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Experiencing the threshold: Space and mora

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EXPERIENCING THE THRESHOLD:
SPACE AND MORA.

by

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A THESIS SUBMITTED
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ABSTRACT

Experiencing the Threshold:
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by

Julian Ross Pittman

The threshold generally considered as a line of transition, is explored as a distinct space separate from its bounding spaces through a series of interventions and documented in this volume. New relationships and approaches are developed from traditional literature on transgression, the limen, and mora. New volumes of space are created within an ever shrinking wall space.
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Preliminary Writings

"Space is the relation between the position of bodies." Moholy Nagy. This is the condition of space as viewed by the modernist. It is universal and inseparable and it surrounds all things. This concept is labeled anti-space in the essay ‘Space and Anti-space’ in Volume one of the Harvard Review. However, if this definition is applied to space in the same essay (space being separable, defined by limits to the senses - bodies) questions arise about the relation between spaces where they are defined but not enclosed by bodies. What occurs at that junction between two spaces where each of their limits touch? How are they divided, connected and united? In addition, how do these openings influence the spaces around
them? ("Space" pp. 105-106 van de
Ven pp.53-54 )

For reference I shall call the edge of the space the limit. It is the
surface of space if it were solid. The area between spaces including
that occupied by the bodies and the penetrations of those bodies is
the Border and the 'line' that separates/connects space is the
Threshold. Therefore, the Threshold operates within the Border and
between the limits.

This threshold that is described as a line is in reality not; nor is it
a plane. It is not intersected as it is crossed but rather occupied.
It becomes a blurred volume that is loosely defined. It is delineated
as much by the volumes around it as by the actions performed in it.

The Taoist Lao Tzu called this space non-being or 'wu'
distinguished from its physical boundaries called 'yu'.

"Thirty spokes share one hub to make a wheel.
Through its non-being
There is the use of the carriage.

Mold clay into a vessel
Through its non-being
There is the use of the vessel.

Cut out doors and windows to make a house.
Through its non-being
There is the use of the house."
Therefore in the being of a thing,
There lies the benefit.
In the non-being of a thing,
there lies its use.”

Lao Tzu describes the threshold as passive, a receptacle awaiting function yet useful and essential. (Chen pp.)

The Japanese have an interpretation of a similar kind of separation/connection which is related. It is called ‘Ma’. Ma is the interval that both separates and joins two events. It is not a rule but a principle of contrasts. Fireworks in Japan are set off at intervals to appreciate the Ma or the darkness between each as opposed to the American way of filling the dark with a continuous display. Thus the joining of works is not A:B:A but rather A Ma1 B Ma2 A. (Marble Ch. ‘Kudos’)

Michel Foucault states

“Transgression is an action which involves the limit, that narrow zone of a line where it displays the flash of its passage, but perhaps also its entire trajectory, even its origins; it is likely that transgression has its entire space in the line it crosses.”

For Foucault this activity of connection is much less passive. It is an event that is sudden, erotic and violent. (Foucault pp.)
The border space is not composed as the sum of its sides or of a linear movement; instead it is for 'the flash of its passage', engaged, created, transformed, and returned. The space and the movement cross, combine, then separate. It becomes the sudden spike on a stable line that breaks up its horizontally with an almost impossibly vertical assent, peak, then sharp decent that leaves the original line broken with only the smallest of gaps. ____\____

This analogy, however, falls short in several ways. Primarily, it addresses a break in a space or between two equal spaces. It does not account for unequal sides (the Janus Face) of a threshold. In addition it does not take in account the direction or vector of movement occurring on or into the space. It assumes a universal behavior in both directions.

"Kings do not touch doors.

They know nothing of this pleasure:
pushing before one gently or brusquely
one of those large familiar panels
then turning back to replace it-holding
a door in one's arms. . . .

The pleasure of grabbing the midriff
of one of these tall obstacles to a
room by its porcelain node: that short clinch during which movement stops, the eye widens, and the whole body
adjust to its new surrounding.

With a friendly hand one still holds on to it, before closing it decisively and shutting oneself in - which the click of the tight but well-oiled spring pleasantly confirms."

