

# The Seventeenth Lecture.

*Jaws of Death*





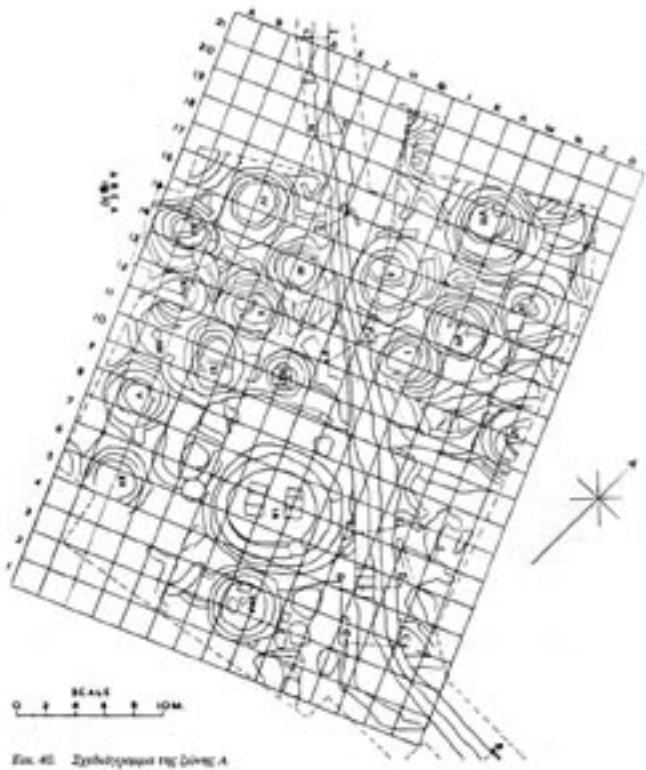
A reconstruction of the 9,000-year-old Neolithic settlement of Khirókítia, in Cyprus. Bloodlines clustered their little round cylinders of familial 'frogspawn' like cells of a genitally-generated fortress. Their stone walls and mud and timber roofs resemble canisters or silos in which the generations multiply and store their offspring. Nothing remains, after 9,000 years, of the original Neolithic roofing. Those were imagined, in the 1940's, to be conical stone structures like the 'trulli' of Italy. But even the Hellenic 'temples' had flat mud roofs before they had the pointed aetos-pediment that has still not been persuasively deciphered by Historians still possessed of the Structural Positivism proposed by the 18C.

The violence of this bombardment recalls the cratering of planets voided of atmosphere, or the fields of Flanders pitted by huge shells. Yet these are merely the little 'nests' of humans so lacking in technical skills that they hewed their pottery out of solid stone. Their occupation of this patch of the planet was intended to be tenacious. They aimed to stay. For they inscribed this intention by burying their dead under their little 'crater-homes', rooting them into the ground.

Lecture 16 ended with an association between 'the Picturesque', Deconstruction and the 'Cataclysm of Domesticity' that was both **used and denied** by the urban technique of Alberti. Alberti used it out of need. His generation were inventing the **Rational State** in order to escape the 'Dark Ages'. My Lecture Number Three "The end of Urbanity", described how this brave effort, **the glory of Europe of so many centuries**, was finally abandoned (so far as I could tell), after the horrors of WWII. The **optimistic** Phenomenology of Husserl became the **pessimistic** Existentialism of Sartre. London's Architectural culture, where it was not the usual bureaucratic-commercial dullness, **regressed to the primitivism of 'This is Tomorrow'**.

I say this because the 9,000 year old Cypriot settlement of Khirókítia would have **suit**ed the **ethos of the mid-1950's** very well. Its **blobby** rooms and **anarchic** plan recall all too clearly the **illiterate and infantile 'Architecture Autre'** enthusiasms reported in Lecture Four: 'The Great Escape'.





*These ceilings of sapling, rush and an earth called 'homa' are as modest as they are plausible. But we have no physical proofs. If it is true that "thought is the interiorisation of experience" then what began as a seemingly practical roof covering could have been 'interiorised' as the idea of an orthogonality atop a cavitation. On the other hand, why should not this conjunction have appealed to the integrately symboliferated reality of our ancestors? Whatever the truth of it, this is a perfect reification of the phenomenology of the Raft of Advent, the Cavitated Mountain, and even, if there was a smoke-hole in the roof (for there was undoubtedly a central hearth), the Columna Lucis.*

*The Archaeologists's Survey shows a larger 'crater' towards the South. It was centred around a more prominent focus (Latin for fire) that was raised to form an 'altar'. The diagonal circulation is now a raised causeway.*

***Khirokitia constitutes a very early record of Lecture Seven's 'Cataclysm of Domesticity'. In Lecture Fifteen this was re-named more generically, on pages 16-22, as 'The Heap of History'.***

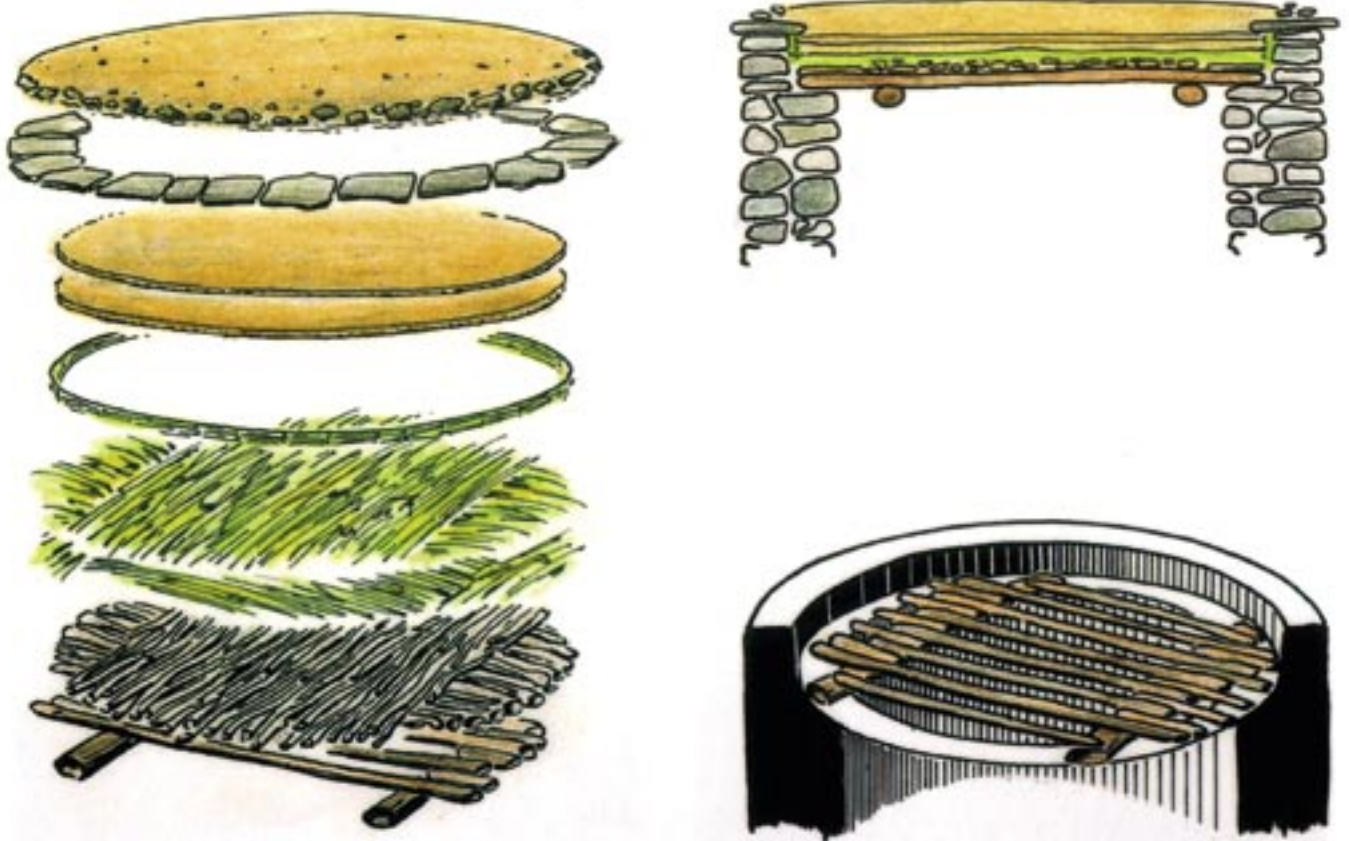
**This not-entirely-polite title is necessary one decade into the 21C because the fact is that the cities built since WWII have a rather exact topological congruence with Khirokitia. Every new project is isolated inside the idea, current since WWII, that every project creates its own reality stemming from its own (putatively) unique conditions.**



*Burying the dead marks ground as being 'possessed'. Genocidal invasions of one people by another were and still are (in 20C Cyprus) accompanied by exhuming graveyards. Not only was Khirokitia cratered by the stone fortresses of a genitally-structured tribe but these were then rooted-in by their skeleton-spirits.*



*A typical 'house' of the dozens found in Neolithic Khirokitia. A hearth is located at its centre and a bench along its outer wall, opposite the doorway. At night the dark outlines, shadowed from the fire, played around the walls like a cyclorama inscribing its owners and their theatricals. Was this the primordial cave of Plato?*



Εικ. 12. Σχέδιο στέγης μιας μονάδας κατοικίας

When I first visited the island in 1960 I discovered that nothing much had changed, in the constructive sequence of flat roof construction for the village houses of Cyprus, since 7,000 b.c. What had changed, however, was the plan-form of the houses. Circular house-plans went out, at least according to the Archaeology of neighbouring Crete, somewhere around 1500 b.c. Archaeologists do not like surmising the reasons for radical changes of such momentous import. Was it merely to save space when houses began to be more tightly packed behind protective city walls? Was it because increased wealth brought forth more furniture, all of which needed to be both distributed and stored, both being more convenient in cubic interiors? Or was it a deeper dissatisfaction with the putative claustrophobia of such 'enwombing' walls. Did they, perhaps, discern the possibility of being liberated from the mutual exclusion, and the ethic of suspicion', that is suggested by these maternally-oppressive walls floating in an anarchically chaotic communal.

At what point did this 'confrontation' between the circle and the square, so inappropriate to the tidy mind of a modern Engineer, become interiorised as the idea of the perfection of the Hellenic City with its magnificently calibrated hierarchy of orthogonal forms and spaces? Whatever the answer I take great heart from the fact that so much of the phenomenology of this Urbanity came into being at the very beginning of its long, and beautiful, history. Who can say, after Khirokitia, that the narratives of the Raft of Advent and the Cavitated Mountain are 'merely' a mythology, or, when transposed to the Present, 'merely' an Ideology. They are as real as the phenomenon of Civilisation, and the City that mediated it in the Past and must do in the Future.

