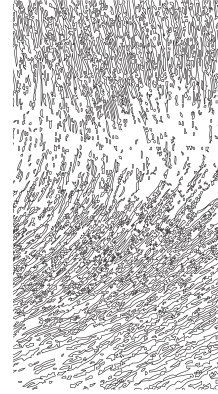
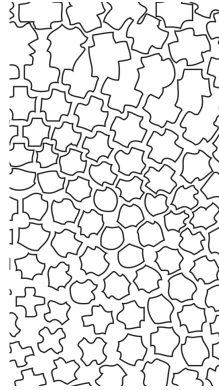
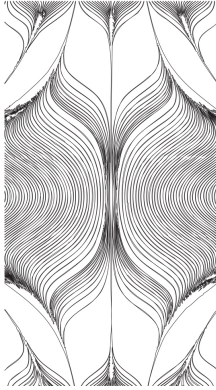


4.0 THRESHOLDS, TRANSFORMATIONS AND TRANSITIONS
3X3X3 | **Joem Elias Sanez**
Christoph a. Kumpusch Core Studio II Spring 2012



“I am fascinated by things that operate in twos, yet yield an enigmatic third. When an unstoppable force meets an immovable object, I seek to understand this as much a collision as it is a fusion of two beings — producing an undefined offspring at the nexus where two systems begin to negotiate as one. I examine how dual conditions manifest spatially as agents of simultaneity, dynamic expansion and movement. My work can be seen as a series of primitive operations producing multiples that discover the verities behind $1 + 1 > 2$.”¹

**trans*

“One of the most fertile events and characteristics of proliferation is its condition of ‘trans.’ The multiple, simultaneous, diachronic, superposed contagion of information produces miscellaneous transformations. Given the different speeds of transformation of relations and things it might be said that they are all in different states of provisionality. ‘Trans’ as a combination of characters. Not the consideration of each work, but of each work as a state of an indescribable complete work.”²

¹ Joem Elias Sanez. *Statement of Intent*. (Los Angeles, 2011).

² Jose Alfonso Ballesteros. *The Metapolis Dictionary of Advanced Architecture*. (New York: Actar, 2003), 635.

4.0 Thresholds, Transformations and Transitions

How do we define the interstitial zones between programs? From an object-based position, the void is defined only by the edges of objects that permeate it. Interstitial spaces have surrounded us long before we shaped our environment around them. These undefined zones organically emerged as conditions of the architectural intervention: the voids of the built environment. With a radical variation in scale, intermediary elements can be as wide as a freeway or as narrow and even inherently invisible as a line. Architectural elements in this liminal dimension manifest visually as **thresholds**, siting demarcations and divisions; **transformations**, complete changes in form, appearance, nature and character; and **transitions**, with a sense of naturalness, a seamless evolution of a smooth passage. As each element serves either as **a nexus, a division or both**, what is worth rehearsing is its role as a third character in an initial dual condition, the tension it imposes or relieves between two elements, and the extent of its purpose in upholding or undermining the interdependence of a binary condition.

Key Questions:

Is the in-between still needed if the two elements can sustain each other?
Is the in-between the very thing that charges the functions of the duality?
How might the in-between redefine and re-examine notions of twos, binaries by engendering expansion, movement, and production of multiples?

**Punctuating*

The punctuated capacity of architecture to provide relational networks. Thresholds manifesting in punctuations, bringing measure to territory, through a situated choreography of meaning, expression and representation.³

Interruptions and Continuities between two things

full stop | misaligned | pause | conflict | longing | borrowed | carry on | interlude | long pause | send off

. ? , ! ... “ ” - () ; :

Punctuation/ Expression/ Placement / Signifier / Dualities in Meaning

*You will go you will return not, in the battle you will perish.
You will go you will return, not in the battle you will perish.*

³ Mohamed Sharif. *Functioning of System of Punctuation Signs*. (Voronezh 1993)

Fixed Unchanging Laws

thresholds, siting demarcations and divisions; **transformations**, complete changes in form, appearance, nature and character; and **transitions**, with a sense of naturalness, a seamless evolution of a smooth passage. Each element serves **a nexus, a division or both**.

