

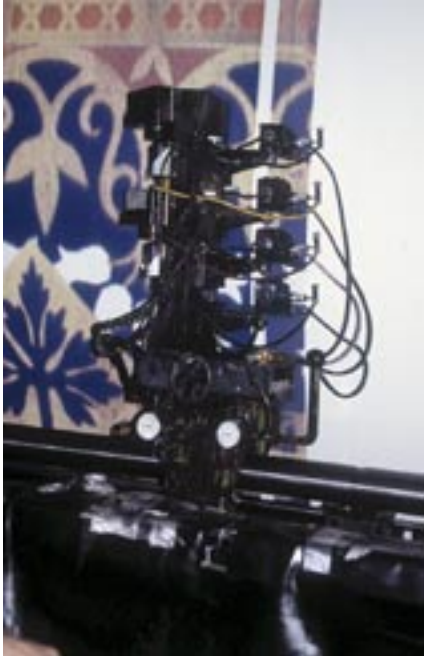
the Twentieth
Century.

Learning to Write.



As the months passed it became clear to me that our native architectural culture, in so far as it was both 'modern' and 'serious', was useless to my 'inscriptive' ambition.

We examined, in Lecture Eleven: 'Which Cargo', on pages 11-23 to 11-25, how, from 1989 onwards, JOA had already been experimenting with a diversity of 'scriptable' media. From 1992 JOA were also designing a big summer exhibition for the Victoria and Albert Museum



The four-colour head which sprayed acrylic paint onto huge rolls of canvas. The pattern is one of Pugin's own designs.



The 18x18M (60'x60') back-lit, inverted, tent that funneled light down onto an exhibit of "Pugin, A Gothic Passion", designed for the V&A Museum in 1994. The original collage (shown below) was enlarged, on Scanachrome's analogue drum, by 20 times.

During this project we learned how to transfer designs to 'architecturally-sized' areas by using the firm of 'Scanachrome'. Acrylic paint was sprayed onto diverse fabrics by machines using both analogue and digital controls. These could then, as we later proved for a project that we exported to the USA, be wrapped around formers to make permanent ceilings.

Finding a technique that could make big 'painted ceilings' was encouraging. We next needed a way to transfer designs to the surfaces of walls and columns.



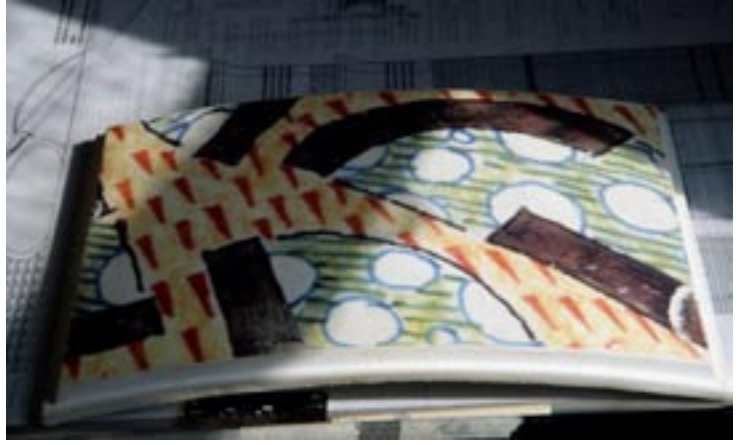
John Ruddock and Paul Reynolds of Scanachrome, inspecting the (analogue) progress of his 'ceiling painter'.



The original JOA collage which was scanned by Scanachrome and enlarged by 20 times to print one of the four sides of the inverted tent above.,



Early experiments using 'Sericol' and some heat managed to adhere a good layer of the laser pigment to wooden and plaster tiles. The 'pipul-leaf' shape is shown being pulled off.



One of the early monoprints onto one of the 2100 curved plaster tiles that clad all of the Gallery columns. The photon-shower of Apollo's arrows are dividing the cells of the 'serpentine liquid'.

Here JOA were helped by the painter Mark Hoad.

Mark taught JOA how to do 'monoprinting'. We spent many hours sticking Canon laser prints to curved plaster and pulling them off to leave almost all of the pigment behind. The technique was a little erratic. But this left a pleasantly 'distressed' result that we felt would wear well. It already looked a little worn! Later we found a liquid from *Lanfranc et Bourgeois* that lifted all of the pigment cleanly off the copy paper and put it down on any surface at all. L & F designed-it to save old frescoes. Actually it was just clear 'acrylic'!



Two of the full-size (A3) tiles held up in front of the 30x30cm (1'0"x1'0") concrete pillars that bracket a typical 1.5M (6'0") diameter Gallery column.

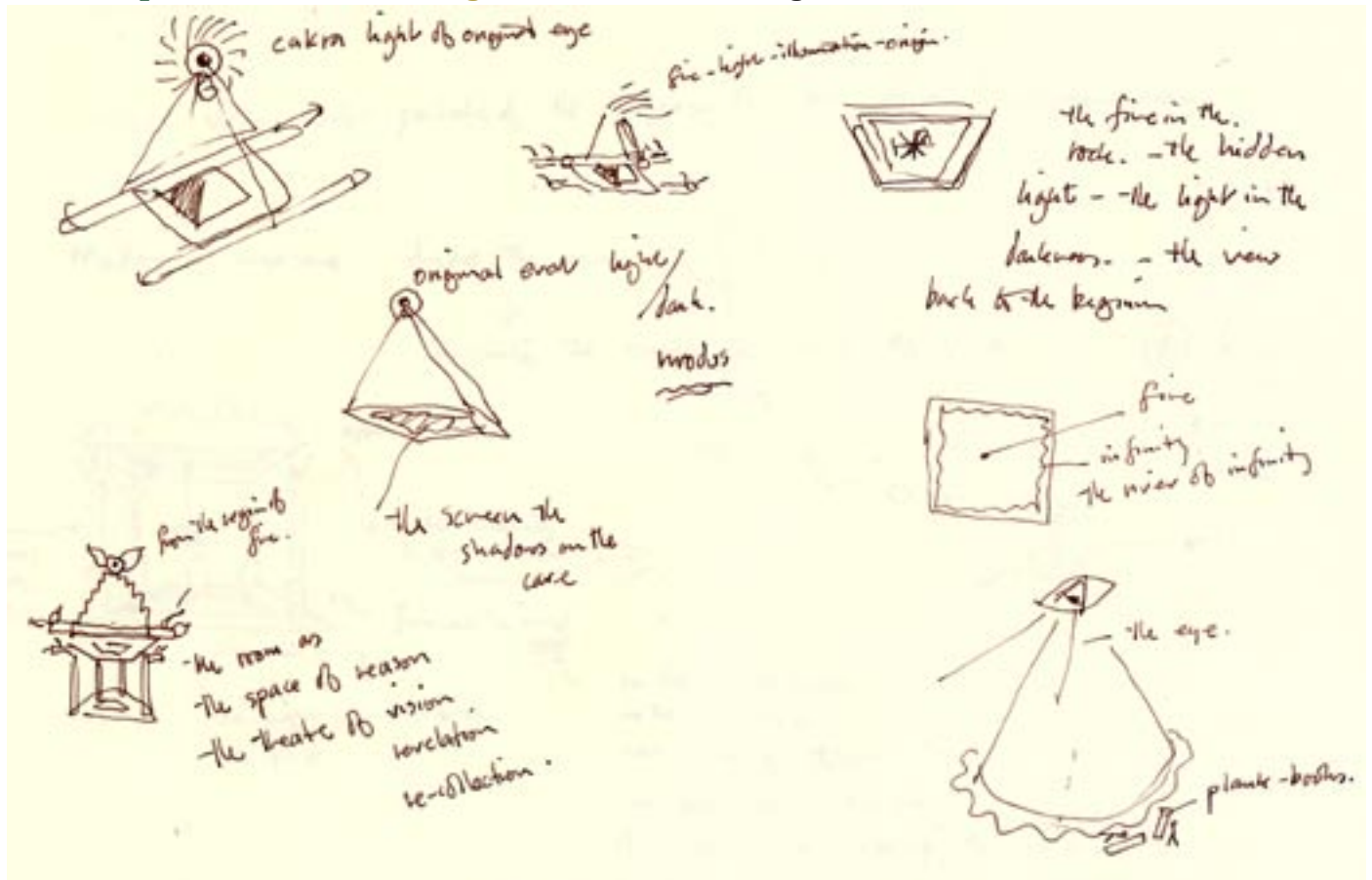


The only photograph remaining of the first model of the idea of using monoprinted plaster tiles to cover the 1.5M (5'0") diam, 26M (80'0") high, columns in the Gallery

These 'discoveries' proved to me that the Establishment Style of **raw plank floors**, bare **brick internal walls** and bare cement ceilings, such as one finds in every new Museum and Opera House, were not only the product of a **deliberate refusal to inscribe ideas**, but **actually cost more** than my coloured and patterned surfaces. This was because, technically, I was now doing nothing more adventurous than finding well-tried and cost-effective processes that had already passed from the precious world of 'craft skills' to fully capitalised industrialisation..

The real difficulty was no longer physical or financial. It was conceptual.

There was no received technique for inventing persuasively 'scripted' surfaces. My 'modernist' ethic, in fact, **prohibited such a process, on pain of losing my 'modernist credentials'**. So what more useful thing could one **represent** than the very process whereby such a capability comes to hand. Firstly I proposed that **it commences in the mind**. This is represented, in my drawing, as an **eye**, which will stand for an idea, on the summit of a pyramid. George Hersey proposes that this pyra, when used as a roof-pediment, is a sacrificial pyre on a four columned altar. We also know that this pyramid is a visual cone which when viewed from below, becomes the **architectural figure of the coffer**, as it focusses upon the **'hearth fire'** or **light in the rock** (of dark ignorance).



The Entablature is drawn as a 'travelling fereculum' which carries the hearth fire of the founders on its rafted logs.

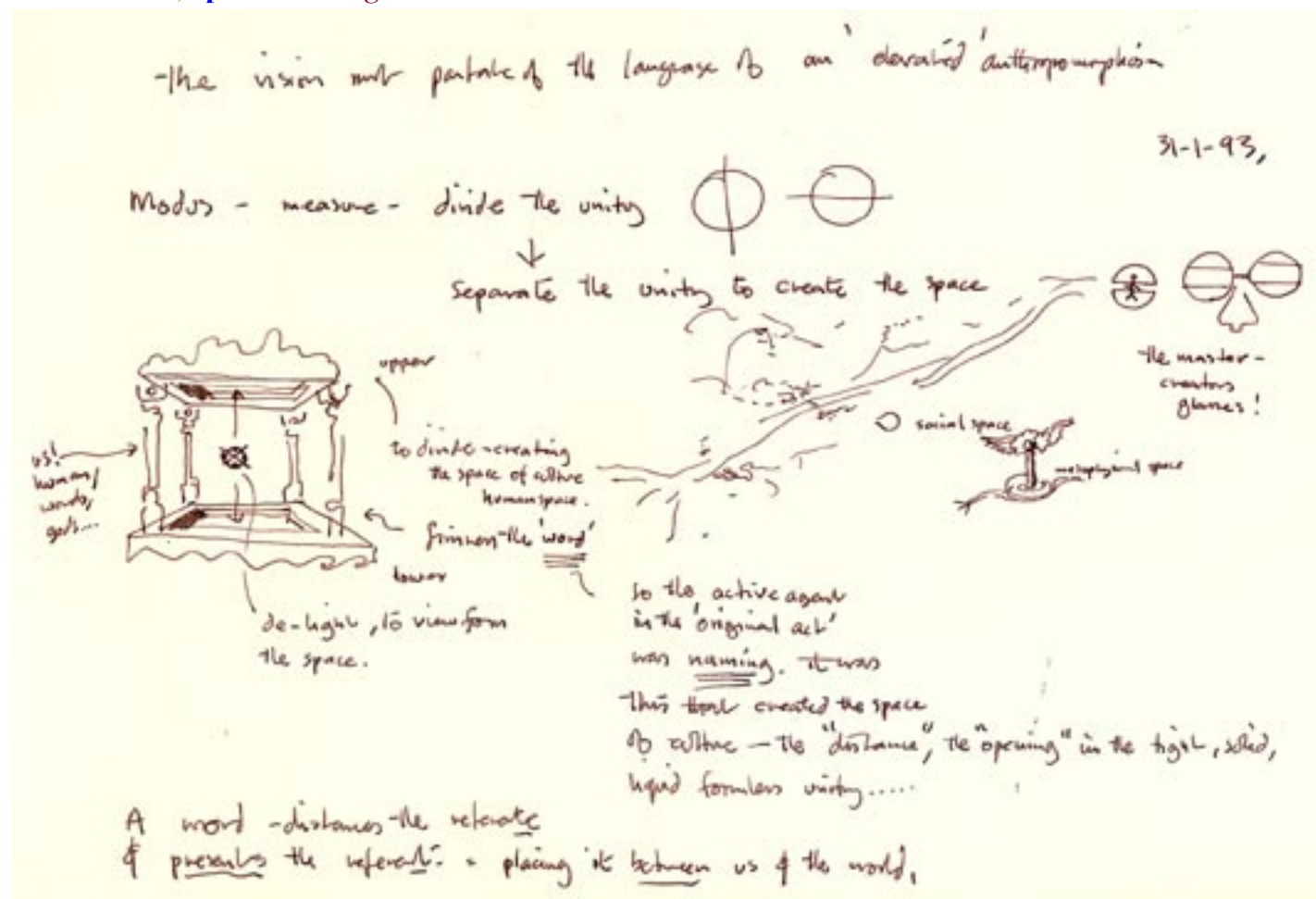
The bottom RH figure refers to Jarzombek's report of the 'dream' of Alberti in which the swimmer has to cross over to the island of illumination and does so by holding onto 'planks' of text. This combines the idea of the raft with that of the pictures (tablaturum) which would be kept in the Tablinium. This latter room being occasionally on the roof-top.

