone cell in the mountains, a cave in a cliff, or even ones own home, it self must be a metaphorical and attitude to a disease of man desire to break all age. To some degree, significant. The cell, the architecture of the house, the cave, den, refugia, room, are all metaphors of the tomb and of the tomb, death, the security of the grave and its mechanical life support systems and contrasts of food and water. But they also represent the negative escape from a rejection of commercial life and business. The archetypal building of reality, the building away from being on a stage.

And there is the reversal of the psychological effects of entrance. To enter ones home on a cold, snowed night is a wonderful learning is a joy and relief. Somehow the intrusions and threats of life recede, one feels involved in the darkness. But to enter, stage right as stage left, ins a platform to perform in its opposite. To plunge into a world of trial and tribulation, of operation, of brick light of judgment and condemnation, maybe of humiliation. To enter in this way does not unify a peaceable one of these by any elections. One enters the chaotic, unpredictable challenge of life. Or we enter a place of peace, reconciliation and apart.

There are many stages on which we may as how to make an entrance. Very often, perhaps always, architecture in a continual, accumulate in the challenge for the stage must continue. The door into a house restaurant in a foreign city, the cork at a restaurant is how to take for something to make an entrance. In my room in a house, the first day in a new class in a new school in a new town, the stage might be more
Special: the story of inauguration of President of the United States: the story of capture on ex-President of Iraq. Still architecture is incomplete, still finds as the woman as the witness by which the presidential death is made, or in the rectangular hole in the ground, the protective tomb, out of which the presidential cadaver must re-emerge the glass of the tele-scope camera. All the world no longer a stage, all the people playing, make their exits (which are entrances) and their entrances (which are exits) ... all with architecture as an accomplice, treat but manipulative, felt in the frame, restricting possibilities, laying down the rules of engagement as of disengagement. The key role in the most important of these frames the formula: the rules of entrance and exit, but it is for few being the only one. There are many advances, supplementing elements that either enhance, detract, or perhaps distant from the effects as the challenge imposed on the subject - the person making the entrance or exit.

Why isn't written so much about 'entrance'? Is it a comment on how we deal with entrance? Do we undergo: or perform, entrance as some sort of 'autopoietic' is in safety for the experience of being there, 'inside', that we undergo the process of entrance in a stage of anticipation, since we are ahead of ourselves. We do not refer to entrance. While we are entrance, we are already here, already inside, or outside, the moment of entry of passage through the interface, passes us by, we don't catch it. Once we are in our glass; we think of gap is another - we are already there, we don't notice the transition from one place to the next, it is passed in a haze with our attention focused on the next place ... not on the process in between ... of passing through. But entrance, transitional, passing through, through Subliminal, is part of the being there. Sometimes, and this is in the architectural event, it has to be drawn out, lengthened, made into a story, architected, developed into a sequence of mini-entrances that build up into one big entrance.

The moment of realization - between anticipation and realization which you look forward to ... and then back on ... but the moment itself is fleeting, transitory ... but it is also an opportunity to be orchestrated by an architect, to enhance the drama of realization, or revolution, to extend the anticipation in the sequence, orientation, illumination, gradual revelation, step by step, building, publicizing, and manipulations, forces and openings, rises and falls in level, changes of direction, apparent dead ends, that reveal possible paths out ... a continual state of becoming, exploring, a discovery...
"So that's it," Bange said, with a little flourish, as he opened the front door of his flat. "The bachelor pad!" The living room in which we were now standing smelled strongly of Old Spice, there was a vague, tea-like consistency to the air. An elderly yellow beanbag and a cheap metal chair sat in the middle of the floor, facing a television and a shelf unit filled with videos. These four items—beanbag, chair, TV and shelf unit—constituted the sum total of the room's furnishings. "Not much, but it's home," Bange said cheerfully. "Look after this flat and hang in it carefully on the chair."

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

"To get to Bange's bathroom, I had to go through his bedroom. Have the fusty smell gone away? Is another, equally strong scent of body, a sort of stale, hamstery, unmanliness. When I was 16, my father often had his unwashed clothes hung out in a corner of almost insufferable stench. White towels, mustard squiggles. I had a brief vision of Bange's bathroom: it's standing instead in the bed with a sheet, a man's shirt, a towel, a stained bath, assumed to be a very, very 'masculine' choice.

In Bange's bathroom, he, or perhaps some previous inhabitant of the flat, had adorned the lid of the toilet with a cozy—a green, orange fur cover, which proved horribly damp to the touch. The sheet had given way beneath the tap, and popped up in the sink. There was a cloth, loose lump with a collection of soaps and brushes that had gone stiff and blackly as they dried. Adjacent to the tub there was a small prone counter, with, set out with conspicuous symmetry, were the instruments of Bange's toilette..."
One cannot really detect entrance from its context; when the entrance has come into view, one feels it immediately. A door reveals itself, plays the new part, sometimes openly as a door, sometimes shyly as a wall, between the next, leading to the in-between, the transition, the interface between those two places.

See there in the nature of the door that this doorway as a value, allowing ingress in a particular way.

The simple opening:
- The wall screening and dividing; its opening
- Serves as an access in a particular place, going, checking

The door that opens sideways:
- You grab the handle and push, taking the door wide, you can enter; the whole in progressively revealed; you lead to swing around the door

The door that opens out:
- You grab the handle and pull the door fully open before you can enter, until you do either maneuver by the door, or slightly pulling it behind you.

The locked sliding door:
- Each door is locked in its own groove; you can choose which sliding leaf you open to pass by, or slide all the way to one side, making the wall (almost) disappear.

The sliding sliding door:
- You can only get through by diaphragm the whole wall, but you can also feel the wall almost completely away.

The专职 entry:
- Porch (many different types of bread)

Alternative style double doors.
I walked back into that gloomy chamber. That's when I noticed the patinaed balloons floating from the business manager's platform desks. Looked like a goddamned allegory, that desk. In the name of the Father, and the Son, and the Holy Ghost.

Wally Lamb — *I Know This Much Is True*, p. 360

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

...Aposiopesis, by Lynch.

The gate into traditional Romanian farms and houses are the most elaborate parts of the furnished.

...Symmetry and asymmetry in entrance, and their effects.

S. Stefan, Cofani (for memory)

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

...Entrance doesn't end at the door.

...Entrance - a place to grieve.
sections - le chat noir

olivier taplin - books and bellman in sophocles

ben tampour - career [literature] [sourcery]

ben corfes
"Anatomy of Entrance" or "Grammar of Entrance" I wondered which metaphor is the biological or the linguistic - to use in the title of this book. It seems to me that architecture and its parts and elements are so often used metaphorically in other disciplines. Are arts, also sciences. The body "biological" is used in science, whereas science from the word for thresholds - an architectural metaphor. People are used to take into "relationship, architecture, debate," and the architectural metaphor. Do we use this precedent metaphor in most appropriate to return the compliment? The answer comes (I rejected "the Architecture of Entrance" because the word "architecture" seems so much baggage, and in a widely known to reinterpretation, and a word not actually interested in architecture anyway? Only an old joke) from thinking about how the architecture entrance in particular: issues about Anatomy is a biological word, and implies that entrance might be a biological phenomenon. True, bodies have their entrances and their exits; the mouth, the vagina, the urethra, the anus, and these are important metaphors in analyzing architectural entrances at entry, but buildings at the places they are used to make it all biological in their generation as development. No architecture is more like a language; it comes from the mind, and in particular from the mind's sensory sense if the world in which it finds itself. A language has language; it makes sense of the world through language, through language. The mind uses concepts and their labels (verbs), to construct a sense of the world it perceives through its senses. In architecture through architecture, the mind (through the physical that is) it has to make sense of words among the inhabitants of walls, doors, floors, roofs, windows, pathways, etc. The metaphor between architecture and language is closer, though not anything near equal. The idea that between architecture and literature because both spring from the mind make sense of its world.
The Grecian theatre at Segesta ... in which nature (the landscape) is transformed from the mundane into the wondrous, by the device of the doorway cut into the theatre at a high level.

The landscape on one emerges from the doorway about two-thirds the way up, the ten thousand seats, in presented dramatically. No longer is it landscape within which one walks; it is now separate, hybrid, a backdrop to the drama that will be acted out in the stage below. Maybe the peak of the distant mountain is seen, but that does not matter too much compared with the simple aesthetic effect of nature - landscape separated from man and given to the gods - laid out before we, seen from an artificial viewpoint changing in the sunlight like a movie picture projected on a screen before us - a screen that we cannot enter. That device, aided by the unity, helps set the drama apart - though it is a drama of the lives of human beings, it is set in a special space intellectually (that of philosophy and mythology) and physically (that of the orchestra). That physical separation is reinforced by the separation of the landscape from the spectator by the theatre and its entrance. The theatre becomes a screen, the back of a painting, a movie screen, a television. The screen, the frame, conjures up a transparent veil or film on which the magic of the drama depends for its effect, or at least enhancement of its effect. (PHOTOGRAPH)
* St. Bride's, Bank KILBRIDE 1963-64
* On Lady & Good Counsel, DENNISPOIN 1964-66

St. Mary A. de Resanko, BO'NESS
St. Peter Seminary, CARDROSS
St. Anne's, Whitehall St., Dennyton, GLASGOW 1931-33
St. Aidan's, Main St., Barking, GLASGOW 1934-40
St. Patrick's, Orangefield Place, Greenock, ROYFORTH 1935
St. Columba's, Hopehill Rd., Mayhill, GLASGOW 1937
St. Peter's, Muirhead, South Crescent Rd., ARDERNOCHAN, Ayrshire 1938
Holy Family, Port Glasgow, Renfrewshire, 1942-55 (closed)
St. Eugene's, East Renfrew, St. Clydebank, Dunbartonshire 1950
St. Kevin's, Ruchank Farm, Langhead, Comriebridge, Lanarkshire, 1950
St. Malachi's, Kirkland Road, Kirkintilloch, Lanarkshire, 1950
St. Lawrence's, Kilmaclon Rd., Greenock, Renfrewshire, 1951-54
St. Margaret's, Cargill Road, Springbank, 1952-54
St. Andrews, Mill Street, Alexandria, Dunbartonshire 1953
St. Peter's, Alloa Road, Dunbartonshire 1953
St. Gerard's, Langbank, Ayrshire 1954-55
St. Barnabas, Harrold Rd., Ashgill, Glasgow 1956-57 (closed)
St. Paul's, Steepleston Rd., Glasgow 1957-58
St. Andrew's, Kelvinside, Balloch, Dunbartonshire 1956
St. Vincent de Paul, Main St., Thornliebank, Kilmarnock, 1955
St. Charles', Kelvinbridge Gardens, Glasgow 1959-60
St. Martin's, Artemis Rd., Cathcart, Glasgow 1960-61
St. Mary de Angeli, Camelon, Falkirk, Stirlingshire 1960-61
St. Mary's, Dean Rd., Bellahill, Ayrshire 1962
St. Patrick's, Craigie Rd., Kilcreggan, Stirlingshire 1961-65
St. Benedict's, Woodlands Rd., East Kilbride, Glasgow 1962-65
St. Andrew's, Kyle Rd., Kilmarnock, Ayrshire 1963-65
St. Benedict's, Sighthill, Glasgow 1966-69 (closed)
St. Margaret's, Seilocks, Clydebank, Dunbartonshire 1970-72

[VR] Shackie (Glasgow)
Zoological Society of London [CH]

KARNAK

Gregory Peck in SPARRBOUNDS - drawings [ACP]

Stephenson - Dorothy is well

Iconostasis - Greek Orthodox Church

Siegfried Awkward, anchient guard at King's College, New Zealand.

The hare as queen of the way - "The lady on the horse"

Doves of Perspiration - Blake, Burnley

Pharaoh's theatre with the magic circle

Bank of England entrances

Houses of Parliament entrances

Garnier Opera Paris entrances
Entrance as a symbol of status.

Entrance that sets up a direction ... a movement.

A view of relationship ... not necessarily straight.

Entrance as a trap.

In Konosora's films, the entrance, under the direction of the leader of the samurai, leads to the defeat of the bandits by allowing them into the heart of the village, where they become trapped. First one or two at a time, and then as a group. The barrier around the village, built to keep the bandits out, becomes one - a trap that keeps them in, allowing the villages to finish them off. The entrance, with armed villagers at the instrument, is made into a necessary value that allows the enemy in but not out. Outside the village, the bandits are unknown, and therefore frightening. Allowed inside, they become known, literally and metaphorically, and although still dangerous (with vengeance) are more easily dealt with.

The film is about how intelligence may defeat adversity. By allowing the enemy into the least of its own essence in life, as are the bandits and incorrect if he samurai, but the village survives and will prosper in future safety.

Entrance as a pilgrimage.

Cathedral: I have projected myself mentally into the cathedral, even though I don't know what it is like. I have never been there. But now I must get my feet there physically. I walk through the town, when the streets are a maze, the road (la feria) dominates the town, which lies in a sloping mountain beneath it and the sea. Before one reaches the town, from the west, one can see to large cathedral among the rest of the ordinary buildings. When one comes to the town or enters its narrow streets and sights of the cathedral is lost, one must find it. I don't know the plan of the town, but when I enter the streets I have a general idea of the direction of the cathedral, but no street leads directly to it. Walking through the streets, deeper into the town, I start to feel.
that maybe I have lost my sense of the direction of the cathedral, the center. I look up the street, and I pass each corner. Eventually, I get a glimpse of a building in sunlight, a distance up one of the streets. Because they are narrow, and the houses are few and tall, the street themselves are in shadows. I walk up the street towards the building in the sun. It is a bit of a climb. Getting close, I see that the building is the cathedral. I emerge into a town square — Piazza del Duomo. The cathedral dominates the square, filling the site opposite where I have entered, though the steps I can see leading up to it are diagonally opposite me in the far corner. The cathedral and the square are not in an axial symmetrical relationship with each other. The square is not regular. A few pavements slope up gently towards the cathedral, containing the slope of the street. I walked up the square in half full of tables and chairs, with some shadows over them, occupied by people drinking, eating, talking. Some of these are across the cathedral; there are also a few tall foreshortened heads on date against the blue of the sky. Behind the cathedral is the great rock-La Torre.

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

The forecourt is quite large, a square space, but its reward of climbing these steps is that it is surprisingly flat — the first bit of flat space in front of me has encircled a garden in front of the cathedral. From the east of the flat space of this forecourt, enters the piazza, in an iron railing, the gates too, which are an iron gate to many doors of the cathedral, an iron gate too. When the church is closed, these gates are locked, so one cannot even get into the half-sealed

command. Across the forecourt, in a dead straight line for the date to the loggia that shades the main entrance to the cathedral, is a wide paved pathway a couple of meters wide. After the nucleous walks through the town and across the piazza, this path is determined, and one senses that it has continued leads right to the goal within the walls of the cathedral, the altar.

I walk this path across the forecourt, the loggia, three bays wide, and one bay deep, towers above me. It is a large open porch that extends quite small dome at the mid-point of its back wall. The walls are balanced, symmetrical. The architecture reflects the composition of religion, how it is to be and its goal are clear.

I enter the cathedral through its small doorway under the loggia. I come from the daylight into the darkness, but at the far end of the nave, straight in front of me, there is a large arch of light. Framed by a tall and broad archway is a huge mosaic, the surface of the half-domed apse of the chancel, in Christ Pantocrator, looking straight at me with his right hand raised in the gesture of benediction, but with his eyes questioning, challenging, judging. Now, inside the church, I am no longer just an individual amongst others, as in the town outside. There is a sense of solitude when I enter. The church is full, presumably of local people; no priest in speaking, preaching, in Melbourne. I am a tourist who has entered with other tourists who are now standing at the back of the church trying not to disturb the service. While also looking in the side space of the cathedral. If I was part of the congregation I would be even less an individual on my own. My journey through the town could have brought me to be part of that body and after the service I would take that sense back out into the town with me.
Dramatic Entrances

And I dwell upon another architectural entrance, in the architectural frame or the frame that architecture sets for entrance? Or, more specifically, the frame that the mind, through architecture, sets for entrance? Well, the mind of the user contributes to entrance as well as the mind of the architect. There is a more intimate and reciprocal relationship between the architect and user than merely providing an entrance.

Main entrances into auditoria:

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

Day in the Life of Japan: p. 22,

"Enter" from the same root as "entre" - between.