**the following definitions are certain. The assigned interpretations of meaning are not.*

Catalog of Interruptions and Continuities

punc·tu·a·tion	IN PROSE	I.E.	IN SITU CHARACTER + ELICITED RESPONSE	SIGN
apostrophe	1 indicates that some letters have been omitted from a word. 2 to show possession. To form the possessive case of a singular noun	<i>Don't. The boss's shoes, Mrs Jones' hat</i>	Abridged. Possession. <i>*own *conform* *adjust</i>	,
square brackets	1 to enclose explanatory or missing material usually added by someone other than the original author, especially in quoted text.	<i>I appreciate it [the honor], but I must refuse</i>	Band-Aid. Necessity. Adapt/Re-use. <i>*replace *displace *substitute *supersede</i>	[]

punc·tu·a·tion	IN PROSE	I.E.	IN SITU CHARACTER + ELICITED RESPONSE	SIGN
curly brackets	1 to indicate a series of equal choices	<i>Select your animal {goat, sheep, cow, horse} and follow me.</i>	Selection. Repetition. Sequence. Classification. <i>*decide *establish *determine *guess</i>	{ }
parenthesis	1 contain material that could be omitted without destroying or altering the meaning of a sentence. 2 indicate shorthand for "either singular or plural" for nouns	<i>Your essay (all nine pages of it) is on my desk. ...the claim(s)...</i>	Interim. Interregnum. <i>*impose *intervene *contribute *assign *provide *allocate</i>	()
colon	1 to introduce a list in a sentence or a quote, to separate two major parts of a sentence, to indicate a ratio (such as 1:2) or a time (8:15). 2 introduces the logical consequence , or effect, of a fact stated before. 3 introduces an appositive independent clause . In other words, the sentence after the colon is in apposition to the one before the colon. 4 separates the subtitle of a work (which is a noun phrase) from its principal title (another noun phrase)	<i>There was only one possible explanation: The train had never arrived. Luruns could not speak: He was drunk. Star Wars Episode IV: A New Hope</i>	Proportion. Balance. Responsive. Outcome. <i>*follow through *clarify *pursue *consequence, *react *continue *commit</i>	:

punc·tu·a·tion	IN PROSE	I.E.	IN SITU CHARACTER + ELICITED RESPONSE	SIGN
comma	1 to separate words independent phrases or clauses in a sentence. 2 used where ambiguity might otherwise arise, to indicate an interpretation of the text such that the words immediately before and after the comma are less closely or exclusively linked in the associated grammatical structure than they might be otherwise. 3 Between adjectives.	<p><i>Designer clothes are silly, and I can't afford them anyway.</i></p> <p><i>The dull, incessant droning but the cute little cottage.</i></p> <p><i>My father, his eyes flashing with rage, ate the muffin</i></p>	<p>Breather. Suspension. Delimiter.</p> <p><i>*ease</i></p>	,
hyphen	1 to divide a word at the end of a line.	<p><i>We, therefore, the representatives of the United States of America...</i></p>	<p>Slippage. (boundary)</p> <p><i>*reunite, *reconnect</i></p>	-
soft hyphen	1 to indicate where a line may break, as in a compound word or between syllables. 2 Hyphenate a compound adjective when it precedes the word it modifies	<p><i>W-O-R-D spells word.</i></p> <p><i>"that gentleman is well-respected"</i> <i>ice-cream-flavored candy</i></p>	<p>Concatenation.</p> <p><i>*tether *bind *tie</i></p>	-