The Coffer becomes a view **upwards** from the cubic space of the room. The central panel of the coffer is **shadowed by figures** cast down onto its 'picture plane' by the **'guiding light'**, above.

Conversely the reverse of the **'winging' pyramid** is to **project the cube of being downwards** from the **carriage of illumination**. The downward flow of **'liquid light'** ensures that the cube becomes the place of **detachment** as well as **engagement**. **The cube becomes the theatre of denotation.** This act of naming is a projection, **perspectival in character**, in which the **'name'** is both **attached-to** as well as **detached-from** its **object**. The object has the potential to become **'enfleshed'**, as a **reified idea**, within the **Arendtian (cubic) space of appearances**.

The **Space of Appearances** is a **theatre** in which not only do the **'citizens'** of an **institution appear**, but also the **conceptual landscape** of their **real situation**.

An **iconically 'scriptable'** Architecture is an aid to the principle that an Institution should **act** within an apprehension of its **reality**. If a school of Management, or for that matter a University, is to be anything more than a technical correspondence course over the internet, it must be a **theatre of ethics** in which matters ethical and moral are **enfleshed**, along with their protagonists, in the **real**, and **concrete**, space of **Being**.

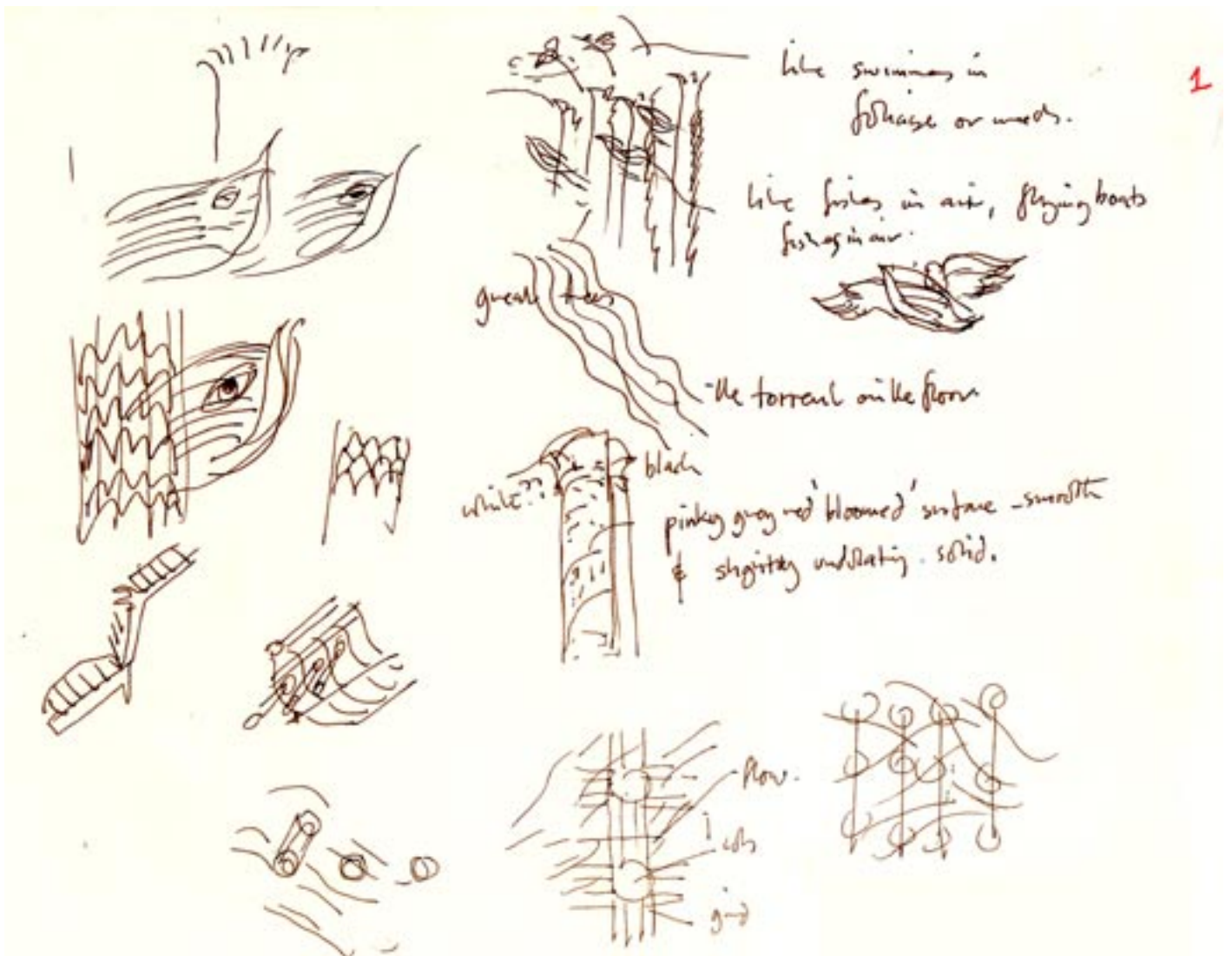


The primogenetic act of Architecture, as it with all genesis, is to divide the primordial unity. This 'divided', and newly unstable, 'world of being' has then to be stabilised and rendered secure against the dynamic released by the act of partition. Naming is the psychic solution to the mobility of the autogenic reality that is History. Naming presents reality to the mind by discoursing consciousness to its objects via media invented for this purpose.

Architecture is the theatre invented to discourse reality when this 'conceptual intercourse' needs to be situated socially. This it effects by both holding away the larger, social, political, economic and cosmic realities while, at the same time, drawing them into its spaces and places by means of a medium which can reify ideas about them. This medium, at the scale of the human lifespaces, is a scriptable architecture.

An **University** is obliged. **sui generis**, to **inhabit** an architecture of **spaces** and **places** that have the capacity to **situate** their occupants within a **reality** that is **conceived** on the **widest scale**.

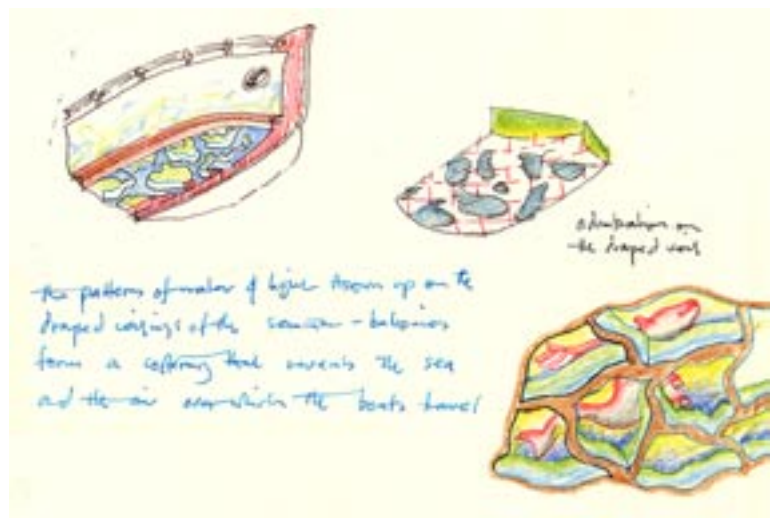
Such **places** must be **engineered** so that they carry the **'conceptual load'** of this **information**. This work of 'carriage', may be denoted **'orbis'** to stand for the **'immanent'** reality of our **Earth**, and **'cosmos'**, to stand for the **'transcendental'** world of **metaphysics**. Nor must the **ontological imperative** to shoulder this burden **distort**, as do the **hyperbolic gestures** of the **Deconstructivists**, the **natural coherence** of **'urbis'** the **domestic ground** of all human habitation. **Orbis** and **Cosmos** should be the flower on the sturdy stalk of **Urbis**. They should not, as in the work of **Liebeskind**, find it necessary to **deliberately destroy**, **shatter** and **erase** both **urbanity** and **domesticity**.



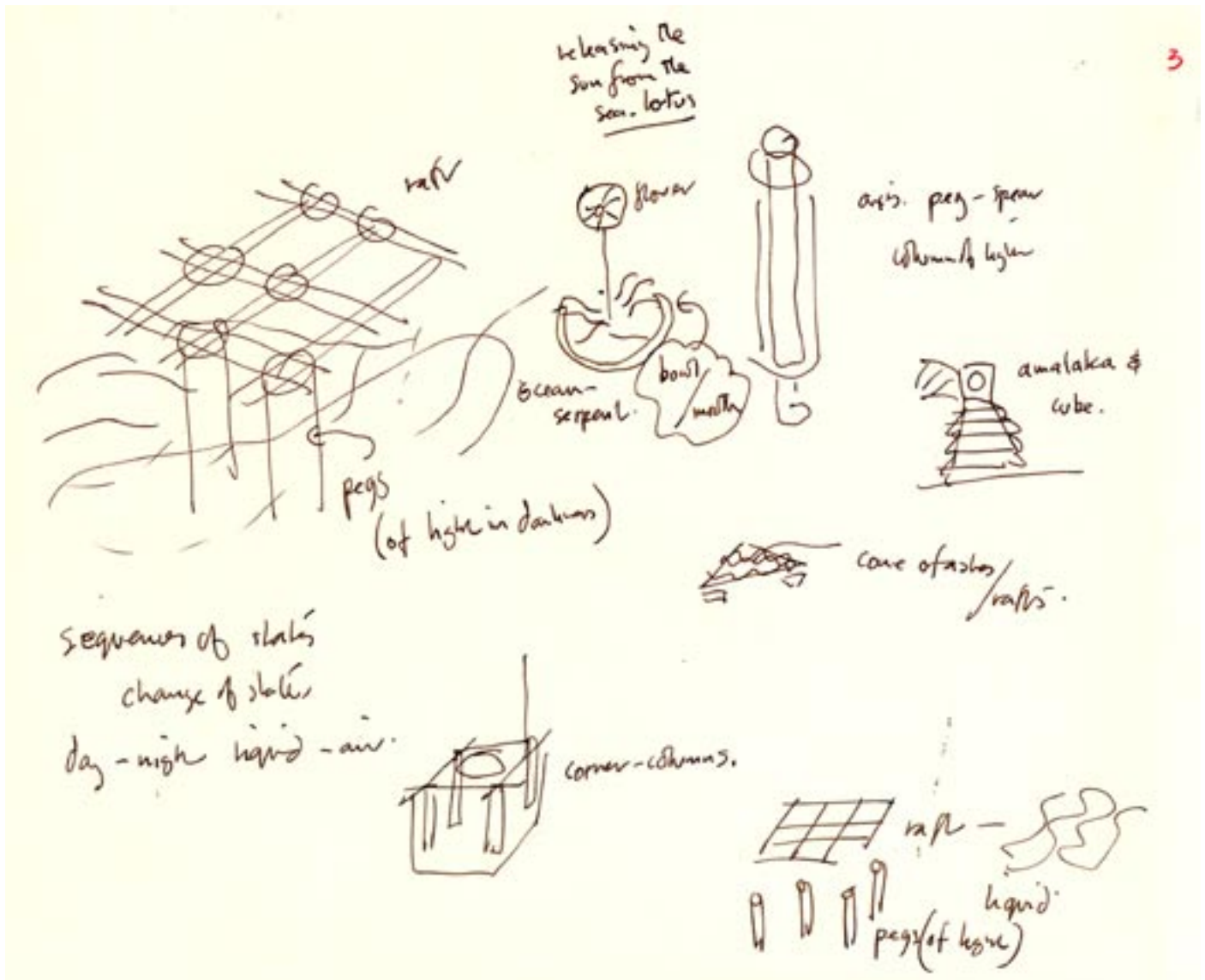
The 'urbane' architectural elements, of balcony, column and floor, receive their 'semantic load'.

