

Inbetween Place : The Presence of Transitional Intervals

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Abstract

This paper is to reconsider transitional modes of places, known as the inbetweens, as a suggestive domain for environmental connectedness. The inbetween has barely been regarded as a potential place for embodiment, choices, and “means of getting there” in place design. Thus, it aims to develop and introduce inbetween place—a synthesis between two terms place and inbetween modes as a living form of the interval.

The examination focuses on the inbetween embodiment at the Kimbell Art Museum, Fort Worth, Texas, in order to discover the nature of inbetween places—what makes the inbetweens a place of living intervals. It relies upon the preposition that inbetween spaces can develop into places if the inbetweens manifest themselves as having presence of living forms for connectedness, pause, and embodied places as well as potentials of inbetween modes. With a thematic thread of analysis, this study argues that inbetween places manifests itself as a place: 1) a lived entity as presence of vital, living forms of inbetween modes; 2) being situated in juncture, the ways in which the interval realm connects nearby domains; and 3) performing as transition and reconciliation of the less predetermined (programmed) nature.¹ All three interweaving qualities are intrinsically embedded into inbetween places for creation of systemic relationships of place.

¹ The assumption emerged out of the preliminary study of “The Inbetweens at the Kimbell Art Museum, Fort Worth, Texas.” See Narongpon Laiprakobsup, *Inbetween Place: The Emergence of the Essence, Dissertation*, (College Station: Texas A&M University, 2007).

Keywords : Inbetween Place, Environmental Presence, Edges of Place, Juxtapositions

บทคัดย่อ

ที่ว่าง “ระหว่าง” มีความสำคัญในการออกแบบสถาปัตยกรรมและสภาพแวดล้อมเสมือนพื้นที่แห่งการเชื่อมต่อ แต่ทฤษฎีการออกแบบสภาพแวดล้อมแทบจะไม่ขยายความสำคัญและศักยภาพของ “ความระหว่าง” ของพื้นที่ที่แตกต่าง ในที่นี้พื้นที่ “ระหว่าง” จะได้รับการพิจารณาและค้นหาการดำรงตนของสถานที่ที่สามารถก่อให้เกิดประสบการณ์ของการเปลี่ยนถ่ายระหว่างของพื้นที่ สุนทรียภาพของรอยต่อ และวิถีของการเข้าถึงสถานที่ ดังนั้นบทความนี้มีวัตถุประสงค์เพื่อพิจารณาความสำคัญและแก่นความหมายของ “สถานที่แห่งความระหว่าง” โดยการพิจารณาปฏิสัมพันธ์ระหว่างความหมายและกระบวนการของความเป็นสถานที่และวิถีแห่งระหว่าง

การศึกษามุ่งประเด็นการวิเคราะห์กรณีศึกษาที่พิพิธภัณฑ์ศิลปะคิมเบลแห่งเมืองฟอร์ทเวธ มลรัฐเท็กซัส ซึ่งประกอบด้วยระบบที่ว่างระหว่างที่หลากหลายเพื่อค้นหาปัจจัยที่ก่อให้เกิดสถานที่แห่งความระหว่าง การวิเคราะห์ดำรงบนสมมติฐานที่ว่าสถานที่แห่งความระหว่างสามารถเกิดขึ้นได้จากการดำรงอยู่ของสภาพแวดล้อมและการสัมผัสรับรู้แห่งสถานที่ซึ่งทำให้เกิดการปฏิสัมพันธ์และประสบการณ์ของการเชื่อมต่อและรอยต่อของความต่างของที่ว่าง ความรู้และการเข้าใจคุณลักษณะเฉพาะของสถานที่แห่งความระหว่างจะนำไปสู่การสร้างสรรค์ประสบการณ์และความสัมพันธ์ของสภาพแวดล้อมที่สมบูรณ์

คำสำคัญ : ความระหว่าง, พื้นที่ว่าง, รอยต่อพื้นที่

Introduction

“Two things alone cannot be satisfactorily united without the third; for there must be some bond between them drawing them together.”²

Plato’s Admonition

Architecture is the creation of built environment as a vital form that enables lived experience of place. To retain a sense of place, architecture, from a phenomenological view, must deal with making buildings and the environment supportive for dwelling in livable spaces. Places for dwelling cannot be isolated from the relationships to others and locations. Similarly to Plato’s admonition, to connect juxtaposing places together, there is a medium known as the *inbetween*, a simultaneous layer that makes a division of places and coherence of different spatial conditions. If the *inbetween* exists as a medium, that is, a complex symbol³ which contributes to the environmental experience of juxtaposition, it manifests itself as a form relating to spatial conditions and the conception of dwelling and place.

² See Edward Casey, *The Fate of Place: A Philosophical History* (Berkeley: University of California Press, 1997), p. 205.

Architecture of the inbetween creates a dual environment of division and connection. This presents itself as an articulated form resulting in the experience of spatial-relations. As Aldo van Eyck proposes, the inbetween becomes “the architectural reciprocity reconciling between differences: the inside and the outside, one space and another, creating twin-phenomena.”⁴ Also, for William Kleinsasser the inbetweens are considered as potential, undesignated spaces “that can develop into places responsive to two or more sets of conditions at the same time.”⁵ These ideas indicate that the inbetweens have been elucidated in spatial forms with vital experience of associative place.

