

# The Window and the Door

Fourth Year Architecture Studio

Critic: Llewellyn Seibold

Windows and doors are full of the most poignant and rich expressions we live with. They have a way of persisting in meanings beyond the particular circumstances of fashion or place. Literature, art, and architecture contain references to the sense of meaning engendered by the kind of *passage* which a door or window creates. The parting of the wall is fundamental to the existence of space, for it would simply not be, without this self-evident characteristic. It would be theoretically definable but experientially unknowable. For from the simple opening we come and go, sometimes literally, and many times we travel figuratively, in imagination, to other places and other times. We linger, we slam, we open, and we lock a door. We stare, we peek, we sunbathe, we contemplate, we dream at the window. Within these elements are bound the fundamental sense of architectural space, the inside and the outside.

Listen to how Madeleine L Engle makes the door a focus of the context for the ending of her science fiction story, *A Wind in The Door*. The central character (Meg) and her brother (Calvin) have just returned from an encounter at the star-watching rock and have entered the house where the less "believing" siblings (Sandy and Dennys) are studying while another sibling (Charles Wallace) is recuperating from a life threatening illness.

*... In silence they returned to the house. In the pantry they hung their jackets on the hooks; the door to the lab was closed. So was the door to the kitchen. Then the kitchen door blew open with a bang.*

*Sandy and Dennys were at the dining table, doing homework. "Hey," Sandy said, "you don't need to be so violent."*

*"You could just open the door, you don't have to take it off its hinges."*

*"We didn't touch the door," Meg said. "It blew open."*

*Sandy slammed his Latin text shut. "That's nonsense. There's hardly any wind tonight, and what there is, is coming from the opposite direction."*

*Dennys looked up from his math paper. "Charles Wallace wants you to come upstairs to him, Meg. Shut the door, at any rate. It's cold."*

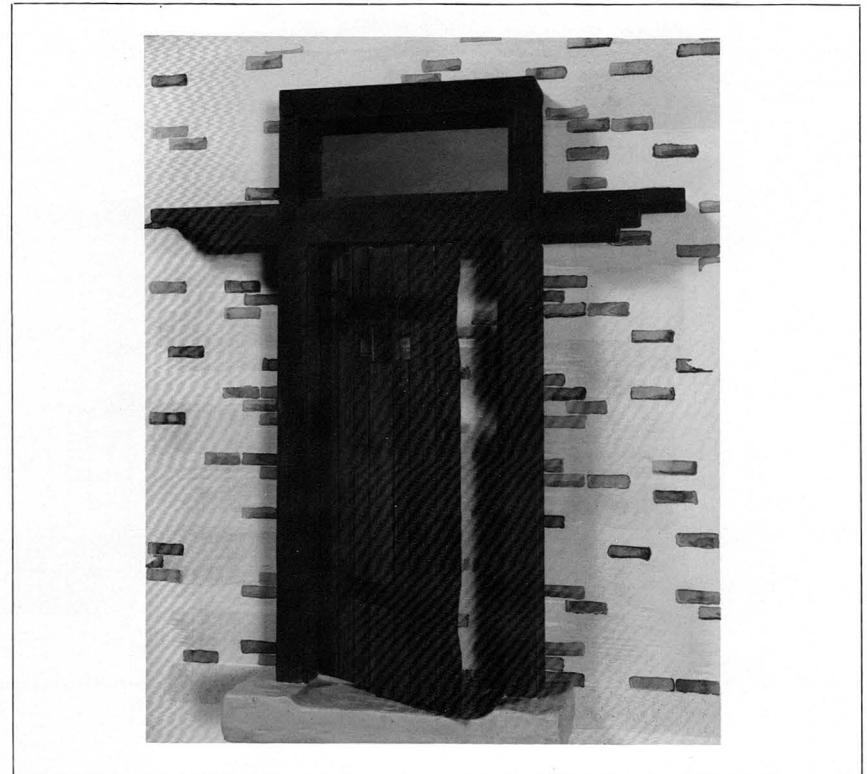
*Sandy got up and shut the door firmly. "You were gone long enough."*

*"Did you count the stars or something?"*

*"We don't have to count them," Meg said. "They just need to be known by Name."*

*Calvin's eyes met hers for a long moment and held her gaze, not speaking, not anything, simply being.*