"Entertainment! A noblest word. Generally, it means 'to hold between,' form of entre, between, and tenir, to hold. That is, it can mean (1) to keep its interest and give pleasure to; to divert, amuse, or (2) to allow oneself to think about; have in mind; consider. Thus, in conversation with the prominent Mr. the priest and he had had a good talk, he asked, 'But, now, did you entertain them?' His answer, however, came quickly, 'No, father, but they entertained me.' this ambiguity is the soul of theatre, and is not a mechanism of repression or even of sublimation, but tangents reality, even when it realizes fantasy."

Victor Turner, "Everyman," p. 121

A Greek theatre orchestra as quasi-central liminal space.

A door - the stage or stage that can close off a domain can be like a switch or a valve. A door can 'match off' access into a place, especially when it is locked. Theatres, fairground rides, country houses and other tourist attractions all have ways of managing entrance, and when the construction of entrance as the place where entrance changes are made, it is done in terms of transport. Most often it is at the entrance to a station that one must pay for and prove one's possession of a ticket. In airport is primarily an entrance - either to the airport or to a city. (secretly, or extraordinary). It is that kind of expression of identity and protection of a valid ticket to fly. It is there, at arrival, that one proves again one's identity and declares that one does not have anything that one shouldn't bring into the country. Such entrances are the forms of security. It is at the constructed value of an entrance that the movement of people may be controlled or changes (ticket, fees, forms, ticket prices ...) may be changed. It has been 15 since ancient times ... since the time of fortified cities and open air theatres.

The rudimentary architectural language of the human animal.

Mandala - as an instrument of mediation between the person and the world.

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

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

Gabriel Garcia MARQUEZ, "Intermezzo".

endings p. 78
The Visitor Centre should form a wall between the ancient wood and the preceding farmland.

The Visitor Centre, Mount Stewart, A. & B. Bute
by Alfred Muirhead Smith & I. Mackenzie & Marshall
An entrance into the area of the estate for a visit.

Books:

- Anthony Pford - The Dynamics of Creation
  Edges of Creation
  - the Roots of Coincidence

- Suzanne Langer - Form & Feel
  Geoffrey Jervis - books for Antique Collectors Club
  5 Church St, Woodbridge
  Suffolk IP11 1DS
  01394 384 001

  SPIRE - Promethea & Ephemera

- Joan Kneeland - Paradox as a Garden
  Roy Trancik - Finding Lost Space: Remains of Urban Design
  RINEC13 - Grundtvig and Paradis 1561

- Jose Ortega y Gasset - The Revolt of the masses
  J. J. Gibson - The senses considered as peripheral systems

- Paul Schrader - The Image and Appearance of the Human Body

- Hawley Jackson - The World's Pain

- The Humanist Rebel (in Hertoghe's)
spaceimagery.com

- Semper - four Elements of Architecture
  Theory of formal beauty

No meadow was visible to the north, only the wood beyond.
On the upper level there was a feeling of being suspended in a treehouse on the edge of the forest, from the sea and the sea could be seen.
As the building formed a wall, we continued to walk up the field until it disappeared into the ring of trees. Here we arrived at a field with no visible openings except the doorway.

Alfred Muirhead Smith - A 21st Century Gateway
- Windlebank to Mount Stewart
VICTOR TURNER: FROM RITUAL TO THEATRE pp. 24-25

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

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

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

27.05.2004

The concept of 'rough geometry'... like a hand, forged out with a geometric pattern that is not exactly so; no exact straight line, no exact plane... but approximate. We seem intrigued by their juxtaposition of the idea with the approximate. There is a blending between the two that seems to populate the relationship between underlying order and apparent disorder in our lives.
LECTURERS TO INVITE

Christophe TADGÉE - India
Hanna HEATHERWICK - Lightbigngt Structures
Tom HAMPTON
Richard ALLEN - Jane Andrew
Christian REINHARDT - Lightbigngt, Glasgow
Peter BRANDON TAYLOR

case in initiation rituals, with their long periods of seclusion and training of novices, and in the deployment of symbolic forms and esoteric teachings. Meaning in culture tends to be generated at the interfaces between established cultural sub-systems, though meaning in art is institutionalized and constrained. The various systems of cultural meaning in a temporal interface course produce a spatially heterogeneous formation. If the already consolidated order itself constitutes any specific cultural "cosmos."

'Formal elements and Spaces About Them'

78 In the book of ritual essentially as performance, enactment, not primarily as rules or regulations. The rites define the ritual process, but the ritual process transforms its frame: a river needs banks or it will be a dangerous flood, but banks without a river certainly made of the term, "performance," if, of course, borrowed from Old English "performance," literally "to furnish completely or thoroughly." To performances there bring something about, to consummate something, to "carry out" a play, lecture, or project. But in the "game and the dice" or "the stage and the actor," a new meaning may be generated; the performance transforms itself, true, and so it rules many frames of performances, but the lines of action and interaction within that frame may continue to elude us. In precedents we find and even generate new symbols and meanings, which may be incorporated into subsequent performances. Traditional framings may have to be reframed - new boundaries made for new issues.

See Arnold van Gennep - The Rites of Passage, London: Routledge 1960.
Secret, Numinous Places

- Walpole's House, Walpole
- Church, Bartonville, Water, Lake District
- St. John's Chapel, Tavistock
- St. Andrew's, York, Medulla
- Place Anale Fya, Jutah
- Plein Air, Nob, Onder

- El Pení de la Vida - Chilulah (S. Sebastián) (5:05)
- Santa Susana, Florence (6:4)
- Fermant Melamet
- Vardus Water, Northumbilard (4:00)
- St. Blane's, Isle of Ely
- St. Seraph's Well, Anglesey

-Cicero, De Finibus
  "So great a power of suggestion resides in places that it is no wonder the desorative theory of memory is based on it."
  quoted in Indra Kagri McEwen's Vitruvius, p. 82

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

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

Entrance is Avis Wells' Citizen Kane.
"The entrance hall itself is on two levels, a low tile or concrete floor, above which one removes his shoes or shoe footwear and a higher tatami covered area at the same level on the floor tatami rooms on the floor. The floor from the famed to the tatami section is about a foot and a half, or little too high for comfort. For this reason, we usually build a wooden step about a foot wide and two feet long to about three inches below the tatami level. Since this is still a little high for young children or even for wooden chairs properly, at a still lower level on often set a nicely staged floor mat..."

"The tatami rooms are always one or two inches higher than the wooden floors or corridors and verandahs both to prevent dirt from coming into the tatami rooms and to prevent some clothes used in the wooden floors from settling the shoji and fusuma. Once we have entered a room, all floors are of the same height, or higher than, the tatami. The floor in the toilet is the same height as the tatami..."

"In the entrance, where the customary florish in tatami, the level is generally four inches higher than that of the rest of the room."

"Ceremonies that happen at the entrance: shoes, greetings, etc.
- Considerations of material changes, regimes, methods of cleaning, demarcations... that occur at the entrance."
"Stately..."" Plump Burke Mulligan came from the stairhead, became a bowl of... a razer bay crossed... a yellow dressing-gown, unbuttoned... was sustained gently behind him by the mild morning air. He held his bowl aloft and intoned:

"- Interro ad aliam sei -
"Heeds, he peered down the dark winding stairs and called up slowly:

"- Come up, Kindly. Come up, you fearful fruit -
"Sensibly he came forward and mounted the round quartz... he faced about and thumbed grandly twice the tower, the surrounding country and the awakening mountains."

James Joyce - Ulysses - beginning

**RE-Entrance and POST-Entrance**

[presupposes a POINT of ENTRANCE]

orchestration of experience

before the point of entrance

after the point of entrance

**EXAMPLE**

- Approach to Lebanon's
  - Approach of the Renaissance
  - Woodland Garden
  - Stately home

- a labyrinth or maze
  - Knossos

From A.C.P.

"The dynamics in all transitions - social as well as metaphysical - is essentially the same. It involves laying on one state or station and being seduced in another. Accordingly, all passage rituals - whether wedding, initiations, or funerals - are structurally related. The symbols of these rituals (symbols of passage) are likewise interlaced and indeed are frequently interchangeable: death/Judgement symbolism for initiations, wedding and initiation symbolism for funerals, and so forth."

Herbert Hoffmann - *Signs and Symbols of Immortality in Greek Vases*, Oxford 1927, p. 30

Glamis Castle, Italian Garden 15.05.04

**NOT** a grand entrance (there are four grander entrances on the house side of the garden), but this is an en-trance entrance.

Our approaches through the woods. (This entrance was probably conceived originally as one into the woods, and from the Italian Garden, rather than into the garden.) The path leads the eye past the gate, the gate is the gate between the hedge and the pavilion. One can see into the shrub garden from the shaded woodland. At gate is small and unassuming. One breaks into the garden like a wave into the foreground of a king, the sense of entry from the hidden world of the woods into the sunlit, special, and controlled world of the garden is strong.
The main entrance to the house is via a walled garden. The door is glazed so that you can get a view of the opposing door across the Saloon. You can see the sunshine. Opening the door, crossing the hall, one enters the Saloon and the state of the house that is bathed in sunshine. The effect is subtle but powerful. The house is a framework for living an emotional effect. This house is impressive, subtle in its arrangement. It assumes the virtues of the compact and security in which to receive love, in a quiet corner it impresses the visitor with their wealth. But it is also subtle and welcoming. It is also the work of a clever architect, not just the arrangement of 96 by geometry or a means of controlling the design but in its orientation, relation with context and its orchestration of the all-important process of approach, entrance and arrival.


House of Sun - Langur. 23.05.2004.

A list of what the house is about is entrance and arrival, the Saloon with its view south across the landscape to the goal in the heart of the house. As the one approaches the front of the house in shadows, the steps to the front becomes a frame, a mobile level, and is embraced by the house which has a large two-storey niche that frames the main door. The door is glazed so that you can get a view of the opposing door across the Saloon. You can see the sunshine. Opening the door, crossing the hallway, one enters the Saloon and the state of the house that is bathed in sunshine. The effect is subtle but powerful. The house is a framework for living an emotional effect. This house is impressive, subtle in its arrangement. It assumes the virtues of the compact and security in which to receive love, in a quiet corner it impresses the visitor with their wealth. But it is also subtle and welcoming. It is also the work of a clever architect, not just the arrangement of the geometry or a means of controlling the design but in its orientation, relation with context and its orchestration of the all-important process of approach, entrance and arrival.


Sawcross Manor extension, top section, Sketch 1926-23

House as entrance to a garden on a higher plane.
"...there is not a cluster of weeds growing at any corner of main which has not a beauty in all respects nearly equal, and, in size, incomparably superior, to that of the most elaborate sculpture of its stones; and that all our interest in the carved work were some of the richness though it is ten-fold less rich than the knot of grass beside it; of the delicacy, though it is in thousand-fold less delicate; of the admirableness, though a million-fold less admirable, results from our consciousness of its being the work of poor, clumsy, tormented man. Its true delightfulness depends on our discovery in it the record of thoughts and intents, and trials, and heart-breaking of recoveries and simplicities of success.

[Fontes & Lucis = Will genstein —"form given to a thought"
"forwards an idea"
(Prose, ¶ 128)]

"in this formal act of man, there is room for the mark of his relations both the weightiest, as well as the lightest, works of God; and that these works themselves have been denominated by their masters as his to receive an added glory from their association with earnest efforts of human thought.

16, 06, 2004

"...the road to place between inside and out; for built can only take 8 at one time, for keeping your walking-wires...."
Outside, one is a separate individual; outside, one is a member of a collective whole. Architecture forms the frame for this.

Outside the church one is an individual; inside, a member of the congregation. Outside the village, one is an individual; within, a member of the community. Outside to county, one is an individual, inside, a member of the nation. Architecture, the identification of place, provides the metaphor. A hatch to business; an entrance to higher things; these are transitions and thresholds.

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

Entrance as a place to enter: the holy gate, the marvelling temple.

Entrance as a place of judgement: the Bible, ancient cities.

Entrance as a place for guest: Japan, engawa, in front of a Western house or home.

Entrance as expression of wealth and status.

Entrance as place of transaction: purchase window, store, etc., peace treaties, etc., exchange of spies.

Entrance into the same place for different people:
- Houses of parliament
- Boys and girls, entrance to school, locker
- Theaters, open houses, churches.

Entrance as a symbol of freedom: into a world different from one's own.

Entrance as a source of renewal, therapy...
ENTRANCE

- Immediate transition from 'outside' to 'inside' - in
  the likeness of an eye
- Progressive transition - progressive intensity of enclosure
  - continued transitions, opposed toward the heart
- Permeable transition - Japanese traditional house;
  today,彼此, entrances - Pyramids, Stonehenge.
- Impermeable transition -
  1. Ark<br>  2. Air-lock (to keep warm air in)
  3. African house (to keep animals out)
  4. Space station (to keep air in)
  5. Same gate (to keep animals out/in)

Dramatic transition - the bull into the bull-ring
  - enter into the orchestra
  - entrance that makes you
    - distort yourself - its assault; threat; gate -
    - Japanese gardens

- Air-locks
- 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12.

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RUSKIN - 'Nature & Gothic'

p.11 "And this is what we have to do with all our labourers; to look for
the thought of part of them, and get that out of them, whatever
we loses for it, because faults and errors are always to take
with it. In the best of them cannot manifest itself, but in
company with much error. Understand that clearly: You can teach
a man to drown a straight line, and to cut one; to slice a curved
line, and to curve it; and to copy and carry any number of given
lines or forms, with admirable speed and perfect execution; and you
find his whole perfection of the kind; but if you ask him to think about any of
these forms, to consider if he cannot find any better in his own line, the
steps; his execution becomes hesitating; he tunnel past ten to be
thunder wrong; led to so he makes a mistake in the first touch he
goes to his work as a thinking being. But you have made a man
of him for all that. He was only a machine before, an animalised tool."

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From THOMAS BURGHARDT - Art & Islam Language & Meaning,
World of Islam Festival, 1576

p.5 "(Re the Hall) There is an appeal of majesty in the planimnage, and
thus ordinary transcends itself to the entire Islamic ambiance; at
the same time, it is just his very basis, in that of a dramatic conclamation
of lust illusion, occurring at the threshold of the sacred area, surrounding
the Mecca, the Islamic devotee himself, all his clothes, purified himself
with water from head to toe, and gird himself in two pieces of
seamless cloth, one around his waist and the other over his shoulders, it
is in this 'consecrated' state (charma) that he approaches the Ka'ba to
accomplish the rite of circumambulation (tawaf), exceedingly in my
opinion.

p.86 "(The Mohel's) shape, with its vault corresponding to heaven and its
pedestal to the earth, makes the wide a celestial image of the care of the
world, the care of the world in the place of appearance (magazine) of the
Divinity, whether it be a care of the universe, world as a whole, or its inner
world, the sacred care of the heart."

Refers to Masse (Carmona), Mike and Konkoli (Togo), Brisa, Mori, Kazami, Bevisi
and the Kazami (Burkini F44).
B. Briefly, the classical type of Persian mosque consists of a large gateway giving access to the courtyard surrounded by vaulted galleries; opposite the gateway and on the axis of the mihrab there opens out a great iwan. While this communicates with a room situated to the north and covered with a dome, there are frequently smaller iwans opening out onto the side-walls of the courtyard.

If we compare no more than the plan of the whole, it is not difficult to detect the formal elements of the traditional Persian-style mosque. Let us look at the axis of the mihrab. It is in the matter of direction that the shapes change their aspect and quality, just as the harmonious roof gives place to vaults and domes. Thus it is that the gradual passage from the high gateway to the courtyard, until you reach the stage of the iwan and finally to the perfect self-contained interior, is one of a series of contrasts as well as a progression towards increasingly internalized forms of space.

The gate, niche, and dome, being forms always charged with a certain quality of the sacred, assume a dominant role. The gateway of the mosque is, moreover, usually flanked by two minarets resembling tall columns, and recall the primordial symbol of the gate of Heaven placed between two columns and surmounted by a torus. This is the gateway of the Temple of Jerusalem, with its two columns called Yechiel and Boge. Joining two distinct ideas, it is the ancient contrast, this can only be a reminiscence which nevertheless has its analogy in speech, for the Persian is Turkic.
To reach the church one parks on a lane and crosses a stone bridge over a stream. Inside, with a gate at the beginning and another about halfway, at the halfway gate one can see the church, down a gentle slope, in the midst of the fields by the east side of the lake. It is flanked by the churchyard wall on each side by a small stream. Three oak screeched trees in the fields. Many sheep standing in their fields. In the distance, a church stands in the distance. The entrance to the church is in the front gate, through which a path to thens by a gate to the pond. Walk down through the door, down the lake, one on the right.