Francis Ponge "The Pleasures of a Door"

Perhaps the comparison can be made to two different liquids of similar viscosity that had been separated by a wall. When the wall is removed the two liquids rushed to fill that void space creating swirls and eddies. In some areas the two liquids mixed together-evenly and others, unevenly, producing different hues between the two. In other areas pockets of one liquid existed surrounded by the other. Most of each liquid though, because they are of similar viscosity, retain it's own integrity. Each side retains its basic shape and does not flow in to the other, however, one of its edges has become a Border. This Border now operates as the space of dialog between and not of the surrounding spaces. It is a space that observes a hierarchy of layering and direction, but it also has an unevenness that is more chaotic in its juxtaposition and in the movement and events that take place with in it.

It is within this tight zone of Border and Threshold that I want to explore for my thesis. I am interested in this idea as a local and
global study of the condition of two touching spaces or conditions and there interactions.

One physical realization of architecture in this condition occurs on a small bridge near Laredo crossing the Rio Grande and connecting Mexico to the US. The bridge has lost what ever original commercial or institutional purpose it once served and in fact, it is abandoned during the day. At night, though the bridge has been used as a crossing point for illegal immigrants. To stop this activity the Border patrol erected a fence across the center of the bridge. The fence did not stop the immigrants but rather directed them over it. The Border Guard created an addition that raised the height of the fence but the crossers found ways to go around by climbing the chain link so the Guards added steel plate to extend the sides and made them smooth.
Still the border crossers found ways over, under and around the fence and each time the Border Guards erected a new patchwork piece to stop the new movement.

Each side brought something to that space of Border. Although, only one side crossed the zone if would be difficult to argue that one was dominant over the other. It would also be difficult to state the sides were equal, that they uniformly acted on each other. At this space the two sides do not blend but crash and create not dilute.

The border then acts as a catalyst, a threshold in the sense that it is the point of transformation where action becomes unstable and chaotic.
Developing Mora

The condition of threshold is associated with movement of passage, either physically or perceptually. It often acts as the transition, the overlapping point that blurs two sides together. For the traveler in a striated world it is the line connecting two points, a necessary but forgettable passage from here to there. It is merely the distance that separates the two. Vector and velocity are only considered as the most expedient means to cover that distance. It can be compared to Italo Calvino’s city of Phyllis in Invisible Cities whose wonders have faded from the mind and the city has become ‘...a space in which routes are drawn between points suspended in the void.’ The traveler hastens to his next destination so focused on it that he is unaware of his presence and present. Only some
distraction from his goal will disrupt his journey and call his attention to where he is as opposed to where he is going or where he has been. The transgression of the threshold like Phyllis ‘...eludes the gaze of all except the man who catches them by surprise.’ (Calvino pp. 90 Deleuze pp. 474-476)

This vision of Threshold is two dimensional. It is Janus faced, after the Roman god of beginnings and endings and gates and doors. The traveler is either on the one side or its opposite, inside or out, here or there. This is especially prevalent in a modern architecture of anorexic walls and partitions that are constantly shrinking to increase ‘square footage’ and value is only perceived on the surface. Wall thickness is nominal, only what is necessary. Even in rendering of architectural drawings, pastiche is seldom used. Instead it is replaced with double lines running along the plane of the wall indicating it is only a surface, a plane. The duality here is clear for like the aperture, the line of transgression becomes sharper as it narrows. The traveler in this space becomes ever more Janus-like looking either to the future or the past. As the duality sharpens, though, the complexity diminishes.

For the traveler of the striated the two points represent past and future, inside and out. When distracted from that view the traveler
experiences the present and the two points become an infinite number, recognizable one at a time. The traveler becomes a nomad in smooth space that, though directed, is no longer moving or perceiving linearly. Duality is replaced with multiplicity. Experience of this space is not either/or nor is it just both at once, but it is also an opening to a new space, filled with oppositions and differences. Foucault describes this condition through its crossing. He states that 'Transgression is an action which involves the limit, that narrow zone of a line where it displays the flash of its passage, but perhaps also its entire trajectory, even its origin; it is likely that transgression has its entire space in the line it crosses.' There is a line that is also a volume that maintains an
independance from its sides. It is a third element that breaks and complicates dualities. (Foucault pp.67  Deleuze pp. 474-476)

For Focault this zone was not two sided or two dimensional but many faceted. ‘Transgression is not related to the limit as black to white... rather, their relationship takes the form of a spiral which no simple infraction can exist.’ If the relationship of Threshold and transgression was an opposite, dualistic relationship, then the point of intersection of the two would be a balance if not a resolution. This is not the case. The sides are often unequal and not comparable and the line that separates them cannot make them so. (Foucault pp.)