*Then she went up to Charles Wallace.*

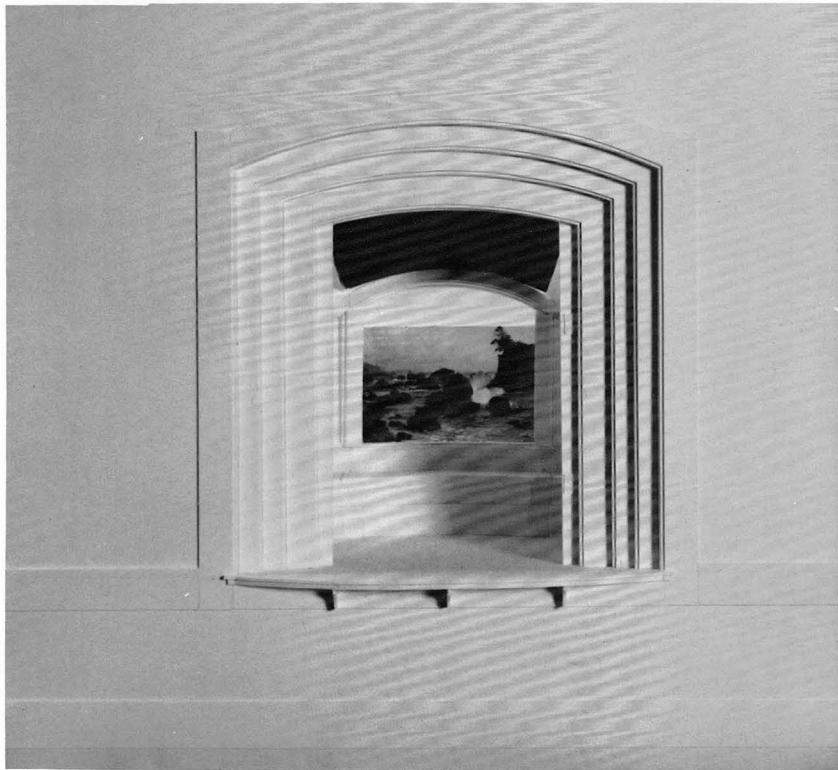
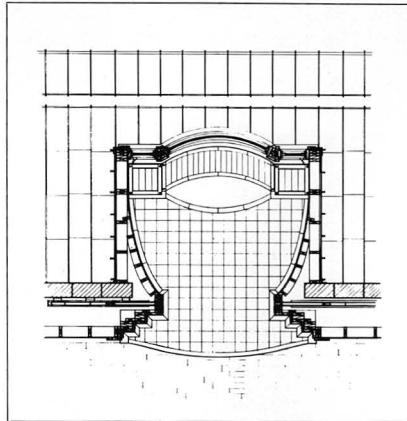
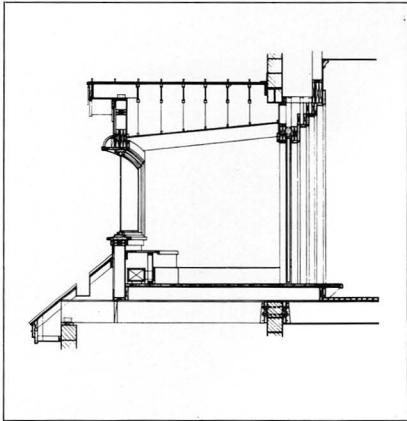


## Doug Heller

Often designers reproduce great works of architecture in a literal way. More important than reproducing the works is an understanding of that which makes them memorable. Incorporating those understandings into new works the oversimplification of literalism.

This design does not replicate a deteriorating structure but recomposes its parts into a composition which not only serves its functional purpose as a door but symbolizes the historic importance of

these elements to architecture as a whole. The design creates through association a commentary on the effect of age and decomposition on architectural work. The apparent sag of the door and the stoop's worn shape are indicative of the dialogue between the will to make lasting creations and the vulnerability of the architectural work.