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

tangential entrance vs. monumental entrance.
Absence of axis.
The entrance to the mortuary temples of Egyptian pyramids.
Monastery in Nekheiva - entrance by basket or steps.

Entrance into a sunken walled garden
Composed with
entrance into a tortoise, closed cell.

"Checkpoint Charlie" layout?

Delgellum - Adam.
Shop in town square.

Rapunzel, Rapunzel,
Let down your hair.

Entrance in Fairy Tales.
We have written about that self-imposed restraint as it related to the entryway. Now I shall explore the ramifications of its necessary existence — the entrance.

North Gate — a gateway into the Roman Barabbas

Inside

Northwards

I asked what it felt like to be north of the wall? — exclaimed. What must have been expectations have been like on approach to hall? — the entrance to Domus? — from the north? —

For the Smith, presumably once knew, or hardly ever, felt the necessity to go north into the uncivilized world.

An axial, confrontational, entrance... (but not the first week).

PRELIMINARY — before the threshold.

LIMINAL — at the threshold — a state of being between one state and another (also not 'liminary')

POST-LIMINARY?

MAN-LIMINARY

Outside are in the ordinary world. Take the porch and you cannot go in. Stop near the threshold and you are in the presence. In presence, if the sarcophagus can live, you share the presence with the god Zeus, who is the companion, and also the source of the power of the oracle. The God and the entrance command the same of the present, even though the two is the reason, neither the tree is to the side.
The device for surveillance of the approach to an entrance is at an entrance before the door is opened and access allowed.

See p. 74-75, where also from p. 22, Town Hall on p. 26.

The entrance in a Persian apartment building, the guards at a fort's gateway. (See p. 78, Agra Gate, Mysore)

Preserving privacy on the other side of the above.

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

Reorientation towards Mecca by arrangement of the entrance.
Newgrange: a orientation of entrance passage towards the rising sun.

Kelv scott Manor: entrance by way of the river.

The entrance becomes a point of no a location. It is something about the building with which we may directly interact. It is our possible access to the inside. Seeing the entrance makes the building accessible.

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

A sequence of entrances...

'Circular' plan of the theatre at Epidaurus, W. Crete.

There is a clear white stone circle around the performance area - the orchestra, dancing floor. This line is permanent. When one crosses it, entering the circle, one feels that one is going into a very special zone, one in enclosed, in shadow, in the gods as well as to the people. The 'core' of the theatre is focused on one, maximizing judging, evaluating. The circle places a demand on one: that one be heard; that one engage the audience (of gods and people). In the circle there is hiding place... though in many of course, exist.

(see also p. 12 for magic circle in Askania chapel).
"Memory and meaning are poised in the balance."

Seamus Heaney - Room to Rhyme, 2001

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

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

I enter my house, and I relax.

I enter onto the stage, I become a character.

I enter into a church, I become silent and move around gently.

The Christmas Rhymes...

"I can recall clearly their arrival in our house, for there was a slightly scary sound on the door and there was something menacing about the way they invaded the kitchen, one of them carrying a hurricane lamp, another with a siren in his left hand and a big sack over his shoulders, yet another carrying a doctor's bag, and there, don't forget, was in the pre-electrified Ulster countryside, the blocked-out wastelands. Winter of the early 1940s when the dark was truly dark."

Seamus Heaney - Room to Rhyme, 2001

Cloyne Cathedral Door, Ireland.
Franz Kafka - The Castle, 1926

17-18" He made a snowball and threw it at a window - the door opened immediately - the first door that had opened during the whole (night, till the village - and then appeared an old peasant in a brown for jacket, with white head clothes) on the side, a fresh and kindly figure. "May I come into your house for a little?" asked K. "I am very tired. We did not hear the old man's reply, but thankfully observed that a blanket was pushed out towards him to rescue him from the snow, and in a few steps he was in the kitchen.

A large kitchen, hardly lit. Anyone coming in from outside could make out nothing at first. K. stumbled over a washing tub, a normal old hand steadied him, the eyes of children came broadly from one corner, then another steam was called up and turned the dim light into darkness. K. stood off in the darkness.

"At last the steam thinned a little, and K. was able gradually to make things out. It seemed to be a general washing day. Near the door clothes were being washed. But the steam was coming from another corner, where in a wooden tub larger than any K. had ever seen, as well as his beds, two men were boiling in steaming water. But still more astounding was the way in which, although one could not say that there was so astounding about it, yet the people in it right hand corner. From a large opening, the only one in the back wall, a pale dimly light came in, apparently from the courtyard, and gave a steam as of light to the dress of a woman who was almost beckoning in a high armchair. She was snatching an infant at her smart. Several children were playing around her."

17-18 "Where are we," said K., in a low voice, more to himself than to Bazarov, "At home," said Bazarov in the same tone. "At home?" "Be careful now, sir, or you'll slip. We go down here, sir. "Bazarov." "Only a step or two," added Bazarov, and was already knockin g at a door.

"A girl opened it, and they were in the bedroom of a large room almost darkness, for there was no light some for any oil lamp hanging on a table in the background."

35 "One is not," said K., in a low voice, more to himself than to Bazarov, "At home," said Bazarov in the same tone. "At home?" "Be careful now, sir, or you'll slip. We go down here, sir. "Bazarov." "Only a step or two," added Bazarov, and was already knockin g at a door.

"A girl opened it, and they were in the bedroom of a large room almost darkness, for there was no light some for any oil lamp hanging on a table in the background."

35 From another the room was lit by a little fire in a stove, and K. was standing. All the houses in the village resembled one another more or less, but still a few small differences were immediately apparent here;
The front slope had a balustrade, and a fine lantern was fixed over the doorway. Something glittered over their heads as they entered, it was a fringe with the Count’s colors. In the hall they were at once met by the landlord.

"Would you like to see Herr Blauman?" he began for a sight of him. She pointed to a door just on her left. "There’s a little parlor there, you can look through. What about the stairs?" asked K. She ended her walk and pulled K. to the door with a hand that was unusually soft. The little hall had obviously been made for singing through, and commanded almost the whole of the neighboring room. At a rack in the middle of the room was a comfortable armchair set near Blauman, lit from brilliantly lit up by an incandescent lamp block, hung less before him.

"K. stepped out into the nightstreet and leaned into the darkness. Wild, wild occasion."

p.160 "K. returned, without the door, to the interior of the house, and in a few steps reached the courtyard. How still and lovingly it was here! A four-square yard, bordered on three sides by the house buildings, and towards the street - a side-street wall - K. did not know - by a high white wall until a heavy, heavy gate, open now, there where he had passed, the heavy soundish shunt, than at the front, at every the side, first story, jutted out and had a more expressive appearance, for it was encircled by a wooden gallery closed in except for me being "we for looking through". At its opposite side from K. and on the ground floor, but in the corner where the opposite part of the house joined the main building, there was an entrance to the house, open, and without a door.

ENTRANCES THAT MANIPULATE

food, cutlery

Ms. St. t睹, charcoal
Shopsings come for food
are dressed, given, by
the door, to look after
at the clothes
pp 257-262 - the passage, the doors, the files...

"He was admitted into a certain room, but they're only a part of the whole; for there are barriers behind which there are more rooms. Not that he was actually forbidden to pass the barriers, but he can't very well find past them. Once he has met his clients and been dismissed by them. Besides, everything is complicated there at least to one believes. And even if he does push on further, what good would it do to him, if he had the official duties to carry out and were a mere intruder? And you could not imagine that these barriers are a definite dividing line. Barriers is always interpreted that another, here are barriers even at the entrance to the rooms, where he's admitted, so you see that are barriers he can pass, and they're just the same as the ones he's never yet passed, which looks as if one sought to suppose that behind the ultimate barriers the barriers are any different from those barriers have already been. Only that's what we do suppose the moments of depression."

p 261 - "After a short while a little bell rang in the room. They then took off my hands. They opened the door and led me into the door. The room isn't full of breathing. In spite of the blinds, the room was filtering through in places and the air was already stirring. They'd left the somberness shut. I sat down into the corner on either side of me. It was at that point that I noticed a row of faces in front of me. They were all looking at me. I realized that they were the jury. But I couldn't make any distinctions between them. I just had one impression: I was in a room and all these anonymous passengers at the opposite seat were, continuing up to the new arrived to find his peculiarities. I knew it was a silly idea since it wasn't peculiarities they were looking for here, but criminality."

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

pp 310-311. He looked for the door of Ehringer's room, but since the room and Goethacker were no longer to be seen and all the doors looked alike, he could not find it. Yet he believed he remembered once a less in short front of the passage the door had been, and decided to open a door that in his opinion was probably the one he was looking for. The experiment could not be very dangerous; if it was Ehringer's room Ehringer would doubtless receive him. If it was somebody else's room it would still be impossible to apologize or go away again, and if the man was asleep, such was that into which there is no voice. But the voice would not be heard at all. ... He was more glanced along the passage to right and to left, but the long passage was quiet and empty. Then K. listened at the door. Here he was no mistake. He knocked so quickly that it could not have sounded a sleeper, and then, even now nothing happened he opened the door very cautiously indeed, but now he was met with a faint scream."
Apparently a trap gate. Once enemies had broken through the gate, they would have found themselves trapped on a bend with defenders standing above slaying them with spears. Note also the bolted doors either side of the gate.

Front elevation

Incaadian gate, Messene
1st half 4th Century BC
(see also under fort cattle p.129)

Notes for statues of
Athenian goddesses

Entrance, via a long passage, to a courtyard by which circulation is distributed to a range of peripherally rooms. The sides of the courtyard are shaded by a roof supported on pillars around a pool that collects rain water. The passage leads therefore leads to a pool of light and cooler that in the heart of the house, the home is embedded, rather than from view.

House of the Masks, Delos
Late 2nd Century BC
From Elena Vayó-Karydi - The Greek Home, Athens 1993, p.10
ENTRANCES THAT FILTER, BUT NOT OTHERS (IN or OUT)
eg. airport, igloo (let a person in but not out)
- turnstile (some people will cross from those without)
- service door
- service door (lets people in without letting main air out)

PERMANENT v. MUSEUM ENTRANCES

LUTZENS PLANS

MALLARY: DEFENSIVE ARCHITECTURE (Chris Loury)

Airport as entrance into a new country
Airport entrances
- hard, unloved, tiresome
- long, messy
- long queues
- baggage

Points, near the entrances of churches

KIVA SECTION
Anasazi Indian, E.W. USA.
Anthony BURGESS: Earthly Persons, p. 9

"...the heavy door which led straight into the airy upper level. At my age I could, now, take any amount of light and heat and still retain the sense. The room moved in, like a Rossetti fantasy in etching, from the open and unsheltered entrance, to the right rose the shop-girls and giardini, and washing of life, a passing bus, quarrelling children; to the left, beyond crystal and statuary, the upper terrace, the late and evening breeze came up, the suggestion of my orange and lemon trees. In other words, I heard life going on, and it was a comfort."

- Diagram of Attic and Attic (restored) diagrammatic plan + section

Presiding Castle (ROWANE)
Gormavail Church
Mountain House, Chepstow
High Glamorgan, Welsh in Monmouth
Matsham Palace, Matsham in Chepstow

23. 06. 2004

Taxonomy, typology, teleology...
It is not possible, though theoretically it perhaps is, to present the range of configurations of entrances as a taxonomy. For the simple end of the range may be it is possible to be
taxonomic, but no entrance configurations become more extended they become also more like narratives with each their own string-line, and just as it is not possible to subject
all the stories in their world to taxonomic classification, except to
a limited grammatical extent, so too with entrance. Perhaps the impossibility, or perhaps impracticability or inappropriateness,
of subjecting entrance to taxonomic classification, is great,
for unless stories since stories are heuristic, are heuristic in their
own narrative and in the bulk of language, whereas
entrances all relate to their own contexts which are particular
and individual. The same configuration of entrance, in its
architecture, will be different in different locations and orientations,
and in different relationships to adjacent buildings, landscapes,
and with different purposes, and at different times. Therefore,
although taxonomic classification is appropriate and useful to a
small degree, it may appropriate would have to be grammar of
entrance in terms of its ability to capable and analysis of examples,
in their richness and individuality. Through this exploration
and analysis, he names and demonstrates the grammar of
entrance will be exposed not as a redundant theory but
in the full richness of the essential aspect of architecture.
I cannot see present 'every possible entrance' nor even its
components, configurations, elements... of every possible entrance.
We are here dealing with products of fantasy, a product through
which the artist works to organize, to work on the experience of
the world, and whilst the relationship of these products to aspects of
the world, as it is understood or not sustainable to influence and
change: there are aspects of response, will, adventure. They
come from the mind's imagination informed by precedent
and previous experience but also open to the possibility of
new ideas in response to new challenges, or merely with a
desire for novelty. The role of taxonomic classification that
may seem to apply to aspects of the works that are not subject to
taxonomy is well of the mind is intuitive but appropriating
that is more appropriate, an one could with any art, story,
poetry, prose, sculpture to celebrate the creative process of
the mind expressed through its products.

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

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

from MARQUAND - Greek Architecture, 1929

Defensive entrance, Gate of Montemar

towers, ditch, bridge, turning attackers right side to defenders,
sequence of gates, labyrinths.

orge Luis BORGES - The Man on the Threshold

At my feet, resistless in my aspect, an old man squatted on the threshold.

(except that he presides in the classic place)

the classic place of the story, where, the man tells a story, as if
it happened in the distant past ... but the true moment of the story
held if happening as he tells it ... in the immensity of the
moment.

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

from A.C.P. - "The Gates of the Gates of Night and Day"

"they are at a point at which Night and Day meet; a
place where opposites are undivided, and above the familiar
contrasts of human experience can stand no longer be dream.

David Garnep (trans) - Paracronos Fragments

"Ahead are the gates of the gates of Night and Day. A closed and
shut house where surrounded them; the ancient gates themselves are
filled with great doors, for they are much adorned, and holds the key of salvation. Carved here the gentle winds, the mariners did
mournfully, persuade him to finish brake the baked beam for them
safely from the gates. Their made of the doors a yawning gap as
they were opened wide, swaying it in turn the brassy fast in their
sockets, fastened with iron and pins. Straight through them at
that point did the mariners drive the donkey and came along the
brookway.

The Goddess received me kindly, took my right hand in hers,
without speech and thus addressed me: 'Youth, attended by
unarmed champions, who come to our home by these means that
carry your welcome. For it was no ill fortune that sent you forth
to travel this road (lying far indeed from the borders of
human), but Right and True. And it is right that you should
learn all things, both the firmest, surest, head of Objectiv truth,
and the mildest beliefs of mankind, in which there is no true truth. But
you will learn time too soon, for the mysteries present change. This
thing, that seems most really quaint, be it item, as all here is.'"
Knossos - Professional entrance route to ceremonial hall on first floor of the northern range of the palace.

Central Courtyard

4th floor Matthew Building

Park Hotel, Cardiff

David Morgan, Cardiff

Edinburgh Airport

Edinburgh Airport

Edinburgh Airport

Durham Services

Well. School of Architecture

Amsterdam Airport
ENTRANCE AS LABYRINTH

(Based on Paul Ricoeur's "Patterns in Comparative Religion" (1956).)

Without going too deeply into describing the original meaning and function of labyrinths, there is no doubt that they included the notion of defending a "centre." Not everyone sought to enter a labyrinth as return unharmed from one; to enter it was equivalent to an initiation, the centre meant to be one of a variety of things. The labyrinth was defending a city or a temple or a sanctuary but, in any case, it was defending some magic-religious space that must be made safe from the uncleaned, the uninhibited, the military function of the labyrinth was simply a variant of it, essential work of defending against evil, hostile spirits and death. Morally, a labyrinth presented the enemy's getting in, and led to safe areas. As the entrance was very difficult, while it admitted those who knew the right way of the defenses. Religionwise, I learned the way to the city for spirits from without, for the demons of the desert, for death...

But then the original of the labyrinth was to defend a "centre" in the first and strictest sense of the word, it represented, in other words, access to the sacred, to immortality, to absolute reality, by means of initiation. The labyrinth matches upon which initiation ceremonies are based are in reality for just this - to teach the neophyte, during his sojourn on earth, how to enter the domain of death, without giving up the labyrinth. Like any other kind of initiation, it is a difficult trial which not all are able to triumph.