The most encouraging thing about the reconstructed Architecture of Khirokitia is the **abandoning of the reverse-catenary** (ie. Antoni-Gaudi 'Natural-Engineering') **corbelled stone roofs** proposed when it was originally excavated, just after WWII. The little canisters of mud and stones in which the Neolithic Cypriots sheltered their valuables are now roofed in a pre-historic **'raft' of logs**, (canonic!) **reeds and mud** all woven-together into a proto-trabica (albeit several millenia 'avant le lettre'). It is perhaps futile to take this reflection any further but one can say, at least, that if this reconstruction is accurate, and little remains of roofs in all of Archaeology, let alone that of the sixth millenium b.c., then our ancestors will have had a long, long time to prefigure, in thir dreams, the narrative of the 'Advent of the Raft' that became built-into the Architecture of their island that we find, for example, in the ruins of the Hellenic city of Salamis.

For this **pock-marked Neolithic lifescape**, cratered with the cavitations of Khirokitia's **socio-domestic imperatives**, was only the very, very beginning. The **imperatives of sociation** would carry the Architecture of the human lifespace a lot further.



It is an index of the uselessness of the Roman author Vitruvius for the effective decipherment of Architecture that two millenia of the study of his texts failed to produce the antidote to the death of his medium during the 20C.



The generous arcades, or 'Stoa' of the Hellenic city of Salamis was excavated, in the 1950's, by Karageorgis from land donated by the Kleopas Family. It is now falling into ruin within the Northern Half of Cyprus that has been illegally retained, since 1974, by the Turkish Army while they wait for its previous Greek Cypriot inhabitants to all die off. Whereupon yet another Turkish genocide will have been completed. It is six millenia between the primitivism of Khirokitia and the sublime civility of the Hellenic City. Can it surprise us that little more has been learned from it by the barbarities of the 20C.



No longer 'cratered' at random by the bursting wombs of primitives. The dwellings of Pompei, in Magna Graecia, were built to a sophisticated sequence of rooms whose conceptual narrative was mediated by complex iconographies with which even scholars can only shadow-box. Architects, steeped in a half-century of iconic illiteracy, know less even of these meanings than a member of the public holding a guide book.

**Three clues** give warning that this failure could occur. The **first** is his craven admission, at the beginning of his own text, that he had cut out all the long Greek words. Polysemic Metaphysical Abstractions were not the things, or so the Romans thought, that made their Empire great. The **second** clue is that Vitruvius, like most Architects hungry for commissions, wrote in order to sell himself to Octavius, later the Emperor Augustus - the Client of the Day.



A panel from the recently-excavated villa on the clifftops near Kourion, Cyprus. The frame is marvellously inscribed not only with square columns but with them 'seeded' with cylindrical cores. Out of this wonderfully wayward 'temporal field', which nevertheless remains 'clear' because of its geometricality, glares a dishevelled transcendent whose uncut beard flows like the liquid from his upturned, squid-like, vessel. What clearer demonstration could there be that the ultimate conceptual function of Architecture is neither to realise some dreary symphony of joints and bolts, nor some slightly less futile essay in the 'archi-tectonic', but the reification, in the quotidian lifespace, of subtle and complex ideas.

The **third** clue is that Vitruvius slanged-off Decoration. Like the butch English milordi, on their grand Italian tours, who never, in 300 years, made much sense of the focus of Classicial Architecture upon symbolic pictorial decoration, Vitruvius thought Roman decoration went too far when it "painted things that could never exist".





*This reconstruction of the House of the Centurion, in Pompeii, gives a useful understanding of the meaning of the 'Quadrations' imposed by the Adventitious Raft - the Raft (Trabica) of Reason. Quadrations were never invented, as proposed by the positivistic 18C, to improve construction. We have to be grateful to the regressively womb-fixated Buckminster Fuller for the disproof of that particular technical illiteracy. Clever Structural Engineers are useful to the building industry precisely because quadrated structures are fundamentally unstable!*

**Whatever Vitruvius knew he kept to himself.**

All that he decided to posterity were the texts of a 'materials and structure' haptic. His dismissal of decoration was as intellectually craven as his excision of Hellenic metaphysics.

For the purpose of decoration is to reify the truths that are known to the mind by bringing them into quotidian space.

**Only Architecture coincidentally synchronises the Vita Activa with the Vita Contemplativa.**

When an eminent Client of JOA advised that "John! Art should be meaningless!" I knew that JOA was, for that project, doomed. And so it turned out to be. The chromatic consequences (commissioned directly by this aniconic Client) were condemned, by a more sophisticated, and even wealthier Client, as "Nursery Colours".

Architecture is not theatre, all blacked-out and cut-off from the everyday. It is the everyday, but with mentality added to save us from the haptic cretinism that the 20C has now, after 50 years of iconic illiteracy, finally built on a global scale.

It is deeply sad that posterity has inherited nothing of the texts necessary to manufacture an Ancient mural decoration of the narrative sophistication that was found in Pompeii's 'The Villa of the (Dionysian) Mysteries'. There is no alternative, in this field, to the informed reconstruction of such narratives. I attempted one such for that very mural. It was published by the journal FMR.



*The Ancient World was more superstitious than we pretend to be. If we entertain superstitions today we are unlikely to employ (though many do very much worse) the passionate anthropomorphs of Hellenic mythology. Here the purpose of the accentuation with colour of a deliberate confusion of perspectives is to 'conceptually penetrate' the physical surface of the wall. 'Pater' Vitruvius would not have approved!*





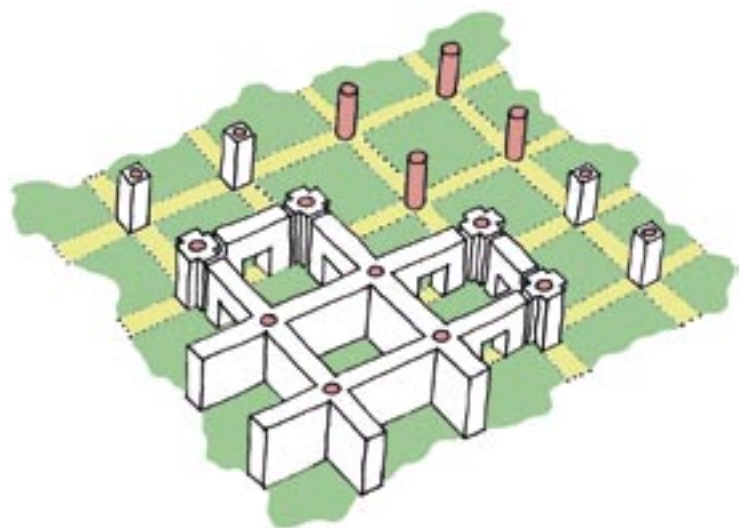
We can be disappointed, but not entirely surprised, that the epiphanic technique employed by Jules-Leon Chiffrot, the 19C Architect-Restorer of this Pompeian House, is not the equal of the original illustrated from the floor of the cliff-top villa in Cyprus. The scale is, in any case too small for any such curious 'framings' to be visible. But, at the very least, it must be evident that the purpose of the regular quadration of everything in sight, both floors walls and ceilings, is to frame a diversity of perspectives, aided and abetted by powerful colour workings. These are precisely the 'perspective views' into what the mind believes to be true but that remains invisible in daylight. What more direct judgment could there be of the iconic triviality of both Mies van der Rohe's and Corbusier's 'pan de verre' glass walls? Even the greatest 20C Architects turn out to be iconic incompetents incapable of representing the New World which they proclaim that is in any way measureable against the iconic 'splendors' of the medium they inherited.

The Advent of Quadrations, as was its Ornamentum, was to both presence and distance the 'Powers that Be'.

**The Renaissance was less certain.**

George Hersey reports, in 'Pythagorean Palaces', that Sebastiano Serlio conceived of the original building as a cellular matrix of roomlets, none of whom have doors. If larger rooms are needed, The Architect must 'remove' some walls from this 'a-priori', maternal, 'material matrix'. These removals, however leave a trace of the 'original' cellularity. I show this, in the 'Serlian Theory' to the right as yellow strips across the 'Arcadian' field. It is true that it is very typical of the Italian buildings of this time that one finds, in every doorway, a smooth piece of stone threshold which, being the same dimension as the (typically) thick walls gives one the striking impression of having walked through a piece of wall that is not there.

Serlio reports that when all the walls have been 'removed' a cubic 'pilaster' will remain standing at each corner of the primordial matrix (meaning, in Latin: 'mother'). Then, according to another of Serlio's cryptic imperatiives "round things emerge from square things", a fully rounded column will be found inside the cubic profile of the pilaster.



Coming forward to what, even in the 20C, was still described as one of the 'Moderns', Sebastiano Serlio's theoretical genesis of Architecture is that it 'begins' as a primordial cellularity of roomlets. Doors reveal the memory of an absented piece of wall. The removal of walls, to make larger rooms, exposes more of the primordial matrix (meaning 'mother', in Latin). Cubic pilasters remain at intersections. Inside them are round columns. Eventually, after this pseudo-archaeological disinterment of 'Antiquity', nothing actually remains. Yet such is the iconic power and clarity of the Renaissance's narration of the Genesis of the Antique that all that has gone before can be epiphanically conjured into being.



*The discourse between the 'Raft of Reason' and the 'Heap of History' was already fully articulated in the mosaic diagrams of Hellas and Rome. This Renaissance floor in the Sala de Cesare of Giulio Romano's 1527-34 Palazzo del Te, in Mantua, resurrected the 'Khirokitia Conversation' 500 years after Octavian had already decreed 450 b.c. Athens as the official Architectural system of the New Empire. The symbol lasts much longer than the 'explanatory' myth employed by one culture or another. The iconic culture of the 20C had become so moribund that it could not distinguish between Symbol and Myth. So in seeking its own modern ideology it 'retired', out of pure ignorance, not only the seemingly outdated myths of the West but the entire symbolic repertoire without which no myth, of any sort, can be 'thought'. This was, for Architecture, a cognitive suicide which rendered its 20C version fit only for dullards.*