³ See Susanne Langer, *Feeling and Form: A Theory of Art Developed from Philosophy in a New Key* (US: Charles Scribner's Sons, 1953), pp. 30-31. Langer states that a complex symbol is an articulate form whose symbolic function is logical expression.

⁴ Aldo van Eyck, *Team 10 Primer*, Alison Smithson ed. (Massachusetts: The MIT Press, 1968), p. 104.

⁵ William Kleinsasser, *Synthesis* (course book, Eugene: University of Oregon, 1981), p. 92.

⁶ See Michael Benedikt, *For an Architecture of Reality* (New York: Lumen Books, 1987), pp.34-36.

⁷ See Susanne Langer, *Feeling and Form; A Theory of Art developed from Philosophy in a New Key* (New York, Charles Scribner's Sons, 1953), pp. 31-33.

In the art of place-making, this third realm has not yet been clarified and established in place-form as the *inbetween place*: a living environment providing relationships to juxtaposing places. If a place manifests itself as presence as a living form, inbetween environments to be a place must demonstrate spatial presence of intervals, that is, place modes of the inbetweens. Presence of place here refers to “a sense of being” as a distinctive environment, an identifiable entity in the physical world.⁶ Presence of interval entity's environmental connectedness indeed allows us to cultivate relationships to it as *a place for being-in-juncture*. In turn, presence of the inbetween modes gives a place “Significant Form”⁷ of connectedness, pauses, transition-making, spatial-juxtaposing sequences, and orientation-shifting. Inbetween places are reinforced by the embodiment of place and the inbetween reciprocally.

If the inbetween place and its intrinsic nature can be defined, we as environmental designers can comprehend its experiential “Significant Form” that enables us to well-design environmental interconnections between places. An understanding of the inbetween place will contribute to new insights into the holistic relationships and experience of places.

Recognition of the Inbetweens in Architecture

The inbetweens in architecture are pertinent to the conception of juxtaposition of spaces/places as manifestations of differences as an element of transition. To be an inbetween place, the space must be analyzed in terms of spatial conditions: locations and functionality. An inbetween space falls into conditions of between-ness of other dominant spaces and perform as the inbetween functionality: spatial relation-making. It can be subdivided into the following conditions: 1) a space lying between or among defined spaces; 2) a layer at the edge of spaces and; 3) an overlapping or recessed space at the edge or between different spaces. As interval layers inserted between dominant realms, inbetween locales fall into the pattern of the servant to serve dominant realms.

Louis Kahn, renowned architect, introduced the concept of servant and served spaces at the Kimbell Art Museum, which embodies inbetween layers throughout the project. To understand the inbetweens and the relationship between the served and the servant system at the Kimbell is to comprehend the whole system of repetition.

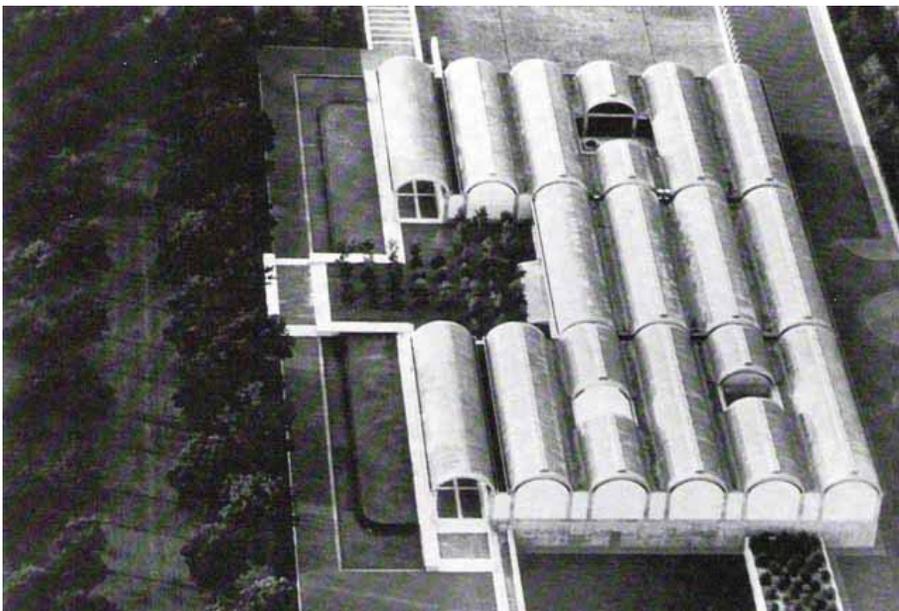
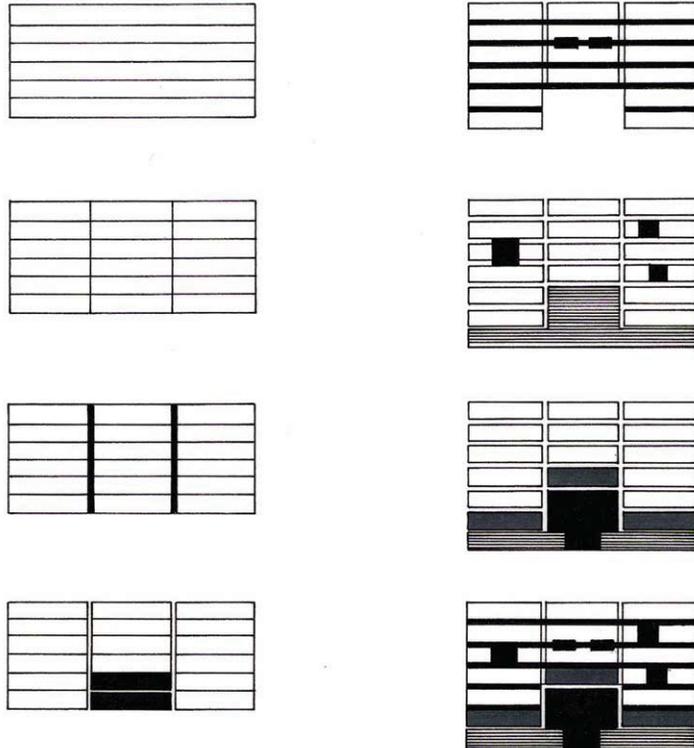