The seminar balconies, together with their occupants, both fly and sail, 'weightlessly' into a medium which is both the Forest and the Ocean of Infinity. The 'prints' of the trees are recorded on the floor, as are the 'Serlian' walls described by Hersey. Both are run-through with the flow of the Ocean.

My diary states "The first page was made at 6 am. on the morning after receiving the budget for the interiors. It proved extremely difficult to change 'mental gear' out of the physical and technical type of thinking required to lead a team of 12 architects (and as many consultant engineers) on this big and complex project". In fact I found that it was useful if I took a short nap to, as it were, reboot my mind, especially when changing from spatial-technical mode into iconic-literary mode.



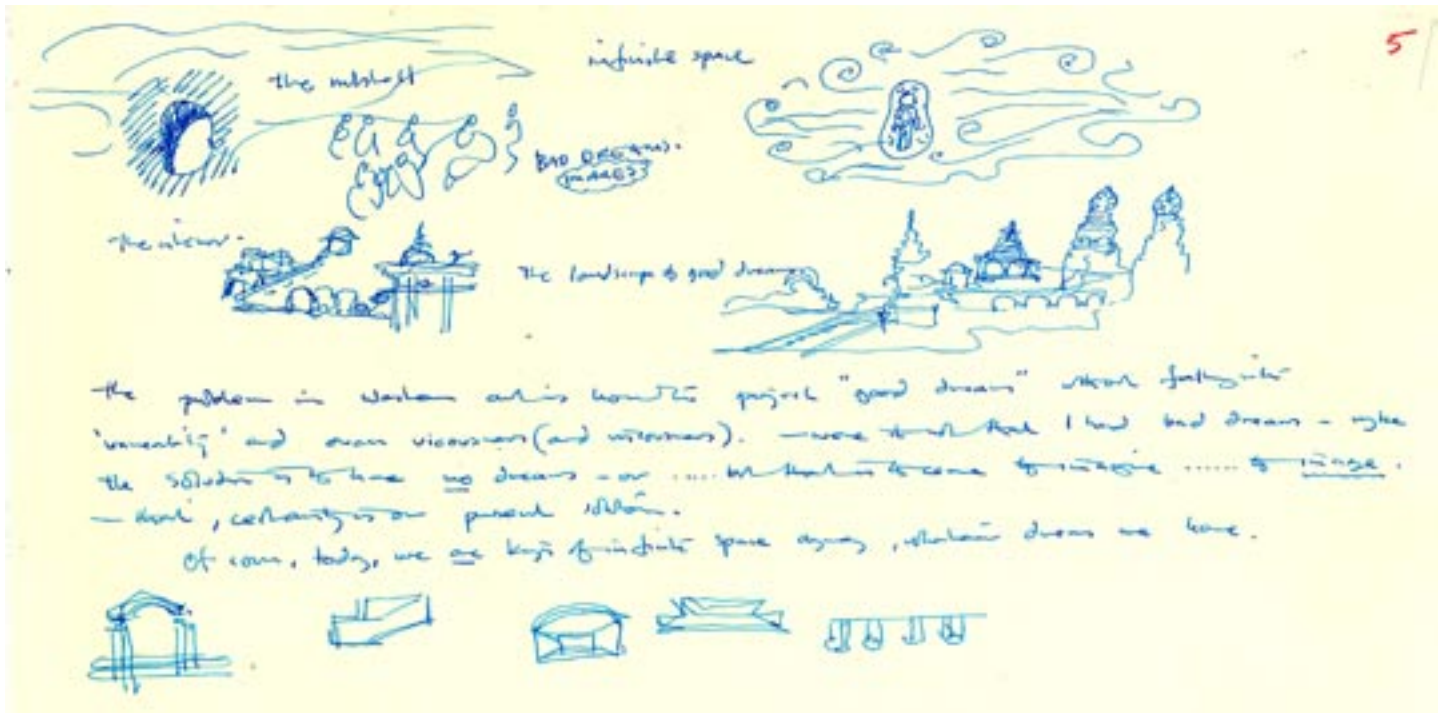
The underneath of the boats was conceived as sort of 'coffering' whose irregular forms came from the shifting shapes reflected upwards by light off water. It might have been done by graphics and would have been both expensive and perhaps 'overcooked' if realised in 3-D. These ideas were later abstracted and turned into a pure pattern-graphic. This, as I found was usually the case, enormously improved them! It is always better to 'in-lay' an icon than to realise it in a relief that is anything more than extremely 'basso' (low, as in bas-relievo).



An item of detail: The 'amalaka' is the topmost object on the Hindu temple. It is an urn containing a liquid that has the property of enhancing 'vision'. One can think of it as 'liquid light'. The visual metaphor is hardly exotic. Water washes away obscurity, revealing the 'washed' as sharp and clear. Light, when it washes an object, reveals it as a brilliant image. The sun is the source of light, the sky of water. Hence the elevation of a bowl, or urn, to the top of an architectural assembly. The point of a symbol, seemingly abandoned by Modernist architecture, is not whether it is 'true' or 'real', but whether it can be assembled into a meaningful discourse. Symbols, like words, can mean many things, especially when used metaphorically. Like words, they only 'speak' clearly when they are assembled into 'utterances' by being brought together into larger assemblies of discourse - or sentences, if one continues the analogy.

Page 3 of the sketchbook set down the governing principles of this 'weightless space' of symbolic discourse.

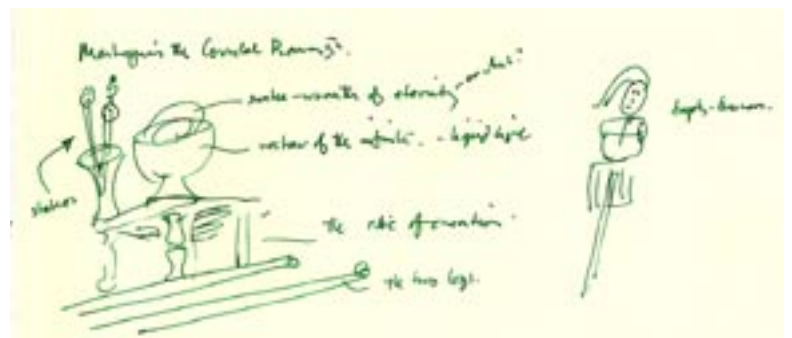
Its upper and lower extremities were aqueous, and fluid. These were to be joined by 'pegs of light'. These columnar entities would constitute the hypostylar field of the time before Time, which was the architectural version of the negation which is the only secure foundation for being. They would also 'steady' the formation of 'rooms' by securing each corner. They would also constitute the vertical axes of narrative which joined the epiphanic events at the two extremities of the 'above' and the 'below'. Seemingly exotic to Europe, these symbologies, being those of the real space experienced by all humans, are native to every Architecture. Apart from this common 'humanity', these symbologies have entered European architecture, on more than one occasion, at the articulated level of architectural iconographies whose meanings, even if they were fully known at the time, have become confused by long practice and deliberately clouded justifications.



Page 5 recalls Hamlet when he soliloquised "I could close myself in a nutshell and count myself a king of infinite space, were it not that I had bad dreams". Shakespeare reveals the power of images to annihilate constraints on both space and ethics. How then can the close and private security of the 'room' be mediated into that 'grandeur of truth' which is the 'city of 'the greater realities' but without 'bad dreams'?



The "The corselet bearers" is one of the seven panels that go to make up Mantegna's Triumph of Caesar.

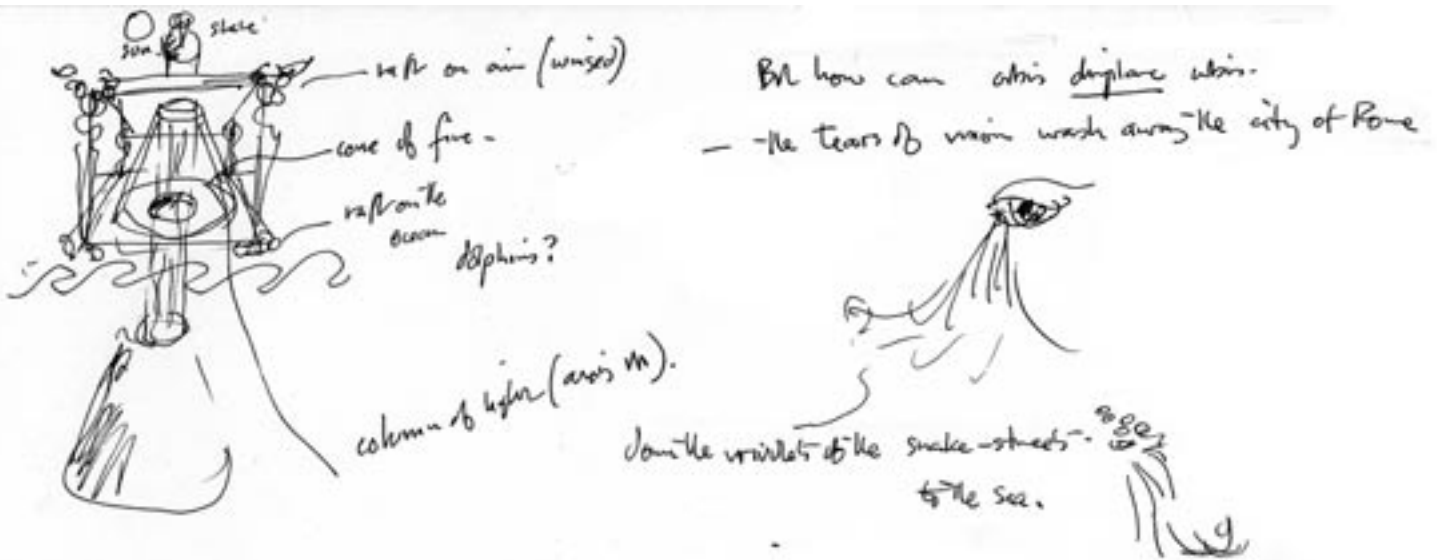


In Page Seven I isolate the instruments carried on the 'fereculum', one of the ritual embodiments of an entablature borne up by human 'columns'. There is a cubic stool carrying a vase. Normally unexceptionable, these two items, when carried on an entablature, exactly mirror the architecture of the ancient pediment that I examine in 'Raft of Advent' page 16-6. The cubic stool here becomes an altar of the type drawn by Athansius Kircher in the 'sacrifice by Noah on finding land'. Next to the solar vessel of liquid light is another vase which contains lances.

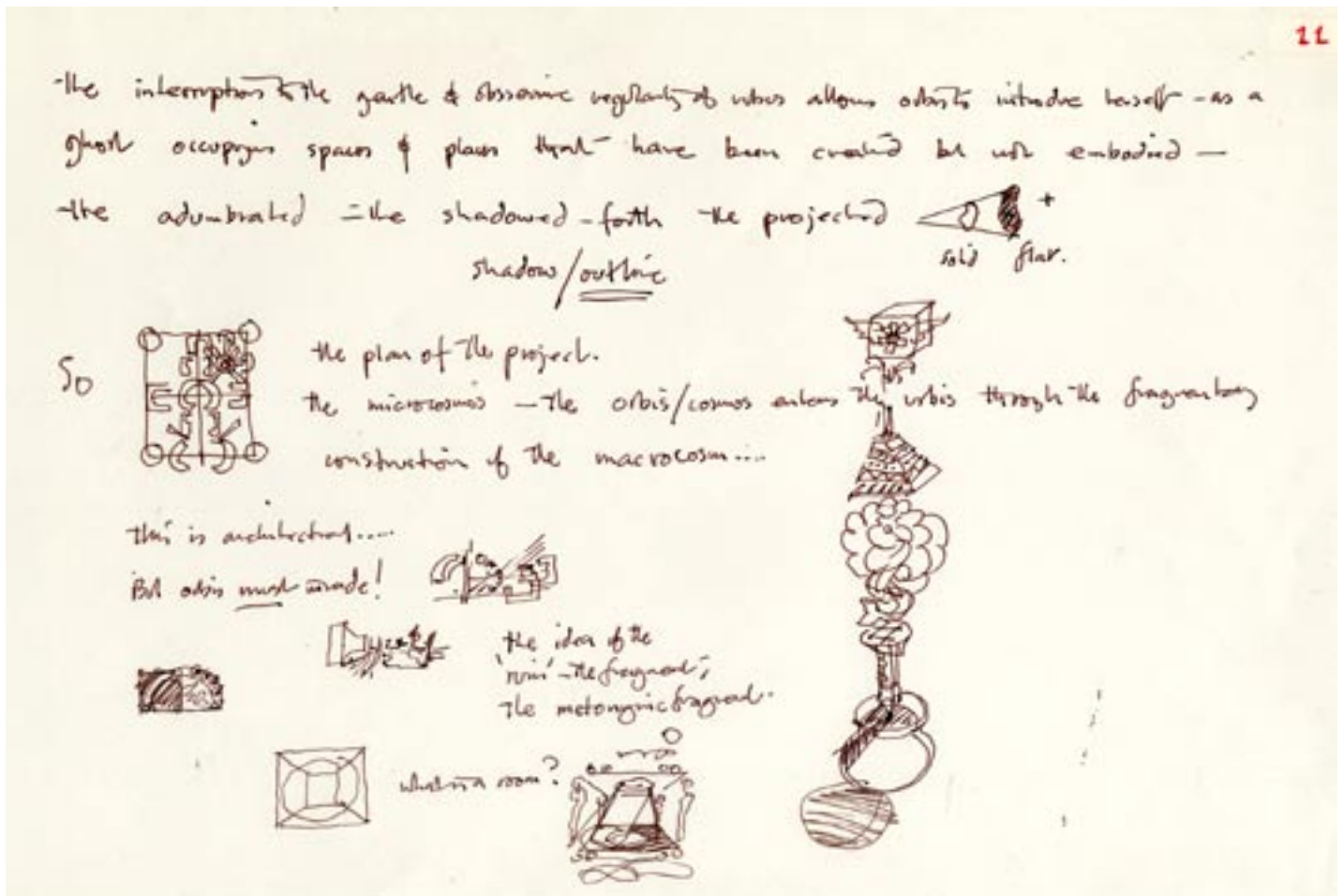
How can the cubicity of a room, which one may call 'urbis', be filled with the extensive quality that one may call 'orbis'?