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

Gilbert of Semassis.

"Let them whose care for work in within makes them rejoice and neglect all that is outward, erect for their own use buildings concealed according to the form of poverty, taking only simplicity as a model and following the inner laid down by the Lord and that of their fathers..."

Buried William of St. Thierry.

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

St. Bernard of Clairvaux.

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

Mark 16:13

From Homer - The Odyssey.

"... Nestor arranged for his sons Telemachus to sleep at the palace itself, on a wooden bedstead in the echoing passage... He kept himself seated to rest in his room at the back of the high building, where he queen his wife made bed and bedchamber ready for him..."

When Telemachus had finished the sky with his rose-tinted hands, Geranium Nestor got up from his bed, went out, and seated himself on a smooth bench of white marble, which stood gleaming with white, in front of his left doors... and Geranium Nestor sat there in his throne, sceptre in hand, a blazon of the Ithacan race, his sons all came from their rooms and gathered round him..."
Dan SKIBB - the Da Vinci Code
(already they have driven through the gate, kept)
p.242-3 A red carpet stretched across the central forecourt,
  welcoming visitors to a huge door that appeared to be
  forged of solid metal.
  "Talk about mind messages, Langdon thought.
  "Welcome to 2 Keep out ..."
  "Sophie and Langdon got out and walked up the
  red carpet toward the wide, empty, steel door. The door
  had no handle, but on the wall beside it was another
  triangular keypad. No directions were posted this time.
  "Keep out the staff's entrance," Langdon said.
  "Sophie laughed, looking nervous. 'Here we go,' she
  said, dropping the bag in the left side and the door
  swinging inward into a low chamber. Exchanging glances,
  Sophie and Langdon entered the door shut
  behind them.
  "The foyer of the Depository bank of Zurich employed no
  Ascensor a decor at any Langdon had ever seen. These vast
  banks were created with the usual finished marble and
granite, then one had opted for wall-to-wall metal and wattle.
  'Is this bank decorated? Langdon wondered. Altered steel?'
  "Sophie looked equally intimidated as her eyes scanned
  the lobby.
  "The gray metal was everywhere - the floor, walls, counters, doors,
  even the elevators clanged up as they entered. The
  turned off the small television he was watching and greeted
  him with a pleasant smile. Despite his astonishing muscles
  and virile sideburns, his chest displayed the finished
  courtesy of a Swiss bank.
  "Bonjour," he said. "How may I help you?"
  "242-3" Langdon was surprised to feel his chest dropping,
  rather than climbing. He had no idea how many floors they
  had descended...
  "But play up impressive dignity, a host was already
  (to 33)
THRESHOLD CEREMONIES

- Carry the bride over the thresholds of the married home
- Ceremony of consecration of a church: 3 circuits: at each turn bishop prays at the door, then he waves; on third repetition entry is granted & he pushes door; he says of the cross on the threshold, "the door is opened"

- First footing
- Trade of treat
- Carol singing
- Bride carried over a glass full of rice at the thresholds of her new home; in-law's bring arrived with baby wealth. (Indi)
- Coffee laid across thresholds while prayers are said, baby slightly moved three times before being carried away for burial (Malay)
- Husband & wifte bring small lamp, at thresholds to their new home (Japan)
- At the birth of a child, bedouins placed in the doorway - to the left of the baby, to the right of a goat (Seh)
- Between оригинал, a child's charred hand is burned until the bony hand of a sacrificed lamb is at thresholds of the door
- tea in the annal will repay one a home - carry to child to paradise (Sinica)
- Goat blood poured at the thresholds of marriage homes (Nigeria)
- Placing of hooks to bless a new house (US)
- Black Rod - (British parliament)
- Mariage - (Welsh)
- Nitesis, queen of babylon, had her boudoir built over one of the city's gates
- Bride's mother receives groom at door with rice and tobacco... (Indi)
- Menarche ritual, the Red Party
- Jehovah told don't paint blood on doorways and thresholds at the time of the first Passover
- Pillars of Voelcknor and Beaz
- Groom welcome bride with yogurt & rice; dancing, shower, shofar, key
- Students/graduates coming to Pennsylvania
- 'Pongal - Keralam - wakal of flowExam can you help me with this day - thanks and for harvest (India - Tamil Nadu)
- (see bottom of pg 97 of text below)
Stepping across the threshold into Westminster Abbey, Langdon felt the outside world evaporate into a sudden hush. No rumble of traffic. No hint of rain. Just a deepening silence, which seemed to reverberate back and forth as if the buildings were whispering to itself.

Entrance as Perusal Discovery: First visit to Kloppan in 1920s (note: 2022)

Kloppan, 5th P_ELEM: Church - a personal approach...
and eventual entrance. (From distant memory)
Signs frequently did two partially vain churches in Sweden - Björkhamn and Kloppan. I was thinking of
Shakespeare and visited Björkhamn, which is in the suburbs, but
thought I could not be able to go to Kloppan because it
is to the far south west of the country. Seeing Björkhamn,
however, made me determined to go to Kloppan, making the
cost a matter of money. Björkhamn is quiet but Kloppan
was too loud to believe this better, even better.

I decided to catch the train: a four-hour journey with no
hapless and able to get back within the day.

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

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

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

[Plan in p. 159 of notes with book]

After scabrely through the spacious town I found myself approaching a

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85
laid a piece of lead that looked like it might be the place of the church, but I could not see the church itself. I found the car park and noticed a pathway, at the end of which I recognized a section of the church with its distinctive stone builtwork. I was eager to see the inside of the building, by all accounts, a very peaceful building.

I walked the wall and turned left towards the path into the tree, with an eye open for the way in. My previous knowledge of the church was not detailed enough to know what I would see, and anyway, the entrance to build was usually self-evident. Finally, the way into a building is not usually something one worries about, so I walked that one imaginative, made-or-taken that no harms threw it will be.

Coming to the "garden" and took off back at the building and saw the opening into the "streets" between the church and the houses. I assumed the door into the church would be off that street. I saw some doors in the church wall facing the garden, but they seemed to be doors into some sort of "cold room" or other utilitarian store room. I walked down the street.

Along the street, I saw doors into various parts of the house: a community room, and so on, on my left into the church. I saw myself, after seeing the room, up the road, and walking along the road, and at a road, having failed to find a way into the church.

Walking a way along the road, with the church still on my left, I saw an "open" window, just like a service entrance, which they might keep the middle-up. There was a door, a small one, the door in the bottom (the floor that would slope down slightly) right corner, and if I didn't notice the main door I thought, I shall try to get through the walkway, so here the door, and it opened.

In the church damaged, I knew in a cave - a real cave but a 'cave' of rock built with light from above. This building was built with some original stones and beams. This conversion of the church into the house, I saw in the church. The entrance. In the church dilemma itself was once in the corner of my left. I walked to it and saw myself looking into the peaceful church space, with the sunlight illuminating a large stone shelf in front, with water dipping into it, a rain, anamolous, into a "holy" SIP as in the backside of the stone into cold behind it. The great stone was in the centre of the floor stood, supporting the brick vaulted roof high above.

CRAGSIDE, ideal Norman style, various dates 1870-1885 (see pp 152-3, see Carlisle, 4th May) visited 1 July 2007

Enhance an entrance of meeting. House position on a side of steep bankside, so approach is possible only from the side. Slope drops steeply to its left (SSE) and rise steeply to the right. A service road, passing over two arches under the north side of the house. The entrance forecourt to the north, the forecourt is large enough for cars, which have driven symmetrically up the slope, or angled to create valley, to turn and stop. Entrance to the house is made in a low front in an impressive irregular elevation full of strong fullness, basked in sunshine. By contrast the entrance hall is dark, comfortable, and warm, yet there is a sense of the family meeting to worship guests. But was also in the beginning of a wall that divides the family from that of the servants.

(Or not, he N'T takes to view the wrong side of this wall.)
THRESHOLD CEREMONIES

- coffin waiting in the crypts before funeral
  (St Helen's Church, Caversham)
  (Roman Church near Plymouth)
- see p.114 for rules on ceremonies in Cats of Hopper's, Topkapı, Istanbul
- American (U.S.) college fraternity ceremonies in Masons?
- Hotel: arrival, concierge (bags required), reception, passport, signature, key, concierge, lift, corridor, open room, travel bags, tip, porter leaves, lock around...
- Masons

(according to Horrors of 2 [48]). "At the ceremony, before the festival of
Dionysus, everyone sacrificed a pig in the threshold of his home and then gave
it to the servant who sold it to him, and who was taken it away."

(Horrors of 2 [83]). "The Persians ... As the sun is going down, apart from
diverse few priests who are busy into the cult statues; the majority of them stand
in the entrance to the sanctuary among wooden clubs. They are confronted
by a crowd of more than a thousand men each of whom also has a stick,
unfitted, and of a song he has learned. Now the day before, the priests
removed the cult statue in a gilded miniature wooden shrine and took it
to another sacred shrine. The few priests who remain with the statue put
the miniature with the statue inside it, into a four-meter and lead a pile
to the sanctuary. The priests stay in the entrance try to stop
them bring in the statue inside it. While the villagers take the gate in sides,
and with their clubs against the priests who are defending the sanctuary.
A fierce stage of fight occurs, feet are broken and, I think, a lot of
then die from those wounds. However, the Egyptians said that no one dies.
(continues with explanation).

Baptism, at the font, near the entrance of the church.
All Souls' Day - doors left open so that spirits may come in and out.
"The sun had gone down when I got there. The guards were poor and not very rigid, the house was quite bare; from the street I caught a glimpse of a succession of impaled miniatures, and somewhere at the far end an opening. Then, some kind of Muslim ceremony was being held; a blind man entered with a lute made of a reddish wood.

"At my feet, in a little cell as an object, an old, old man sat on the threshold, I'll tell what he was like, for he is an essential part of the story. His many years had worn him down and pruned him as smooth as a baby's face, or to the generosity of men for the sentence.

Long years covered him, or so it seemed to me, and the cloth he wore around his head was one rag more. In the dark, he lifted a dark face and a white beard. I began speaking to him in English slowly... I felt in speaking these words, the presence of a question that no man for what he present was hardly more than a dream."

— Jorge Luis Borges, "The Aleph in the Threshold"
As an sculptured art, where the visual is paramount, architecture, though its products may be large and expensive, is of modest interest. But as an art of the orchestration of experience and meaning, meaning as in the interpretation of place in terms of use and emotion to it, it is the most subtle. It has more dimensions; appeals to more senses; and may also incorporate the products of painting, sculpture, music, poetry, philosophy.

Propylon, Athens
Temple of Theseus, Athens
Temple of Enmerodocus, Selinus

Museum, Athens
Megaron, Tiryns

Cenotaph of entrance, by suggestion entrance all around preceded by cenotaph of entrance by pediment false porch at near entrance end of the temple.
"Some gates bore significant or simple, but have great significance; eg: the ninth gate of Herculaneum that is Herakles Well... an entrance from the "unreal" world, into the Roman Empire that stretched to North Africa.

"Some gates bore significant or elaborate, but have very little significance; eg:

"Some gates are significant symbolically, but not as entrance; eg: Arc de Triomphe, Paris. (but one can still pass through it)

"Some gates are significant symbolically, but not as entrance: eg: door in the vestibule of the Magazine of Toledo Art Gallery, London (which one cannot pass through)

"NOS PASSAGE ARE RITES OF DEATH... In a rite of passage, one thing is subsequently, something becomes constant... the identity is no longer your own. You have entered, in Arnold van Gennep's famous conception, a 'liminal period' from which you emerge transformed.

"These are meditative rites of passage are in some sense masked, concealed, unrecognizable. The participants have a recognizable position before the rite and after the rite, but the rite itself renders them strange, even to themselves. The liminal, threshold or margin, the place that is no-place, in which the subject is rendered invisible - a shadow, a negative, a manifest fragment, the empty space in an unknown, unrecognizable set of clothes. And this no-place - netherworld - is the place at once of out and of dying. It is the place as well of religion, more precisely of religion estranged, recalled across analogies, hatched into fantastic shapes.

"Stefan GEBAURT - 'Liminal Phases' and Transformations'; in Stuart MORGAN & Frances MORRIS - Rites of Passage, 1985, pp. 28-9.
THRESHOLD CEREMONIES

- Some Zen masters suggest barking and bowing imperceptibly at every threshold, as a reminder to oneself of the moment.

- In New Guinea culture (Tanna?), the birth of a new born baby is announced by a ritual dance, and the parents then carry the baby in their arms until it is put into a cradle. This is to signify its birth and thereby make it child strong.

- Passage at the Lychgate, rest on the chest at the thresholds of the churchyard, as a moment of farewell to the world.

- Sprinkle the blood of a sacrificed chicken at the thresholds of a house to keep out evil spirits.

- Mistletoe at the entrance...

EUADDE. The Sacred and the Profane, (1957) 1987, pp180-81

"We have more than once stressed the fact that all forms of cosmos- mumination, temple, house, human body - have an opening above, the meaning of whose symbolism now becomes still clearer. The opening is the symbol of passage from one mode of being to another, from one existential situation to another. Passage is an essential feature of every cosmic experience. Man passes from pre-life to life and finally to death, just as the mythical ancestor passed from the existence of substance to existence and the sun passes from darkness to light. We must note that this idea of passage is part of a more complex system, the chief characteristics of which we examined in discussing the men of archetypal cosmos, becoming, vegetation, as symbol of universal renewal, and especially its many ways of ritually breaking the cosmosmurgy - that, the paradigmatic passage from within to form. All these rituals and symbols of passage, we must add, express a particular conception of human existence: when brought to birth, man is not yet completed. He must be born a second time, spiritually; he becomes complete man by passing from an imperfect, embryonic state to a perfect, adult state. In a word, it may be said that human existence attains completion..."
THRESHOLD CEREMONIES  

...we will dwell for a moment on the symbolism of 'passage'... 

Thresholds concentrate not only the boundary between inside and outside but also the possibility of passage from one space to another (from the street to the house...). But it is especially the images of the bridge and the narrow gate which suggest the idea of a dangerous passage and barrier, for that reason, frequently occurs in initiation and funerary rituals and mythologies. Initiation, death, mythology, eternity, absolute knowledge, faith in immortality— all these are equivalent to passage from one mode of living to another, and bring about a veritable ritualistic mutation.

...everyone in Korea to take off your shoes or enter into a building. Removal of shoes creates a pause and a conversion of the self. It is a discrete ritual of entry that helps anticipate the threshold to come. In so many Eastern countries, in fact, are also washed at that point. In South Korea, the entrance of the wooden platform, the platform's surface is only breached by a shoehole, slipped or wooden feet.

Structure—Living with Elements: 
The Korean House, 1956, Sept 2004 p.82

SHOE-OFF PLACE

EMOTION + ARCHITECTURE

1. Engagement  
2. Sensory stimulation + orientation, light/space, texture, sound, smell  
3. Mood/atmosphere  
4. Association

Architecture has an advantage over other creative disciplines:
- it is all-encompassing, nothing is excluded: space, matter, sound, light, texture
- it accommodates people, rather than being separate from people different from others' thoughts and feelings
- all contributors to be emotionally involved in architecture: it is not just presenting people but involving them.

NOTHING WITHOUT THE PERSON
- emotional response depends on a state of mind + life situation (eg. waiting at an airport: relationship problem; sitting quietly at home; going abroad; waiting to appear in court...), but more influenced positively or negatively (to increase or reduce feeling of well-being) by our context. Architecture can influence a person's inner self as well as physical stimulation (and are influenced numerous times to be...)

In what part can the architect play in this? These are planned associations with self, space (sensory, place, light, sound, text etc), in the design of which the architect can take a leading approach, by helping architects to anticipate the share. There are places of entertainment, entering architecture may share to be remembered, that there are also situations 'in between' and situations where people make their own places, based on their feelings and their state of being... which may lead them to react against attempts of architects to influence their emotions through design.
The students within this project started to explore how they, as architects, might contribute to their dynamic and complex game... begin to appreciate the basic elements they have at their disposal, and how they might be used.

The only one of those three that didn't try to provide the complete experience, but rather to provide a list of faults was to contribute their own faults. Finally to bring the idea that of Courses, it was in this most interesting. This is the one that began to recognize that communication is not really about communication, it is a tool that can be used, but not to the point of being in such a way that it is often in received, unfiltered, untrusted, unamended... if in the one that recognizes the inherent nature of this process, or perhaps that should be the essential nature of misunderstanding.