While being the link and passage that connects two sides this border crossing is also a zone that truly belongs to neither. Although it owes allegiance to both. Differences, that are more complex and rich than dualities are formed in this zone such as shelter and penetration, movement and sanctuary, states of limbo and agitation, etc. There is a tension between this connection of two sides that implies a movement and/or exchange between them that draws the traveler and acts to pull or push him through. But there is also the rough and poorly defined ‘borderland’ that, though narrow, invites the nomad to seek shelter in it. It is this closing aperture that at once frames and encompasses and encloses. This act of framing intensifies and exaggerates actions within it radiating and diminishing outward. Despite the framing though the space becomes more intamate around the threshold. Actions are also compressed and more personal. It is not uncommon to witness conversations held both across and along a narrow opening, where
the intensity is directed by the closeness but made apparent by the frame.

In 1969 Donald Crowhurst became trapped in a condition of between, in his attempt to navigate around the world. Crowhurst took part in a sailing race around the world, which was to be completed alone and without coming to a premature port. As his journey progressed so did his fears until he became paralyzed and unable to round Cape Horn through dangerous waters. Rather than quitting the race and returning Crowhurst began fabricating reports of his progress complete with simultaneous copies of false and true logs. His fabrications placed him in the lead while actually he was sailing up and down the South American coast. Crowhurst was trapped in the middle between a past that he is unable to return to and an imaginary future. Jay
Fellow in *Janusian Thresholds* describes this part of Crowhurst Journey as *an almost infinite temporal point, a new version of a cleaving place of antithetical integration, where plus and minus infinities do indeed negate each other.* Fellow's equation of man in this condition is the sum of minus infinity and plus infinity where he can be simultaneously neither, rather than both. This condition is precariously balanced. For a slight shift to one side or the other would place it in the positive or negative and the 'simultaneous neither' would be lost. (Fellows pp. 46-47)

In Roman literature the concept of threshold is similar in that it is a place of anticipation, although it is more interactive than Crowhurst's. In some instances the threshold even becomes the objective as opposed to the passage. In Piero Pucci's *Lingering on the Threshold* he describes *the classical motif of the lover who sits on his mistress's threshold (Limen) calling her up, complaining of his exclusion, hoping to be admitted to her house and finally being refused.* This Roman condition is described by Limen which is the threshold, an open space and by Mora, 'an odd temporality, implying a sort of lingering in view of a future thing or a detention from something.' The Limen holds the Mora. Similar to Crowhurst's journey it acts as a barrier that the Lover tests and explores in order to cross in or entice his mistress to cross out. It is a place of action, of petition where the lover physically or psychologically addresses his would be mistress. It is intimate and semi-public. Not only are the boundaries tested here by the lover, but also the lover is tested by the bounds for '... the crossing of the line can be
ascribed to the volition, power, privilege, and skill of a specific agent, lover, or poet." The Limen acts as a rite of passage that the Lover enters to prove himself. (Pucci pp.52-55)

But for the Roman Lover in literature winning was not the excitement, but, rather it was the pursuit. Even gaining entry to his Mistress's house did not ensure ultimate success for the Lover. Often the Mistress would establish other Limens or Limes (limits) to restrict the Lover. In fact, in Latin erotic language Limen also means sweetheart, or the object of desire. This suggest that the pursuit eclipses the object and enhances the pleasure. Pucci says the Limen both separates the Lover from the mistress but also becomes the personification of her denied presence a simultaneous presence and absence that can be compared to the simultaneous neither of above. But, rather than the simultaneous neither it is almost
a fulfillment, a heightened state that adds to and strips down any activity within it. (Pucci pp. 53-54)