punc·tu·a·tion	IN PROSE	I.E.	IN SITU CHARACTER + ELICITED RESPONSE	SIGN
en dash	<p>1 instead of a hyphen in compound (phrasal) attributives in which one or both elements is itself a compound, especially when the compound element is an open compound, meaning it is not hyphenated itself.</p> <p>2 to indicate ranges of time, money, or other amounts, or in certain other cases where it replaces the word <i>to</i>.</p> <p>I.e. <i>The pro-conscription–anti-conscription debate</i> <i>Boston–Hartford route</i></p>	<p><i>The ex–prime minister</i> <i>The pro–conscription–anti–conscription debate</i> <i>Public–school–private–school rivalries</i> <i>The post–World War II era</i> <i>(however, a hyphen would be used in post-war era)</i> <i>June–July 1967</i> <i>1:00–2:00 p.m.</i> <i>For ages 3–5</i> <i>pp. 38–55</i> <i>President Jimmy Carter (1977–1981)</i></p>	<p>Engagement. Stability.</p> <p><i>*join *unite</i> <i>*measure</i></p>	—
em dash	<p>1 demarcates a break of thought or some similar interpolation stronger than the interpolation demarcated by parentheses. 2 to indicate that a sentence is unfinished because the speaker has been interrupted.</p>	<p><i>He had been given the comprehensive sixty-four-crayon Crayola box— including the gold and silver crayons—and would not let me look closely at the box. He was the miracle ingredient Z-147.</i> <i>He was— "Crazy!"</i> <i>Clevinger interrupted, shrieking. "That's what you are! Crazy!"</i></p>	<p>Extension. Divergence. Discrepancy.</p> <p><i>*sustain *set off abruptly</i></p>	—

punc·tu·a·tion	IN PROSE	I.E.	IN SITU CHARACTER + ELICITED RESPONSE	SIGN
swung dash/tilde	1 to indicate the omission of the entry word. 2 shorthand for “approximately”	~30 minutes ago	Hesitance. Vacancy. *gather *doubt *imagine	~
underscore/ understrike	1 to emphasize. 2 to distinguish certain words from others within the text. 3 in citation (see asterisk). 4 to create visual spacing within a sequence of characters, where a whitespace character is not permitted. A series of underscores (like [_____]) may be used to create a blank to be filled in on a form.	<i>Sign Here</i> <u>We use <i>The Language Handbook</i> to study grammar.</u> <i>If you look closely, you'll see <u>e pluribus</u> on most U.S. currency.</i> <i>Remember to dot every <u>i</u> and cross every <u>t</u>.</i>	Permanence. Constancy. *commit	—

punc·tu·a·tion	IN PROSE	I.E.	IN SITU CHARACTER + ELICITED RESPONSE	SIGN
ellipsis	<p>1 Indicates pause. 2 that part of a sentence or sequence has been omitted</p> <p>If an ellipsis is meant to represent an omission, square brackets must surround the ellipsis to make it clear that there was no pause in the original quote:</p>	<p><i>You mean ... I ... uh ... we have a test today?</i></p> <p><i>"Then you'd blast off ... on screen, as if you were looking out ... of a spaceship."</i></p> <p>[. . .]</p>	<p>Absence. Speculation.</p> <p><i>*linger, *delay</i> <i>*improvise</i></p>	<p>...</p>
exclamation mark	<p>1 after an interjection or exclamation to indicate strong feelings or high volume (shouting), and often marks the end of a sentence. exclamation marks may be repeated for additional emphasis ("That's great!!!"), but this practice is generally considered unacceptable in formal prose. The exclamation mark is sometimes used in conjunction with the question mark. This can be in protest or astonishment ("Out of all places; the squatter-camp?!") however this can be replaced with a single, nonstandard punctuation mark, the interrobang, which is the union of a question mark and an exclamation point.</p>	<p><i>an actual exclamation ("Wow!", "Boo!"), the imperative mood ("Stop!"), or intended to be astonishing or show astonishment: "They were the footprints of a gigantic duck!"</i></p> <p><i>Exclamation points can also be placed mid-sentence with a function similar to a comma: "On the walk, oh! there was a frightful noise."</i></p>	<p>Vehemence. Scale. Constraint</p> <p><i>*insist *uphold</i> <i>*eager</i></p>	<p>!</p>

punc·tu·a·tion	IN PROSE	I.E.	IN SITU CHARACTER + ELICITED RESPONSE	SIGN
period	1 placed at the end of sentences . the term is often used to mean "the end of the matter." (Spacing after period for clarity). 2 After abbreviations 3 after initials.	<i>Mrs. M. E. Kerr is a wonderful author.</i>	Conclusion. <i>*establish, *surrender, *yield, *withhold</i>	.
question mark	1 replaces the full stop (period) at the end of an interrogative sentence The question mark is not used for indirect questions . 2 in place of missing or unknown data. (see (?))	<i>Did Steven go with you? She's our new teacher?</i>	Variance. Possibility. Novelty. Promise. <i>*recalibrate</i>	?