IN A TIME OF SO MANY VIRTUAL REAL EXPERIENCES CAN BE A SHOCK.

Understandable reluctance in students to deal with strong challenge and crisis. It was easy to see that atkinson was made to illustrate that work provide frustration, fear, anger, but empowerment. They tried to withdraw from the fall of reality. He knows at heart.

THE GOOD CONFIGURATION

> It is any day this may last. Some will insist on necessary input to generate the emotional response. Emotion is not something you do to, or for, others, but something they must agree to engage in. The love between two people

Architects make and use their designs, spaces, but there is a transaction-like a conversation. You can't have a proper conversation alone. Here game of chess, Chess intend on opponent is not a form of game. A place that is built and not adopted often or intended or appropriated for some different purpose - as surely as it is a game place. It is the interaction that is retained to the higher poetry, that level of poetry that cannot be achieved by a mind alone. Music is written by a composer, and performed by musicians; a play is written by a playwright, and performed by actors; a book is written by an author and read (interpreted) by a reader; a place is designed by an architect, but used (interpreted and amended) by a user.

ENTERING THROUGH THE SKIN

The ceremonies of flying are lengthy and complex, but then as a little something about that moment when one passes through the fixture into the cabin.

The sequence: arriving at an airport, security check (life barrier), passport control, remove luggage, head over, go to the set, sit, arrive at terminal, get off, and check in desk, queue, reach desk, check, etc. until check in process, receive boarding card, lose luggage, proceed... then... walk the road or go through security... security, closed... (it is very early in the morning). So sit and wait... security, open, queue, pass hand baggage through machine, take off jacket, place in plastic box, pass that through machine too, walk through metal sensor, collect jacket, put on again, collect hand baggage, walk now. What are you doing? Shape food? Book newspaper... walk, find a seat, sit and read...

get announced, screen, wait a little... more to get, sit and wait, they announce collection of hand baggage, people queue, sit and wait, stand up and queue, hand over baggage and receive a small part of it back, not baggage just yet. So sit in seat and wait, bookbag, children + ground first, sit and wait, stand, queue, down the tunnel, queue, reach the portal, slowly... pass through to show and smile. Hi, may i see your boarding card... on the right please. Thank you... take my seat, sit and wait... flight might be delayed... no seat... eventually the plane moves... backstairs a little then forward, slowly to the terminal, seat behind another couple of planes, they go, two, even further, aligned with the center of the runway, a panel then accelerate hard... up and away... sit and fly (which is just starting to get to the destination).

[Inscribed by hand.]

toblanked J. 7, 2004
from Amsterdam
10.24am Flight
KL 1613.
NEGOTIATING ENTRANCE

Why do I often arrive at places - especially heritage sites - just when they are closed. When we do, we have to negotiate with the gatekeepers. (I shall arrive at Topkapi gate just when it has closed, and have to negotiate with St Peter.)

- Hagia Sophia
- New Mosque
- Small mosque, Nikkel, Istanbul
- Flower shops, Maliye Sarayi
- Palatine Chapel, Palermo

They say, 'Sorry, we're closed.' So... what response? 'Ok, thank you, bye.' No. Or, 'He come off it, you can let us in,' in Persian... don't tell me that... No. Or, 'Well, if my dog could go just let me in for a minute. I've been away very long, ai, ai, I have another shower, I'm going back today,' etc. This usually works. (Not always.)

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

Harem

Door

Food brought in

and left

Sultan's Mother

Enlarged

Re Entrance to Hall of Audience.

The idea of designing the center of a symmetrical space that passes through an open doorway (less so then one has to open a single leaf door). Then, the Hall of Audience to architect seems to have involved to reduce that sense by subtly manipulating the arrangement to avoid perceptual symmetry.
THE GATE OF HAPPINESS

(Bab of the Gate of Happiness)

"For a great number of ceremonies held in front of this gate, a throne was brought out and placed before the gate. The royal enthroned functionaries first sat in the throne in front of this gate and after the enthronement they would distribute out money to the janissaries... Ceremonies for decreeing sultans were also held here with the imperial seraglio for hours accompanied by the greatvizier, the janissaries being alighted for war. The Prophet's standard was displayed in front of the gate."
Daniel research = practices + research.
Research into the unresearchable, the generation of new ideas, new configurations of old ideas, paradigms that are not established or collectives...
= patterns of response.

GUIDED VISUALISATION
(Feeling Without Touching)
(Jennifer BRENGART - Design Emotion Conference 2007
from Arizona State University.
Visualization activities developed by James L. ADAMS (1974)

Richard BUCHANAN / Carnegie Mellon University, Pittsburgh
distinctions between "grammar", "rhetoric" and "dialectic".
seeing an architectural plan as a grammatical proposition
seeing an architectural plan as a grammatical construct.
"RCS = the New Rhetoric (book) : a treatise on argumentation.

MOTIVATION
in acting [Richard Sennett, CML]
transfer to concept of entrance

[ ] of course the fundamental motivation (in the architect) for entrance in this instance access between an outside and an ensides... but may have other motivations

AFFECTIVE ARTIFACTS (SC) Frank SPICERS
Artifacts, the affective aspect of which, assist cognition applicable to architecture

eg: datum plane versus artifact
a formal garden soft feature vs datum plane - an affective
and so... ENTRANCE may be viewed as an AFFECTIVE ARTIFACT
the qualities help you know where you are and where you are going.
"Play with doors

Play with doors (as children; in Royal Opera House production of Elektra, 2003) [between light & shade, outside inside, life death, life belk]

Play with lift doors
Play by losing doors and running away

Children are taught, instructed, not to play with doors because of danger (of trapping fingers), annoyance, disturbance, worry ... of others who are day to day occupying the door cas they inconveniently make people who may wish to use the door. Thus the doorway has a privileged status.

"KEEP B0" is a form of play with entrance - concealment and revelation. Children like to come into real doors but are excluded from going in because of the danger of trapping fingers or blocking some of the child's view into the door. (Causes an unsung problem.)

The mise en scene - for audience?

> How do you find the door?

- enter the bed. Entep the circle of people all as a connect the circle are cannot enter it that of his heart at the centre (which thereby, now at least to things - provides equal warmth for all, unique on a participant's view to the strong central point of the circle.

La deep as 'how Stretos Theatre p 68
[and then - chapter house, top central column.

- the area of access (privileged access
- to the audience lounge - to a profession
- to the gentlemen's club - to Masons
- to heaven

ways of entering thus

Chung Ching Chang (Shibden End Shoreditch) Worship in Unfamiliar Complex Building.
PRACTICE-LED RESEARCH

- Architectural space, managed by architectural elements, is necessarily organized by the mind of the architect.
- Architectural space, organized by the mind, is therefore a proposition about how space should be organized.

Architectural space is an argument:

Designing an architecture is the organization of space (or, in similarity to organization of thought), is different from abductive or deductive approaches (as subsequent practice and chaotic forms of practice). In it there is an additional component, a chaotic form of practice that provides the problem into which the architect practice is not as research - because it purposefully diverges from thought for organization in the interest of unpredictability and unpredictability. (But such a decision in a form of organization, even if it is, in a sense, negative in its purpose.)

Designing and Evaluating User Experience in a Space through Emotions, Expectations and Behavior:

Expectation -> First Impression -> Entry -> Experience

[Farhatpur/Karl entrance Ryan...]

Margaret Attwood: The Handmaid's Tale (cont'd).

Del Casto: Welders bell moves towards...

Kate Rae: Bridge is a gateway to the world of the highlands of Scotland in the Twentieth Century, with Kenneth McInerney.

Gateways between parallel worlds in Philip Pullman's His Dark Materials.

| 282 x 198 |
| 546 x 327 |
| 350 x 296 |
| 260 x 196 |

CAPPADOCIA 15-16 July 2004

GÖREME

monastery,
Cappadocia

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

PLAN

[Plan of the monastery, Cappadocia, 15.7.2004.]


Entrace that presumably keeps animals out.
text encompassments that it is possible when composing such matter. It is independent of the geometry of makeup. It seems to have been used once for storage of these materials in his pottery. From this chamber narrow passages/leads back upwards, then one shortens near the first short turn to the closed doors. It is a backup route in the rocks. Half above I have to take my crouching in my hands and go through one of the entrances. I am welcomed by a couple of pottery workshops in a pottery workshop.

The rock-cut house in a village in Cappadocia, still inhabited by an old lady living alone. The floor of the fireplace best paves through the room. The plan of the cliff, with a plan of fire andsequent walkways it is the entire surface.

AVANOS - Cappadocia 15/7/2004
Shaded courtyard and pottery in rock cut spaces through rock cut passages.

Although there is an ugly semi-circular arches roof over the courtyard, the small garden is welcoming. The patio covers it from the garden to the dining room in a descending way, lined with palms frames that hide inside the sun-pavement. The trees of various species, provide shade that even if it does not much reduce the heat of the air, at least provides relief for the eyes. An approach that seems to be a simple, rather disappointing house, with a random veranda at the feet from. Upstairs another view. Under it is a window, not the right, a courtyard. You enter, but it is not into a room but a narrow and low tunnel. Now it is a little closer, the tunnel passage is cut through the rock and leads to a chamber with religious lights, outlined from the day through a hole in the roof of a niche. This is a space that could have inspired to Columbus. It's shape has...
ALEATORIC

(See p.65 of this volume)

(Howard 2 [3:1]) “The ancient oracles prophesied that two black drakes took off from Thebes in Egypt, one of them flew up to Libya, while the other came to them in Dodona. It landed on an oak tree and spoke with a human voice, telling the people of Dodona that they ought to set up an oracle of Zeus here. The people of Dodona realized that they were becoming a divine command, and therefore 2:10 said the dove had told them to do; the very gods in to say that the dove should speak to Libya, to Libya to construct the oracle of Demos — an oracle of Zeus.” (From II. 00 on to give his own explanation of the myth)


crft & mem:ary

(Howard 2 [3:2]) “Rhampis’s life was an exemplar of popular theology: he erected two statues facing their gateway, each of which in turn faced east in height. The Egyptians call the mother and ‘Bouma’ as the sultan in ‘Waher’, and they portrayed themselves in front of ‘Bouma’ as heat it until sunset, but at the opposite to ‘Waher’.

rudimentary place making

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

An entrance / doorway is a place where you can see, catch, someone, going in or out. People wait for others at doorways. They self their moves at doorways. Tickets are collected at the door.

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

from A.C.P. 21.7.2004

- Born at Heathrow, guardian of the harpy and the demons, divided
- between day and night
- before the wheel of fate was born on the threshold of a house, at dawn, the threshold of the door, on February 1st - Samhain, the threshold of Spring in the Celtic calendar
- Cincuscia (?) goddess, another goddess of the threshold,
- (equiv. example of her name near a door)
- entrance to temples - in the walls carved wade carried Perspex across the threshold (also riots caused by gate open and closing)
- modern & gate - (inc. Kent) inscribed most famous vine - death, the gate of life, Janus - birth, for gate; Janum, door of the year; Janus, doorkeeper; Janus, Bifrons - two-faced Janus
- “Janus was the first god of all doorways. At public gates through which roads passed, and of private doors, the twins were the key, which opened closed the door, and the strike (viva), which posted employed to drive away those who had no right to cross the threshold.” New Larousse Encyclopedia of Kythology

- in the manner of the threshold of a sacred place.

- (book)

That’s about the entrances do; and their poetry.
It celebrates the mind and its capacity for organization in the world... in ways that affect our experience of it, in practical and poetic ways.

entrance sequence to the cathedral of Santiago de Compostela. Turn from square, across of steps; entrance ceremony of the this of tying, as the archbishop’s head; opening to buy St. James; up the steps; over the altar; hung; certificate from priest; burnt down the steps... escape.
ENFORCEMENT AS TRAP

In the film 'Woman of the Dunes' (directed by Hiroshi Teshigahara), an academic who has been hunting insects in the dunes near the sea, wins but has at the end of the day. He is offered lodgings in a strange house, situated at the bottom of a deep pit in the sand, inhabited by an attractive girl who has lost her husband and child 'buried by the sand.' The academic descends into the pit by climbing down a rope ladder, and stays to dig in in this eternally sand-threatened house. The next day he finds the rope ladder has gone and he is trapped with the girl; whom he must help to keep inside the hole and tend to her needs to keep the house. He is also, of course, under orders with Calypso, trapped by the anti-hero's terminal attractiveness.

DOMAIN AND INTRUSION

"The Cocktail box...innocent, a peasant every inch of his domain: and every glory...represents the fun in life. The little red-haired maidie winking in the morning with a bright, a figure, and a touch of marking agent that will stay gone... the little red-haired family wonderes...shortly, about mid-headland, it chimes, to sleep upon, taking the leaves, sitting up a bit of feet and being in town. When they come to notice, suddenly gathering, the family wakes for the terrifying...it the family makes no compounce in principle, but besides early in the morning of the box, only utterly but hardy for action, stating the amount of neighbours to be angry at. Further to understand who to be the most. It takes the time, morning. Their gazette, feeling them, any story, suspected for the arrival of their brother's enemies. Not our folk till the family place on the neighbours' domain. Not neighbours are present to make the intrusion worth while. But let the neighbours approach, having been seen and being fully aware, they will find that the boundaries will hold. There is a real of something to be done. Then the box..."

- ENTRANCES THAT SET UP ORDER & ALIGNMENT
- ENTRANCES AT PLACES OF MEANING
- ENTRANCES THAT DISCLOSE gest
- ENTRANCES THAT DIVINATE TO THE APPROACH, LATER PLAN...
- ENTRANCES AT THE MERCY OF THE ELEMENTS

"Walls are the doors through which death enters the world." — Jean Cocteau - Orpheus
ENTRANCE AS TRAP

"And it was told Saul that David was come to Keilah. And Saul said, God has delivered him into mine hand, for he is shut in, by entering into a town, that hath gates and bars." 1 Samuel 23:7 [KJV]

ENTRANCE AS PLACE OF JUDGEMENT

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

(see also p. 108 of this notebook)

"Seh'jy down from the platform to depart and put on your shoes, your first foothold in the smooth stone block, but then comes the rougher surface of the building's base. To avoid wet or dirty ground, the Latrince visitor (or departing prisoner) takes their way over a path composed of incised stone slabs. Arriving steeply on the crevices, they reach the front gate, the water threshold of the territory. Only here do they meet the mind of the land, the great floor of the inner world, where it is also the place to mount a horse or ascend a staircase."


"And he brought his head up to the doorsteps of a church in Rome, and people would walk over it as they entered the church."

÷ ENTRANCE IN RELATION TO THE WHOLE PLAN ÷ circulation
* diametric, tangential, oval

Entrance sequence is largely part of the original layout of the castle. Remarkably, if attackers breach the first wall, they find themselves in an awkward situation, having to fight up narrow stairs to the level of the lower belfry. Even if they get in far, they are still outside the castle. (see Arched Gate, House p. 78).
ENTRANCES TO TRADITIONAL RURAL STONE HOUSES IN PRE-INDUSTRIAL WALES.

- S. Flex, Denbighshire, Wales: "SCREEN PASSAGE ENTRY"
- Llanfadygyn, Carnarvonshire: "BRAUGHT SCREEN ENTRY"
- e.g. Castell Bach, Denbighshire, Wales: "CHIMNEY BACKING ON CROSS PASSAGE"
- House, Llanddirt M, Clwyddog: "END ENTRY"
- Ynysyntudwe, Montgomeryshire: "LOBBY ENTRY"
- Cottage, St. Athan, Glamorgan: "END ENTRY" opposite chimney race, probably less draughty.
- Curved passage entrance
- High entry
- Screen passage
- Straight screen
- Entrance via byre (longhau) e.g., Japanese Minota House

This is the difference between (1) stepping through a doorway on the level, (2) stepping up (or down) through an entrance, or stepping over a threshold at an entrance. The first is easy; the second feels comfortable; the third feels awkward. Both the step and the threshold reinforce the discontinuity in space established by the doorway in the wall.

CASTELL COCK, WILLIAM BURGES on the ruins of a Norman castle.