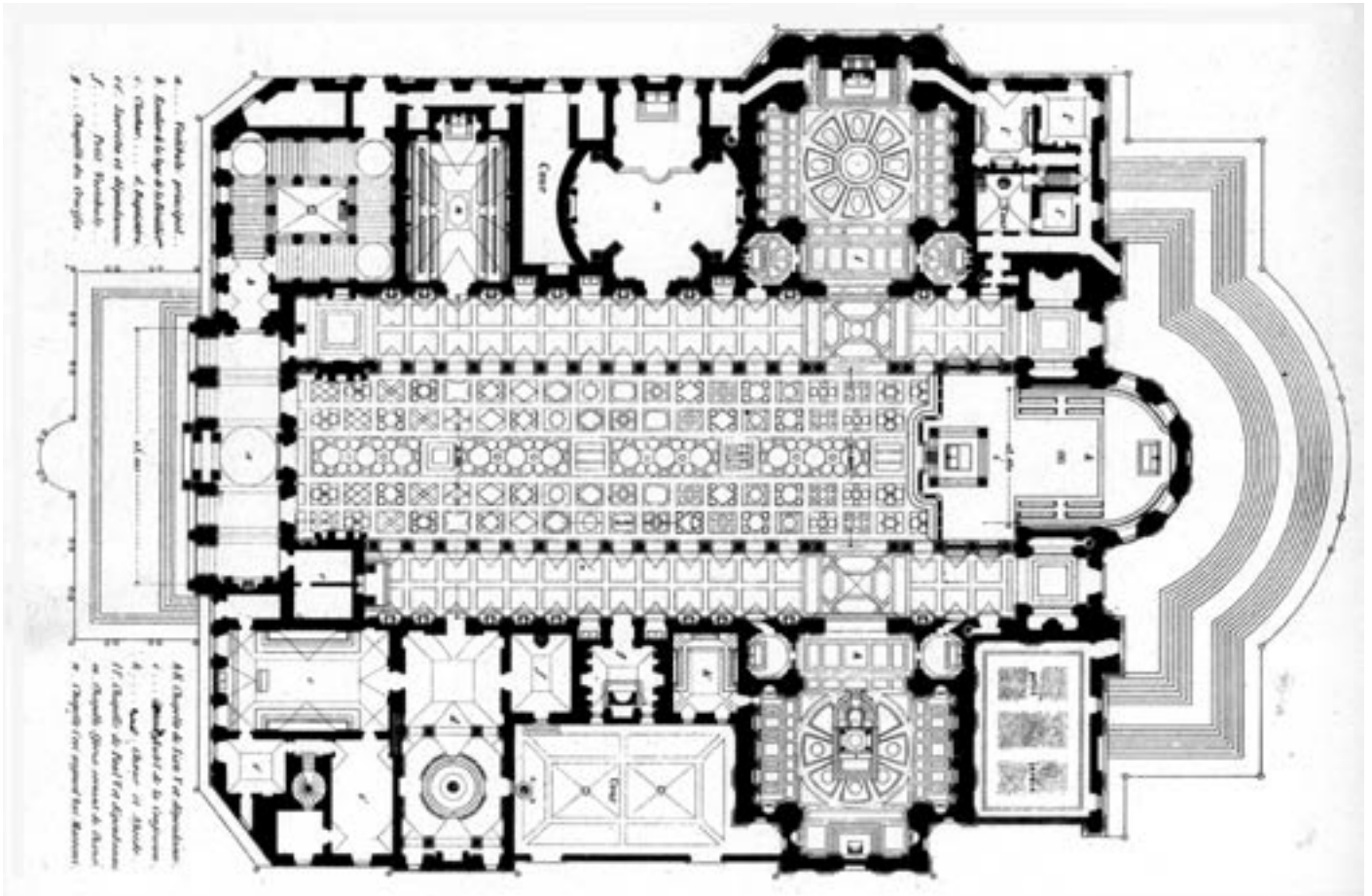
*Giulio Romano, whose distinction, according to his peers, was that he did 'Antiquity' better than anyone, renders the quadrations of the 'Raft of Advent' as powered by that 'Time' whose icon is the beautifully abstracted serpentine 'River of Okeanos'. The 'Raft of Reason' had, by the Time of that imperishable 'Classicism' of the Mediterranean cultures, progressed beyond the merely constructive weave of wood and rushes. It had learned how to 'reify' an aggressive, colonising, ideology of Reason that could power its way forward to the urban social institutions needed to progress beyond the small-time matriarchies of the Neolithic.*

*The iconic repertoire also, of the circular 'room' opened by the 'Parturition of Lucid Space' also has a strongly-marked animation. The round figures within the circulating quadrations of Time whizz around and floriote in and out. The focal hearth-fire of Khirokitia's 'built caves' seem to have enlarged upon their darkly shadowed ground to reify the ideas of not only the Columna Lucis of communicating Fire but the Camera Lucida that is the ultimate result and purpose of the inflating Time of Inception.*

**Michaelangelo once played a trick upon his aristo patrons.**

**After carving one of his 'more Roman than the Roman' statues he buried it. Then, feigning another marvellous event for the courtly antiquarians of the princely houses, he allowed it to be 'discovered'. The excavation of a Roman original - and in such perfect condition! - no missing noses and limbs lost by marauding Goths or Christian iconoclasts - was bound to make the Roman front page. One presumes the lesson was not lost on the connoisseurs he fooled. The habit then arose, in the marvellous (to us dull Moderns) revival of Hellenic and Roman culture that constituted the half-millennium of the Renaissance, of comparing the Ancients (of Rome and Hellas) with the Moderns (of Italy).**





Sta. Maria Maggiore in Rome. The city-block is a cubic island of steps. Its interior is inscribed with columns. Only a few stand free of walls. Yet the whole structure reads as insistently 'quadrated' with its powerful columns acting as the main ontological agents of this partitioned parturition of 'roominess'. The walls, floor and ceilings not only merely 'fill' between the sturdy columnar trunks but also find themselves doing service as richly-inscribed picture-planes into which symbolic beings are installed via a 'perspective' that treats them as iconically transparent.



The yellow star, with a black centre images the conjunction of the 'Black and White Suns'. The Heap of History is quadrated to open the Camera Lucida. Roads, or 'Ways' 'flow in and out of the apertures opened to the four quarters of the quadration. The columns are not (yet) supports. They are, as in the myth of Deucalion and Pyrrha (reported in Lecture Two) both memorials to the Act of Inception as well as apotropaic guardians of the new 'openings'. The dark centre is either, literally, the ash-pit of the Institutional 'focus' or the secure base of all Being in Nothing.

My purpose in retailing this entertaining history is to propose that it is an **exact homology to the Serlian Scenario**. The Antiquarian comes upon the ruins of a great Roman villa. preliminary excavations bring forth a **matrix of low stone walls**. Doors are disinterred from the collapsed rubble. Then, when the floor-level is exposed, a **quadrated pattern of decoration** is exposed. Finally the Antiquarian disinters, either above or below this floor, **isolated cubes of stone**. These turn out to be the foundations or plinths of **free-standing cylindrical columns** whose shattered shafts will be lying nearby. Serlio's myth of genesis is derived from the **over-riding ambition of the Italian Renaissance**. This was to **recover 'Antiquity'**, if not from any archaeologically precise data (which in the case of Hellas, was scanty in the 15C), then from the **Age of Gold**.

Even today the **thriving subculture of Architects, Clients and Aficionados** who practise a lively **Neo-Classicism** ardently prefer the bleached-white bones of the Renaissance myth to the **Archaeological truths about Greek and Roman polychromy** that have been **known for 200 years**. Their enthusiasm is an **anachronism**. Its **pusillanimous stupidity** both denies and postpones the 'revival' of the life-space that they desire.

*For the recourse to 'Antiquity was a merely political necessity generated by the fact that the Rational State invented by the Italian Renaissance needed an 'auctoritas' to help it 'come out from under' the twin oppressions of 'the Word of God - in the 'holy book' and the jungle of blood that was the Feudal Genitocracy of the Nordics.*



Carl Laubin's oil described JOA's entry to a 1989 competition for a new rustic opera-house at Compton Verney. Our entry planned two parallel 'Rivers of Somatic Time'. The first 'Fluvial Narrative' used the literal embodiment of a small classical stone house and its artificial lake. The car-parking for the dinner-jacketed picnic-refugees, strung-out on higher ground, followed all of the proper Event-Horizons to form the second of these 'Fluvial Narratives'. Bearing picnic hampers, rugs and folding aluminium furniture, the devotees of Opera sky-walked from their automobiles onto the roof of the Theatre. The turreted supports to the sky-walk from the City of Parking were rooms for those who preferred some Architecture in which to enjoy the extended dining-interval. All could understand, from the beginning, that they had, indeed, arrived in the proper way, by petrol-driven 'Sky-rafts' from whence they could descend, like the Columna Lucis, itself, to an enflashed Ideal Valley - and one artificially engineered by Capability Brown. The Ruined City, shown in the foreground, allowed a mediation upon this magical rehearsal of the true Architectural Authentic. It showed the Cone of Hestia with its superimposed 'germ' of the Amalaka, consummated with the Heap of History.



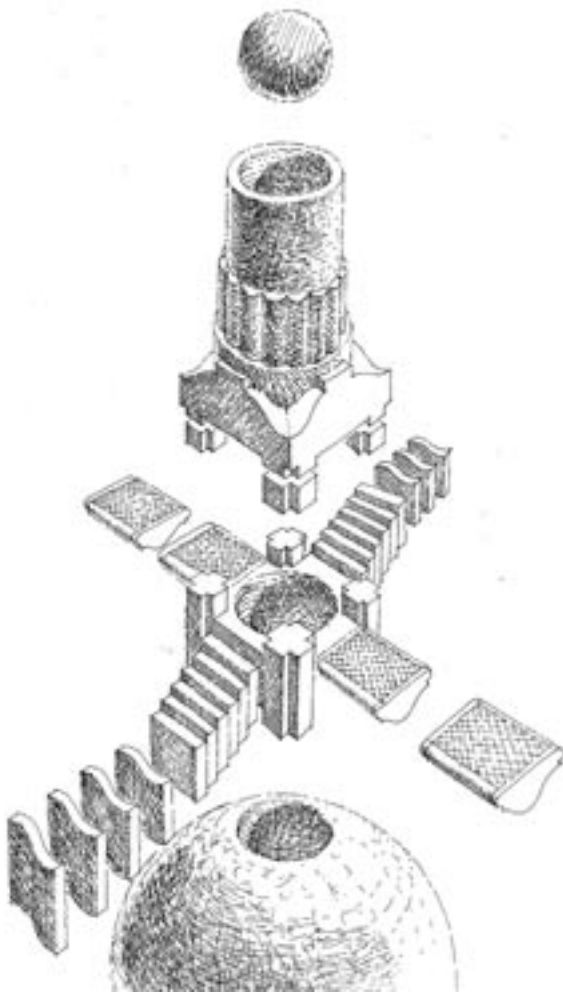
The Monument never moves. It is the Child, the Product, the Synthesis. It recalls that which was New, and Came, that which was Old, and Always There. It recalls the Future to be and the Past that Was. The Corn was brought, and is the Ruin of what was. Its Meaning irrigates the Deserts of Thoughtless Ignorance.

**This 'Authority' was to be found in the remotest past of a putatively greater culture and polity. The diverse institutions who competed for power, after the invention of this 'State' all joined-in by clothing themselves in the cult(ure) of the Golden Age. This very soon included both Aristocracy as well as Church. The interesting problem of how to constitute a 'modern' state was soon overwhelmed by the same old dreary struggles for power. Only this time, and only when peaceable, it involved building huge palaces and churches 'Al' Antica'!**



The Ziggurat, aka. the Hanging Garden conjugates the Cone of Hestia with the Heap of History. Its 'spring' is both the Liquid Light brought by the Adventitious Cone and the upwelling darkness of the primordial 'sprung' by the 'strike' of the Columna Lucis. They birth and irrigate the 'Deshret' beyond the Hypostylar Trees of that Time before Time began.