The **technique** that I have received from the **tradition** of my medium is, firstly, to articulate the parts of a built object into some sort of **identifiable taxonomy**. One may call this the '**naming of parts**'. Secondly it is to develop, **entirely through experience and use**, an '**understanding** of these parts. This will lead, **without any intellectual effort at all**, to an **iconography** of these elements. One observes this level of **process** in children who, by the age of five, have developed, and **drawn**, an **iconography of dwelling**. Thirdly it is to **raise these two media**, which are a **plastically articulated culture of building**, and an **iconically articulate iconography of dwelling**, to the level of a **symbology** that is capable of **situating man** in all of his **wider contextualities**.

20c Modernism, in its **Minimalist** guise, by **erasing the 'parts' of a building** to the point at which one can **neither identify, nor name**, them, **shut the door on this whole process**. It did this so as to **destroy the traditional ethology**. **but, by prohibiting the process**, made it impossible to **substitute any other**.



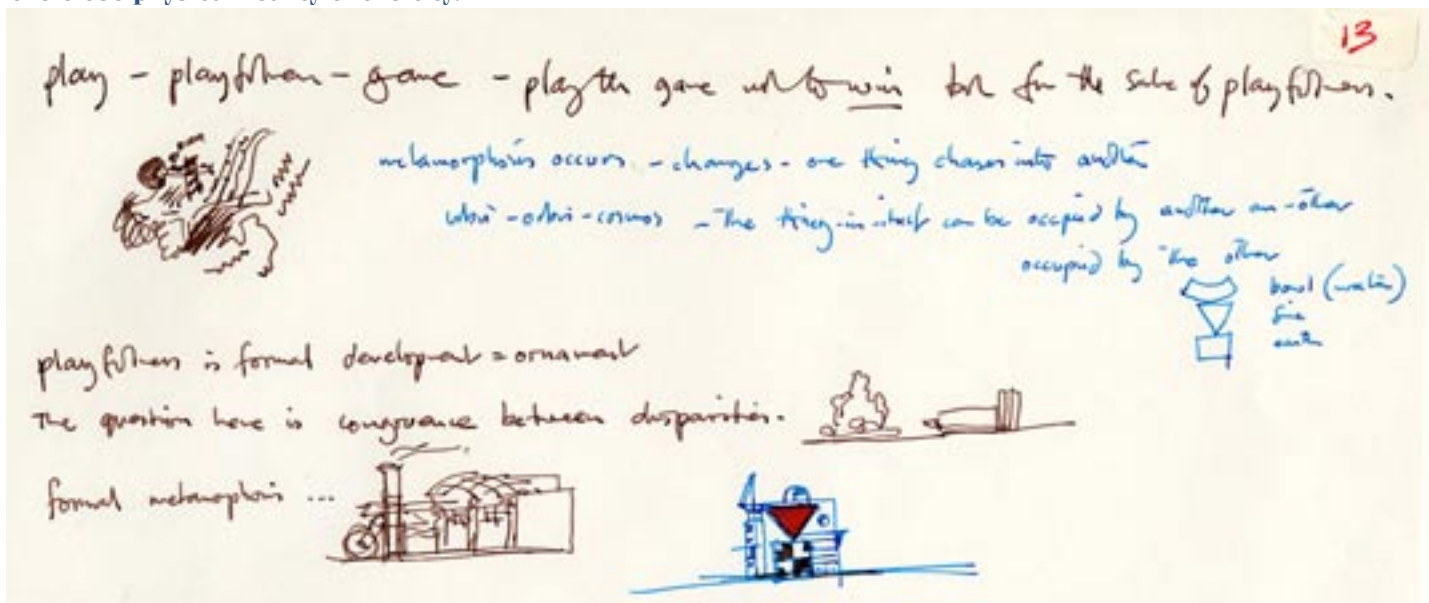
This sketch, on my sketchbook's Page 10, above, recapitulates the Vedic emplotment of the sequence by which the 'mountain' becomes a 'room'. I ask the question "how can orbis displace urbis"? and answer that the "tears of vision will wash away the City of Rome". This relates to the idea, derived from my own experience, and the writer Christian Elling, that the monuments of Rome were buried in a 'cataclysm of domesticity' (urbis), from which they can be disinterred by a flood of desire that will leave them re-born as the houses of the giants, gods and heroes of the 'first time' (orbis). Referring to the Mantegna we can see that the urn, conceived 'architecturally' contains the liquid that transforms the mass of the mountain into the cubic space of the stool on which it stands.



Page 11 draws the horizontal spatial narrative (by using the fluvial analogy of somatic time) within the single room bounded by its four corner-columns. On the right I recapitulated the vertical narrative and then proposed that this had to be mediated via a formalism which used the idea of the fragment - the part that stands, metonymically, for the whole.



On Page 12 I recall the argument of pp. 07-02 to 07-10 that retails the Romantic, naturalistic, 'vision' of Rome as the primordial Arcadia on her seven hills that is inhabited by the mythological protagonists of her classical culture. This 'vision' is not the literal reality of the city - the **urbis**'. It is instead the iconographic medium by which a wider 'reality', the '**orbis**', was brought to mind by entertaining the stories of Hellenic mythology. I propose that only a "**symbolic, intellectual mechanism**" can interconnect such a 'vision of a wider reality' with the close physical reality of the city.

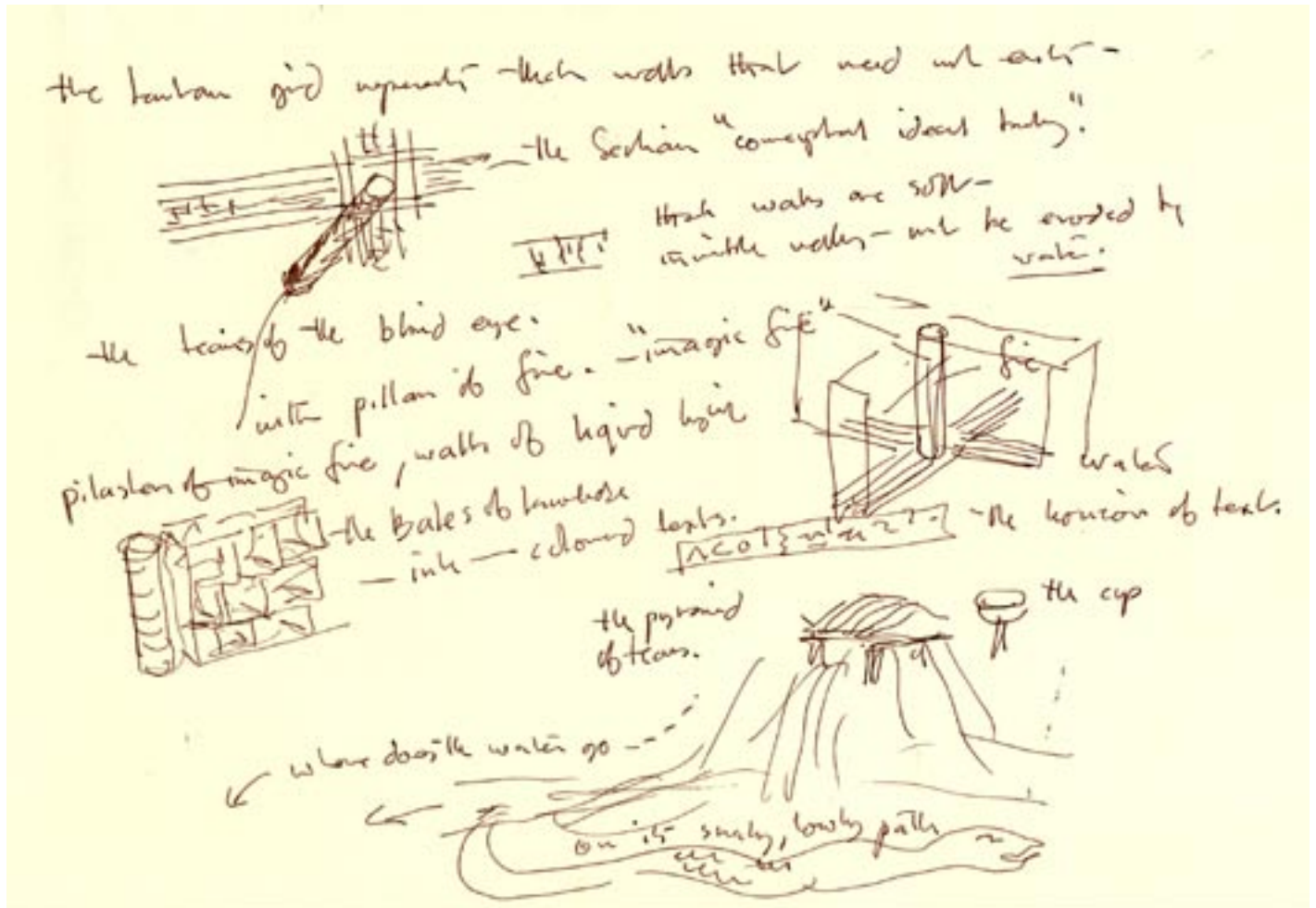


On Page 13 I argue that this **mechanism** must effect a **metamorphosis**. The streets and facades, and the bricks and stones, of a city can both be what they are, **merely material things**. But the **mechanism** must also make them into what they can **become** to the **imagination**. They must be able to **bring to mind** the **wider reality** which the physical fabric of the city not only **obscures and erases**, but is partly intended to **shield** in the name of '**domestic**' **comfort and security**. The mechanism of these linkages can only operate through what I call '**playfulness**'.

Playfulness is discourse - the essence of human communication.

The effect of High-Tech, Minimalism and Deconstruction is to choke the rules of **civil discourse** in either **facticity**, **silence** or **chaos**. They are allowed to do this because the purpose of the late 20C Establishment is to destroy the **public realm** as a **field of communication** suitable to thinking beings who **like to reflect** on **economic**, **political** and **ontological** questions. The larger the **conceptual span** the more **lexicalised the lifespan**. Iconic Minimalism reduces us to an ever more pliable provinciality.