Cymeryn, Lech, Mannloes
Penmaen, Cymeryn, Gwaen, Llaethderch
Mesopotamia. Ziggurats, or man-made mountains, ascended to heaven. Babylon, Babel = Babel = gateway of the gods. 

cf. SIR.GEORGE RAWLINSON, A Short History of Civilization (c. p. 185 ff.)

The tradition found in the Talmudic, so-called Talmud, employs a famous Sogdian myth, wherein the union of the human and the divine is an assignation between lovers. Thus: "He came one and knocked at the door of the beloved. And a voice answered and said, 'Who is there?' The lover replied, 'It is I'; 'Go hence,' returned the voice, 'there is no room within for thee and me.' Then the lover came a second time and knocked, and again the voice demanded, 'Who is there?' He answered, 'It is thou.' 'Enter,' said the voice, 'for I am within.'

[from Gertrude Bell, translation of HAFIZ, p. 38 ff.]

The triumphal arches built by the ancient Romans symbolized the transformation of victims into heroes.
In AR, Feb 2005, pp 82-85

House in 3 levels:
1. Restaurant/cafe
2. Kitchen/shed
3. Bedrom/office

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

Entrance to the outside world of freedom

Even a gateway created in open countryside, like this Shinto gate, seems to offer some sort of spiritual transformation if one passes through it, even if only in the imagination. It offers the possibility of a spiritual world through the gate, but it is a world that feels no different from the world of real experience.
LA TOURETTE, Le Corbusier 1957-60

Entrance through concrete arches (hygrophilous poky loe).

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

One cannot however stay with the concrete, which is a level below, and climb in anyway not a courtyard for occupation even if the building, the monastery approached/set back across the bridge, hovers above the landscape supported on a concrete post. Only a monastery church is grounded - embedded in the earth.

The entrance platform is inside the monastery - it through to gateway but not properly so. It is a place of welcome, when the pavilion office is situated, and also of meeting, there are four cubicles. Since a visitor can have a conversation with a brother. The entrance is therefore a place of meeting between the enclosed world of the monks and the outside, but it is a bridge must come partly inside to meet them.

From the entrance (if one is allowed in) one may follow the road to the same level to the library etc., or go down to the level of the

ENTRANCE TO LA TOURETTE (at larger scale)

(marked: entrance to the church etc., or up to the two levels of cells.)

The entrance is transition area, place of distribution; transition, change, choice, supervision, welcome, meeting, overview, distribution, dimension of this entrance.

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

The bridge makes the monastery like a large boat moved against the landscape.


GODS OF ENTRANCE

Hermes, Atlas, Chonos, Janus

"Often far away there I thought of these two, guarding the doors of Darkness with the black wall as for a bear, half, one introducing, introducing continuously to the unknown, the other scrutinising the chewy and forbidding faces with unmeaning old eyes. Are! Old guard of black iron.

Marituri te salutant: Not many of these she looked at ever saw her again - not half, by a long way.

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

I lend upon a copper gate
This was gothic glory and
Winter's design made desolate
The redwhey eye of death
The tangled branches saw the sky
Like thing of broken -lyres
And all mankind that haunted high
And sang their hundred's fires.

Oh the land's sharp features seemed to be
The century's Proper entourage
It's right the cloudy company
The wind felt death - lament
The anointed pulse of gem and birth
Was shrouded hard and fast
And every spirit upon earth
Seemed favourless as $.

At once a voice arose among
The bleak things overhead
A full-hearted evening
Of joy unlimited
An aged tower, fire, gent, music, snow
In black-bunned licence
That chosen time to fling her soul
Upon the growing gloom.

Thomas Hardy, 'The Darkling Thrush' (1902)

So little cause for carollings
Of such celestial sound
Was written nor cherished things
Here or high around
That I could think they travelled through
The happy good - night air
Some blessed hope, forever to know
And it was unwearse.
Entrance & Identity

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

from Dave Cormley - the wall is a political instrument, unpublished dissertation, in the University School of Architecture, January 2006

from photograph in 1969 (in the done) a republican predecessor of the done, 'free derry corner'

shell96 becoming gath imprisoned

Dornoch Summerhouse (now Museum)

Entrance: That takes you to a higher plane, above the ordinary, a frame mobile. Here the transition is accompanied in a simple, direct way suitable to the lesser need of a summerhouse, which does not require the impressive qualities of a main house.

The transition: up a straight flight of stone steps to a platform over an arch, in a simplified version of a Palladian arrangement. It provides a frame at the top of the steps to turn and look over the gardens. This 'frame' particularly well when coming out of the summerhouse. It is the final step up the steps one sees to the central position stability to accentuate the meadow. The entrance to the summerhouse also establishes an axis which orders the internal arrangements of the building, and stretches out into the garden itself.

Dornoch Library, Florence & Michelangelo
The "Historic Scotland" fence around an ancient burial mound. Necessary, they may be, to protect the site (though that is questionable), the fences that surround such as historic Scotland, English Heritage, and Cadw: Welsh Historic Monuments, put around ancient sites such as burial chambers, alleys, ditches, thus, relationships with the landscape. With the fences, there, and its entrance (gate in style), the visitor experiences a defined moment when, he or she comes into the presence of the monument. Without the fence, the monument is in the landscape; with it, the monument is separate from the landscape. Without the gate, one is approached to the presence of the monument in gradual; but with fence one's passage through the gate or over the植株 becomes a significant moment, an entrance into what seems to be a second freest. But, it is a second freest that has been laid out by the high priests of historic monument protection; it was not intended by the original builders, who presumably felt the monument they created had a significance to the whole of the landscape of which it was part.

["There is no fence around Carn O'Bhet, and it is better for it. But there is a Carnach Hill, Uist, Maes Howe etc."

"Many symbols refer to the idea rather than to the physical objects. Thus: a heap of stones, an arch, a mound, Romes sign: here is a link up with that of henge, without some major element the general group."

"Deeds from L.C.T."]

"History is my room, self within my world. I am a rock; I am an island.

Germaine Greer"

"We other people are brushwood not by cedars but by brandings."

[Signatures, 30.09.2005]
Generally, the entrance of a building establishes its "direction" of a building. Very often, in combination with the access from some shared or public interconnecting way, it is the entrance that defines the "front" of a building. Sometimes, of course, there is a conflict between these two factors, in which case the access from the public realm becomes less precedence. But in the landscape, when the house is, as in many minor routes of access, it is the entrance that is the determining factor in establishing "front" or at least the direction in which a building may be considered to "front" the direction in which it is oriented. This is the case with the Prehistoric building chamber known as Newgrange or Knowth.

"The café had a complicated entrance. They went through a low arched door, down a slim hall into a small garden, the air smelled of trees, and it was also tinged with the sour smell of drains. In the dark they crossed the garden and climbed a long flight of stone steps, the staircase sound of a hand drum came from above, topping indifferent galleries, above a sea of voices."

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

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

TWO ENTRANCES AT THE CASTLE OF MET

The Entrance Hall. Transition from ground level to the first floor, which although not arranged according to formal geometry is something of a grand staircase with several quarters on either side. In this case, by contrast with Palazzo's Villa Rotunda in Rome's Stabianum, the transition to the first floor is accomplished once one is in the hallway. The steps up are not a simple direct flight but begin as the central arch, established by the doorway, and, after four steps divided to left and right into two sets of standard那样 that take one to the landing, which is not a full story above the ground level. The axis of the space, and the change in level in charming rather than impressive and monumental, one may imagine the host would enjoy the subtle effect. The arrangement provides a landing, raised but not necessarily so, from which the host might greet visitors who, having been let in by a servant, could then climb the steps to greet him. The composition provides a stage set for a particular social play between host and guest. It is part of that play that it may take place midway. It would not work if the steps had been external. (The scene is also somewhat exposed, and entrance is more comfortable to rise to the higher level with the protection of walls and roof.)

The Walled Garden. One goes the wooden door in the high wall opposite to emerge in the inal dramatic world of culture and order, that is a walled garden. But there is a surprise. You find yourself in a dark tunnel, within a bush, in front of you in the end of a hedge, so you are in darkness and can see very little of the landscape you are richly. One's curiosity is stimulated rather than satisfied. You move forward, in the protection of the tunnel, towards the end of the hedge in front. Then you emerge into the light and can see to right and to left. You have to choose which way to go.

This is an entranced that amazes and engages. It could have been the varied nature transition from outside to a special inside, such as one open experiences at a walled garden entrance. And here the arrangement does something to you: it surprises; it psychologically prepares; it extends the transition; it stimulates curiosity that leads you forward; and it challenges you with choices.
p32. KG burial chamber] "Although at this early stage of the coffin's development the entrance passage is quite short, it nevertheless marks a distinct threshold: 'street to the gods', as the Christian saga's gate, between this world and the hereafter."

p33. KG: relation between chambers and land] "The coffin's entrance passage looks out over the former land which had been first worked by the ancestors hereafter."

[Other eqh Gly-Beakers suggest that coffin he on link to sea, either as metaphor of death's infinite and resistance to define the sea - as the medium from which people came (originally, or in transmigration)"

p108: "All human life is measured in by time, but on the clock strikes twelve or New Year's Eve ... it is a small gap between years, a gap in time, and through this gap the spirits of darkness enter the door."

KG - Hilda Ellis Davidson: The Lost Tribes of Northern Europe

p114: "At the opening time the bones in which the spirit of the deceased resides would be taken into the burial chamber through the 'street gate', the narrow passage that connected this world to the underworld."

[As mentioned in the legend metaphor]

* KG - C. H. Francis - 'Doors to Another World', in N. SHAW (ed.) - Verses for the Ancestors, Edinburgh UP, 1992

p117: "In his essay entitled 'Doors to Another World', C. H. Francis has argued that the archetypal 'street gate' was the focal point of orthostats forming an image of a series of doors ... Francis describes the arrangement of stelae as 'the passage from the outside world to the sacred place of communication with the gods and ancestors.'"
The plan is incomplete, having been eroded over many thousand years by the wind and rain, and is subject to some speculative interpretation by archaeologists. But some characteristics of access and entrance to the huts are evident from street doorways. [Also the two 'grazed-out' small houses on the plan opposite are remnants of an earlier phase of building, and not part of the same scheme as the others.]

The evidence to suggest that the village was originally intended as a defensive structure is unclear. Certainly, being hilled around with substantial mounds of earth and midden, and with few exterior openings, it appears to have been refuge from the permanent elements on the coast of their northern island. But inside the villages it was important to protect themselves and their possessions from the people, or from animals or intruders. There appears to have been layers of 'lockable' doors (barred with stakes of stone held in place with boulders of stone) both in the passages and at the entrances to each dwelling.

"When you walk the hour through a low and narrow corridor, you find what39s happened, men obliged to do at Skara Brae... After following the long winding passages and stopping to wonder, the occupants, who are directly ahead of them in the darkness beyond the fire, in the conjuncture of their return to uprightness and things so rigid in its mood is a deeply human philological experience which has seemed to me to be the key to meaningful life experience.

(See also J. Thomas: Innermost and Identity.)

T. CREAN

Lines in the Landscape. Cambridge. 1984, pp. 78-89

THE NEOLITHIC VILLAGE OF SKARA BRAE, ANNAI. 2500 B.C.
(March 31st 1980)

Note: A feature in is different from that at the Beach of Gumus (p. 158 of this volume). The village is like a rabbit warren, and the dwellings are entered from covered tunnels.
the entrance to a cave may be vague and not clearly defined, but it can be defined more clearly by building a well, and giving it a doorway. There is a definite division between an 'inside' and the outside.

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

- There seems an entrance to 'street' with its gates.
- There are hard paths, but they stop suddenly, and don't help.
- There are locked doors.
- There are steps down into the earth, but that seems private.
- There is a small shingly back yard, a place for the birds...
It was during his time as a schoolteacher that Aborigines learned of the
labyrinths of invisible pathways which meander all over Australia and
are known to Europeans as Dreamtime-tracks, or "songlines," to the
Aborigines as the "Footprints of the Ancestors" — the "Way of the Law.
Aboriginal creation myths tell of the legendary Ancestor beings who
drew sandstone art on the continent in the Dreamtime, sing-up out the name
of everything that crossed their path: birds, animals, plants, rocks,
waterholes — and so sing-up the world into existence.

Bunun Country — Songlines, p. 2

"Tell me, Sir, why do you look at it from every angle?" he grinned, "the State of bloody
Australia is a sacred site.

He was in the habit of explaining when an Aborigine gave him
with a stack of papers. She was a secretary, a fair-haired brown girl in a
brown blazer dress. She smiled and said, "Hi, Uncle," but her smile fell
away at the sight of a stranger.

Aborigines lowered his voice. He had warned me earlier how Aborigines
are "honest men" who do not discuss their business.

"This is a poem," he said to the secretary, "A Poem by the name of
Bunun;" she giggled, diffidently, dumped the papers on the desk, and
pushed the door.

Monomaniac songlines suggest a seamless experience of the world, without separations.
Enthusiasm, often paired with experience, acts as the editing of a film.
Wait a moment! I just read a good out should occur just when the
viewer would naturally blink, and then go unmarked. How do we
see the door open again in a new scene? Maybe the heart
frames a little cold time: we prepare to enter a room, and then as
we open the door and walk into the light, suddenly, nearly open
our eyes again in the new scene. It is as if the transition itself, that
transition moment, is so small, so momentary, and is therefore
ences, disregarded, passed over without thought. Before entering one's mind is
projected forward in anticipation of the new scene, the exploration of the new scene
about to be encountered. After entering the new scene itself has to be appraised,
assimilated, digested. The moment of transition itself has no
hold, we may well even remember having the door closed, pushing it
door, walking through, the mind being already primed to give its full
attention to the new scene to be encountered.

Enthusiasm is something the mind has invented. Enthusiasm is the world
expected by the writer in verse. There is birth, the exit from the
room and entrance into the world. But new is an opportunity to
experience, except perhaps in the hidden part of an subconscious
memory. There are entrances to cars, but they are rarely
clearly defined; there is rarely a defined transition between inside
and outside.

The creation of definition to be entrance of a cave in French
Moyen-valley leaves one to leave Valley?

In the English Spenser's home every activity has its own room, and
every room has to be its own entrance.

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

Just as the "tolerance being" named everything, this is a matter of
definition. Definition of things, creatures ... definition of floors,
entrance always vague definition into clear definition.
An entrance that makes you doubt yourself to enter at the transition of the continuity in Bethlehem one has first to bend the step under a low doorway, and then step over a high threshold, a way of inducing you down, making you acknowledge, physically as well as mentally, the moment of entry into a second phase.

The ancient Egyptians made use of doorways in buildings often cutting them so narrow that people would have to bend their backs passing through them.

Sculptures sometimes made doorways in their temples low to slow down enemies who might fight their way in.

"The entrance up on a dressing room and come out of somebody else's..." John Grierson

7. 9. 64

I prefer to frame a examples, rather than an attempt to communicate by doing. (Through some places to include descriptions of analogies to art, it becomes language seems to be a metaphor, filler ideas examples are themselves, real, actual. One gets rather very far by filling a filler. This should be reduced to the finest possible.

The valley building and mortuary temple of the pyramids of Chephren from 1947, Egypt. - The Pyramids of Egypt. F. 104
"Take an example: the world of the house with us inside and you outside, or vice versa: there's also the world of the street: the city, with you inside and we outside or vice versa. Get what I mean?" two words clash, no harmony. the individual in our minds, the collective on the other. it's like jumping to choose two, society in general throws up lots of barriers. urban architecture in particular is so broad in spirit that it provides doors 2/3 thick and 6/7 high, flat surfaces in stocked surfaces = glass as often as not. just think of it: 2/3 or 6/7 of a glass - between such fantastic thrones are human make-believe, like a cardboard. every time we pass through a door like that we're split in two: but we don't notice anymore, and simply walk on, half way.

"So that the reality of a door - first then, I ask, in the greater reality, of a door? Well, perhaps the greater reality of a door is the localized feeling from a wonderful human gesture: a sense of entry and departure. that's what a door is, finally: but frame your coming and going, for it's a vital experience not only for those do so, but also for those encountered a left behind. a door is a place made for an occasion, a door is a place made for an act that is regarded millions of times in a lifetime before the first entry and the last exit. i think that's symbolic and real is the greater reality of a window. i mean that to you."

"architecture must instead be narrow bordered line. it made it to keep into: a realm - an articulated in-between realm. its job is to provide this in-between realm by means of construction: i.e., to provide, from house to city scale, a bunch of real places for real people and real things. places that sustain instead of counteract the identity of their specific meaning."