Carl Laubin, who like every Neo-Classicist who has been exposed to the regressive theory of its origins as Platonic Carpentry, could not bring himself to paint the heavy stone drums of the column-shaft resting upon a base whose core was nothing. It is stone that tumbles into ruin, not the fiery 'light' of the Columna Lucis. Yet in the diagram above it is the White Sun borne on the Raft of Reason and the Black Sun buried in the Heap of History that, when conjoined by the Columna Lucis begin the narrative whose result is the Camera Lucida of the New Institution. To reify this event, in the permanent structure that is its having-been-built Architecture, one must 'Enchamber' the evidences that lie between these two extremes of Above and Below. These 'evidences' (which we may later name columns) conjoin, and then separate while also, if they are 'humanised', trace-out their 'istorias'.

**The Sixth Order aims to go beyond this still-lively, 500-year-old myth. But it does not reject it. It prefers, insted to copulate with it and give birth to something novel which includes it without being dominated by it.**

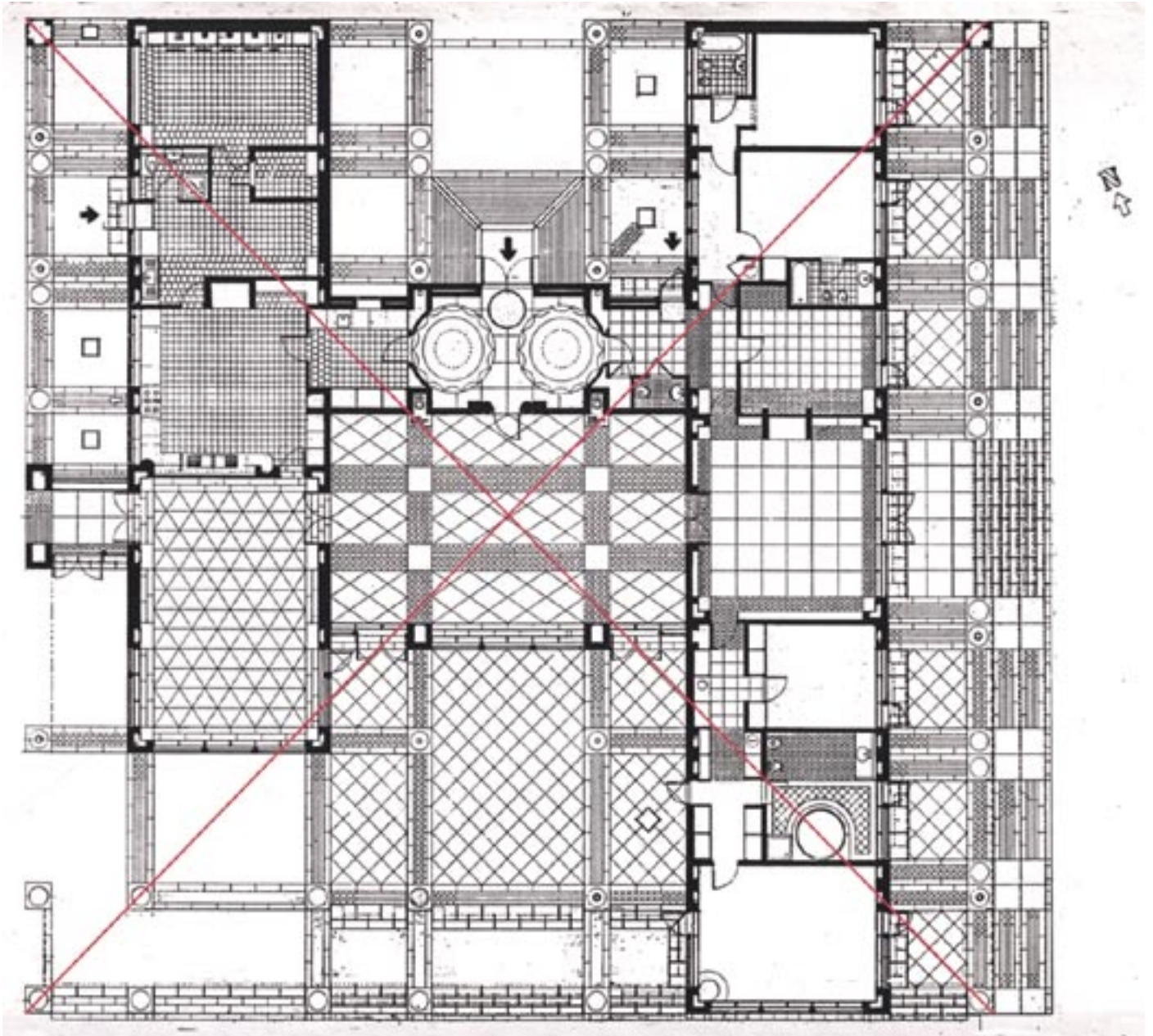
For the purpose of myth is merely to provoke intellectual activity according to the maxim of Ricoeur: "The symbol leads to thought". The main object is to effect a Quadration that leads to the Proscenium Effect and thus to the epiphanic reification of Ideas in Quotidian space.

The 'hollow' columns of the Judge Management Institute in Cambridge University, rise up out of the Heap of History that becomes the Quartered Mountian after the advent of the Raft of Reason constituting the Entablature. The black squares represent the dark, hollow, centre of these columns. They are removable panels of black pre-cast concrete that, elsewhere, take louvred vents to the machines that rise up these columns in their 'Working Order' guise as Mechanical Services Ducts'.



The covering of the Heap of History is blue to denote its submarine origin and 'battered' inwards to denote it as a heap, or Mountian. These are the bluest of the species of blue engineering bricks, Fired at a high temperature they slightly vitrify and glitter as if permanently wet. They clean easily.





The floors, walls and ceilings of the Rausing Villa exist in space only 5mm away from a cubic module whose footprint is 90cm or 3'0". This is the intrinsically meaningless (computational) precursor for their Figuration as Architectural Elements which 'prove' a three-dimensionally Quadrated lifestpace. This has the peculiar effect of both steadying the imagination as well as setting up a three-dimensioned 'proscenium effect'. The imagination, finding itself secured, is emboldened to desire the 'framed' walls, ceilings and floors to be inscribed with 'visions'. It is as strange a psychic phenomenon as that exploited by Alberti in the 15C. But, in this case, instad of being inspired by the urban chaos of the Cataclysm of Domesticity, it is provoked by an *unnatural regularity* - that of Quadration.



I felt with my fingers, in the soft earth at the top of the hill on which the previous house, ruined by demolition after WWII, had rested. Oh my! Here were the walled roomlets of which Serlio spoke.

15C Italians could support the Serlian myth. their own soil was literally filled with Roman ruins. But what of the 'Earths the Romans Never Touched?'. The benefits of Architecture could not be disinterred where it had never been 'buried by Time'.

Architecture had to be 'brought', if necessary, 'from afar'.



And there, at the crossing of the walls, were the cubic pilasters. Pythagorean Palaces was published in 1976. I began designing Wadhurst in 1978. The Serlian myth seemed good at the time. It was eventually proved inadequate by use.





Here is the Serlian "round thing emerging from a square one" that is also a tree-'baum', 'boom' or 'beam', that is also an anthropomorph fossilised into the 'Antichita' nudity of a Golden Age.



A botanically 'primitive' conifer is the 'round thing' within a four-square made from 215mm baulks of Irioko wood. It is a Garden-Architecture that rotted after 25 years.



The 'Ordine' of the House updates Serlio to mean the 'Advent' of the Columna Lucis in each 'crossing' of the Forest of Infinitude manifested as an inky "Theatre of Thought".



The 'folly' of the 'grown' Serliana lies across a Badger-Gate to hold such invaders at bay. The House-column stratifies into Earth (gravel-crete), Water (limestone-crete), and the Light, or Fire of 'exploding' Blitzcrete.

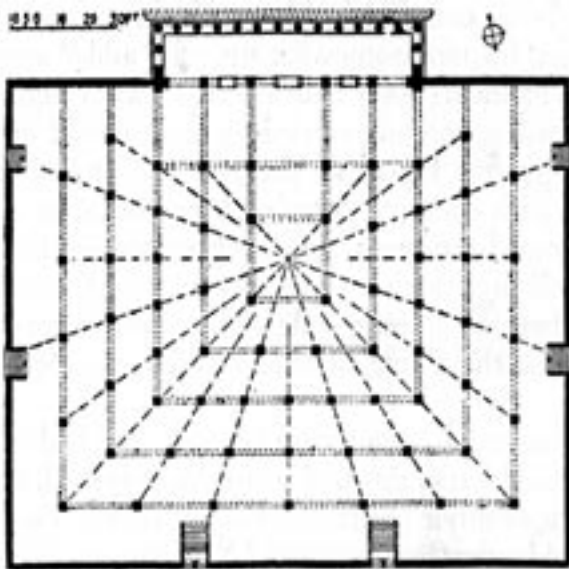
This is why I find the **Vedic myth** so much more **useful** to our current, globalised, situation. It is why I welcome a solution to our problem that is **not born in Western Europe**. **Quadrations** is a **common tool** to all of the **five independent birthplaces of Urbanity**. I knew the Prince of Wales' little **Academy would fail** when the Neo-Classicalist's Putsch brought to an untimely end to the employment (under Professor Adam Hardy) of diverse **Asiatic architectural cultures**. **And so it did**. Even the Venturis and the American 'Post Modernists' could find **no intellectual foothold in the European Renaissance**. It was **iconically muted** from its birth in the **miasma of the 'Antique'**.

*At the time (in the 15C) this opacity increased its mysterious, and even magical, power. But did even the Hellenes know the meaning of their ornament, their decoration, their colours, and ultimately their gross architectural devices? They left no evidence they did.*

**Such tricks will not work today. Urbanity is the product of a necessary clash and fusion between the local and the foreign. Quadrations is one of the tools it uses and the one under consideration here. Serlio hoped that its main agent, the Column, would be just found 'on site' after a bit of casual digging amongst primordial wallings. We know that this is diachronic nonsense. Worse still, it is, today, an unpersuasive nonsense. There were no 'columns' in the Neolithic. Nor were there any Quadrated Proscenia. None of their rites were 'merely' epiphanic. Human sacrifice was not yet 'distanced' by the mediated perspectives of Urbanity. It was carried-out for real, with really fresh blood to fertilise tired, but real, soil.**



If the atavistic human energies that power 'society' are to be brought under sufficient control to allow a **State of Reason** to supervene then the **Quadrated Proscenium** has to be inscribed by the **violent Act of Building** it into the **Heap of History**. **Quadrating** both releases the 'energies' necessary to the **Institutions of the Rational State** and brings them to the **state of being distanced, 'seen'** and understood to the point of being sublimated to some civil purpose. **Quadrating** is to **Building** like Ricoeur's analysis of how **Writing** is to **Speech**. **Quadrating** distances the 'presence' of **building** so that it is **rendered 'other'**, it **becomes impersonal** and capable of serving as a 'bearer' of (*qua* Banham), **some conceptually onerous and engaging 'cargo'**.