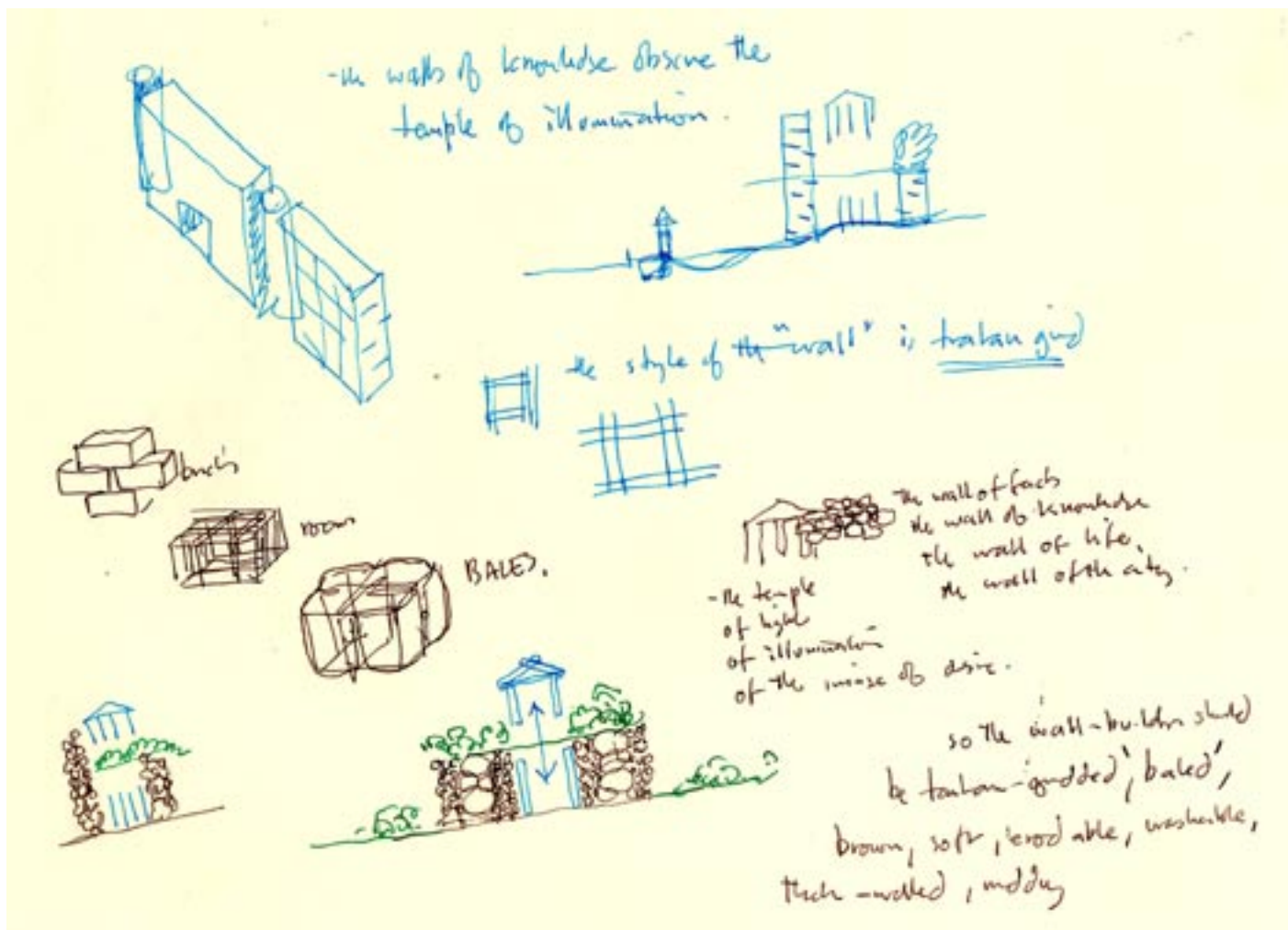
The Reader will observe that the **third** part of 'urbis into orbis', includes within it a technique whereby the 'first part, the articulated components of the built world are **melted, dematerialised, liquefied** and rendered **impalpable**. This occurs while they continue to remain in place, much in the way that Hershey calls the '**corpo trasparente**' and that I described in Lecture Two: The Sixth Order, on page 02-06, as the '**Kantian Solid**'. This '**melting**' is the '**working of the truth of discourse**' (to paraphrase Heidegger). It enables the mind to 'toggle' (to use a term from computerspeak) between the **verbal brain territory** and that for **matter, space and image**. it must be noted, however, that the **knot** between them is tied by **iconolexical congruences** forged between **word and image**, not **word and space** or **word and materiality**. The discourse at the level of '**orbis**' has, for obvious reasons, to leave behind the too-constrained media of **space and matter**.



On page 20 I proposed that the 'Serlian' tartan grid inscribes "walls that are not there" Lecture 2, 'The 6th Order' pp 02-08 to 10. These are the walls of the '**corpo trasparente**', the invisible building, as discussed by Hershey. I call them the thick, soft, walls, eroded by water - the tears of the blind eye (of the imagination). These "walls of liquid light" are 'framed' by pillars of fire - imagic fire. The page can be interpreted that walls are obscuring and 'blinding'. They are 'washed-away by the 'flood' of the architectural imagination, leaving the framework of an 'Order' whose function is to define spaces in 'illumination'.

This is why the '**politically driven**' abolition of **orbis**, typical of the early 20C period of Revolutions, is beloved of the top High-Tech architects. Restricting Architecture to a cult of **material and spatial manipulation** foregrounds the **spatial-mechanical** part of the brain that is necessary to constructive skills. High Tech is **plumbers promoting plumbing** as the whole of lifespace-design. These Architects will also be found to sport huge Andy Warhol **poster-paintings of Lenin and Mao** in their private apartments. They believe that their 'art of plumbing' promotes the **ethic of the 'worker'**. Yet it is questionable whether these so-called 'workers' **ever wanted** their hard labours to be monumentalised as works of 'fine art'. One **suspects** that they preferred to occupy a lifespace that recounted '**stories**' that they would **both understand and like**. The refusal of the various 20C Establishments (including present-day New Labour) to provide this larger public with what it wanted is merely one more chapter in the history of the **denial of their citizenship**.

The technique of dematerialising the 'first part' of architecture, its articulated 'building-components' of wall, window, column, capital, base, stair, balustrade, and so on, renders Man capable of inseminating this three dimensional landscape of forms with, in fact, any semantic at all. Any image may, if it is congruent, invade and inhabit the ghostly outlines of a building which has been, itself, rendered into an image of its corporeal body. This was the original conceptual freedom created by the architectural medium and it is a commentary on our times that our Establishments treat this power as they would use a lethal weapon, by banning its use.

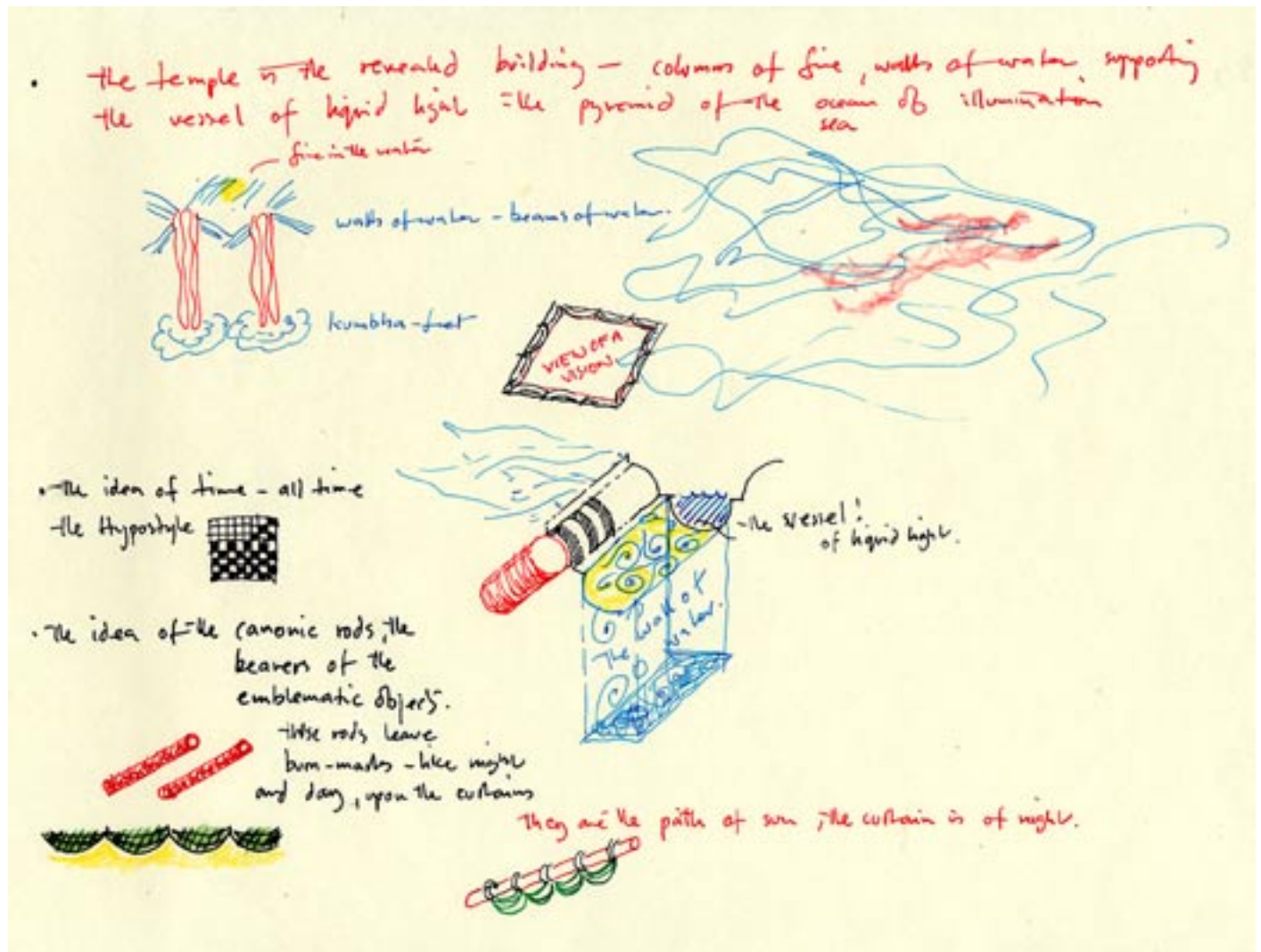


On Page 20 I propose that "the walls of knowledge obscure the temple of illumination". This corresponds to the distinction between explanation and understanding. The 'walled' part of the Judge institute is associated with all of the rooms except the Gallery, the 'space of appearances' asked-for by Paul Judge. The smaller, more private, rooms are transcribed as "bricks and bales" and assembled into two 'double-walls' on the model of a giant 'tartan grid'. These bracket the Gallery. The "framework of illumination" is slid down between these "soft, muddy, walls". It is split in its middle, half way down its columns, where the greenery of the earth is lifted to lie on top of the 'heavy' walls of the private rooms. This has the effect of elevating the roof of the Ark-block to the post-diluvian 'ground level' deciphered in my analysis of Rome in Lecture Seven: 'Babuino', pages 07-02 to 07-20. The upper half of the Gallery becomes a roof-top temple of the type described in those pages.

But, working on the Judge Project, I was encouraged to proceed by sympathetic and supportive Clients who were powerful enough, in their own right, to escape from the bureaucratic fear of 'making a statement' - especially one that could be understood as a 'big idea'. To escape from the pressure of having to conform to the norm so as to survive to pensionable age has always been one of the burdens that ought to be removed from the shoulders of Clerks to lie on the shoulders of those with wealth and power.

I was only too aware, by the total lack of technical support for them in the contemporary architectural 'industry', that I was dealing with architectural techniques that were under-used. I was not yet aware, in 1991, that they also existed under a heavy professional taboo.