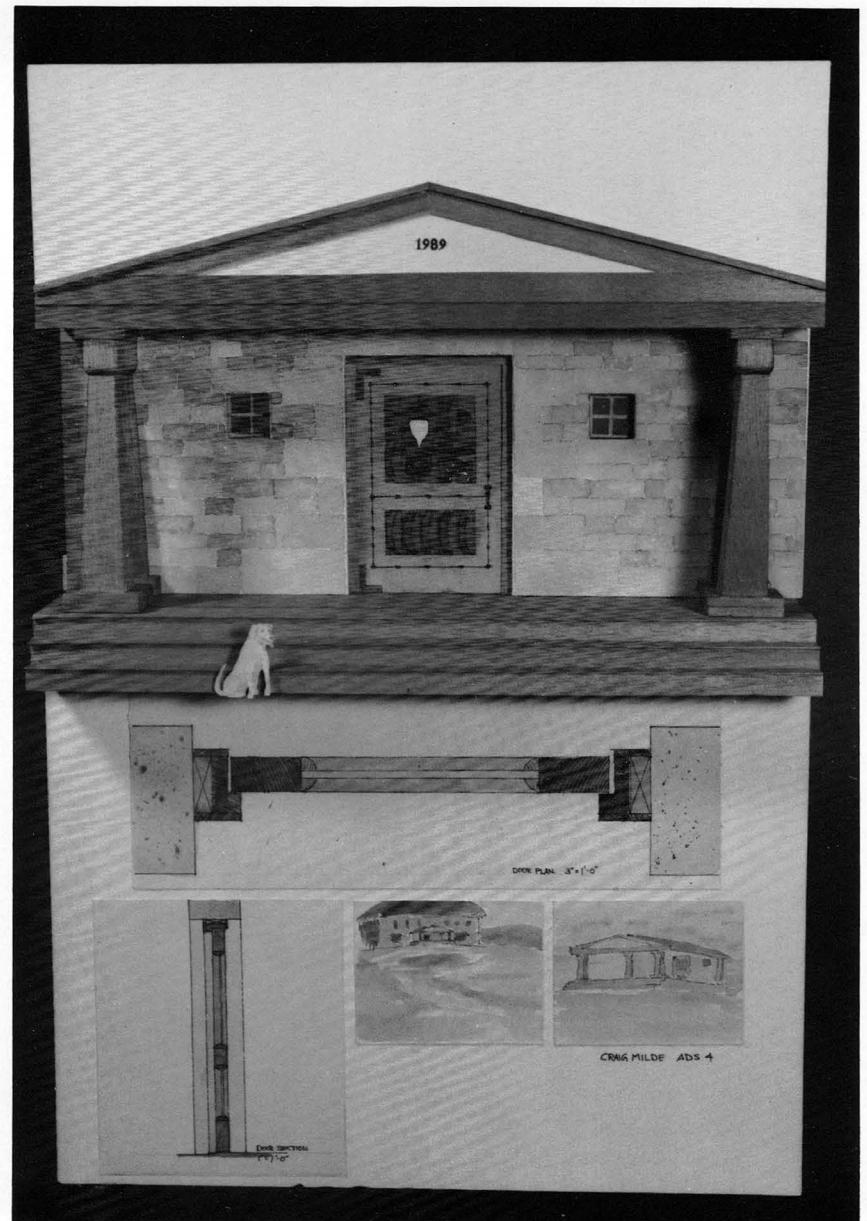
### Jeff Buck

The goal of this design is the development of a small room an intimate landscape which overlooks a vast and expansive ocean view. The room is a place of contemplation and conversation for two persons. Who in turn are part of the dialogue between the small scale of the room and the extended scale of the ocean landscape beyond.

The curve of the wall and ceiling planes connect the window and the door thus focusing the view outward or back to the

interior. Materials used to shape the space include, dark walnut parquet flooring with inlaid bands of color which accent the meeting of the wall and floor plane, oak casing at the window and door openings, and small panes of cut glass which splay patterns of colored light.

The element that makes the notion of a meaningful "place" complete is light. Light which emphasizes the texture and geometric qualities of the space.



### Craig Milde

This design is a door for a rural house ... a gentleman farmer's house. The low height of the porch and door, as well as the ample width, create a horizontal proportion that suggests attachment to the land. Being low and wide, the door is humble but generous, with a heavy wood frame, hammered iron hardware, and stained glass with images of cow and corn. These motifs are symbols of the fruitful earth and the means by which sustenance is secured. The effect of this composition is expressly Jeffersonian its

ideals. This ideal is part of an influential American philosophical tradition — the refined and cultivated man, with hands in the soil reaping the bounty of the earth.