These two aspects of in-between and threshold are similar to the images of doors in dreams. The door for Crowhurst is closed and foreboding. It has restricted him because of his fear of the other side. The Roman door is open, not free of restriction, but inviting, revealing promises of pleasures on the other side. Another type of image is the door that is partially open. The other side is not reviled. It is unknown but it is also inviting not for what it promises which is nothing, but for what it suggests. It is an invitation to explore. The invitation is issued through the posture and type of the door. (Fellows pp.43-45)

Francis Ponge issues a similar sort of invitation in his Proem 'The Pleasures of a Door' in which it its not the other side explored but the experience of passage, the physical and mental actions made on and by the door.

'Kings do not touch doors.

They know nothing of this pleasure:
pushing before one gently or bruesquely
one of those large familiar panels,
then turning back to replace it- holding a
door in one's arms...

The pleasure of grabbing the
midrift of one of these tall obstacles to a
room by its porcelain node; that short
clinch during which movement stops, the
eye widens, and the whole body
adjust to its new surrounding.

With a friendly hand one still holds on
to it, before closing it decisively and shut-
ting oneself in - which the click of the
tight but well-oiled spring pleasantly
confirms.'

This sensation is almost the antithesis of the old line about the
Woodsman who crossed through the forest. When asked how far in he
went he replies. 'half-way.' Ponge is not traveling either in or out
but both simultaneously and unequally. For Ponge the pleasure is
also a lingering that seems to take the shape of a spiral, constantly
switching gazes from in, between and out. Future, past and present
alternate and merge. First there is the approach, then movement to
penetrate the threshold. Once through there is a return (a turn
around) in closing the door. Then the subject addresses his new
environment while he simultaneously shuts off the old, signified
with a click of closing that places him manipulating his present
while viewing his future and hearing his past. Like Crowhurst and
the Roman Lover this limbo state exists temporally. Time breaks
down as a linear event sequence and begins to diverge. (Fellows pp. 43-
44)

In addition and somewhat in contrast to this movement from in and
out, there is a quality of restriction in Ponge's poem. It is a
narrowing of focus and action that both limits and heightens
sensation. Bernard Tshumi makes the case that ‘... the more numerous and sophisticated the restraint, the greater the pleasure.’ While this may simplify the experience the act of limiting passage and stretching out those limits does heighten the effect. Tshumi also states that ‘Eroticism is not the excess of pleasure but the pleasure of excess.’ It is the limits put on freedom and the breaking of the limits that heightens the experience. (Tshumi pp.52-52)

There are two issues of threshold that I wish to pursue. The primary is a zone contained by the two surrounding spaces. I want to reestablish a place for Mora within the Limen. Specifically, I want to create a zone that is more than a line that divides space, but a place that can be inhabited.
Furthermore, this is not about transition, it is transgression. It is a place occupied by force where its nature is to spin things away from it.

The second issue is the use of the Border Space of the threshold as a new division that both unites and separates spaces. This wide line would create a continuity and openness that would also break down into smaller spaces with different hierarchies.
Intervention 1 “Guard”

“Transgression serves as the glorification of the nature it excludes.” Foucault.

This intervention seeks to create a negative threshold by establishing two distinct sides while voiding the connection from its sides.

The Guard is made with sheet metal on one side opaquing the section it covers and expanded metal on the other. Both sides provide limits to the access of the edge condition with views above and below but not on a plane that can easily be reached by hand. In addition there is a gap between the two sides that acts not only to objectify the existing edge by placing it at an unreachable distance, but also emphasize the void quality of this edge. The opposite side is left alone to contrast the void and to establish a dialog between the travelers that negotiate either the solid physical edge of the less tangible negative one.

The author has witnessed conversations held along this zone where one side leans on the hard edge while the other struggles to find some place or purchase hold on the negative side.
Intervention 2 "Spiral"

"At this point, this curious intersection of beings that have no other life beyond this moment where they totally exchange their beings, is it not also everything which overflows from it on all sides." Foucault.