Serlio wanted to 'prove' his Aboriginal Hypostyle hypothesis by finding it exemplified in a real building-type. He was unsophisticated. Theory, that is to say the meaning of a form, is not revealed by a simple, one-on-one reification. If meaning is to be reified, it must be realised by a discourse with its objectification in a state that is more or less transgressed. If the Forest of Infinitude were built in its 'pure' state it would drive mad all associated with the insane project of reifying infinitude! The Thersilion (a Bouleterion, or Council Hall) at Megalopolis, on the other hand when understood in the light Serlio's of concept of the meaning of an hypostylar array may bring it to mind not only in spite of its deformation, but because of the deformation of the Hypostylar regularity by the need of the Councillors to see the speaker! There is tension, there is conflict, there is drama and there is the 'machi' which underlies Tragedy. The Hypostyle lives!  
Also, very beautifully, the prostyle portico of fourteen columns (the most 'numerous' cluster of columns reported in W.B. Dinsmoor's 'Architecture of Ancient Greece'), is much better explained as the 'Veil of Lethe' whose passage allows one to forget the stupidity of Circumstance before opening the mind to the interiorised epiphanies of an Architecture.

Yet the technique that failed the West, in the end, was not **Quadrated Architecture** in its gross manifestations. For these have been, even until quite recently, **invented over and over again** - if with decreasing felicity.

It is the technique of bringing into focus and depicting that 'cargo' begot by the so-unnatural quadrating.

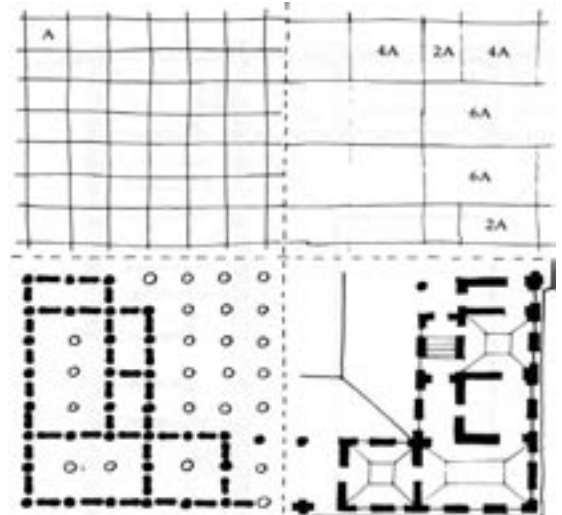
At this the West has only very rarely been capable.

In passing, one might as well repeat, here, the opinion of **John Harris, Emeritus Keeper of the RIBA Drawings Collection**, that **English Classicism "found it more difficult to achieve a Palladian manner for interiors than they did for exteriors... often bringing the elements of exterior architecture indoors"**.



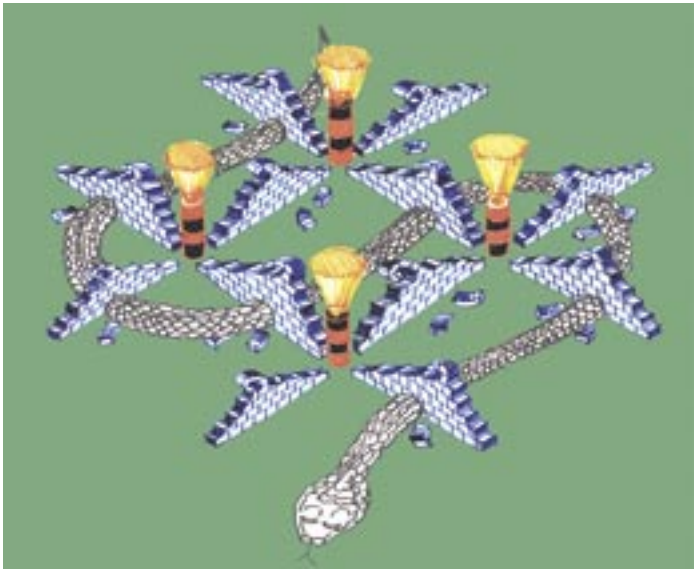
1.15 Plan of council hall, Athens, from Serlio

A Hypostyle Hall performing in the role of Sebastiano Serlio's 'original building', the Bouleterion (Council Hall) of Athens'. Whenever Italian Renaissance theorists wanted to signal the importance of anything, and especially anything from 'the beginning' - 'the Golden Age in illo tempore', they gave it a Greek name. The only 'beings' meeting here are Columns. The JOA decipherment of the Hypostyle is given in Lectures One and Two. I use the analogy of a Forest of infinite extent and understand it as the Architectural reification of Infinitude - the time before Time began and the 'ground' for the 'figure' of the 'Somatic River' of Historical Time.



George Hersey, in his 'Pythagorean Palaces', gives a mid-20C twist to the Renaissance. He derives it, as they also (partly) did, from the 'truth' of Number. The top left quadrant is the 'Cubic Adam' of Serlio's primordial roomlet-matrix, the top right is the Architects circumstantial translation of the cubic beehive into Rooms of Ratio, the bottom shows the Serlian Myth of the Hypostyle and the bottom right its full reification as a marvellous Renaissance structure for who's instructive 'reality' we must be permanently grateful. The iconology we may doubt!



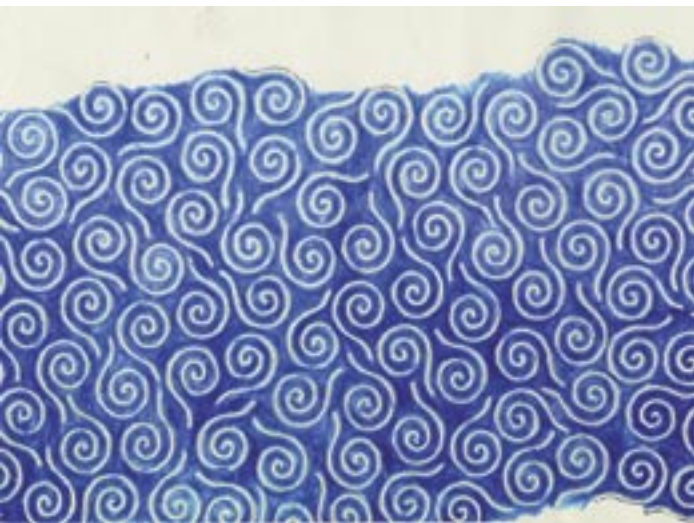


The Abbe Laugier castigated walls as the mark of lawless cultures lacking the customs that made urbanity possible. Windows were the marks of these prisons that keep men from harming each other. Doors, which we call 'French Windows' were the mark of Civilisation and Columns the icon of urbane and civil culture. Why then begin, as Serlio did, with walls when columns, in their guise as the Order are the sine-qua-non of Architecture? What, also, in the case of the Serlian 'disinterment' is the agent that clears away these dull walls? In physical reality it is Time. So I show the Serpentine Flow of Time making doors in the primordial wall-matrix and releasing the round cylinders of each 'columna lucis'. It is not entirely persuasive!



The version derived from the Vedic Cosmogensis is much nearer to the reality of the advent of urbane culture mediated by the Act of Quadrature. The White Sun carried on the Raft and the Black Sun inside the submarine Heap of History, when conjoined by the Columna Lucis, open the tangled pile of circumstances and release Serpentine Time from the endless repetition of Prehistoric Time to open and run straight as an arrow towards the destination of Eschatological Time. It will recoil and need to return to the archaic. This is inscribed by the Janus Spiral. It need not be lost to memory and public culture.

**THE 20C WITNESSED THE FINAL FAILURE OF THE SERLIAN MYTH OF THE CULTURE THAT WAS ALWAYS THERE AND MERELY NEEDED TO BE WATERED WITH MONEY TO GROW BACK INTO BEING AGAIN. URBANITY IS SOMETHING THAT NEEDS TO BE BROUGHT AS THE CARGO OF THE QUADRATING RAFT'. ITS AETIOLOGICAL NARRATIVE, ITS 'ISTORIA' MUST THEN REMAIN 'ENTABLED' IN FULL VIEW,**



This was the first version of the hand-drawn, non-repeating, pattern I created from the Spirals of Janus. The blue is ink from a see-through Recife Pen. Even its application to the blue power-beams of the Raft of the Advent were all drawn by hand, full size. A computer can kill the line it draws. It has no (human) body to guide its mind. The normal, mathematical spiral travels inwards to its eccentric centre and then outwards in an ever-enlarging, but consistently formulated line. The Spiral of Janus contradicts this centrifugal sweep by reversing its curve. It is heading for the straight Arrow-of-Time linearity of Eschatological Time. The figure signs the proper discourse, found in a balanced Animal and a balanced Culture, between (as the Critic Fulvio Irace said of the Judge Institute) "The Archaic and the Futuristic".



The Cypheric Cores of the fiery power-beams that form the Raft of Advent/Raft of Reason/Raft of the Adventurer-Colonists carry the New Earth (green 'cavetto' wings) to the location of the Heap of History. They are marked by the spirals of both archaeological and eschatological time (the Past and the Future) that constitute the Spirals of Janus. The Raft has both Cargo and Destin(y)ation.



**The two original agents of Architecture are the Raft of Reason and the Heap of History.**

They represent that which is above and that which is below. The ancients understood these regions to be inimical to Man. They propitiated the Agents of both sky, sea and earth. It concerned them that while it appeared that these Agents favoured the Middle-place where man and all the other creatures lived, there might come a moment when these two extremes might come together and abolish the mundane life-space.

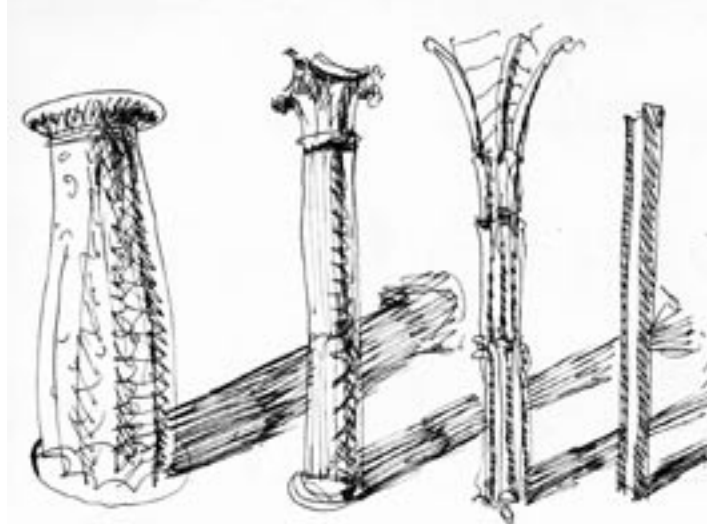
Certain cultures hit on the idea that one might be able to hold the sky and the Earth apart by propping them, like the wide-open jaws of some crocodile (the symbol of Egypt herself) with a stick. The first Egyptian cosmogonies proposed that the sky be held aloft by a number of deities. These were never less than four. But they could become the 'Ogdoad' (the Eight). by gendering the upholders with consorts.