Figure 1: An aerial view of the Kimbell Art Museum
(Source: Kenneth Frampton, *Studies in Tectonic Culture: Poetics of Construction in Nineteenth and twentieth Century Architecture* [Cambridge: MIT Press, 1995].)

Figure 2: Kimbell upper plan's serial analytical diagrams of developing separations and inbetweens. The diagram is based on Michael Benedikt in *Deconstructing the Kimbell*.



The Kimbell infinite layout is divided in lateral, north-south aligned and longitudinal, east-west aligned directions by three-foot and seven-foot slabs, respectively. An emerging system of inbetween servant bands in both directions helps reinforce cycloid autonomous volumes of their own in the infinite field (Figure 2). Inbetween realms hence become implanted between adjacent vaults' structural beams and columns, running parallel to the cycloid vaults. Between vault beams, metal-paneled ceilings of service—containing air-conditioning ducts inside and revealed grilles along edges of concrete beams—are inserted as junctures (Figure 3, 4). Binary roles of these inbetween servant realms with movable partitions are flexible for lateral transitions between vaults when partitions are bracketed off in tracks and for the lateral expanse of gallery spaces running across the vault.⁸ Thus, Kimbell inbetween bands, interactively situated among neighboring domains, interlock the vaults in order to reinforce the whole precinct (Figure 3).

⁸ Kenneth Frampton, *Studies in Tectonic Culture: Poetics of Construction in 19th and 20th Century Architecture* (Massachusetts: The MIT Press, 1995), p. 242.

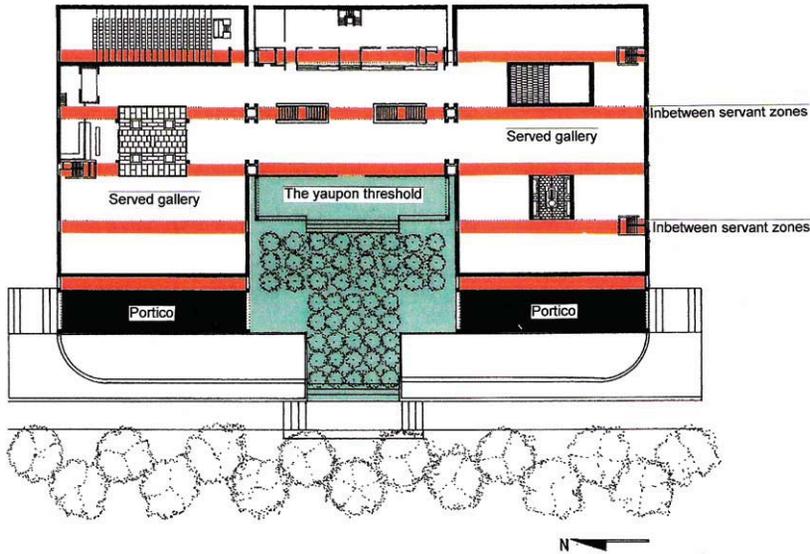


Figure 3: The system of inbetween realms at the Kimbell Art Museum.

Based on a system of separation and junctures, three Kimbell courtyards consisting of the north court, the fountain court, and the conservator's court lie in inbetween considerations (Figure 5). To define whether Kimbell courtyards are inbetween settings is to assess how they are created and for what are the courtyards' purposes. According to Benedikt, all courtyards are simultaneously spatial "subtractions" and functional "additions" to the buildings.⁹ As shown in Figure 2, courtyards derive from subtracting voids into the vaults; meanwhile, illuminating functions are placed into them as additional spaces. Courtyards are programmatic requirements to provide natural illumination to interior spaces¹⁰ and manifest themselves as absolute elements with different qualities and functions. Even though lying in between-spatial conditions, all three courtyards are considered as insertions of supplementary spaces for illumination rather than for responses to nearby realms—a mode of associative reciprocity: connection, separation, and transition.

Immersed into the central servant band, Kimbell aligned stairs are recognized as vertical transition (Figure 6). Two floors of the Kimbell contain differently functional oppositions—supporting services and an entrance from parking

⁹ Michael Benedikt, *Deconstructing the Kimbell: An Essay on Meaning and Architecture* (New York: SITES/Lumen Books, 1991), p. 71.

¹⁰ *Ibid.*, pp. 73-74.

in a below level; exhibitions, a café, public, and an elegant entrance on the upper one—service and served zones. Because of a need to connect a parking entry to the upper operative level, aligned stairs are designed to be inbetween two levels and solid travertine walls in a service band, like a channel. In this way, inbetween realms can exist as interval junctures of vertical connection.