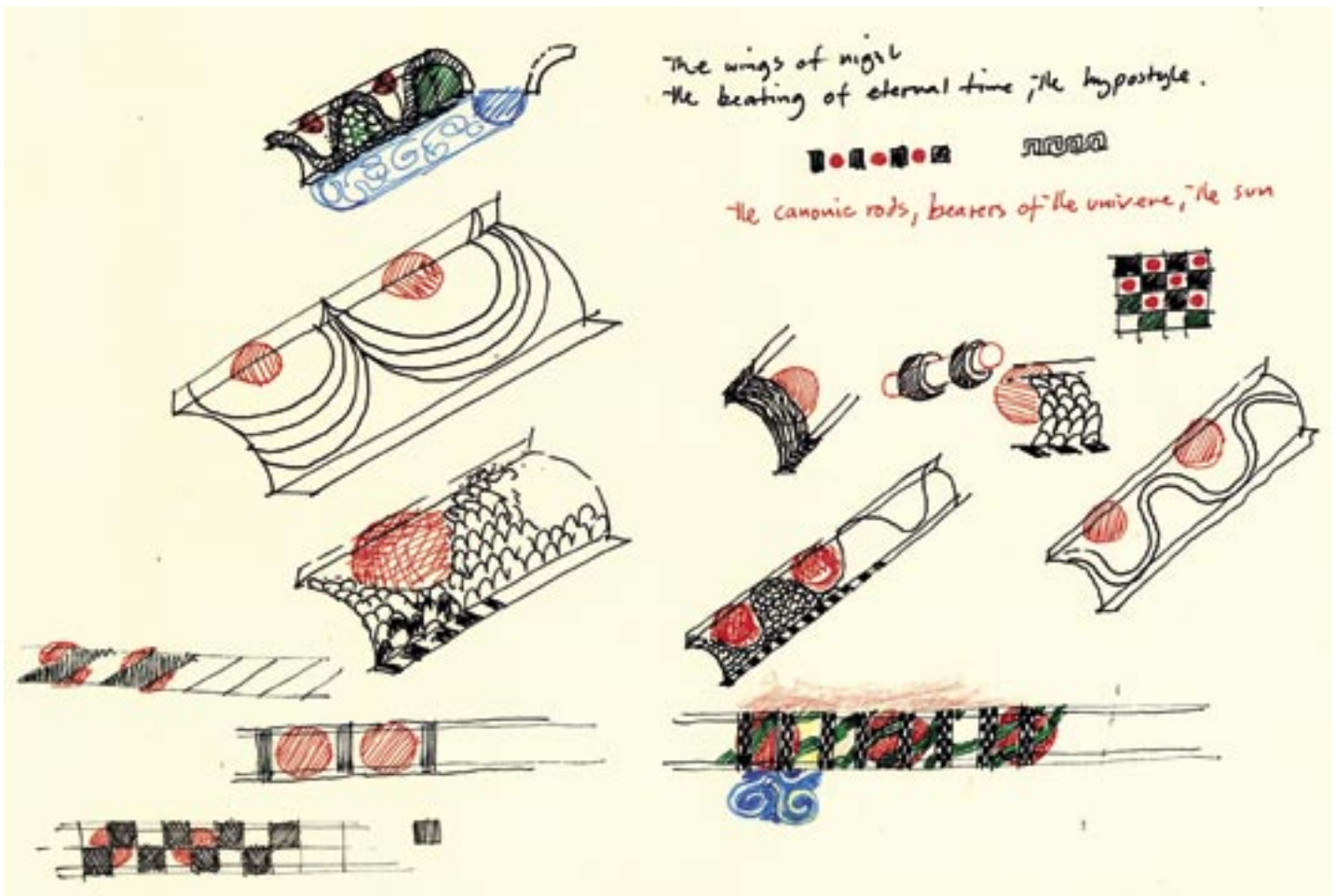
The **extra-tectonic ideas** with which I was investing the **floors, columns, walls and so on** the Judge Gallery were not, it seemed to me back in the early 1990's, invested with any **particularly patent political or ethical** ideology. My ambition was, **in its origin**, to just get the **muscle-bound, brain-dead, corpse** of architectural **modernism** to show some **liveliness**.



Page 23 describes a syntax for the everyday architectural elements which extends them into a semantic realm far beyond the blinkered positivism permitted to the late 20C Architect. The column is drawn as a beam of energetic power that joins the liquidities of the uppermost and lowermost dimensions. The 'fire' carried on this uppermost liquidity is indicated. The coffer is drawn as a field whose edges are a veil that has been withdrawn to reveal a "view of a vision". The 'beams' of the coffered ceiling are not drawn as the iconically vacuous tectonic 'beams' proposed by the 18C, but as the traces of the 'serlian' (or Kantian- as one wishes) walls that are no longer physically present. These 'invisible walls' remain drawn as 'walls of water'. Perhaps the analogy is that, although invisible, they remain impassable to air, the breath of life and the medium of vocality. They remain to silence discourse.

The scene is only energised by the advent of the 'raft' with its 'canonic' rods (logs) of power. My conceit is that these have scarred the 'scotia' (meaning shadow)-mouldings of the coffered entablature with marks that sign the passage of time with bars of darkness and light. These two 'beating wings of time' carry between them a belly of the 'liquid light' whose function it is to wash away the walls of airless silence, drawing back the veil to let in 'air and light' - the signs of understanding and discourse.

I needed to invest this tired old corpse, with its cement slab ceilings and its perfectly denuded cement columns, with some animus, some aggressive intentionality that allowed my medium to reach out beyond the pages of the trade magazines, with their technophilic protestations of professional angst at the fact that no-one was noticing that it was Architects who were saving the world from its ruination by humanity's excesses.



This page shows an articulation between chronometrical time and sidereal, planetary time. I signified the first with the beating of a measure, which was 'abstracted' from the alternation of day and night by being turned into a regular geometry of black and white. Sidereal time was signified with a red disc. I wanted it to be seen that they existed together but with dissimilar rhythms. The 'design' problem was 'solved' by introducing rivers of green that flowed over desert sands. The beating of the wings of time passed over this irregular wavy pattern while the 'sun' passed below them both, respecting the geometry of neither.

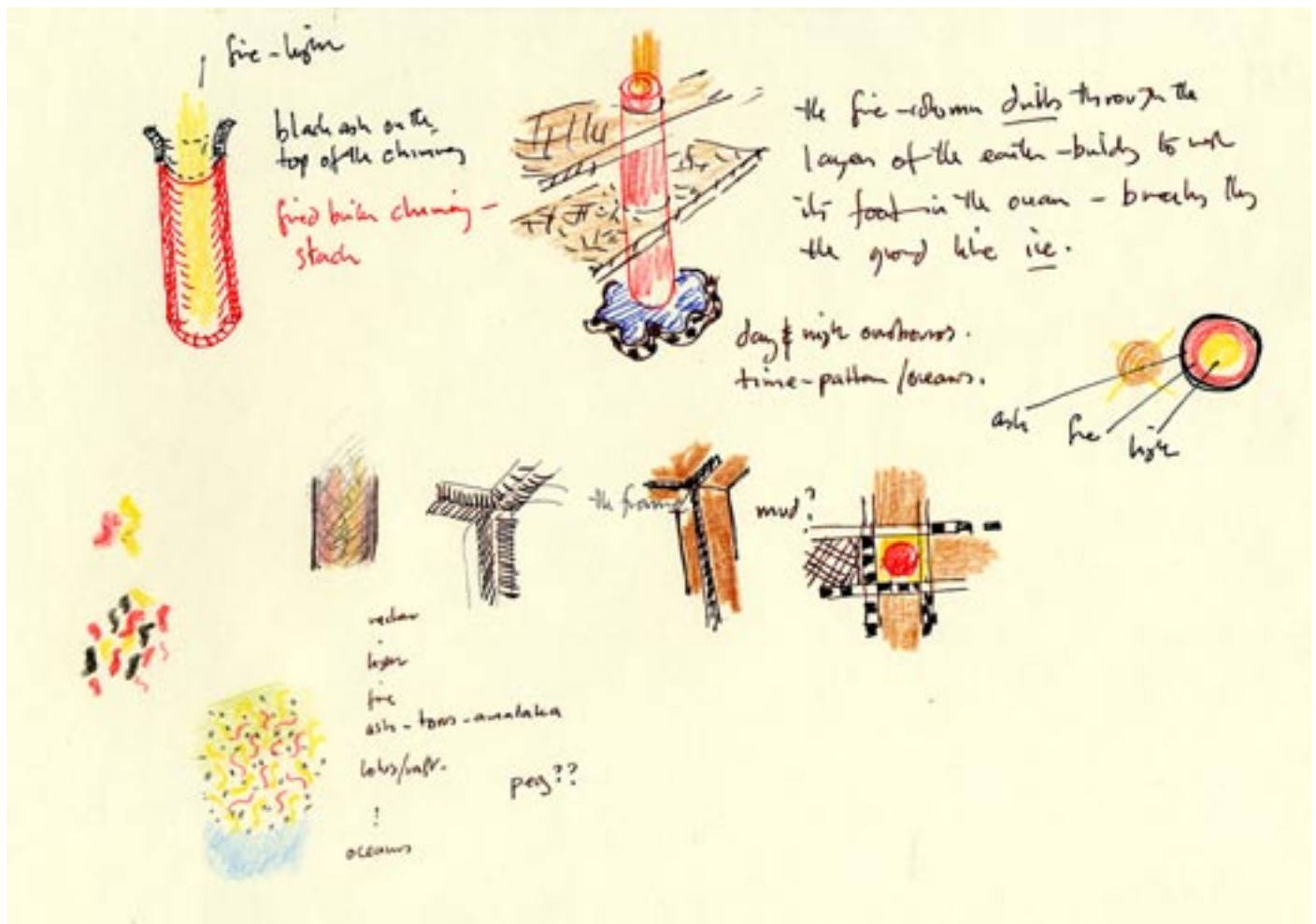
For the 'beamed roof' to become an entablature it is necessary for it to become 'enfleshed' as a 'raft'. Rafts travel over space. The device of the beating wing combines both the idea of flying, or even paddling (through space), and the idea of the regular beating of (travelling through - ie 'passing') time. The 'flying of the raft' as it brings 'that which came from afar' is recorded by the superimposition of the regular metrication of time onto a landscape of rivers and desert. The disc of the sun also passes over this field, associating the passage of the raft with cosmic distances.

The 'log', with its liquid colour and its spirals records both its travel over the sea of chaos and its memorialisation of the invisible 'Serlian' walls that once imprisoned the body of the building in an infinity of doorless silences.



On this Page I decided that the actual 'scotia'-profile of the 'wings' was avian enough. By abandoning the wavy profile of the 'beating wings', so reminiscent of the Egyptian hieroglyph of sunrise, I was able to set the red disc free from the rest of the pattern. Solar time could be read 'against' the chronometrical.

The **semantic** task of the merely physical 'prop' of the pillar (even when it is full of **machines** like the 'Serving column') is to become the **column** of **fire** and **light** that can both **distance** as well as **unite** the two uninhabitable extremities of the **above** and the **below**. The columns of the **Gallery** had the advantage of being the largest cylindrical columns (by bulk) in **Britain**.



Page 29 shows that the 'semantic burden' of the 26M (80'0") high Gallery columns was to en flesh the idea that they were cored with fire and light. In this guise these columns could be understood that they both united and distanced the chaotic extremities of the uppermost and lowermost fluidities. In this guise they deserved the title of 'columna lucis'. They 'drill through' the separate floors of the Gallery. As with the 'extremities' they do not so much support them against gravity as locate and fix them in the conceptual dimension (de-light) of architectural space.

The lowermost extremity, or floor of the Gallery, is drawn as a watery hole, edged by the serpentine figure of infinity. It is a symbol, drawn at seven and eight o'clock of the 'ontogenesis' on Lecture 02-24 & 25, that discourses space emerging out of the 'dark mountain' of 'that which was always there'.

Other details explore an iconography of framing which could be applied to the 'soft, muddy' walls of the Ark-building and the Ward-building that bracket the gallery. A tartan-grid floor-pattern shows the same idea at a smaller scale as the column-core of fire and light bracketed by Serlian Walls of 'ashy time'. The bottom left-hand corner shows designs that, for the first time, attempt to sign the 'fiery core'. They consist of red and black embers in the matrix of light. This was later realized as the white blitzcrete discs that signed the cores of the blue logs with glowing embers and ashy fragments.

It was beginning to be **ontologically unpersuasive**, by the end of the 19C, to expect (as did Adolf Loos), the human lifespaces to be founded and **grounded in structures made of 'natural' wood and stone**. It is even more so, after the 20C, when it is common knowledge that the 'quiddity' of substances is the merely **human impression** of an actual reality composed of nothing but **energetic geometries** (Baudrillard's "...all turns into to air"). Only a lifespaces founded on 'Nothing' and then **inscribed** with an '**ontological phenomenology**' that goes-on to discourse aspects of diverse **truths**, can give human beings the '**security**' that they need if we are to be '**at home**'.



Page 30 describes the 'cargo' of the raft-entablature as a pre-capitulation, in miniature, of the full ontogenetic emplotment. The raft, flying on fiery wings of thought, bears its cone of ashes on a bed of pre-sacrificial herbage. The fiery core of the Cone of Hestia is ready to extend upwards into the earthy Lotus from which flow 'walls of water' to quadrate the desert that is shown below the raft, surrounded by serpentine chaos. The dark sun, released from the mountain, is shown rising up to become the fiery orb of 'sight'. When this rises, aided by the 'wings of thought' (a traditional figure) to be backgrounded against the dark night of ignorance, it becomes the illumination of 'eidos'.

In the next Lecture, No. 21, 'The Talking Order', these icons, which as can be seen from this and the preceding pages, actually constitute a complete physical world of their own, have to be transposed, once again, so as to somehow attach and combine, in such a way as will be found aesthetically acceptable to a Modern sensibility. For it will not be enough to propose that this lexicon is 'the' (only) reality.