A watercolour by the Romantic painter Roberts shows the vestigial colour that would once have covered the temples - and all upon a white ground to profile the glyphs more intensely. Whereas today it is the weight of the eroded rock that impresses, to the Egyptians it would have been the sunlit textuality that mattered. These were coated-paper epiphanies of transcendent histories. I use this painting here to illustrate, somewhat fortuitously, a phenomenon that certain ancient cultures feared almost more than anything else. This was that the earth and the sky would meet. This would annihilate the middle zone, the air and all the creatures that breathed it, like ourselves. It would be the end of Man. This was an event which had to be kept at bay. If there were gods that could be enlisted to postpone it then they must be propitiated. The Celts, for example, swore an oath that they would invite this to occur if they attacked Macedon while Alexander was campaigning in the Orient. The Irish, amongst others, were swearing oaths punishable by this same event, 1,300 years later!

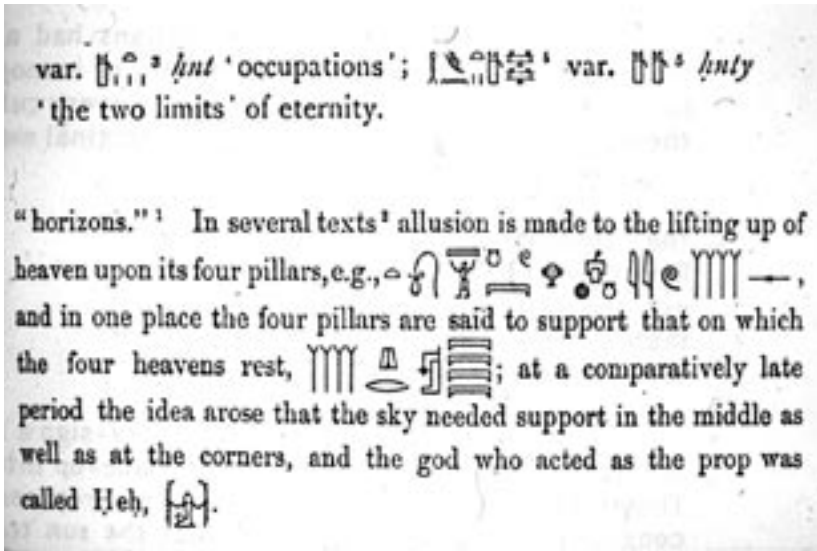


One of the many versions, entertained by the Egyptians, of how the 'habitable zone' came into being told how Nut, the sky goddess, liked to lie in the arms of her brother Geb, the Earth (whose erect phallus has been fig-leaved away) until their Father Shu, the Air, decided to separate them. This created the 'habitable fraction' of the Cosmos. Shu, in this drawing from Wallis Budge, is hung with three 'Ankhs', the sign of '(human) life', as well as a version partaking of the more columnar 'Djed' glyph. These attributes encourage the interpretation that this 'Djed' instrument helped secure this 'life' zone for Humanity and that a Column would finally take over the job of prising apart the two ever-incestuous lovers.



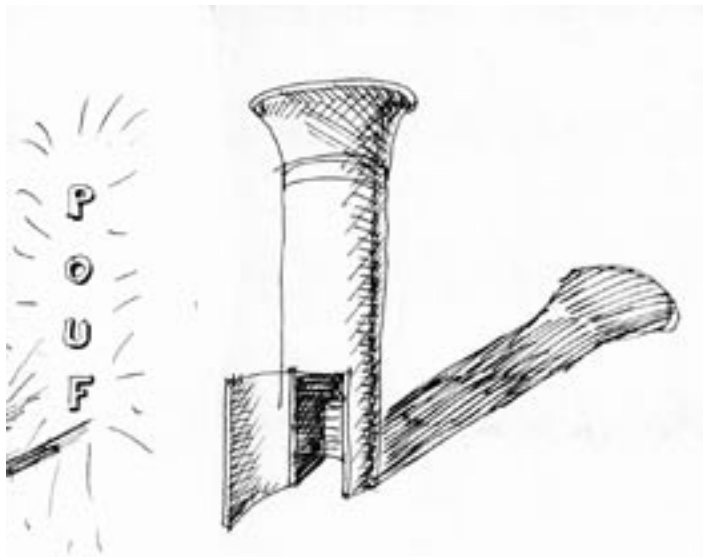
A SHORT HISTORY OF THE ARCHITECTURAL ORDER. My sketch does not even contain the giant cylinders of the Ancient Egyptian. It begins, on its left side with the ample shaft of a recognisably 'Western', Hellenic Doric, Architecture that is still, even today, being built by the Neo-Classical tendency. The Romans next slimmed the column a little, especially with their Composite Order. Then, moving to the right, Gothic Architecture made a point of treating the column as a mere ribbing that extended upwards to skein their dizzying vaults.





The final stage of the Egyptian version of the 'propping-apart' was reached with such positivistic economy that it was effected by the simplest of all the many hieroglyphs for 'Column' - a forked stick. Perhaps it was this distance from the ordinary gods, with their powerful attributes of Negation, in the form of Invisibility, Obscurity, Darkness and so on, that encouraged the later addition of 'Heh' a lesser, 'attendant' god holding notched palm fronds to signify a Time of stability and longevity.

The **Architectural Column** (shown below) fell with the rise of **Science and Technology**. **Concerted political and technical action** implies that all must be continuously aware of the **critical discoveries** of these **two agencies**. **The lifespace must become discursive**. **Columns effect Quadration**. They needed to be **re-invented**. Hence the **Sixth Order**.

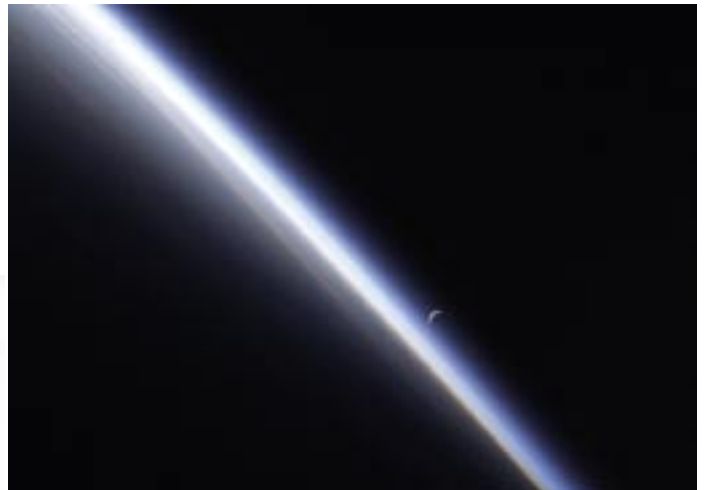


In the 20C upon the early demise of the Entablature of the Architectural Order, the deracinated prop of the Illuminismo Purists soon became the upright RSJs of the 'Industrial Architects' before going 'pouf' and vanishing entirely from the long-span spaces forwarded by the American Architects inspired by Mies van der Rohe. What could follow this 'absenting' but, in the 1970's, the hollowed-out service-duct of the Ordine Robotico? Then, during the next 20 years, there followed the full 'Sixth Order' with its 'Working', Walk-in(g) and Talking versions

**Finally (and after how many centuries of rock-steady support?), the Agency could be descended from deities to mere (Architectural) columns.**

But were the Ancients so foolish? We can see, from space, the fragility of the 'middle-place' that is our Atmosphere. Planets have been calculated whose palaeo-atmospheres were stripped off by such as solar winds. They lost any chance of breeding the life which keeps Earth's atmosphere in being as well as protecting and sustaining that life.

To describe the stripping-off or otherwise removal of the Earth's atmosphere would indeed feel as if the 'upperness' and the 'lowerness' had finally come together. So why not choose the ancient device of the 'prop', aka the Architectural Column, to iconise our common need to consider, be aware-of and prevent this Eco-doom.



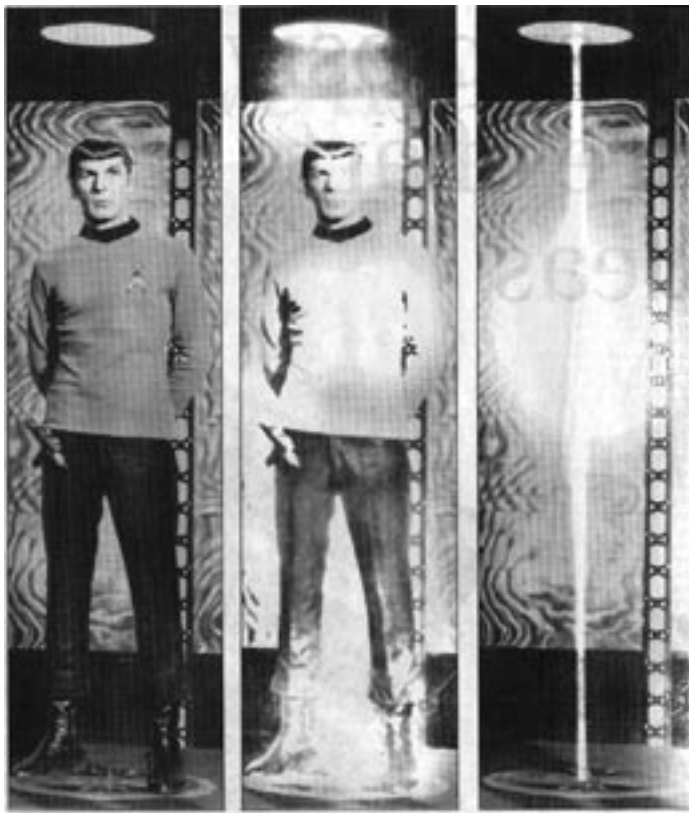
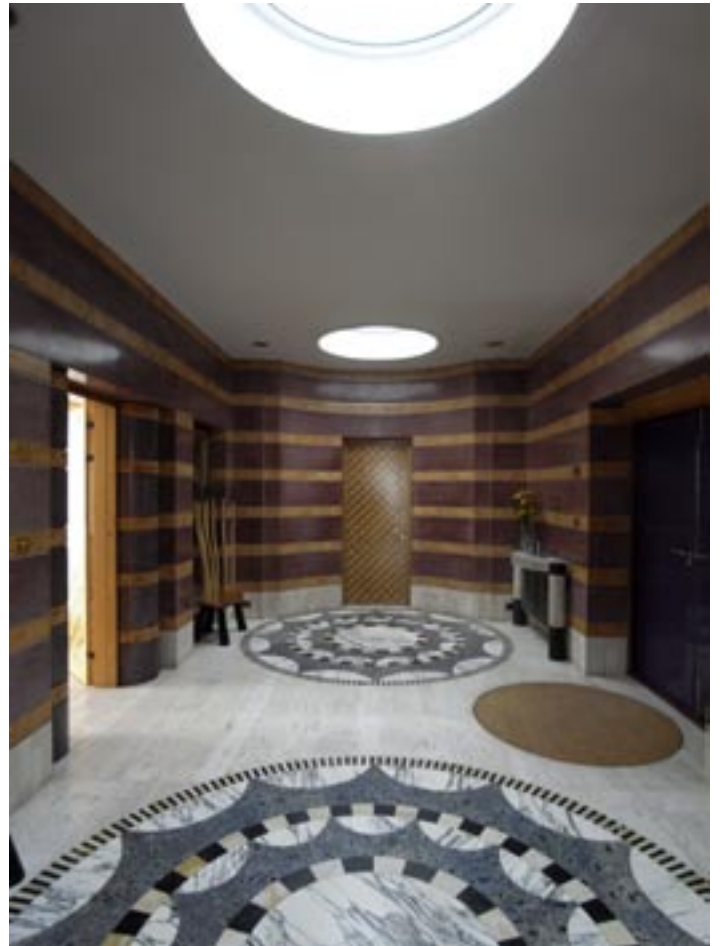
This image of the planetary atmosphere that was taken from the International Space Station shows the real dimensions of the 'zoosphere' which saves Life's 'habitable zone' from a diurnal frying and freezing. The Ancients conjectured that the zone of human habitation lay between two alien infinities of 'above-ness' and 'belowedness' that, while they had always existed, and always would, were inimical to humanity. Science has established the truth of this ancient intuition. We will be decimated, if not entirely wiped-out, either by an extended volcanic eruption of the type that created the enormous lava-upwellings of the Indian Deccan Plateau, or a giant meteorite of the sort that fell into the sea near (but rather earlier than) the pyramids of the Yucatan. Until then we can ponder what we can do to bring this slim skin of 'breathability' to the popular imagination. For without it lodging there, for every minute of the day, we will do away with it all by our very own selves. These are tasks which an iconologically fertile lifespace can discharge. Such concepts can never be reified by the brain-dead lifespace deeded to us by the 20C.