punc·tu·a·tion	IN PROSE	I.E.	IN SITU CHARACTER + ELICITED RESPONSE	SIGN
caret	1. a proofreading symbol (^) used to indicated where something should be inserted.	<i>I'm hungry and need to home.</i> ^ <i>go</i>	Coercion. Pressure. <i>*direct</i>	^
quotation mark	1 surrounding a quotation, 2 surrounding direct speech 3 surrounding a literal title or name. 4 to indicate a different meaning of a word or phrase than the one typically associated with it and are often used to express <i>irony</i> . 5 to provide emphasis, although this is usually considered incorrect. 6 to indicate that the writer realizes that a word is not being used in its current commonly accepted sense.	<i>"Hal," noted Frank, "said that everything was going extremely well."</i> <i>Crystals somehow "know" which shape to grow into.</i> <i>He shared his "wisdom" with me.</i>	Appropriation. <i>*echo</i>	""

punc·tu·a·tion	IN PROSE	I.E.	IN SITU CHARACTER + ELICITED RESPONSE	SIGN
semicolon	<p>1 to the listing of items or to the linking of related clauses. 2 Between items in a series or listing containing internal punctuation, especially parenthetical commas, where the semicolons function as serial commas. 3 Between closely related independent clauses not conjoined with a coordinating conjunction. 4 Between independent clauses and semi clauses linked with a transitional phrase or a conjunctive adverb. *The Italian printer Aldus Manutius the Elder established the practice of using the semicolon to separate words of opposed meaning and to indicate interdependent statements.</p>	<p><i>She saw three men: Jamie, who came from New Zealand; John, the milkman's son; and George, a gaunt kind of man.</i></p> <p><i>I went to the basketball court; I was told it was closed for cleaning.</i></p> <p><i>Everyone knows he is guilty of committing the crime; of course, it will never be proven.</i></p>	<p>Foresight</p> <p><i>*discern *foresee</i> <i>*proceed</i></p>	;
slash/stroke / virgule	<p>1. used as the word substitute for "or" which indicates a choice is present. 2. the use of the slash is to replace the hyphen or en dash to make a clear, strong joint between words or phrases 3. used to indicate a line break when quoting multiple lines from a poem, play, headline, or lyrics. 4. The slash is used in some abbreviations</p>	<p><i>Male/Female, Y/N, He/She</i></p> <p><i>"the Hemingway/Faulkner generation"</i> <i>"Love alters not with his brief hours and weeks, / But bears it out even to the edge of doom"</i></p> <p><i>"Love alters not with his brief hours and weeks, / But bears it out even to the edge of doom"</i></p> <p><i>w/ (with) and w/o (without)</i></p>	<p>Contradiction. Instability. Polarity. Contrast.</p> <p><i>*embrace *share</i> <i>*congested</i></p>	/

punc·tu·a·tion	IN PROSE	I.E.	IN SITU CHARACTER + ELICITED RESPONSE	SIGN
space	<p>1. a blank area devoid of content, serving to separate words, letters, numbers, and punctuation. *Conventions for interword and intersentence spaces vary among languages, and in some cases the spacing rules are quite complex.</p>		<p>Void.</p> <p>*arrested *situate</p>	
asterisk	<p>1. to call out a footnote, especially when there is only one on the page. 2. multiple asterisks are used to denote different footnotes on a page. (i.e., *, **, ***) An asterisk is positioned after a word or phrase and preceding its accompanying footnote 3. Three spaced asterisks centered on a page may represent a jump to a different scene or thought. 4. A group of three asterisks arranged in a triangular formation ** is called an asterism. 5. One or more asterisks may be used to strike out portions of a word to avoid offending by using the full form of a profanity (f**k), to preserve anonymity (Peter J***), or to avoid profanation of a holy name, especially in Jewish usage (G*d). 6. Asterisks are sometimes used as an alternative to typographical bullets to indicate items of a list.</p>	<p>(i.e., *, **, ***) Provisional agenda of the sixty-third regular session of the General Assembly* <hr style="width: 20%; margin-left: 0;"/> <i>Issued in accordance with rule 12 of the rules of procedure.</i> f**k Peter J*** G*d</p>	<p>Proof. Memory. Signal. Network. Power. Source.</p> <p>*remember *extract</p>	<p>*</p>