This intervention sought to perceptually expand the threshold by its occupation. It appears flat and two dimensional from a distance but, as it is approached and moved under, it opens up and takes on a more canopy-like dimension stretching out on both sides both sheltering and threatening.

The form is held up by a clamping mechanism that acts to unite both sides by the clamp of one side supporting the weight of the other and vise-versa with a pivot holding the two in counter balance in the center.
The criticism of this piece is that it becomes too object oriented and relies too much on symbolism.
Intervention 3 “Connection”

“In Ersilia, to establish the relationships that sustain the cities’ life, the inhabitants stretch strings from the corners of the houses... When the strings become so numerous that you can no longer pass among them, the inhabitants leave: the houses are dismantled; only the strings and there supports remain.” (Calvino pp.76)

Similar to the second intervention, this one works on the principle of weights and clamps, but it was an attempt to get away from the object quality of the first two and develop space by connecting various threshold and establishing a volume and relation between them.
Intervention 4 “Rite”

This study did not go beyond a full scale sketch model which, though the author considers to be a failure in form, did generate several spin-off ideas.

The generating principle behind this door was the article ‘Lingering on the Threshold’ by Pietro Pucci. In it he discusses the relationship of the Roman Lover and his Mistress and the dialog they exchange on the threshold or Limen.

The lover, through his prowess must prove his case prostrate to the limen before the mistress will accept him. The Lover pleads his case to the door which in turn becomes the representation of the Mistress.

This door is about testing the ability of the trespasser. He must expose himself while he embraces the door in order to
gain entrance. The space created by the dialog of the two sides of
the door vanish once opened as well as the anticipation of crossing.
Intervention 5 "Sanctuary"

This intervention also deals with Pucci’s Article ‘Lingering on the Threshold.’ Specifically it relates to the concept of Mora: ‘An odd temporality, implying a sort of lingering in view of a future thing or a detention from something.’

This Threshold is based on a similar project that the author worked on before. It was a house whose entire program was placed in limenal space and the actual spaces themselves just became passageways between them. This Threshold contains a seat desk and light, that wraps around each side and seeks to make the doorway a destination rather than a passage.
Final Study: Preliminary

The bolt lock and handle acts in two parts that while seemingly parallel operate in different and sometimes opposing functions. The handle exists on both sides and is available to whomever approaches. It is a key that operates on both sides and never leaves the lock. The handle is the most immediately recognizable part of the door. Its inner mechanism operates on a gear-like device that by turning it either direction and holding it the catch is released and the door will open; generally.

The door will not open, however, if the bolt is in place and locked. Turning the handle still releases the catch but does not free the door. Because the handle and the lock act in such close parallel the separateness of the functions of the two are not immediately apparent. The bolt lock located just below and
hidden by the handle has a very
different nature. It is also enabled
by a key but unlike the handle it is a
true key that limits the access to
the door to only the select and only
to one side at a time. The turning of
this key is a much more mechanical
process. It is much more binary:
either fully opened or closed. It
will not spring back or close in
either position. Within the lock the
key must be very specific;
performing precise acrobatics
around a miniature labyrinth in
order to open and close the lock.
Final Study: Project

The final intervention was designed in two parts, similar to the two actions of the bolt lock and the double use of the medieval castle gate. The program of this design is a redefining of this space as two more intimate jury spaces and a corridor to connect the Gallery and Jury Room without interrupting the juries.

Like the gate it was to have a monolithic/ scale-less entrance as well as a very close anthropomorphic one with a dialog between the two that investigated experience through use.

The first part of the installation was a double colonnade of thin metal columns that ran across three quarters of the main hall of the architecture building; visually uniting the gallery and Jury room with an implied corridor that hinged off an existing central column in the gallery. Later Translucent panels were hung from the columns in order to divide the hall into two distinct jury spaces. Travelers could either move through the columns and panels or they could go around through the remaining one quarter of hall or into the gallery.