Figure 4 (Left): Kimbell dropped servant zones between galleries. They are used as transitional zones. (Source: Robert McCarter, Louis I. Kahn [New York: Phaidon, 2005], p. 360.)

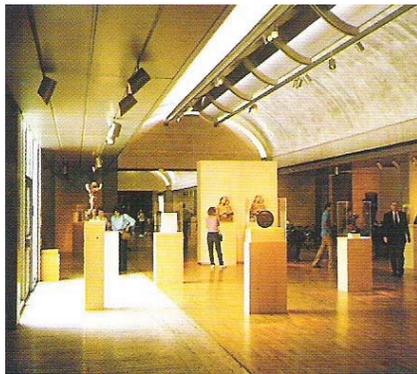
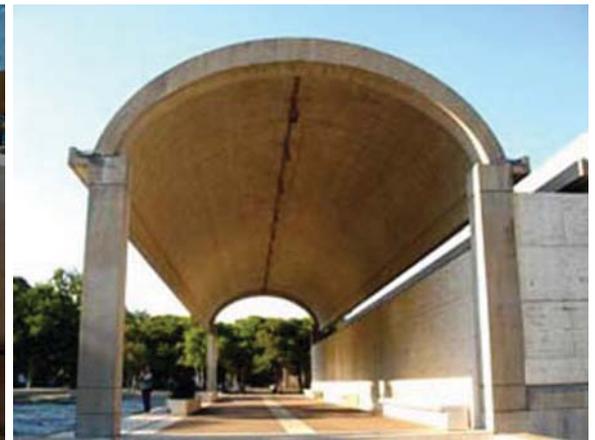


Figure 5 (Right): The north court serving as an outside café. (Source: David Brownlee and David De Long, Louis I. Kahn: In the Realm of Architecture [New York: Rizzoli, 2005].)

Figure 6 (Left): Kimbell aligned stairs



Figure 7 (Right): Kimbell porticos providing a room for lingering.



Other than among or between spatial conditions, the inbetween setting presents itself as an element of juncture. This inbetween conjunction articulates a form of *marginal juxtaposition*, that is, a *boundary or edge of place* that unifies two or more nearby domains. The inbetween elements of juncture are clearly epitomized in Kimbell aligned porticos (Figure 7). Kimbell Aligned porticos present as parts of repetitive forms as margins/edges of the whole that reconcile between the outside and the interior spaces. Porticos are unclaimed by any programmatic functions, as

Kahn states his design intention for porticos.¹¹ Not merely a module of representative forms of the building, porticos are thus to provide an articulation of architectural principle and structural composition. With each 100-foot-long module and a building edge, Benedikt observes that Kimbell aligned porticos embody and reinterpret both definitions of a portico and porch's functions at once.¹² Kimbell porticos perform both a statement of building introduction and boundary of the whole to its location and lateral transitional spaces to walk along and porches for seating.



If aligned porticos are for walking along, the Kimbell west-entry threshold, a combination of the yaupon forecourt and the central recessed portico, gives us direction to walk across. In this context, such a distinctive entry of the integral forecourt and portico functions as a unique transitional zone. An entry portico seems almost like aligned porticos: part of the building but is recessed two-modules back, allowing the grove of fifty-two, formal-grid holly yaupons to be filled in. A forecourt of the yaupon grove crosses aligned porticos visually connecting the distant public park with the building, inserting nature into the building. Both an entry portico and a forecourt that represent different realms create darker and more interior space, an articulation between the building and location, which appears to be an interval threshold (Figure 8). Due to a blending-in condition of withdraw and addition, the Kimbell threshold reciprocally arises to be an *overlapping and recessed interval*.

Inbetween realms demonstrate a common ground of an arrival, a threshold of domain, and a servant junction of dominant functions nearby. Their recognitions vary in several spatial conditions and functionalities that rely on how the inbetweens are interweaving into juxtaposing domains. Even though inbetween realms might be distinctive in diverse forms, presence of the inbetween layer becomes significant in order to announce itself a place-form, *an environmental tangibility*.

Figure 8: The Kimbell yaupon forecourt; the west entrance.

¹¹ Nell Johnson, *Light is the Theme*, Louis I. Kahn and the Kimbell Art Museum (Fort Worth: Kimbell Art Foundation, 2002), p. 28. Kahn clearly articulated the Kimbell porticos' purpose: "Because of the open porches, how the building is made is completely clear before you go into it. It is the same realization behind Renaissance buildings, which gave the arcade to the street, though the buildings themselves did not need the arcade for their own purposes. So the porch sits there, made as the interior is made, without any obligation of paintings on its walls, a realization of what is architecture. When you look at the building and porch, it is an offering. You know it wasn't programmed; it is something that emerged."

¹² Michael Benedikt, *Deconstructing the Kimbell*, p. 82.

Presence of Inbetween Entities: Place-Forms of Intervals

For an inbetween realm to be a place, it must present itself as a *tangible entity as a place-form to be sensible*. The presence is vital to determine a place of the inbetween setting in a sense of being-in integrated with its topography, cultivating in the site.

¹³ Kenneth Frampton, "Towards a Critical Regionalism," in *The Anti-Aesthetic: Essays on Postmodern Culture*, ed. J. Baudrillard and H. Foster (New York: New Press, 1998), p. 27.

¹⁴ Edward Ralph, *Place and Placelessness* (London: Pion Limited, 1976), pp. 141-43.