For this would be to promote the attitude of Vegas and Disney, where huge buildings, with intensely 'inscribed' surfaces, are made of painted polystyrene. It is necessary to recognise that the modern sensibility is positivist. It relies on an ontology of technicity. If Architecture is to inscribe a lexicon that expands the horizon of the lifespace it must discourse with materials that recognise the obduracy of 'matter'. This is more than an epistemological question. It is an ontological one.

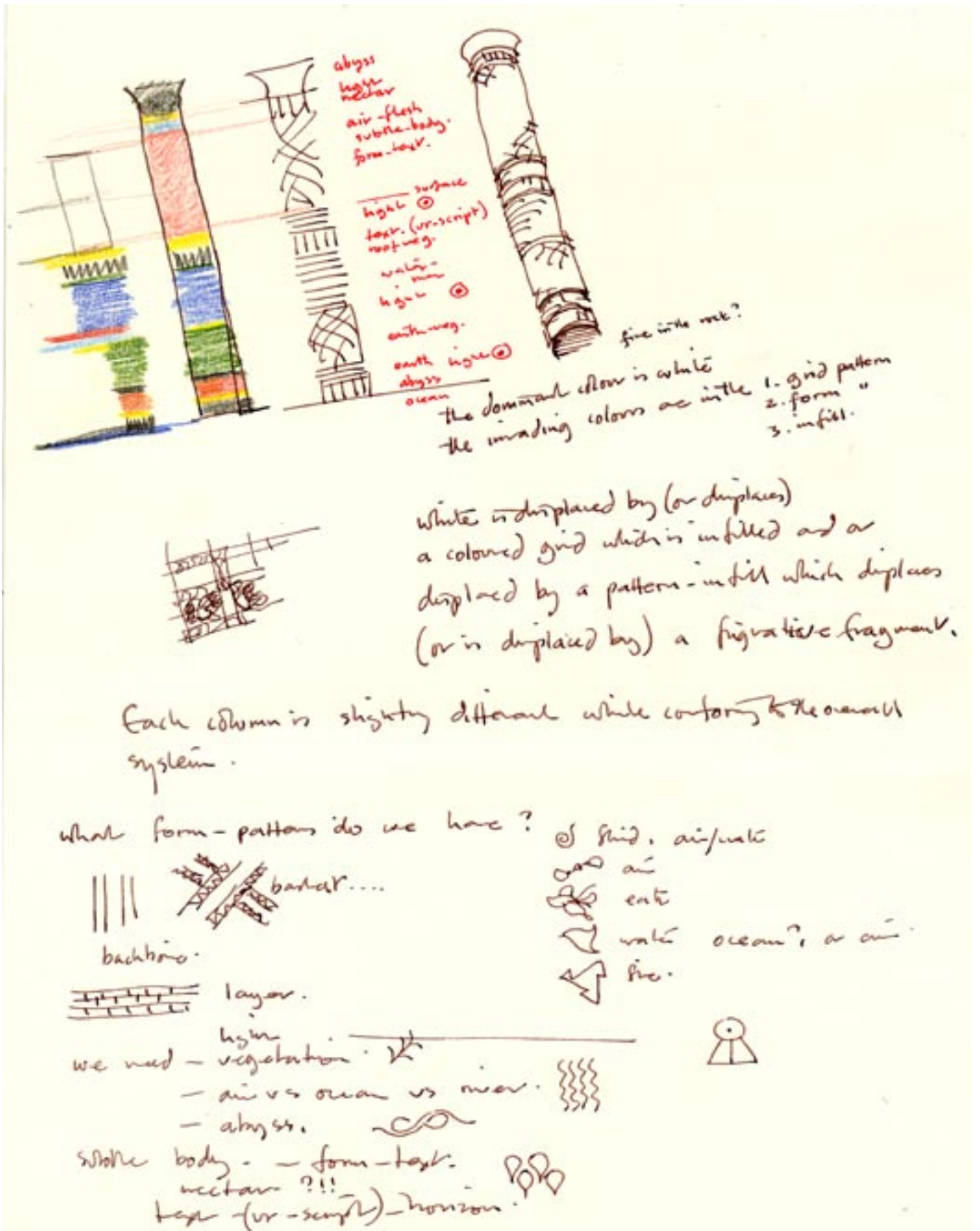
It should go without saying that no iconography can be created without passing through a stage in which the referential meanings which compose its semantic field, its lexicon, are not thoroughly explored and explicated, in exhaustive detail, as a purely verbal text. I say this because my experience is that the genesis of a decipherable icon, however arcane in its origin, is via the visual metaphors of the text which 'writes out' the intended subject of discourse.

The process is a combination of detection and invention that can be well described as the creation of a plausible fiction akin to Picasso's dictum that "Art is the lie that shows us the truth". The stages through which the process passes involve the discourse between the 'story', its visual metaphors, and their transposition across to the graphical medium of pictures, or icons.

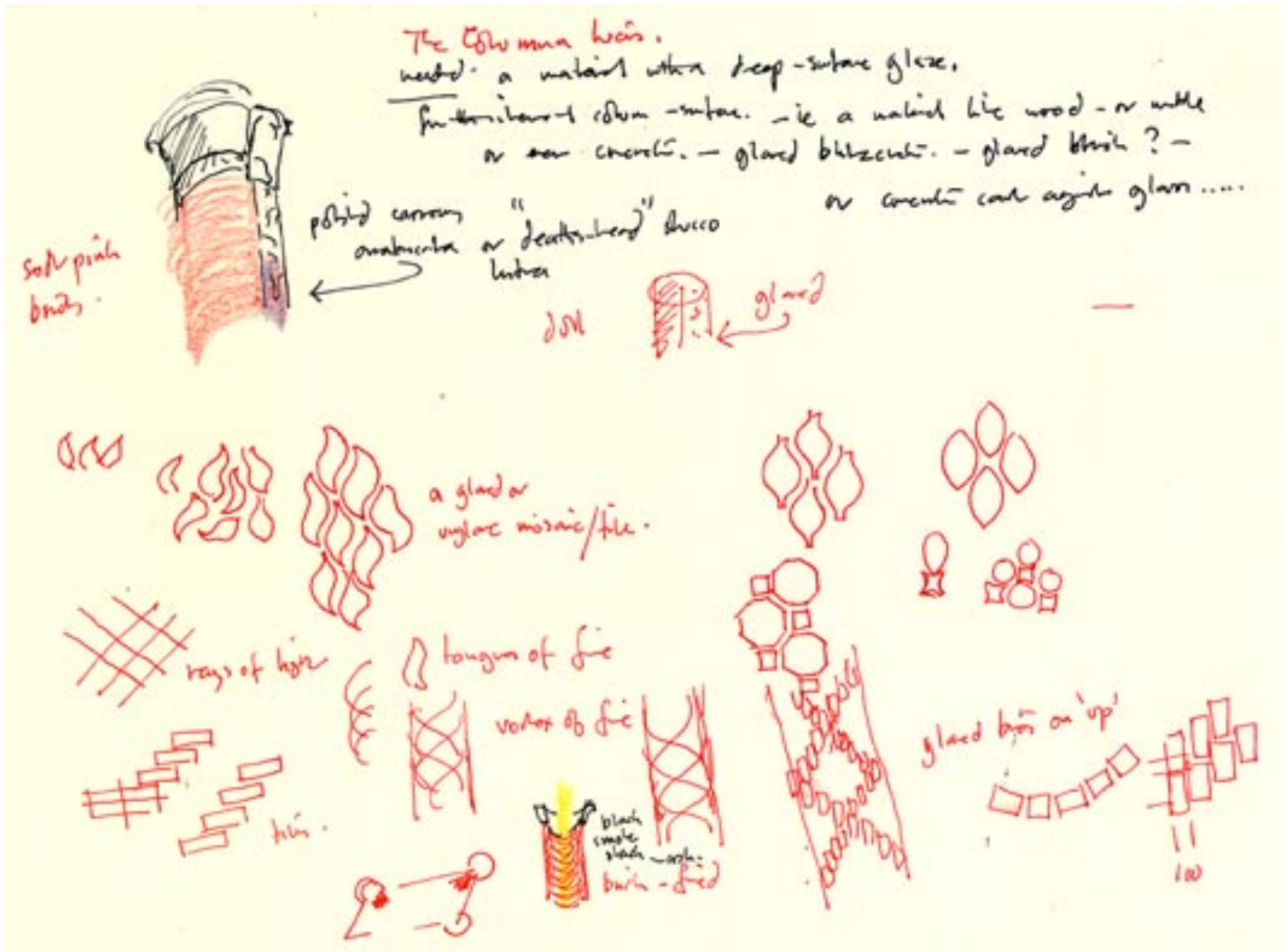


On Page 33 I transpose two Egyptian hieroglyphs so as to Westernise the Vedic abstractions with a couple of congruent 'dramatis personae'. The uppermost is the "old man who passes through the door in the metal plate of the sky". The lowermost is Hapi, a deity immured in a cave, who signifies the river Nile. Rivers are serpentine, as is shown by the classical 'Meander-figure'. This is used, very typically to edge a coffer, to signify the coil of Time - like Vrta in the Vedic myth.

My first move was to imagine the 26M (800') - high columns **stratified**, as by a departing flood, with **colours**. Each of these signed a **horizon** of the **ontogenetic** narrative. These colours began a **translation** into patterns shown on a central, monochromatic, version.



At the bottom of this page I begin a **taxonomy** of tile-shapes that could enliven the pattern-ideas of the **five main ontogenetic horizons**.



Page 29 explores the possibility of casting ceramic tiles in the shapes of some of the icons which would be needed to en flesh the ideas of the ontogenic horizons. I was not persuaded by these patterns. Not only would the technique be too costly but the technique seemed too clumsy. After all, in the mediaeval Islamic work I was to see in Bukhara, each tile was cast and fired and then re-cut by being ground down by hand!

Specially-shaped ceramic tiles would have cost too much. The columns of central Asia, that I would go to examine, in Bukhara, some years later, looked the part, but the labour required to cast and fit these interlocking units looked daunting.

Some time later, on page 42, I retraced my thoughts to their origins and the idea that walls were packed out with bales of valuables,

Next I drew the idea that the upper and lower extremities, the one Ocean the other Fire, were 'wheels'. This was after the analogy of their liquid and atmospheric nature.

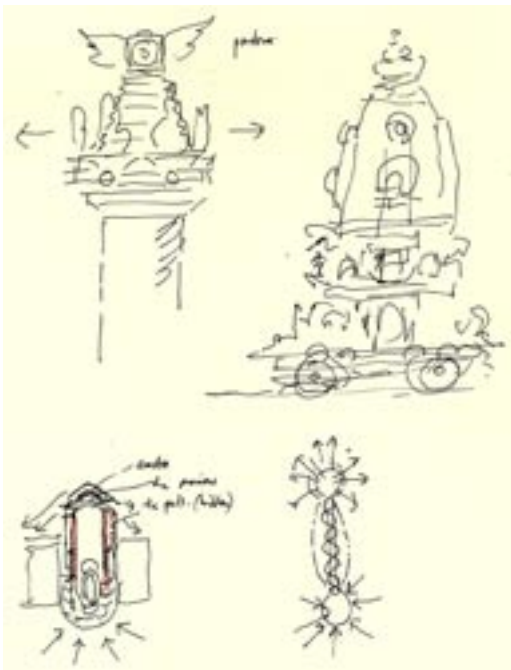
The columns might be cored with fire, but this was insulated from the human lifespaces by a casing of textuality.