The second part involved the creation of a door on the opposite side within the Gallery. The door closed off a small personal space for an individual or display or opened to provide more wall space in a lighted area for juries. On one side of the door was a chair that pivoted with the door. On the other the Chair was transformed into a model base. The edge of the door was articulated with a handle in order to give it scale, protect it, and allow it to be manipulated.
Final Study: Conclusion

This intervention allowed for several threshold conditions. The most apparent and most used was the threshold defined by and located between the door and the panels. This opening offered the least resistance and was primarily for the traveler of striated space who is traveling from point to point. Within this space, he is offered an interruption by the spacing of the colonnade and the activity on either side. On the side of the gallery a small lit chair faces the traveler. This chair is secluded and hugs closely to the door such that it acts as a sheltered space so that there is a dialog established between the traveler and the chair or the person on the chair.

Towards the jury room there is a narrow corridor created by the poles and panels such that it is an imposing path to negotiate but opens to a well lit open volume that is only hinted at through the passage.

The second and only slightly less used threshold is the path through the poles. It is more difficult to negotiate and frequently calls for an adjustment in movement: a turn, a hesitation, a touch to find position, but it is also the more satisfying to pass through. Surprisingly, many people seek out this opening over the other. There is a pleasure derived from this negotiations that occurs even on an unconscious level.

In addition, this passage often became a gathering spot where two people hold conversations, either within it or one person in and one
out. This In vs. out relationship behaves more as the chair and the traveler space does; one side offers the illusion of protection and the other the stage for exhibition.

Yet another passage offers different readings. In the observation of the first part of the project it became apparent that the travelers an event the nomads of the spaces were reluctant to break the plane of the hallway. Even when the movable partitions on each side were removed and the hall opened up to both the Gallery and the Jury space the travelers would not cross in to either space. Even placing obstacles in the hall only caused the students to maneuver around the obstacles rather than try to go around.

One of the purposes of the door is to entice the nomads to break that plane and move around the door and to manipulate it. As the door does not actually separate space it becomes a folly in that its use is not one of necessity, but rather curiosity. Its handle serves not just as a means to open the door, but also as a scale reference to the body, a means to articulate the edge and as a rest should someone decide to lean against the edge.
Anzaldúa, Gloria. *Borderlands/La Frontera: The New Mestiza.*


Prose and poetry by the author concerning the Texas-U.S. Southwest/Mexican Border. The region is viewed as a psychological, sexual, and spiritual Borderland. The author is concerned with the Chicano people and culture that occupy the middle ground between the U.S. and Mexico but do not belong to either side. The work is filled with violence of crossing, tearing and mixing of Border life where ‘. . . the prohibited and forbidden are it’s inhabitants.’

“This thin edge of barbed wire is my home.”

Chen, Ellen M. *The Tao Te Ching: a New Translation with Commentary.*


Ch. 11

This chapter deals with the relationship between the non-being (wu) and the being (yu). The wall of a building is considered to be the yu because it has form. The windows and doors are the yu. Wu is the receptive, the non-being space that makes the yu useful. It is both passive and essential.


This is a series of short descriptions of mythical cities.

“Valdrada”
Valdrada is a city built on a lake that mirrors its every action. Everything that occurs above also happens below in a 'cold and limpid' way. They 'live for each other, their eye interlocked; but there is no love between them.

"Sophrina"

Sophrina is two half cities. One is permanent the other mobile. The permanent one is the carnival the mobile is the stone and concrete city.

"Octavia"

Octavia is a suspended city between two mountains that is held together by a net that will only last a limited time.

"Ersilia"

Ersilia is a city where strings are used to connect and denote relationships. Even when the city is gone the strings remain.

"Phyllis"

Phyllis is a city of surprises and splendor that fades after time spent there to a series of routes and paths that are taken unconsciously based on proximity or need.


"The Horrible (and Fortuitous) Inside-Outside That Real Space Is." Janusian Thresholds is concerned with the sidedness of openings. The title is from The Roman god of Gates, Janus, Who had Two faces, one to face the pass and the other the future, also the god of all beginnings and endings. The
article deals with the threshold as inversion, as mirror, as ambiguity, as journey, and as time.

Part one of this article talks about travel, of departing, of being in-between and ending, it is mostly concerned with the ambiguity of being in the middle.

Part two concerns John Ruskin and a direct crossing and opposed to the ambiguity of the first part.' in Ruskins beginning there is not the double vision Janus, looking backwards and forwards, but rather the double vision of the stereoscope that looks along lines of plunging and converging orthogonal into a recessional space.