¹⁵ Kenneth Frampton, "Towards a Critical Regionalism", p. 27.

¹⁶ Martin Heidegger, *Poetry, Language, Thought* (New York: Harper & Row, 1971), pp. 143-54.

¹⁷ Robert Mugerauer, "Introduction: Learn to Dwell," *Center Journal, Dwelling: Social life, building, and spaces between them*, Vol. 8 (Austin: University of Texas Press, 1993): pp. 5-7.

¹⁸ Enrique Larranaga, "On Patios and Fireplaces: Building, Dwelling, and Order" in *Center Journal, Dwelling: Social life, building, and spaces between them*, Vol. 8 (Austin: University of Texas Press, 1993): pp. 22-32.

¹⁹ Susanne Langer, *Feeling and Form*, p. 95.

²⁰ Edward Relph, p. 42.

A place is not a simple location in physical context or an abstract space of *placelessness* "as more or less endless continuum of evenly subdivided spatial components or integers."¹³ But, it is rather established as a *concrete, living domain*, it is *place-form* which expresses the *ontological presence as an entity of being* and meaningful significance.¹⁴ Heidegger argues for the phenomenological nature of the German term *Raum*, a spatial locality or rather a place which "depends upon the concrete clearly defined nature of its boundary."¹⁵ As he puts it, "A boundary is not that which something stops, but, as the Greeks recognized, the boundary is that from which something begins its presencing."¹⁶ From the phenomenological standpoint, the essence of place: presence of being manifests itself within a concrete, defined domain.

If environmental meaning and dwelling/cultivating, that is, how humans react in their contexts, only occurs in places,¹⁷ the human-environment relationships become the essence of place and establish meaning for places. From Heidegger's term of "dwelling," an architectural understanding can be interpreted as the experience of being-in-place occurs when we cultivate relationships to the environment to realize the *presence of spaces*.¹⁸ This is similar to what Langer notes on an "ethnic domain", that is, "a place made visible, tangible, and sensible."¹⁹ Places are therefore the presence of living, identifiable forms as the whole entities are attractive to our all senses, that is to say, connectedness witnesses beholding, acting, and engaging to which the domain we are living in. These environmental relationships can be accounted in forms of events. As Ralph points out, events and actions of dwelling become significant in certain places and are influenced by characters of those places; meanwhile, events contribute to that character of those places.²⁰ Based on connective and unspecified nature, inbetween settings can

develop into places.²¹ In this way, places for inbetween settings can therefore come to being through their presence of vital, living forms of connectedness that allow for cultivating relationships to environmental presence and events to take place.

Environmental Presence: Materiality and Tectonic

If a place is congruent with presence and “materiality is prerequisite to presence” as Benedikt articulates,²² a place can be recognized as an entity of a distinctive form on account of the presence of materiality. However, architecture of place is not composed by only single material but integrates different states and conditions of materials, so as to form the presence of the whole. This leads presence, place, and materiality to be related to “Tectonic” which Frampton introduces in *Studies in Tectonic Culture and Towards a Critical Regionalism*. He defines the tectonic—art and poetics of construction: “The tectonic presents itself as a mode by which to express these different states and thereby as a means for accommodating, through inflection, the various conditions under which different things appear and sustain themselves.”²³ Rather than scenographic, the tectonic is the embodied form which reveals the syntactical of construction and stands on the action of gravity and which cannot come into being where the structure is concealed. Because of a mode of revelation, the tectonic becomes integral part of place-forms.

To extend these notions of presence to the inbetween is to consider its “palpability and inherent strength.”²⁴ To manifest as a place-form, the inbetween realm must present its material nature, origin, and forming process as revelation of an entity on its own stance, the weighability of existence. Materiality in this sense initially contributes inbetween realm to its tangible weight, which is not heaviness, and more importantly concrete presence of realness.²⁵ Intelligibility and clarification of what the inbetween setting is made of and how it is constructed leads materiality and the tectonic to fully bring to light. These elements reveal the ontological status and tangibility of the inbetween domain through a virtue of *authentic-making* of the environment, thereby disclosing a *presentational place-form*.

²¹ William Kleinsasser, p. 91.

²² Michael Benedikt, *Deconstructing the Kimbell*, p. 14.

²³ Kenneth Frampton, “Towards a Critical Regionalism”, p. 23.

²⁴ Michael Benedikt, *For an Architecture of Reality*, p. 44.

²⁵ *Ibid.*, Benedikt states “Materiality ...It reflects our intuition that for something to be real it ought to be (made of) “stuff,” material having a palpability, a temperature, a weight and inertia, an inherent strength.”

Revelation of materiality as well as the complex tectonic explicitly provides for presences of Kimbell inbetween settings. From previous analysis of the Kimbell Museum, inbetween realms encompass servant bands, aligned porticos, and a threshold of yaupon forecourt and the central portico. For inbetween servant spaces, the presence of their distinctive form manifests not only through the whole pattern of repetition of vault and slab but also by dropped matte aluminum ceiling of electrical and air conditioning service at 10-foot-high above floor and repeated pattern floor materials: travertine for the servant spaces against oak parquet for the vault spaces. Intelligently located between the concrete beams, the inbetween band is structurally emphasized by the material nature of concrete matte surface and forming-process. Arrangements of materials: horizontal air grilles and aluminum soffits and vertical partitions distinguish servant bands from the vaults of purely concrete surface, drawing to attention of material and feature presence beyond the formal contrast.