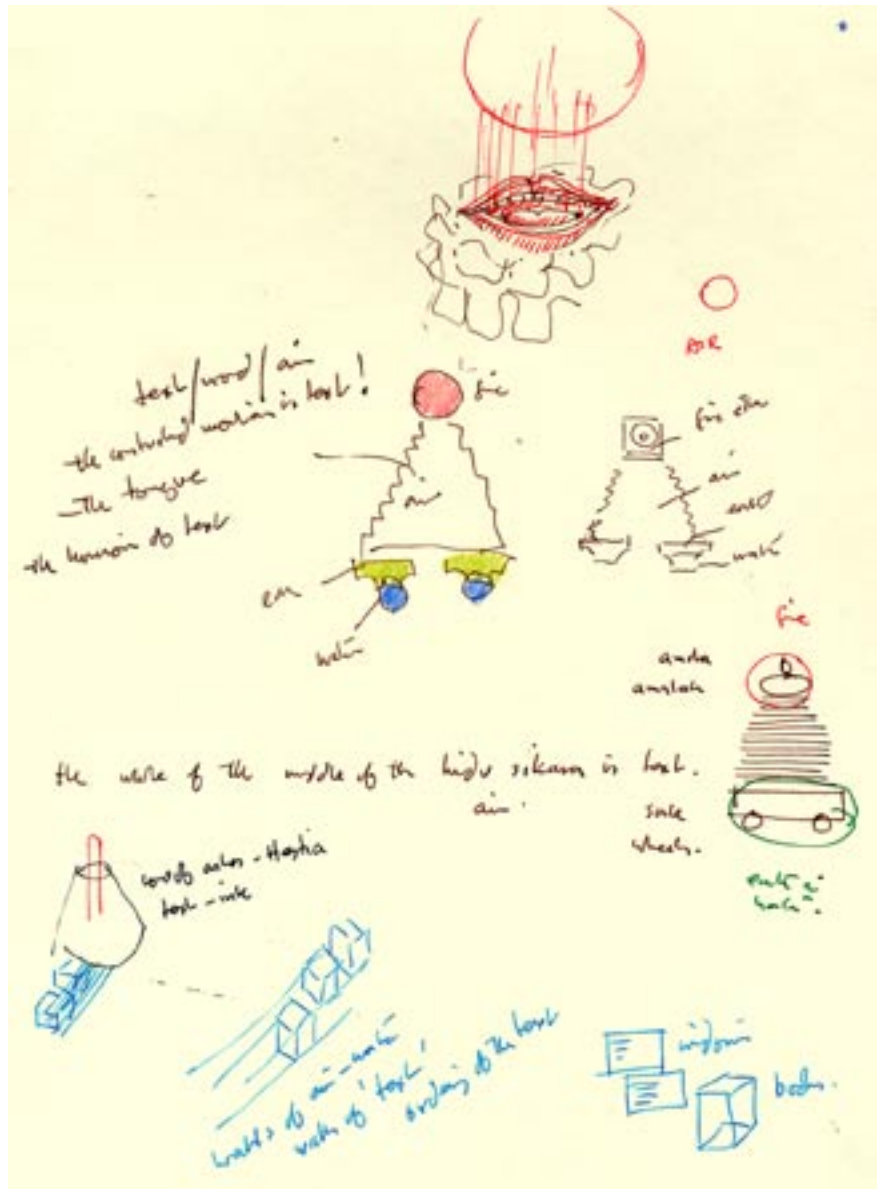
In between the 'free-wheeling' extremities, of the liquid regions of chaos, lay the 'airy' compass of man. Speech flows out on air. Cubic rooms are the architectural habitat of man. Speech, man and cubicity cohere in the icon of the 'Bales of Text' as the Building Blocks of Commoditas, the the in-between central zone of humankind.

The 'central shaft' of the vertical narrative was confirmed as **text**. this was, as in the Hindu **sikhara**, bracketed by the **upper** and **lower** extremities of states that precluded **human inhabitation, breathing, and speaking**. This **pyramid of discourse** traversed from the **unity at its peak** to the **quadrated earth at its base**, albeit resting on the '**liquid wheels**' of the '**jagarnath**'.

In the Judge Gallery interior this wheeled base was translated into a **ship-shape**, first used in the Orangery at Wadhurst, that was also a **diagram of diurnality** oscillating between a **black** and a **white disc**. This **ship** would have to be **situated**, in order for it to be sufficiently recognisable as such, by '**floating**' it in a '**sea**'.



Page 41 compares the 'cargo' of the entabled raft with the wheeled Jagarnath-vehicle of the Hindus. The base of the gallery is inscribed with a boat-shape, first used on the floor of the Wadhurst Orangery. the Egyptians personified the sun with rare wit, as a ball of dung propelled by a beetle. Lacking the notion of an aircraft, the Egyptians provided him with a boat for his travels over the sky. This I assimilated to the diagram of an oscillation between two poles.



Page 42 conjures the idea that the cargo of the rafted entablature could be a pyramid of ashes from which came the sooty ink used to write a pyramid of books. Boxes of text are translated into 'windows'.

The idea of the **ship** was to both define the floor as the **Ocean of Contingency**, and to provide a **craft** (the Institute) in which to navigate these hazardous realities.

These researches finally gave rise to the **solution** of this problem of how to '**impress**' or "**deeply stain**", the **mundane fabric** of the Gallery. The '**bales of text**' became **curved plaster tiles**, arranged in a '**masonry**' pattern. Onto these the **iconic texts** would be **monoprinted**. Each bale recorded only **part of the text**, rendering it **cryptic** without its neighbours.

We were arriving at a **Syntax** that would not sever a **connection to the everyday 'architecture of building'**. Yet it was capable of **discoursing with a semantic** that could extend this '**ordinariness**' far beyond the horizons of a '**domesticity** which it had no wish, or need, to challenge, merely to overleap and exceed on its journey into '**orbis**'.

The upshot of the preceding pages was to establish, in my understanding, the peculiar functions of the vase, or cup, when hoisted high-up into an architectural composition. Put with the cruder literalism preferred by our century it could be described as a pot of paints with which one flooded over the lifespace so as to inscribe it with Orbis and Cosmos. The ancient version, less materially technophilic in its poetic, was that the vase contained a 'liquid light' which led to 'vision'. A variant of this figure is the item known to the Mediaeval 'Roman de la Rose' as the 'Grail'. It is commonly a covered cup, held to have contained the 'blood of Christ'. It, also, had (i)magic properties. It was, arguably, one of the ideas behind the frequent placing of urns and vases as the 'finials' to the rooftop compositions of European Architectures. I prefer, as always, to follow a conceptual 'lead' that bears fruit, as does the Vedic one.





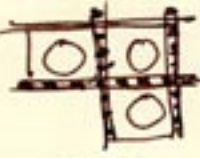
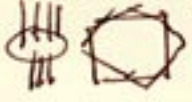
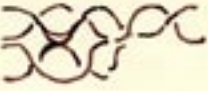






I interpreted this 'figural istoria', within my 'architectural' medium, as an agency that inscribed the surfaces of the cubic volumes of a building with an iconic textuality that gave a wider compass to their imprisoning walls. I equated the cubicity of rooms, and the cubicity of the dressed stones of their ashlar walls with the cubicity of bales of text and the squareness of pages of text. Architecturally-scripted rooms became 'bales of text'. They existed in media res, that middle zone in which mortal humans have our puny being. This zone is not that of the liquid of the lower abyss or the fire of the upper. While being solid, dry and material, this 'zone' is filled with air, the medium which bears human speech. The liquid light in the cup 'stains' the obdurate materiality of 'urbis' with an iconically illuminated speech. It clothes the 'domesticating' tools of its walls, floors, roofs, columns and and so on so as render them the 'proper' lifespace of a thinking being. The liquid light of iconic speech transforms buildings, the instruments by which humans protect themselves from each other and from Nature, into a medium by which humans can obtain a victory over these very chains that bind them. A lifespace that is inscribed so as to reveal the reality of the human condition is one that can be used by humans as the Arendtian 'space of appearances'. With this proscenium a human life can be pursued in the confidence that it can be given a shape and a form without which the individual human existence is merely a momentary spark flaring in a meaningless universe.

Any State which refuses this role to the instruments of its lifespace, but simply treats them as mechanisms by which it controls, manipulates and exploits its subjects, feeding them, like passivated grubs in a hive, on mediated pap, is not a state to which its citizens will feel allegiance to its concrete, existential, reality. It may revere its flag. It will not respect its officers and institutions. It is the ontological role of the state, through the artefact of the city, to so order the human lifespace that it is can be used by the individual to provide himself with a sense of the shape and structure of his life. In precisely the way that an actor needs a stage, so human beings need a 'space of appearances' that is constituted to provide them with the means for them to act-out a life with a proper 'story'. Such an 'istoria', can, in the case of the 'ordinary man' ('l'homme, moyen, sensuel' of Sartre), only be played-out on a stage which allows him to be self-conscious of the realities of the wider human condition. This is the stage of his lifespace, his house, his street, his neighbourhood and his city. If this level of civil self-consciousness is denied, then the individual is merely enslaved to some giant politico-economic mechanism. He loses his dignity and self-respect, becoming a danger to himself and to others.

My Listener will note that I refer to this process as both the revealing of a clarity as well as the inscribing of a reality. It will perhaps have already been understood that this is not entirely the empirical 'reality' pursued by experimental science as it attempts to model its way with, it can be noted, increasing confusion and even despair, into the furthest recesses of physis. The clarity and reality which I pursue is that of human Being. This is a reality which comes into being when we have our own physical being in a situation when reality, to the best of our conceiving of it, is made patent to us, as we stand within its 'presence'. Architecture is the only medium which can achieve this ultimate ambition, which is why it has always been the prerogative of the 'royal' (only another way of saying 'real'). The project of Modernity is to bring this 'reality', this experience of full being, sub specie aeternatis, within the experience of wider and wider swathes of humankind. This is the only civilised ambition for a large, highly organised, community. It is the only peaceful, humane, ambition which can conjure the intellectual ambition and focus that such societies need if they are to operate the complex technologies of today without disasters due to revulsion at worst and carelessness at best.

This conceptual activity is not 'theory' in the sense understood by architects. It is not a formula which leads directly to physical results. Human beings are not machines. Iconic engineering addresses thoughts and feelings. Only through them does it access flesh and bone.



- ▲ 1. liquid liquid  Black cephal white 6
- ▲ 2. Sun light  AM 4
- ▲ 3. fire  6
- ↑● 4. Cone? / Mountain  2-3.
- ♠ 5. Hypostyle  or  + math 2-3
- ♠ 6. Submarine Mtn (incl Abyss)  4-1.
- ♠ 7. 4- rivers / cone 2-3
- ♠ 8. Abyss  4-1.
- ☉ 9. Stable Bodies - all over ^{tongue of mouth} Speech/Air.  4-5
- ♠ 10. Lobs - pipit tree  2-3
- ♠ 11. ocean  _____ 4/21
- ☉ 12.  AIR?? 4/5.
- ♠ → 13. EMPTH pattern - 2-3.
- ☉ 14. Clouds 4/5
- ♠ 15. Basket. (related to hypostyle).  tank of water / max. 2-3

At this point I stopped exploring the **generalised iconography** of 'orbis', and 'cosmos', and began to design **specific icons** which could **sign** these **larger horizons**. The creation of these **icons** is shown one by one, as a **local chronology**. In actual fact, as the page Nos. will show, they were **all designed simultaneously as well as iteratively**, with each icon engendering work on its conceptual, or formal, cousins until **all were completed - together**. One is, after all, designing a **conceptual 'whole'**.

AFTERWORD for the TWENTIETH LECTURE: 'LEARNING TO WRITE'.

It was bad enough to raise an 'Ordine' (and one with the biggest columns in Britain), from that charnel house into which the Modernists believed they had consigned 'History'. But then to go on and 'write' on its giant members, and to do so with 'meaningful' ambitions was to compound the "breaking of taboos" into a crime against everything that 'progress' had achieved and electric light and white paint and smooth featureless surfaces like innocently taut (and tattoo-free(!) young (Burkean) skin etc etc. Modernists foamed at the mouth and ran around witless at the absolute criminality of what JOA were attempting.

It is genuinely strange to me that the basic intellectual project of the 1950's should have become so entirely obscured during the latter half of the 20C. Belsen and Hiroshima had ended the belief that technology alone was the Ariadne's thread towards Progress. It was not sufficient to merely burn and destroy every tradition, every superstition, so that the field be cleared for 'Science and Technology' to provide for every human need and desire. If there was to be 'progress' than it was necessary to turn around and look back at the 'history' that Modernism anathematised. It was going to be necessary to analyse these ancient 'madnesses' and draw from them the means to situate humanity within its ancient practices in such a way that the progress promised by science and technology was aided, rather than hindered, by what Reyner Banham anathematised as the 'Cultural Load'. Yet what else has been the load of all this 'History', even up into the 21C, when, in 2010, the bookshop of the A.A. School has only one shelf for Architectures prior to 1900!

JOA had reified, over the sixteen years since our foundation in 1974, the capable New Ordine described in Lecture 19. This had established a concrete, physical, genealogy extending the 9,000-year span of our Medium. It was now time to put to work the marvellous triumphs of the 20C, both syntactic and semantic in the field of iconic surface-scripting. Here, however, there were even fewer markers to the channel JOA should steer. This Lecture is a description of the clues, back in 1990, that JOA followed, the detours JOA took and the processes of thought that eventually crystallised our scripting lexicon.

We began by adopting the cost-effective surface-scripting technology that we had learned while designing 'Gothic Passion' for the V&A Museum, the 1990-94 Summer Exhibition on the life of A.W.Pugin. That would do for the ceiling, as it did for a later project in Houston, Texas. No such ready-made technique existed, at that time, for the curved A3 column-panels. Monoprinting, a manual technique well-known to Art Colleges, was adopted.

After that, as we report in the Lecture, the only problems were cognitive - and fascinating they were - even if marked by a mere beginner's capability!