If, then, an **iconically-effective** **livespace-engineering** technique needed an Order, and, as part of this, a column, then where was it to come from? How could it be authenticated within the 20C when 'props' could be physically abolished (albeit at a higher cost than leaving them in - a fiscal fact rigorously suppressed by all Avant-Garde Architects!).

So, as appropriate to the 20C erasure of the Order - **it was resurrected out of NOTHING!**

The primordial column of the Sixth Order is conceived as a fiery 'connection' which engenders its birth and from whose cataclysmic violence, a violence that consumes both its original agents, the 'Architectural' column is born.

It has to be diverting to report, as I did in Summer 2004, with no effect whatever, during my 'Lectures One & Two' for the Grosvenor Estates, that "Beam me up Scotty" combined both the etymology of the predicate 'to be' with a recollection of the 'sword of light' native to Kuiper's Vedic Cosmogony.



Going, going... Star Trekology beats quantum teleporters, which 'send' only one atom at a time

Pop-Art sometimes hits the nail squarely into the dead brain of 20C livespace-engineering theory. "Beam me up Scotty" is an etymologically 'rich' command! Spock asks his engineer to remove his 'Being' from one place to another. Beam is etymologically related to the verb 'to Be'. He asks for it to be achieved by entering (via the Columna Lucis), the realm of darkness- "Scotosamen" means, in Greek, let us take (them) to the land of shadows (ie. death). The Scotia moulding is a hollow groove that projects shadow.

The undermining of the Serlian myth was not instanced by any storm of theory. It began with the practical question: "what to do when one of these Primordial Pilasters had to be got out of the way because it 'clogged space'. It seemed promising to replace it with a vertical shaft of light. This was my tactic from the beginning with the apotropaic 'turbine-of-time-wheel' column-footprints in the entirely symbolic Wadhurst Entrance Hall - source of Somatic Time. The surfaces were chronometric. Seven days on the walls, and 365 days with one odd colour (pointing North and South) for the leap year on the floor. Then, inside the 'time-turbines with Doric-flute impellers': 52 weeks, 13 for the lunar year, 12 for the solar year and 24 for the hours. The 'River of (Somatic) Time' flowed-out to the left!

Yet Starship Enterprise was not the inspiration for the Columns of Light found at Wadhurst Park. A Practitioner is 'inspired' by the Practical. Their invention was compelled by the chance to inscribe JOA's first hypostylar reification along with the difficulty of doing so with a compulsively regular 'forest' of 90 cm. (3'0") square columns. The impracticality of these huge members caused me to cut and carve them and, occasionally, to entirely banish them. What was I to do? The Forest of infinitude must beat with the Proton Chronon of the meaningless time before Time of an Infinite Present. The solution, when combined with another practical imperative, to always light walls rather than floors, suggested a downlighter in every 225x225 mm quarter of a column footprint. These were revealed whenever the circulation of humans caused the removal of some part of a column.





There were **Columns of Light**, as in the Entrance Hall, that needed to be of **larger girth** than any proprietary light fitting. These used **circular aluminium windows** hung on centre-pivots. When opened the reverse could be cleaned and the lamps changed. They were made by the **descendants of Quicktho Ltd.** (the firm that made the round-cornered windows of the **London Bus** and **JOA's first project, at Poyle**). Daylight filtered through the ground glass. At night artificial light ditto.

**Alvar Aalto** had used a similar trick. Only his artificial lamps were hung above and outside the roof - a gesture that betrayed a certain lack of certainty concerning the **identity** of his **vertical shafts of light**. They were surely not just fake sunlight. Or were they?

Those of the Sixth Order were **iconic**. Their object was to **reify a metaphysical entity**.

It was, again, a practical decision to make the columns 90x90 cm, or 3'0" square. One could fit a door, and its frame, into this module. Hans Rausing would sometimes tire during the four years of detailed examination given to the plans by Marit Rausing. Rising to his full 6'7" before going out to walk in his beloved deer-park he casually remarked: "John, there are bodies in these columns". I was shocked by the insight. They were the size of the coffins that are the doors to the next world - if there is one. So what more natural than to replace them by a vertical shaft of light. I found the etymology of Beam relates to the verb 'to be'. So each column absented from the hypostylar Forest of Infinitude was marked by a patch of 'light' enflashed by veined white marble.

The proper way to **understand the Sixth Order Column** is to reverse the history of its invention. Conceptually and diachronically, within its **myth**, the column of **light/energy/ fire** etc. was **primary**. Every **Sixth Order column** is hollow - as are its **Entablatures**. We may argue that they were originally created by the Advent of the **Light**. But now, on a permanent and continuing basis, their **hollow core** serves to **accommodate machines and their mechanics**. The over-cladding, or 'surfaces', of these Architectural Members is **essentially decorative**. They provide 'decorum' to civilise the **rawly numinous powers** of Quadration and its product: **Trabeation**. The brute (but hardly yet material) force is that of the matrix of '**Energy**'. The 'matter' constituting the cladding of the '**beams of Being**' is, therefore, properly **Photolithic**. For, even before it is used iconically, the 6th Order originates as a **stony covering to the primordial 'light'**.



The 'Working Order' versions of the Wadhurst Order lie to the left, on the main body of the House. The Millennium Balcony at the Villa Rausing, at Wadhurst Park represents the 'Walkin(g) and Talking versions of the Sixth Order at the end of the 20C. Both the vertical, columnar elements and the horizontal 'beams' of the Entablature can be seen to be cored with the luminous, inscrutable, primordial 'Agent of Quadration'. With the Four Rivers flowing out below, a Proscenium is formed - in this case to the Park.



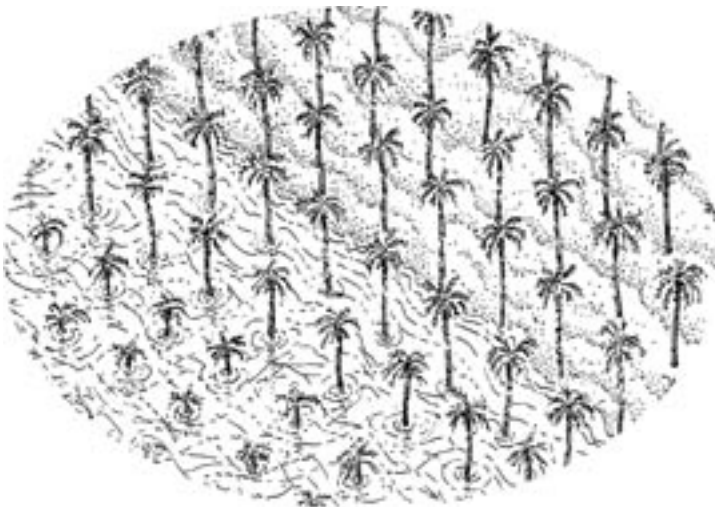
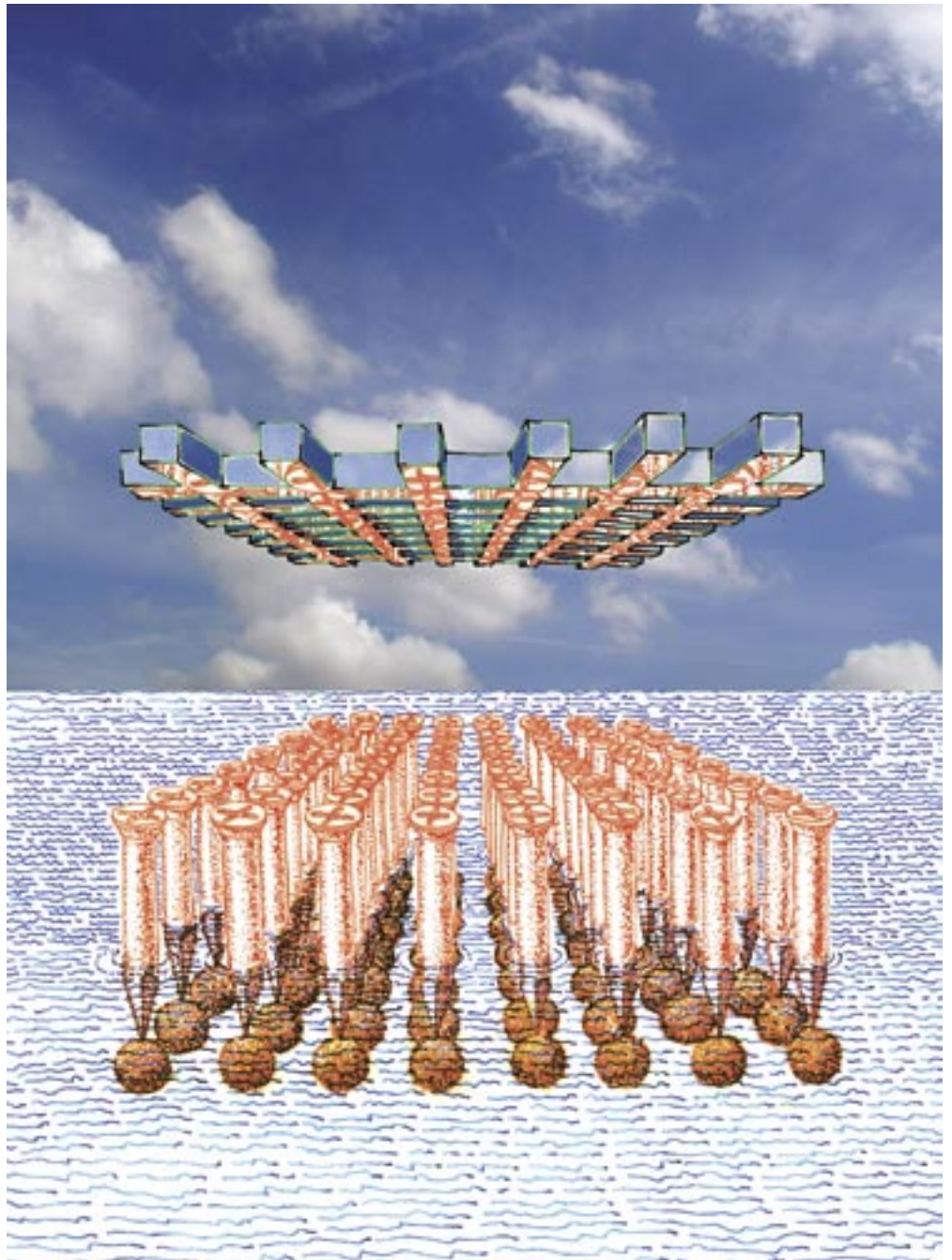