Moreover, the tectonic order of the Kimbell servant bands shows the principle of material juxtaposition as the same as other parts throughout the building, that is, *recessed joints between different materials*. In other words, there are no two different materials connected on the same plane.²⁶ The tectonic principle by recessed order consequently integrates structure and service details to present as the whole. Meanwhile, it sustains sensuousness of different materials of structure and service zones at vertical and horizontal planes, respectively. At the end of service zones, material contrast between installed travertine walls between concrete columns reinforces inbetween-ness of servant zones. The application of material contrast is not merely simple design of junctions but a solid statement of “interval expressions” through which vigorous interplay of the different material nature is manifest. The presence of materiality and tectonic of junctions develops these inbetween domains to become interval entities as *a place of service*.

²⁶ Michael Benedikt, *Deconstructing the Kimbell*, p. 81.

On the other hand, the double-aligned stairs connecting between the lower lobby and the upper floor seem apparently invisible by intention because they are placed in a servant zone and immersed into the upper floor. The solid travertine

wall and the upper landing adjacent to a blank wall make sure that the presence of materiality and form is modest, enclosed and suppressed and that the lower floor does not visually communicate with upper one.²⁷ This indicates that aligned stairs merely become secondary transitional settings for a vehicle-oriented entrance as common circulation shafts. Their forms are absence of connective experience: humble, meaningless forms cannot enable for a sense of moving-in and through, vital forms of significant experience of transition. The aligned stairs therefore become placeless circulation, only inbetween spaces.

Aligned porticos, on the one hand, exhibit the open and bright levity of shelters. On the other hand, they demonstrate a magnitude of structural concrete strength and solid travertine-cladding walls. Even if concrete blocks are infill members of framing, travertine veneer retains material demands as much as concrete so that travertine cladding characterizes solid masonry construction and strengthens the monolithic sense to which Kahn intended.²⁸

At the Kimbell Museum, monolithic and diverse materiality and the tectonic of juncture establish *complexity* and *order* of inbetween realms to manifest as tangible entities. According to Hildebrand, the two terms complexity and order are congruent: the opposition of complexity is simplicity and that of order is disorder. The two terms complexity and order can be formed, called “ordered complexity.”²⁹ Complexity of materials sustains servant zones’ vitality and animation and porticos’ strength. The tectonic order of the recessed joints between two different materials retains material complexity in organized forms. The ordered complexity of materiality and the tectonic creates inbetween servant bands and aligned porticos recognized as visible presence of living domains of place. However, according to Langer, presence of place includes saliently characteristic domains of environmental tangibility.³⁰ This refers that there are other embodied sensibilities of place to manifest its presence as tangibility rather than the sight.

²⁷ Ibid, p. 80.

²⁸ Nell Johnson, *Light is the Theme*, p. 44.

²⁹ Grant Hildebrand, *Origins of Architectural Pleasure* (Berkeley: University of California Press, 1999), p. 99.

³⁰ Susanne Langer, p. 95.

Tactility and Sensibility

Modes of environmental presence are created not only by visible assertiveness of a locale but also “by coherent appeal to other senses: to touch, movement, sound, smell,” as Benedikt puts it.³¹ *Embodied sensibilities* of a domain make the environment be the present in a tangible form: it is to create *tactility* of place. Tactility of the environment allows us to insightfully experience a particular locale, that is, *a sense of place*: environmental sensitivity enables to distinguish one place from another. The tactility becomes underlying means to build the presence of the place-form that is supported by Frampton in “Critical Regionalism.”³² In this sense, inbetween locales with tactility make sense of environmental realness or authenticity of being-there, the presence of a vital, fixed form—a place in the physical world.

Kimbell servant zones and aligned porticos, which have been previously articulated, manifest themselves as presence through materiality and the tectonic. Aligned porticos also hold tactility of sound as well as two-level pools toward the park considered as frontiers of porticos encompass senses of sound and touch of water mist. Under the cycloid vaults, as McCarter observes the tactile of the portico as walking on hard paved exposed pebble floor weaving with travertine banding, “The curve of the vaults reflects and heightens the sounds made under it, and we become aware of the echoing sounds of our own footsteps.”³³ In addition, edged pools lend themselves to enliven porticos’ presence by acoustic resonance of water-bubble whirlpool and by bodily touch of a cloud of water fog when the wind blows against a smooth sheet of waterfall. Subtle resonances of waterfall and footsteps in the portico absorb each other as connectedness of tactility.

³¹ Michael Benedikt, *For an Architecture of Reality*, p. 36.

³² See Kenneth Frampton, *Modern Architecture: Critical History*, 3rd ed. (New York: Thames & Hudson, 2002), pp. 314-17.

³³ Robert McCarter, *Louis I. Kahn* (New York: Phaidon, 2005), p. 355.

Having walked through either a portico or wandered across the existing park, we are approaching and stepping into a gravel plateau of a fifty-two-holly-yaupon grove. It is another significant inbetween realm of the Kimbell: the ceremonial threshold—the yaupon forecourt and the central recessed portico—which its tactile presence needs to be examined. This threshold lies in a blending-overlapping condition of the natural grove and the built vault, contributing

to a vital contrasting form of passages. An extroverted bosquet of formal-grid yaupons, on the one hand, exhibits a uniquely dense, low, shady, and settled realm with softness. On the other hand, the vault is emptiness, high, light, hardness of smooth concrete structure. The low-leaf, solemn grove and gravel grinding underfoot allow us to experience texture and visualize the subtly contrasting surface of shade and sun light through yaupon trees falling upon the gravel-grain mat. Delicately crunching sound of gravel traces each of our footsteps while we are moving toward the central portico. Stepping out of yaupons and confined shade-light gravel surface, we emerge in a moment of the bright light slot before entering a darker, high-vault-volume portico.