Catalog of Types

Type 4.1 Railings and Barriers

Barriers and railings represent a restive (charged) pause. Railings are the most invisible interstitial zones. They indicate material changes, a level changes– a line (barrier) protects as well as guides (rail). Type to type dual condition 1: Seen in the following edge conditions, how might we reconcile/understand/define the crease between railing and barrier?



Figure 4



Figure 5



Figure 6

⁴ Xoán Piñón. Creus e Carrasco's Puerto Malpica, JPG,
<http://www.landezine.com/index.php/2010/11/puerto-malpica-by-creus-e-carrasco-architects/>

Catalog of In-Between Conditions and Enablers

TYPE 4.1 Railings and Barriers continued

1	2	3	4	5
TYPE	CONDITION	LICENSE	PURPOSE	SIGNIFIER
Railings	Threshold	Elevation Changes	Division	.
Railings	Threshold	Material Changes	Nexus	:
Barriers	Transformation	Material Changes	Division	()
Railings	Transformation	Elevation Changes	Nexus	-
Barriers	Transition	Material Changes	Division	;
Railings	Transition	Elevation Changes	Nexus	-

Formula

1 that are/are in **2** because of **3** are **4**s where one/that serve as **5** between two elements.

Example:

Railings that are thresholds because of material changes are nexuses were one *follows through / clarifies / pursues / reacts / continues* between two elements.

⁵ Xoán Piñón. Creus e Carrasco's Puerto Malpica, JPG, <http://www.landezine.com/index.php/2010/11/puerto-malpica-by-creus-e-carrasco-architects/>

⁶ Ibid.

Type 4.2 Ramps, Stairs and Steps

They serve to uphold the promise of the new, the next, the forthcoming. They are only the means of arriving at the next destination. We are always active in these arteries – where the enemy is anything that might obstruct our movement, our circulation. There is a change in our bodily temperatures as we travel through and occupy these interstitial zones and another one when we reach point B. Stairs and ramps are represent the fleeting ephemeral experience – its only formal purpose is to tether a break in the continuity of a system.



Figure ⁷

⁷ Photographer unknown. Rem Koolhaas's McCormick Tribune Campus Center, JPG, <http://www.lift-stair.com/wheel-chair-stair-lift/attachment/stair-ramps-2/>

Catalog of In-Between Conditions and Enablers

Type 4.2 Ramps, Stairs and Steps continued

1	2	3	4	5
TYPE	CONDITION	LICENSE	PURPOSE	SIGNIFIER
Step	Threshold	Elevation Changes	Division/Nexus	;
Step	Threshold	Material Changes	Nexus/Division	,
Stairs	Transformation	Elevation Changes	Nexus	-
Step	Transformation	Material Changes	Division	.
Stairs	Transformation	Material Changes	Nexus	:
Ramps	Transition	Elevation Changes	Nexus	-

Formula

A **1** operating as a **2** because of **3** is a/become(s) **4** where one must **5** between two elements.

Example:

Ramps operating as transitions because of elevation changes become the nexus where one sets off abruptly between / is sustained by two elements.

Type 4.3 Limits

This limit can be an edge – the final point of a continuous system, a threshold to nothing or a verge into an unknown beginning.