"1440: The Smooth and the Striated"

Deleuze and Guattari discuss the difference between Smooth space and Striated space, and the fact that the world is made up of oppositions and complex differences regarding the two. Striated space being the more regimental and organized linearly. Smooth space is more organic and not organized on numeric principles.


"Preface to Transgression."
The limit and the breaking of the limit become central issues in this chapter.

"Transgression is an action which involves the limit, that narrow zone of a line where it displays the flash of its passage, but perhaps also its entire trajectory, even its origin; it is likely that transgression has its entire space in the line it crosses."

Foucault deals with the act of transgression. It is for him and active often violent act which is made up of contrasts rather than oppositions.

Foucault also sees the act of transgression as being erotic. He states that sex is an act of transgression. Both he claims contain desire, rapture, penetration, ecstasy and have an ‘outpouring that leaves us spent.’ ‘Sexuality points to nothing beyond itself, no prolongation, except in a frenzy which disrupts it.’


This paper deal with deconstructing the Pantheon in that it takes a new look at form and construction. Central to the article is the relationship between inside and out and the space between the two called ‘Double Space’ which is the zone located between the convex surface and the concave space.
The Convex is the outer shell and the concave is the inner one. Lerup focuses on the gap between the two and its meanings.


'Kudos'

This chapter deals with observations by the architect. The specific area of this focus was on the concept of *Ma*. *Ma* is a Japanese term for a type of pause. More specifically it is a break in a work or activity that is used to punctuate the piece. It is a space of contemplation occurring between two events or breaking up one singular every. It is not about opposition but contrast. Kudos uses the example of Japanese fireworks as an example. Japanese fireworks are sent up one at a time with a pause between them (*ma*) to appreciate each one. American fireworks are continuous to fill up the darkness with light.


In this essay Pucci analyzes ancient Roman literature for its content on the activity of the threshold. Specifically he addresses the idea of Limen, and Mora and the dialog between a Lover and his Mistress.


There are two concepts of space in this article.
The first is Space. Space can be a form that is created and defined. It is closed and static. “Space is specific; it is perceived as the form of the ‘in-between’ itself. This is the historical view of space.

The other is Antispace. Antispace is a Modernist concept that space is universal and exist simultaneously everywhere. Antispace is also formless and can not be bounded. “Antispace appears indefinite, it is perceived as the tension and direction between things.”

Tshumi B Questions of Space

Like Foucault and Bataille, Tshumi sees crossing and transgression as erotic. He state, ‘The most excessive passion is always methodical...In such moments of intense desire, organization invades pleasure to such an extent that it is not always possible to distinguish the organizing constraints from the erotic matter. For Tshumi the limits become important in order to be crossed. ‘Eroticism is not the excess of pleasure but the pleasure of excess.’

“Space as Borders”

‘Passing frontiers is erotic’- Marinetti. This chapter is about the act of traveling between two points of contrast. Specifically it deals with Sant’Elia traveling between the front of the war and the site of his own cemetery that he was unknowingly building.

“Spaces of Limit”
Also about meeting of contrasts. ‘...hierarchical nature of architecture and its position as an erotic meeting place between concept and experience.’

"Questions of Space"

This chapter is simply questions relating to space. It is an attempt to determine ways of defining it and its nature.

van de Ven, Cornelis Space in Architecture. Van Gorcum and co.
Assen, the Netherlands 1977.
Ch 1 "The Non-existent Becomes Tangible"

Lao Tzu’s Philosophy of non-being from the Philosophy of Tao or the Way of Being. Lao Tzu’s three stepped hierarchy of space. There is a mention of the Janus face of a wall in comparison to a ‘True and honest” wall.

Ch 3 “Theory of Place”

This chapter comes from Aristotle’s theories of space (topos) ‘Place is a where: a place of belonging, e appropriate location of each physical element tends toward. In this piece Aristotle’s five points of space are elaborated and the separation between form and space is given.

Ch 5

A modern view of space is presented in this section from early modernist such as Rietveld and Moholy Nagy.