In the west central vault, we are facing a full elevation of ceiling-high glazing that reflects our recent iteration: the yaupon forecourt. At this point under the darker, more interior, recessed central portico that is enclosed by the grove, we inhabit in an arrival. Environmental sensibilities offer us realization of acoustic footfalls, spatial contrasts between low and high volumes and between dark and bright quality. Environmental tactility of the Kimbell threshold establishes awareness of the *presence of sequential means of access and place*, in the genuine temporal mode. As Kenneth Frampton illustrates the Kimbell forecourt's tactile presence, "In such a setting, perhaps more fitting for a temple than a museum, we find ourselves returned to the tactility of the tectonic in all aspects; to a meeting between the essence of things and the existence of beings, to that pre-Socratic moment, lying outside time, that is at once both modern and antique."³⁴

Connectedness with Presence Intervals

Based on a phenomenological viewpoint, a place, manifesting presence of a living environmental form, lies in not a static locale but an active-based domain which enables us to cultivate connectedness. Thus, inbetween realms with tangible presence, which hold place-forms, convey animate potentials which encourage to us develop relationships to the inbetweens as interactive connectedness. In this fashion, living, inbetween domains offer places for staying, lodging, loitering,

and linking. Especially, palpable boundaries/edges of place enliven inbetween realms as places of loitering prior to arrival and departure of dominant places of destination.

For instance, Kimbell aligned porticos—as transitional walkways—manifest themselves differently from inbetween servant bands whose place-forms themselves are clearly presence. The open porticos acquire their presence by gathering the principles of order—presenting the building’s structural tectonic—and referring them to the contexts: natural light, shadow, climate, water sound and texture in the ponds. These contexts give the environmental presence tangible arousal in which we dwell. With their forms of potential and connectedness with the environmental presence, porticos generate the process of progressive involvement and encourage an opportunity for *pause* while ones are strolling along. Porticos maintain living forms of place through their prospective of connectedness which leads to a place providing for a pause.

Like inbetween servants, the Kimbell holly grove of yaupons, considered as a threshold, that is, a boundary of places, expresses its presence of the tactile place-form through unique spatial quality: the grid dense, low, green ceiling and the gravel floor. These spatial configurations create a number of sensible shelter units under the yaupons which catch the attention of visitors to pause and observe events in the park. This suspends visitors’ itineration before getting into and leaving the building. Like a green and undesignated kiosk, the threshold—both the yaupon forecourt and the central portico—becomes a place of recess where visitors can get themselves out of chaotic activities and events when special events are arranged inside the building. Complex presence of the Kimbell threshold is relatively flexible for people to design their own relationships—forms of accommodating, belonging, and lingering—to place (Figure 9).



Figure 9: A space within spaces of the Kimbell yaupon forecourt. (Source: David Brownlee and David De Long, Louis I. Kahn: In the Realm of Architecture [New York: Rizzoli, 2005].)

Presence of Edging Layers

If environmental presence gives the inbetween realm a living domain as a place, a mode of juncture raises the inbetweens an edging layer of place. Kevin Lynch introduces the concept of edges in *The Image of the City*: edges become boundaries between two regions. Moreover, if edges contribute to active relations between nearby regions: visual and accessible penetration and create some depth with the areas on the either side, they retain as seams joining different areas rather than as a barrier insulating them. These dual qualities of edges correspond to an inbetween character of *simultaneous boundaries and seams*. On the one hand, an inbetween domain lies in the marginal element of making division and clarification between adjacent realms. On the other hand, if acting as a complex interval interacting to juxtapositions, the inbetween environment turns out to be a seam that generates relationships between nearby places.

Inbetween modes of places create definite, active intervals of spatial shifting or “distinct pockets of space” in that “they afford choices or chance to change,” according to Lyndon and Moore in *Chambers for a Memory Palace*.³⁵ For instance, inbetween dropped servants at the Kimbell are formally construed as margins of nearby vaults and domains of spatial adaptation between vaults. With rhythmic structural repetition between vaults and servant slots, inbetween insertions

³⁵ Donlyn Lyndon and Charles Moore, *Chambers For A Memory Palace* (Cambridge: MIT Press, 1994), p. 81.

introduce an edging medium of spatial clarification between primary vaults. In the meantime, the servant bands enable visitors to interpenetration by leisurely walking across the inbetween slots to adjacent galleries: they offer accessibility.

Another unique threshold of the densely bounded passage lies in the Kimbell west entry illustrating an interval junction. The threshold stages *layers* of the *space* that establishes the relationship between the distant park and the museum by cultivating the building into the location. Complex layers of the Kimbell threshold constructed of the green-spacing yaupon court and the central portico contributes to a *blending-in* conditional boundary between the natural and the built. The ubiquitous and subtle, dense layers of the yaupon labyrinth alter views whenever we step toward the central portico. Active participation in a set of yaupons gradually shifts the views and reveals an elevation. Subtle omni-present layers of yaupon trees also encourage as a *place of anticipation-making* what is laid beyond.