"make awelcome of each door and a countenance of each window."

"to go in and out, to enter, leave, visit, are often having alternatives."

"take off your shoes as walk along a beach through the ocean, last time that a rock glistens landsward and seaward..."
"In between places which induce simultaneous awareness of what is significant on either side. An in-between place in this sense provides the common ground where conflicting priorities can again become harmonious. In thirty years, a distinctive new form of urbanism has been quietly at work for man inside (against the constant thought and effort to eliminate the essential difference). Architecture (as urbanism) implies the creation of interior both outside and inside. To return it (backwards) to the free and man-made environment, that which is constructed by it, that which is persuaded to become common sense by being intermediated."

ibid, p 106

ENTRANCE AND IDENTITY

(See drawing on p. 168 of this volume)

"A clue that a social/spatial relationship may exist comes from the lawn area, where a clear is often referred to as a palanqin. In Surabhi, for gateway or door. A feasible explanation for this usage comes from the Comoro Islands, where the centres of several villages contain the iskionon: a stone enclosure where communal activity takes place including marriage rituals, funerals, dancing, poetry competitions, discussion on the worth of the elders. The iskionon often contains a mosque and a well. A normally square and measures about 15m across. The entrance to the iskionon is through a number of gates which are the property of a single clan or moiety group. In Comoro society, miidage majaa is simply an expression implying that a particular group shares an entry into a communal iskionon or identity in this respect through the particular gateway and houses to enter the central iskionon."

FORBIDDEN ENTRY

- No entry signs
- PRIVATE signs on doors - the hidden realms of the working establishment
- No Sanctuary or a Chamber Church

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

ENTRANCE AND ENTRY

Typical layout Shanga settlement structure (from: see p. 166)

Pompejan House - Typical Plan, Section (after Foster) in No More a Tenant (p105 of this notebook)

Pompejan House - Typical Plan, Section (after Foster) in No More a Tenant (p105 of this notebook)

122 "Passing through the large double doors into the house presents the participant with the hypothetical experience of the depth of the domestic setting, layered beyond in reading spatial progression as the series of punctured corten, open doors, doorways, columned screens, walls of light and shade, which signify a reciprocal limitation and extension of space and permutative possibilities."

Chris Knight, 'The Spatiality of the Roman House', in Michael Baxandall, Art and Order: Knowledge, London, 1994, p. 132
SPACES BLENDING ONE INTO THE NEXT OR MANY
as in: Rietveld's Schröder Pavilion
VAN EYCK'S Santa Maria della Salute Pavilion
Mies van der Rohe's Barcelona Pavilion

COMING INSIDE BEFORE COMING INSIDE
van Eyck examples
see also van Nelle Fabriek, Rotterdam 1926-30 van der Vlugt/Brinkman

MAKING ENTRANCE A PLACE
Le Corbusier
first made place by entrance, Victorian terrace.

ENTRANCE AND IDENTITY
Beaupré Castle, Glamorgan

"James' Arch" Renaissance idea, Bramante & Peter Rose.
see Nicholas Temple, Primitive Conference.

8? Ronald Hepburn, Edinburgh University, anthropopology.
see Sir Alan Stephen, Primitive Conference.

José Saramago - Birdlife at War.
Mute Tuvan - Vernacular Architecture.

George Himmels work on a door into a limit

Entrance and Evolution - the 'In Crowd'

Abstraction of the shell which was significant in the development of life.
the creation of the shell is significant in the development of spatial organisation - the matrix of social organisation - the inhabitation of space.

> Charles Melbury - Down from a Standard - Secular Bute?
(Enhanced)
George Barn - Ghost Town.
Hill's (Stanford) - Womack. BAILEY Scott.
Your present world

ENTRANCES: THE SENSE OF WHAT YOU POSSESS/ YOUR TASTE/ YOUR STATUS.

Entrances: They change the world.

Even the design of entrances - doors, door frames, can be a metaphor for change in the world or an event itself.
The entrance lobby is minimal, and if not to be drawn into the studio, directly to the right, one continues, stepping in to be confronted by the main space, immediately to be made aware of the diagonal view from hearth and fireplace on the left (north) side, to expansiveness/daunus on the right; this is in fact the 'factual core' of the whole approach. You must either get off, stepping down to be regained at the hearth (by sharp right into the downs space) or move through to the patio and garden beyond.

Michael Speaks: In the presence of absence, in
ARK, Vol. 2, Summer 1990, p. 50

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**SPRING HOUSE**
Chini St. John Wilson
for Anthony Carpenter 1965
from Cape St. John Wilson
Library of St. Janwen, Spn, London 2004

"Architecture implies the creation of interiors both outside and inside." Van der lek: "Dwarsluis' van uit Tom to Pimper, US, Dec 1962

compare i cabinet with Deen's house.
ENTRANCE IN LINK BETWEEN TWO PAVILLIONS

"BUILDING AS THRESHOLD"

H. CHAP TRUMBULL - THE THRESHOLD CONVENT

CLARE GRAHAM - THE ORDER OF LOUR ASHGATE

"Paths, paths, everywhere; a stampede in networks of paths spreading over the empty lands, through long grass, through burnt grass, through thickets, down and up chilling ravines, upward down, story hills alike with heat; and a solitude, a solitude, nobody, not a hut.

JOSYR CONRAD - HEALY STABY (1902) p.17

ENTRANCES ARE AGGREGATES OF SILENT ACTION.

"Beyond the fence" (which must bear its gate) "the first sound up specially in the moonlight, and through the deep shrub, through the silent sound of that lamentable courtyard, the silence of the land went home to one's very heart - its mystery, its greatness, the awesome reality of its concealed life.

ibid., pp 53-4

"In every letter of old times, when the Romans first came here, nineteen hundred years ago, the sun was set, and every city was in darkness; one day... Light came out of this dark space - you say, 'One day?... But darkness was here yesterdays,' imagine the feeling of a commander of a fleet, of a great army's call 'out? - entertain a Meditteranean, a Hellenic vocabulary to the north... imagine him here - the very end of the world.

ibid., p. 83

ENTRANCE AND LIGHT: not always into the dark
see: Monastery of St. Georgie Magazine Rebuilding - Everton 1960"

For Janet, the evolution of memory and the norm of memory, Paris.

"From the distinction that separates a subject from its exteriority, to the distinction that localizes objects, from the home (constructed on the basis of the wall) to the journey (constructed on the basis of a geographical elsewhere) or a cosmological 'beyond', from the functioning of the urban network to that of the rural landscape, there is no spatiality that is not organized in the determination of frontiers." – Michel de Certeau, 1980, p. 580.

[See p. 198 above.]


The second Egyptian, Pyramids of Giza, Egypt (1940s), 1943, 1946, 1948, 1950, 1952. In 1943, he was the first to be photographed in the pyramids. In 1946, he was the first to be photographed in the pyramids. In 1950, he was the first to be photographed in the pyramids. In 1952, he was the first to be photographed in the pyramids.

Kesler of Radnor, Asia, & Etymology

http://www.tangierart.com/kelso.tangier.html

Sanssouci Pavilion for Sculpture, by Willem van Eijckere, Av 1965-6 (temporarily)

When have we entered the pavilion, when is one 'inside' it?
- When our eyes fill the grass into the square concrete pavement?
- When we cross the arch to the circular line?
- When we enter between the friezes between black pillars?
- When we pass between both of the square walls?
- When we pass through the door in one of the walls and parallel walls?
- When we enter one of the 'bubbles' of space made by curved walls?
- When we go inside the thin circular, almost closed, niche?

All are different forms of stages in a process of enclosure.

"That's the truth of the entrance... just a fucking myth!" Sam Penn, 30.03.2014.

"Gradually it was clear that the statues and mummies were to be recognized as the monuments of the dead, and not as shrines." – James T. Knowlton, p. 36.
By considering the role of stories in delimitation, one can see that the primary function is to authorize the establishment, displacement or transcendence of limits, and as a consequence, to set in opposition, within the closed field of discourse, two movements that intersect (setting and transgressing limits) in such a way as to make the story a sort of 'transversal' decrying structural (a dynamic forthright of space) whose essential narrative figures seem to be the frontier and the bridge.

Creating a theater of actions, the story's first function is to authorize, or more exactly, to found. Strictly speaking, the function is not juridical, that is, related to laws or judgments. It depends rather on what Georges Bataille analyzes in connection with the Indo-European root *des-, *de-* in place, and its derivatives in Sanskrit (āhāvā) and Latin (fas). The Latin noun *fas*, he writes, in properly speaking, a mythological foundation, which is in the invisible world, and without which all forms of conduct that are enjoined or authorized by fas (human law) and, more generally speaking, all human conduct, are doubtful, haphazard, and even fatal. Fas cannot be subjected to analyses or casuistry, as just said: fas can no more be broken up into parts than its name can be declined.

"A foundation cannot exist as it doesn't: fas, act, or fas with act. A time or a place one used to be full of gods and heroes (appearing or seeming) depends on whether they found or fail to provide human action with this necessary foundation." (Bataille, 1969: 61-62, on "fas" Fearless).

In the Western part of the Indo-European world, this function has been divided in a particular way among different institutions —in contrast to what happened in ancient India— where different roles were played in turn by the same characters. On either side of culture created its own rituals concerning fas, which was carried out in Rome by specialized priests called fasces. It was practiced "before Rome undertook any action with regard to a foreign nation," such as a declaration of war, a military expedition, or an alliance. The ritual was a procession with three centrifugal stages, the first within Roman territory but near the frontier, the second on the frontier,
from p. 178 above

from J. 178 above.

the land in foreign territory. The ritual action was carried out before every civil or military action because it is designed to create the field necessary for political or military activities. It is thus also a repetition of the entering, a renovation and a repetition of the mechanism that could legitimise the new enterprise, and a prediction. The space created at the beginning of battle, contracts or conquests. As a general repetition before the actual representation, the ritual a narrative of acts, precedes the historical realisation. The site of the temple opens a space and provides a foundation for the operations of the military men, diplomats, or merchants who dare to cross the frontier.

Similarly in the Vedas, Vishnu, by his footsteps, opens the zone of space in which Indra’s military action must take place. The first ritual is a foundation. It provides space for the actions that will be undertaken; it creates a field, which serves as their ‘base’ and their ‘treasury’ (Dumézil, 1965: 61-78).

Michel de Certeau, op. cit., p. 81-2.

Kathleen Anne McHugh refers to “(hearth space): symbolic function in maintaining the mind and psychic space of the home. As a cultural border or boundary, the home constitutes a margin between culture and its traditional other, the natural world.” in “The Metaphysics of Home made, in Spatial Design: Read in Architecture,” 2002, p. 102.

→ THRESHOLD CEREMONY

“On the morning of the next day, the visitors were taken to the ebuljilunga at the Emily Gap. On arriving there, the local Arafura went to the house, and sat down in a corner along under the main storehouse. He then beckoned to the others to come up, and pointed towards one room of the little house which served as the ebuljilunga, made signs with his fingers, and each man in turn stepped up and laid his spear hand securely over the mouth of the ebuljilunga, and then received the ride. The ceremony is called marndilimina, and is designed to give the spirits notice of the approach of visitors, for if disturbed suddenly, they would be angry.”

Spencer & Gillen: North Australia, 1904, p 267.

AXTHOLLVAAAN SCHOOL, AMSTERDAM

by Herman Hertzberger, 1980

two levels of entrance

ENTRANCE AT PLACE
"an old man... has built a long narrow brick walled enclosure, which is supposed to represent the chariot case out of which the magicians, in fully developed mist, comes. Reading thus they all go inside and for some time song of the mist in its various stages."

Spencer & Buzen - Western times, p 220.

K. Clay Trumbull, p. 79

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

Bonomi - Nunnah and its Palaces (2nd ed) p 157-160, 174
① I Sam. 29:6; 2 Sam. 3:25; 2 Kings 10:27; Psal 141:17, 8; Is. 37:28; Ezek 43:11

**Threshold as Altar**

**Threshold & Relationship with an Altar**

"But I knew my abode, and they went out, and they came in, and they ranged against me."

I had seven under these chambers over the entry on the east side, as one goeth into them from the utter court. The chambers were in the innermost of the wall of the court toward the east over against the separate place, and over against the building. And the word before them was like the appearance of the chariots which were toward the north, and as they went, so they spoke; and all their going out was after them according to their fashions, and according to their doors."
Herman Muthesius, from Peugmans, ed. Sharp - The English House (Van Egmond, 1904), 1925

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

The rule known to every Englishman says that the door must open towards the main sitting area in the room, which usually means towards the free-place; in a study it opens towards the desk, in a bedroom towards the bed. The idea behind this is that the person entering shall not be able to take in the whole room at a glance as he opens the first door of the room, but must walk around it to enter the room, by which time the person seated in the room will have been able to prepare himself suitably for his entry... The study's feature about its opening of the doors... is that the person entering seems at first to be walking into a hall and then nothing occurs in the room until he opens the door wide. In fact it is not at all unpleasant to enter a room in this way... It is only the facing through a kind of arch or small vestibule...

Large country houses always have a spacious, well-lit entrance-hall with a vestibule inside the front door, which serve as a cloakroom, and in turn opens into a seating-place and laundry. Another door leads into the large hall and through this into the house proper.

There is invariably an open porch in front of the front door of an English house... It is a survival of the ancient arch that preceded the main chamber in both the ecclesiastical and the secular architecture of all countries, and at all points. There was always a porch before the entrance to the hall of the house in the medieval era, where it sheltered the callers from wind and sun, as he reached for the door to open. The Elizabethans liked to make it the special architectural masterpiece of a house.

1725

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

A step at a doorway reinforces the illusion of continuity.

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

"The only thing we know in that her life ended when the set foot outside the door.

Jos Saramago - Blindness, p. 283
The house and it was usually surrounded by an ornate window wall through all the stories; and even on the more absolutely plain houses it was adorned with columns, pilasters, and coats of arms. During the period when Palladianism dominated domestic architecture in England, this and was replaced by a columned portico. The same trend saw the entrance pass to small houses as well as great. Today all the grandest houses of the Victorian developments have a porch, which is seen found in the form of a colonnaded porch to many significant and historic buildings. In London, however, most of the modern houses, the semi-detached with rows of which are set back from the street, have the colonnaded porch in front of the front door. The porch is at some part of the English house, the more so of the facade. In modern country-houses it usually takes the form of an elongated vestible with a wide opening at the front and usually with windows at both sides, the floor of which is a step or two above ground-level. Oddly enough, it is rare for even large country-houses in England to have a covered forecast where the rain is carrying down. Perhaps the fact that the porch is so dominant has prevented the covered forecast from coming into being, for a structure that would keep the porch would destroy in rain the terrace. This lack is certainly a sign of backwardness with English houses.
31. "Besides the front door and the door to the garden, there is always another entrance for tradesmen, etc., leading into the kitchen quarter. If we add to these the separate entrance to the billiard room, the doors from the children's quarters, and possibly one from the parents' private quarters into the garden, it becomes clear that the English do not have our dislike of many entrances. This is not so. The separate baggage entrance, which again occurs in all large country houses, this door is not from the front door, so that when a visitor has been driven up and sits down at the door, his carriage may move on to the baggage entrance, where his trunk is handed over to the house servants. The entrance is the division line between the residential and the working parts of the house, very near the steward's room and not far from the back stairs that lead to the bedrooms and visitors' rooms."

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

ENTRANCE AND ORIENTATION

(Also in the four directions of travel).

"During the Renaissance, the procession of lips was fitted to music with all their entrances facing inward, in deference to the Sacred Centre, and in deference of the formal rule that the entrance to a dwelling should face east, the direction of the rising sun, and contrary to the rising moon... Normally, the main gate had its entrance facing to the east, direction of the rising sun, but sometimes because of special requests, the entrance was shifted, such as the Queen of France, it could instead face west, a ritual inversion that only serves to confirm the power of the symbolic intent." - Peter Tomkins

SECTION

Schloss Charlottenburg, Schloss, 1826
.getProperty

Conversion from existing mansion

 comparison with Croydon - meeting of family and servant zones at the entrance; in this case it is vertical rather than horizontal division.

comparison also with Castle of Mey.

'maison de plaisance' idea - compare with Home of Sun

ENTRANCE AS A PLACE TO SIT

Old woman with tapestry to neighbors outside.

Wash in reception

Judge at the gates of the city.