Figure 8

Catalog of In-Between Conditions and Enablers

	1	2	3	4	5
	TYPE	CONDITION	LICENSE	PURPOSE	SIGNIFIER
	Limit	Threshold	Elevation Changes	Division	•
	Limit	Threshold	Material Changes	Division	▪
	Limit	Transformation	Material Changes	Division	...
	Limit	Transformation	Elevation Changes	Division	...

⁸ Courtesy of Diller Scofidio + Renfro. DS+R's Blur Building, JPG, <http://spatialinteractions.wordpress.com/2011/09/25/diller-scofidio-blur-building-switzerland/>

Formula

1 that are a results of a **2** because of **3** is a/become **4** where one must **5** between two elements.

Example:

Limits that are a result of a transformation because of an elevation change are divisions where one *is delayed / lingers / improvises* *between two elements.*

The insertion of an interruption and/or continuity enabler between two elements renders the duality interdependent. This is now a binary condition where one can no longer truly exist without the other. Whether the in-between serves to connect or separate, the intervention becomes the only means by which the two elements are defined. By gazing through this zone, they seek to define each other. Independence from each other (isolating) would render them meaningless. The binding link is the nexus where the elements begin to operate as one.

LIMINAL *adj* \ 'li-mə-nəl \

1: of or relating to a sensory threshold

2: barely perceptible

3: of, relating to, or being an intermediate state, phase, or condition : **in-between**, **transitional** <in the *liminal* state between life and death — Deborah Jowitt>

INTERSTICE *noun* \ in- 'tər-stəs \

1a : a space that **intervenes** between things; *especially* : one between closely spaced things <*interstices* of a wall>

b : a gap or break in something generally continuous <the *interstices* of society> <passages of genuine literary merit in the *interstices* of the ludicrous ... plots — Joyce Carol Oates>

2: a short space of time between events

PUNCTUATE *verb* \ 'pʌŋk- chə-, wāt \

transitive verb

1: to mark or divide (written matter) with **punctuation** marks

2: to break into or interrupt at intervals <the steady click of her needles *punctuated* the silence — Edith Wharton>

3: **accentuate**, **emphasize**

intransitive verb

: to use punctuation marks

PARENTHESIS *noun* \ pə- 'ren(t)- thə- səs \

1a : an amplifying or explanatory word, phrase, or sentence inserted in a passage from which it is usually set off by punctuation

b : a remark or passage that departs from the theme of a discourse : **digression**

2: **interlude**, **interval**

3: one or both of the curved marks () used in writing and printing to enclose a parenthetical expression or to group a symbolic unit in a logical or mathematical expression

INTERREGNUM *noun* \ , in- tə- 'reg- nəm \

1: the time during which a throne is vacant between two successive reigns or regimes

2: a period during which the normal functions of government or control are suspended

3: a lapse or pause in a continuous series

INTER- *prefix*

- 1: between : among : in the midst <*intercrop*> <*interpenetrate*> <*interstellar*>
- 2: reciprocal <*interrelation*> : reciprocally <*intermarry*>
- 3: located between <*interstation*>
- 4: carried on between <*international*>
- 5: occurring between <*interborough*> : intervening <*interglacial*>
- 6: shared by, involving, or derived from two or more <*interfaith*>
- 7: between the limits of : within <*intertropical*>
- 8: existing between <*intercommunal*> <*intercompany*>

NEXUS *noun* \ 'nek-səs \

1. a means of connection; tie; link.
2. a **connected** series or group.
3. the core or center, as of a matter or situation.
4. *Cell Biology* . a specialized area of the cell membrane involved in intercellular communication and adhesion.

Punctuation definitions all from the following sources:

<http://www.enchantedlearning.com/dictionarysubjects/punctuation.shtml>

<http://www.lrc.com.com/tips/punctuation.htm>

<http://www.buzzfeed.com/expresident/13-punctuation-marks-that-you-never-knew-existed>

<http://www.linfo.org/tilde.html>

<http://grammar.ccc.commnet.edu/grammar/italics.htm>

^ http://www.grammar-monster.com/lessons/semicolons_before_transitional_phrases.htm

http://69.94.137.26/editorialcontrol/ed-guidelines/footnotes/footnotes_chap_09.htm