On the other hand, a particular boundary gives a shelter; a room that can offer infinite, distant views and that integrates neighboring domains, interweaving each other. Kimbell aligned porticos exhibit these particularities of boundaries. Aligned porticos present structural modules and draw them to the environment: the tactile nature and the park. They function as margins of the whole building; at the same time, they maintain an interrelating participation of edging intervals to a diversity of informative views. The edging intervals of porticos afford rooms of extended places that are capturing dramatic reflection in the environmental presence. Porticos' potential rooms allow people with a *place of choices* to accommodate themselves fitting to the contexts.

It is the choices of boundaries in which inbetween places offer "layers of thickness" giving informative prospects and opportunities. The inbetween layers develop into junctions that border definite domains and launch relationships to the new horizons, at the same time. In other words, the inbetween is a layer of juxtaposition that establishes *hereness-thereness*,³⁶ manifestation of differences.

³⁶ See Gordon Cullen, *The Concise Townscape* (London: Architectural Press, 2004), p. 50.

Presence of Manifestations of Juxtapositions

Rather than a place of the inbetween setting, an inbetween place is therefore to *perform as inbetween modes*, an environmental *medium of spatial juxtapositions*. With connective qualities, inbetween layers present themselves as means of getting there, mediums forming relationships between nearby places. Relationships between places are raised by progressive adaptation and sequential-making through inbetween domains. Progressive adaptation between places arises from the inbetween domains that enable spatial shifting. Spatial progressive adaptation is about the idea that inbetween junctions gradually shift a previous scene of place to another as we move in the environments. Shifting between places by an inbetween junction leads to a series of collectively experiential places.

Edges of inbetween domains support the containment of layers and spatial shifting, opposed to the course of flowing continuity. Boundaries and landscaping tactility of junctions impact the inbetween definition of involvement. For example, the presence of living ponds along aligned Kimbell porticos attracts visitors' attentions to pause, and thereby suspending their itinerants. While walking along aligned Kimbell porticos either approaching or leaving the museum, visitors tend to interplay with ponds' tactility—sound of waterfalls and touch of water foggy by sitting on travertine benches or standing on porticos' edges parallel to the ponds. By inhabitation in porticos, visitors also connect the events in the park—playing kites, doing picnics, playing around by children—as passive observers. Landscaping ponds along porticos bring visitors' attentions in connectedness to the contexts. More importantly, vital landscaping edges enable pauses in intermediary places. Walking through porticos or the park, visitors witness another interim place with the environmental tactile presence, the yaupon-forecourt threshold. In the Kimbell yaupon entry erecting on a gravel plateau, visitors are inclined to pause and linger at under dense, low yaupon trees in a wide range of time, at an arrival or departure moments. This pause delayed their itinerary for a few minutes, but it is important for the environmental adaptation. From the open, enormous park to the small, enclosed museum, the tactile semi-contained and overlapping quality of the inserted

yaupon forecourt offers a place of acclimatization toward juxtaposing places, by allowing pauses and itinerant suspension.

Suspended pauses arise from human relationships with environmental tactility and presence of place, creating a significant interval moment of journeys. Pausing of interval moments establishes shifting experience of place—realization between hereness and thereness. Significant pauses of shifting result in awareness of environmental adaptations.

Conclusion

At this point, presence of places and inbetween functionalities come to meet in which inbetween places emerge. It is the reflections that the inbetween place simultaneously maintains environmental tactility and presence of a living layer of junctions that is endowed with an interval. If a place of the inbetween setting arises from environmental presence of tactility, the tactile presence of place particularly makes us aware of our presence of pauses. *Significant pauses in layers* lead to mediums of shifting between places, realizing environmental juxtapositions. By means of pauses and interval layers, tactile presence of the inbetween domain is congruent to inbetween modes. In other words, if *an inbetween setting manifests itself as a place and a layer of pause—that is a means of shifting, it is indeed an inbetween place, a domain of sequential-making.*

Because of provision of environmental presence, inbetween junctions are likely to encourage pauses in place prior to stepping forward. Pauses for breath in layers contribute to inserted, interval episodes into chronological movements through the environments. Interval episodes generated by inbetween places refer to “the interval between the setting of a goal and its realization,” according to Phillip Thiel.³⁷ By the definition, interval episodes correspond to pauses in junctions offering visual connection and orientation toward an adjacent place or destination. Insertions of interval episodes in successions lie in environmental shifting—that is against spatial immediacy—in order to create awareness between hereness and thereness and create progressive adaptation between juxtaposing places.

³⁷ Phillip Thiel, *People, Paths and Purposes: Notations for a Participatory Envirotecture* (Seattle: University of Washington Press, 1997), p. 33.

Thus, inbetween places as a third party develop interval layers which form overlapping, collective scenes between places, establishing sequential process of environmental experience in relation to the temporal mode. In this sense, inbetween places become a discourse of simultaneity in which events, paces, and rhythmic progression in places impact on sequential-making between primary places.

When two or more places lie in proximity, there could not be any relations taking place without mediums to bond them. There must be some articulated mediums to connect between here and there, and thereby contribute to the whole experience of place. Proposed here are inbetween places. Inbetween places do not exist as passive or static entities but dynamic seams which experientially bridge relationships between juxtaposing places. Through inbetween places, environmental shifting and sequential-making of juxtaposition present articulated means of getting there which in turn create systemic relationships between places.

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