Kip at the door of the menagerie.

Veranda.

The lady plants the children in Montecatini.

The Montague and the MacLehose family.

Garden of entrance.

Stone steps.

Monaco to the "Hermitage", "Swakopmund.

Vatican - change in angles - accomplished at entrances.

The Battle of Waterloo - depends on the bump of the gates of "Independent", Duke of Wellington

Hougoumont.
"The oldest temple discovered in Egypt is little more than a low cave with an altar at its threshold, and into a little on either side of the altar. This temple is near the base of the stepped pyramid of Meidoom, dating back probably to the beginnings of the fourth dynasty."

**Paris, 1. 486, XIV. 173, 4X1. 427, 505; Odyssey VIII, 221**

"The House of Helios on Olympus is reportedly spoken of as the 'House of the Bronze thresholds'... The term 'bronze thresholds' seems more than once in reference to the temple-palace of Athena. It is described as having gates of iron and a 'bronze threshold.' Night and day next as they cross the 'great thresholds of bronze,' and Athos up helots known at the threshold of the underworld."

**Odyssey X1. 4, VII. 23, 37, 39**

**Iliad III. 15**

**Heard - Pausanias V. 74-8**

"In the "sphodra" Odyssey at Athens the Athenians seem to stronger suggest that he is a holy ground, in the shadow of Poseidon, and that he slept where he was thrown in 'hathel the bronze thresholds of the land,' the story of Apollo. It is their custom, the bronze thresholds as an archaic synonym for the underworld, or outer limit, of spiritual bondage."

**Odyssey at Athens 5. 47; Also I 591 of Pausanias - Pausanias VIII 8 11**

"A 100-foot temple of Artemis Promphela, at Eleusis, thresh the main altar immediately before the threshold, between the naves."

"Bingmen says: 'In the strictest sense, including only the buildings within the walls, they were commonly divided into three parts: 1) the hekatompylon, or central temple, where the sacrifices were conducted. 2) the nave or temple, where the communicants had their respective places; and 3) the inner or sanctuary, where the clergy stood to."
... Crossing the Rubicon...

TIME AS A CONSTANTLY ADVANCING THRESHOLD

H.C. p. 172. "When the stake of France was to enter Tiberias, he was received outside of the walls, by prominent officials, with much ceremony. As he approached the gates, open and sleep in great numbers were sacrificed just as he passed, and then twenty persons under his horses feet. And glass vessels filled with sugar were broken before him." On this occasion the stake frequently lashed at a watch, warning that he should make the stakes exactly at the time prescribed by the orthodox's of his crossing the threshold."

LOSS OF VIRGINITY AS THE PRIMAL CROSSING OF THE THRESHOLD

p. 176. "A fair induction...would seem to indicate, as the origin of this plan. The rule, (of spill the sacred fied blood at the threshold) "the covenant union between the first pair in man's maturing of his family relations. When was the first covenant made between two human beings? When was the first outpouring of blood in honor's sacrifice? By what act was its first appeal (to 194, it a.)
made to the Author and Source of life for forever for the transmission of life, by two persons who thereby entered into covenant with each other and with him...

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

p. 178 9 "There is abundant evidence that the woman is recognized as the primitive altar, and that the form of the woman is made the bottom of the altar form...

Even as far back as the Vedas themselves, the term yoni, or doorway of physical life, is used as synonymous with altar, and the production of sacred fire, for purposes of worship, by worship a stick in softened wood, is described in the Rig Veda as a form of this covenant site. These facts point to this origin of the threshold altar of covenant and sacrifice."

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

[See thresholds at Fesra...]

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

p. 222 "In different languages and among various peoples there is... an apparent connection between the forms, and the corresponding ideas, of 'woman' and 'door', that would be a confirmation of the fact that the earliest altar was at the threshold of the woman, and of the door."
p. 228 "let the day on which I was born
and the night which I was conceived
be a sign of trouble to my mother's womb,
and the day in which I was born
be a terror to her eyes."

[Job 3:1-10]

"The Tabernacle artistuzzi (Masuma 8, 2, 5) explains
the different parts of the room under the metaphor of a
debur, or "inner chamber": prisōr, vestibule; aliγα, upper
story."

p. 229 "A Chinese character in the representation of "threshold" or
"door", and also of "woman""

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

p. 229 "Confucius said that this threshold "should not be trodden on
when walking through the door."

p. 229 "Evidence of the fact that碰到 ports, landmarks, and
milestones were intended to represent the path of the
thresholds in the Roman emperors, as in the for Gast, admired
among the same relics in the Leopoldinian Museum."

[cf. stone circles - thresholds around a
Temple]

p. 231 "An American gentleman traveling among the Scandinavian
immigrants in 1840ce and Missouri, was surprised to see
their house doors quite generally standing open, as if they had
no need of locks and bolts. He argued from this that they
were an exceptionally honest people, and that they had no fear
[to p. 198 sta]
of thieves and robbers. A Scandinavian clergyman, being asked about their ways, said that they had thieves in that region but that thieves would not cross a threshold, or enter a door, or break evil without being held back by a superstitious fear of the consequences of such a violation of a covenant obligation in passing over the threshold.

"I asked a native Sycamore woman, 'if a thief wanted to get into your home to steal from you, would he come in at the door, if he saw that open?' 'Oh, no,' she answered, 'he would come in at the window, or would dig in from behind. Why wouldn't he come in at the door?' I asked. 'Because his reverence would keep him from that,' she said, in evident reference to superstitions instead of crossing a threshold with evil intent - a steady ground of an unborn survival of reverence for the primitive altar, with the sacredness of a covenant marked into by its crossing.

THE SPACE IN BETWEEN

"And my main concept is the 'space in between.' You know, the time when you leave one country - you've called everyday life, when you take a plane, you go to the main station, to wherever. And then you go somewhere else. But before you arrive, that space in between - that's the space when it is most intense. It's the space where you're open, when you're sensitive, vulnerable - and anything can happen. And another space I propose is the waiting space. We always consider waiting so boring, but waiting is extremely important. It is where we used to put ourselves, because we want to deal with doing nothing. Being nothing is exactly what it's all about.

"So the days, we have to go to freedom, but through boredom can we come to another side. So the space in between and the waiting space - that is where it happens."


even more decidedly an error against good taste. Accordingly, if there are other parts of the home of an Englishman to consider—namely that state is to be avoided in the family-room, but moderately encouraged in the thorough-fours, it is probable that the Seymour-Hill system, if not faulted to an extreme, will be in many cases intelligently approved, and so far the Classic model preferred. At the same time, that there in a tangible charm in the Pure system is proved by abundant evidence of its adoption, equally intelligent and candid, so that it may be said, in the authority of the Mediaeval model, that the very absence of staidness, as an element of value, in numerous instances allowed to preponderate here no less than in the rooms.

p. 162 “Few thing have a less hospitable effect in winter than the chill of an Entrance that has never known a warming.”

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

“Such an apartment is always very much of a waiting-room, to value of a Common Hall unalterable for look-out must not be forgotten.”

p. 164 “The relation of rooms to each other being the relation of their doors. The sole purpose of the thorough-fours is to bring these doors into proper system for communicating.”

Also quoted in John Fowles’s “G Valve and Figures, Doors, Passages” (1978)

p. 155 “The arrangement of Passages of a house, as we have before said, as the skeleton of the plan; but because the relations of the rooms to each other are in fact the relation of their doors, and accordingly, every one can tell to what instances these thoroughly and thus relation of doors is so connected that one appears to understand this system in whole, or at least, in the contrary, where one it always at a loss.”

“Vance J. B. 1974, ‘through-fours’ could be regarded as the backbone of a plan not only because such doors lacked the spine, but because the differentiated functions by joining one in a recessed distributor, in much the same way as a vertical column structure’s ‘body.’” [Note the quotation above]
The 'Mihrab' in a Mosque - a sanctuary, oriented to Mecca, in the Qibla wall, though which no may not pass... but formingly it is a symbolic doorway to Paradise, representing death and redemption in me.

Unexpected ENTRANCES
In the film 'My Man雁XII' it seems the woman was taken to leave a room by the intérieur way.

Shoing the need for a hardceany - stone pavement - at the door.

Plan of the rooms uncovered of an ancient British ten-room at Glastonbury

ENTRANCES INTO CENTRAL DISTRIBUTION ZONE
E.g. classic version of Roman Villa
and late Roman basilica (see eg. Palazzzi Massimi, B.F.P. 681)

ENTRANCES THAT DISCRIMINATE
E.g. Boys + Girls in Old-style Schools
TRADE entrances & "post" homes.
LUGGAGE entrances
STAGE DOOR in a theatre

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

Goffman - 'Presentation of Self', p. 125

"FRATERNITY ENTRANCES
E.g. Entrance used only by a group in the know"

"In American residential neighbourhoods, boys of eight to fourteen and other persons appreciate that entrances to back lanes and alleys lead somewhere and are to be used; they enter openings in a variety way that will be lost to them when they become older; similarly, farmers and farm women have a clear conception of the small doors that lead to the back regions of business buildings and are intimately familiar with the public transportation system for socially transporting daily cleaning equipment, large stage props, and themselves."  

Goffman - 'Situation of Self', p. 125

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

Entrances that allow access to a house through a secret door.

- Secret doors do this, in some ways.
- Look for a small
  - door in a false wall
  - entrance to the garden in Topkapi Palace, Istanbul
  - entrance to a gentlemen's club
  - entrance to a ladies' lavatory.

SECRET ENTRANCES
- At Eliza's Church, Angling

ENTRANCE ENTRANCE
- Behind a small building
- Buddhist Temple/Monastery
- Entrance to a small church

UNDERGROUND ENTRANCES
- Under a large rock

UNEXPECTED ENTRANCE

- Stopped in the street (Queen St, Cardiff)
- By someone who wants to do secret research on shrouded products!
- He asked a few preliminary questions
- He told me I am taken up an elevator into an office lobby, up in a lift, to a strange empty room with tables with lap tops on them
- I spent thirty-five minutes communing with a laptop.
Abbotsford House

Restormel Castle, Cornwall 12th Century
Distribution core entrance

Pembridge Castle, 1820-30
North Wales
Thomas Hopper

A different attitude to being impressive: how take the visitor through the keep a series of varied experiences, and set along an evocative culminating in the Grand Hall.
Approach along the route of the home allow the visitor to see it full size a splendour.
Architectural framework designed to impress.
**Practicalities**
- Support over opening
- Weather proof
- Entryway (from opening)
- Heavy surfaces (stairs)
- Different types of止损 mirrors with lights
- Small door with layered
- Closet & shelves
- Apparatus + tools etc
- Promenade? P stroke - business casual / meetings
- Storage - benign, hell regimens, dog

**Entrance as a journey or pilgrimage**

**Rite of Passage**

**Magic Plate**

**Entrance and view - Chinese garden**
- Nooklet willows: "Kaya Ashmeadows"

**Entrance and kitness, sink, p, litter bin, beggar**

**Goffman commentary at the end of his own "Presentation of Self" book**

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

Goffman: "Presentation... p. 246
Entrance through porch into ground floor Utility - access to kitchen and rear servants quarters. Original route up to first floor hall up stair between W wall against E entrance. Later a wider stair built to its left, giving more comfortable, grander route to hall. Staircase has been new built, presumably by whoever in charge of house, as well as being available more generally. Escape route from parlour, down kitchen wall, by steps from floor, to basement (plan not shown here).

GETTING TO THE FIRST FLOOR
At the end of the ENGIWURA subdivision initiation ceremony, performed by a traditional tribe in central Australia, the TAPA (which is a two-centimeter barrier tipped with branches which marks the eastern boundary of the sacred ritual area) and NUNGA (from view of the main camp) is broken open on the rim of the sacred pool, thus making a gateway back into the life of the tribe.
"Hence when the god is at his sanctuary they place a symbol of wood, clay and of the earth in the gate of the temple. Besides, in other gates it was esteemed unlawful to sing at all times because they considered gates as sacred. On that account too the Egyptians, and hence men among the Egyptians forbade any person to speak while passing through gates or portals; for at that time the divinity also in the principle of the universe is to be worshipped in silence."


from Kalinga Tank: 17.1.2005

"The most formal scenes generally were held in the shogun's residence in Edo Castle. The daimyo prostrated themselves in the middle and lower rooms, taking specific positions on the tatami according to their ranks, and the shogun would enter through the monumental doorway into the uppermost room, at and address them. There was also another tradition where the daimyo lined up at doors prostrated before the closed sliding doors of the main room, and the shogun entered the room, took the seat of honor, and then the doors were opened for him to address his daimyo."


DEFINITION OF EDGE

drain

stepladder

wall


door

window

frame

hanging

all demilled gateway
ENTRANCE AND VIEW

"The core of the megaron of Nestor's palace was north and south, and the entrance faced south to a point slightly to the right of the horns (of Mount Helicon). It is not oriented precisely at these, but from the courtyard they are clearly in view. Within the inner chamber the lord's throne was backed against the east wall opposite the great central hearth, and the lord... faced across the room over his megaron, but not toward the horns but toward the rear face, which itself flanked roughly an axis with them... the lord's heart, center of his familial household, is set as the counterbalance to the east is found.

from Vincent Scully, "Theearly the Temple at


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

He knew who I was by the name on the door of my room."
"Come are the days of sap and glass
Are called as shadows to steal from
With some friends..."

Today I am lost, like these textures
Who never return to the sea after spanning
And more inland, in the opposite direction
Are exhausted
At some distant point on the horizon.

They have become dense
Like a mass of black clouds
Raining men with sound patrols
And in the gowns is discovered
A wrong I believe forgotten.
Light has been stolen from us.
They have stopped on our final frame
Trying to save some remnant
Of the words that we loose.
I know today that the only and terrible enemy
Is the present, and that in it,
Only by not being
Are you able to live forever.

In this new and enormous well
Between echoes of old times
(an open patio, a blind mosque)
I am in the opaqueness through
A door no man's house
A dump and long call
... the last days.

Page ES 16.16
in Joscelyn E. GREEN & the last
Days, See the 1992, p.112
quoted in Graham HOWE.
"Introduction", in Rites of Passage
1993, p.11.

Graham HOWE & Frances HOWELL

ARCHITECTURE: IMAGINATION

Casino, Havana by William CHAMBERS 1759
Some problems of symmetry.

(from A.C.1 January 2003)

"And they bore the body of Adam and Melchisedek, and went forth by
night from among his people, and beheld, the Angel of the Lord,
who was going before them, appeared unto them. And their journey was
very speedy, because the Angel of the Lord strengthened them until they
arrived at that place. And then they arrived at Chaldea, which is the centre
of the earth. The Angel of the Lord showed them the place [for the body of
Adam], and there they had deposited the body of our father Adam upon
that place in four quarters [of the earth]. Separated themselves from each
other, and the earth spread itself in the form of a cross, and Adam
and Melchisedek departed to body of Adam there. And as soon as
they had laid it therein, in four quarters [of the earth] were quickly
together, and enclosed the body of our father Adam, and the door of the
created world was shut fast."
"From the Propylaea's height the temple, with its widely projecting and purposefully oversized Ionic capitals, now lends diminution to the long view behind, and the view in the appropriate zone—directly towards Salamis, the island of the goddess and historic place of victory. If one stands at the entrance to the Propylaea and looks back towards Salamis, it will be noted that the double peaks of its highest point, in this view, formed peaks, are directly on axis to the temple. A long expanse of space thus begins at its horns, more directly up the temple's hill, as one believes Mnesicles must have intended it to do, and penetrates the central zone of the Propylaea."


**TIME AND ENTRANCE**
- synchronization of place and event — eg national holiday.
- changeability of entrance — eg open-related
- expression of character of place — deserted, public, urban, etc.

- being able to see someone you respect to meet (eg in airport)
- coming through the door.
- being able to see someone coming through the door — in a home, in a shop, etc.

An entrance may be like the sight of a gun or the framing of a picture. It may also function as in a specific place from which one gets a particular view of the world.
Distribution pattern in Villa Rotonda

Distribution: Unity Temple

Framed view through an open space of a Japanese house

Giuseppe Terragni, Casa del Fascio, Como, 1930-5

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

28.02.2005
CONCLUSIONS

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

February 2005

DIE GESCHICHTE: Disappearance

William FORSYTHE: Dance as the Architecture of Disappearance

"Movement is a living architecture..." Ford?

decoi: ether + dance

"scarf of nostalgia"