*Downwards Cycle Stage 5: The Columna Lucis 'strikes' when the Germ of the Project, aka the Idea of the Future carried by the Entablature, finds the Idea of the Past, hidden under the Heap of History.*



## Upward Cycle

*Stage 1: The Dark Sun is the 'germ' of 'that which was always there'. The Genius Loci, when reached by the sharp fire of the 'columna lucis' from the Future, births the Upward Cycle of the New Foundation.*

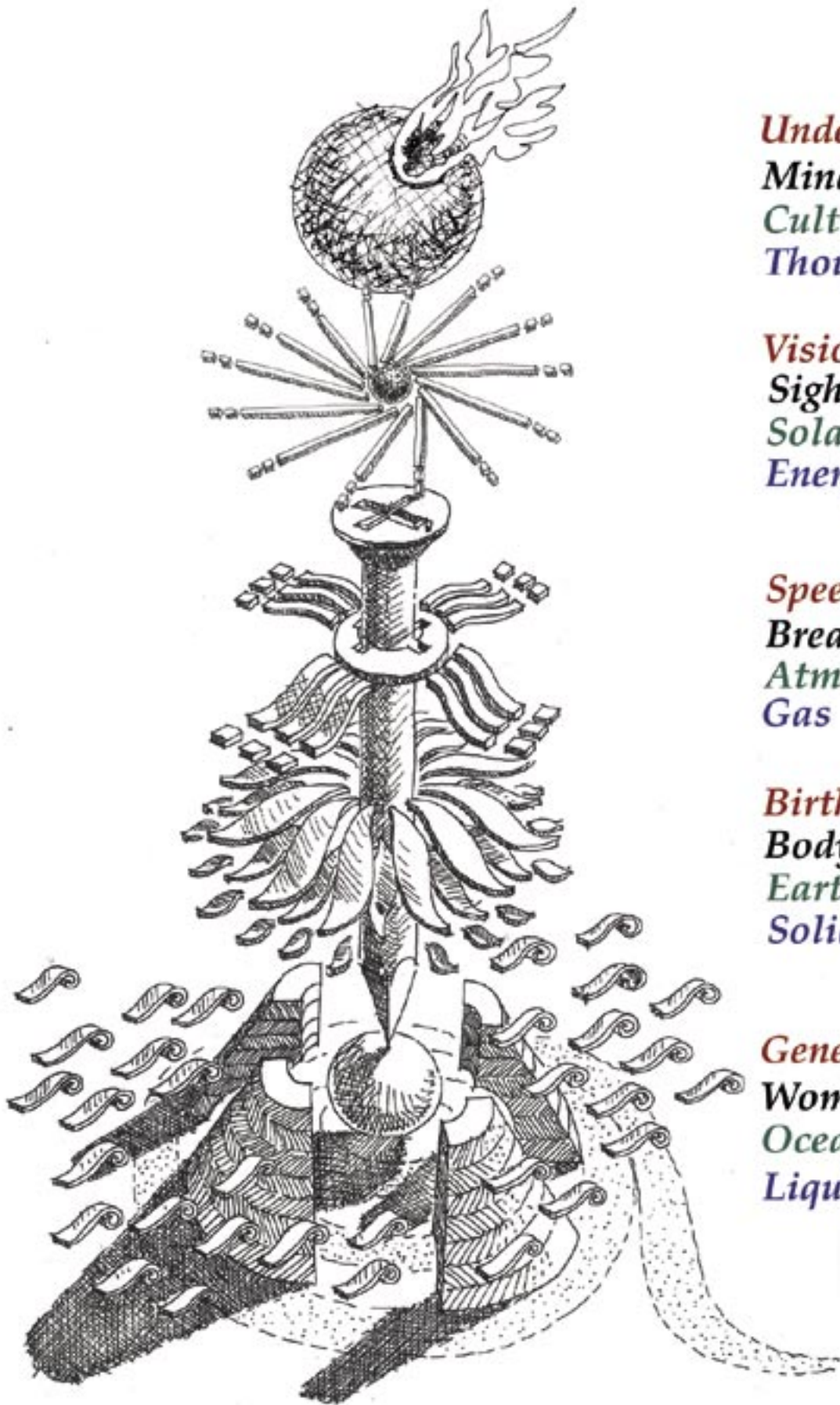


*"The Forest of Infinity emerging from the Ocean". Two natural analogues of the infinite joined at the shoreline - a feature that fascinates and animates those humans who love to cross its boundary. This is the Field of Reeds, sign of Death and Regeneration and the Event-Horizon of 'DELTA'.*

*Lecture Fifteen: 'Raft of Advent' ended with the Raft having found the Heap of History and joined the Two Suns, of the Future and the Past, the Far and the Near, with the Columna Lucis. Here the 'Light' carried by the Raft is no more. The Columna Lucis is becoming the Architectural column, the 'prop' holding-open the Jaws of Death. The Heap of History has been divided into the infinite array of Dark Suns of genius Loci needed to seed the Forest of Infinity that must banish Death for ever.*

**The invention of this 'covering' has, therefore nothing at all to do with the representation (so dear to the 20C Neo-Rigorists), of any static or dynamic 'constructive' agency. The 'cladding's' function is purely iconic. It has to represent, all the way up to a full reification, if possible, that which we could believe today to be the agency capable of acting as the 'prop' within the Jaws of Death. Man is now the greatest danger to the Ecosphere. So what agency is more suited to its protection from the final catastrophe than Man himself.**





**Understanding**  
 Mind  
 Culture  
 Thought

**Vision**  
 Sight  
 Solarity  
 Energy

**Speech**  
 Breath  
 Atmosphere  
 Gas

**Birth**  
 Body  
 Earth  
 Solid

**Genesis**  
 Womb  
 Ocean  
 Liquid

An 'emplotment' chosen for the Sixth Order Column in its fully explicit guise. The 'prop' in the Jaws of Death has become Humankind. Our species can either preserve the planet or destroy it. We have become, 'faute de mieux', not so much the 'support' in the old statical sense used by the doctrine of 'Truth to Structure' but that which, by holding apart the two lethal extremities of the Earth's Core and Outer Space, we preserve the Middle Earth, our only habitat.





## Upward Cycle

**Stage 5: Idea:** the 'Fifth Element' that is 'beyond' the four palpabilities. 'Thought', the doubly-curved shine on the black capital is the true illumination of reality.



## Upward Cycle

**Stage 4: Light:** the Element of Sight that forms images. The point of darkness at the centre of the fiery (spiral), wheel of visual impressions is the dark genesis of 'ideas'.



## Upward Cycle

**Stage 3: Air:** the element of speech: Words flow from the volcanic mouth to quadrate and order the surface of the new earth (otherwise termed the 'Four Rivers').



## Upward Cycle

**Stage 2: Earth:** The element of embodiment. The 'dark sun' 'births' from the oceanic deeps as a radiating, growing, floating Florescence otherwise termed the 'Lotus'.



## Upward Cycle

**Stage 1: The Dark Sun** is the 'germ' of 'that which was always there'/Genius Loci. When reached by the sharp fire of the 'columna lucis' of the Future Project the upward cycle begins.

The iconic 'plots' of the received 'Five Canonic Orders' have not been vouchsafed to us by the textual record. They have had to be ferreted out by the scholarly imagination of such as Joseph Rykwert.

The Sixth Order is novel in being the first to be entirely em-plotted to image an exclusively Human phenomenology. Event-horizons 1. to 4. of the 'Upward Cycle' are shared by many other genera and species. But Humans are the only ones to have developed Event-Horizon 5. i.e. 'Thought' to such an elevated level.

Beyond that, as we will investigate in Lecture Twenty: 'Learning to Write' lies that even more uniquely human 'Event' - that of an 'Embodied Culture' - the phenomenon of which Goering famously declared: "When I hear the word 'culture' I reach for my gun".

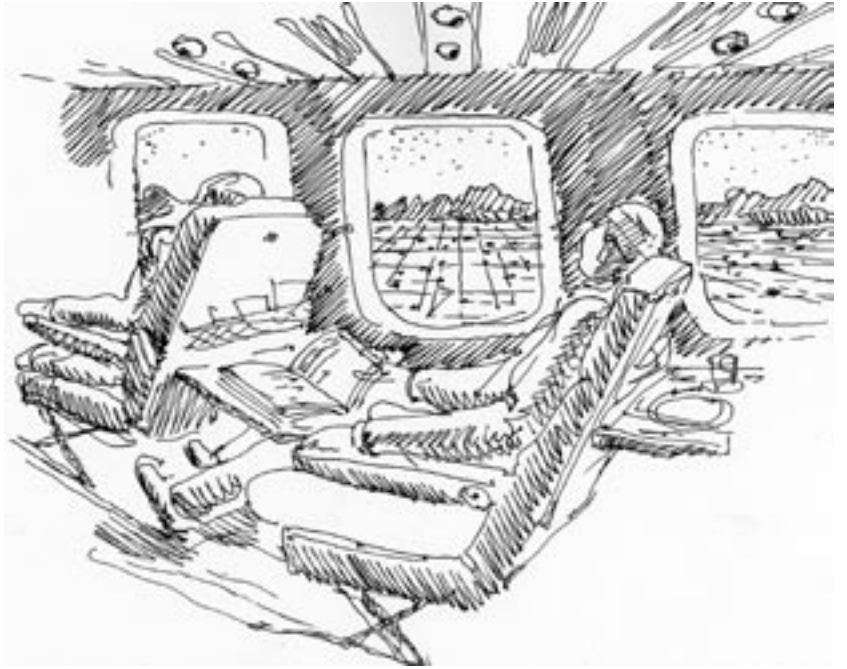


This strange object, to all extent holding up an entablature made of a curved copper cyma-recta gutter above a scotia moulding (which extends mechanically to be an awning) is the version of the Sixth Order column most emphatically dedicated to the function of 'Talking'. In fact it does its duty to Gravity, albeit via a cylinder (the one denoted 'Light' or 'Sight') made of solid, loadbearing, lead-crystal glass. These were hard to realise. Three failed by cracking during annealing them from a hot liquid to a supercooled solid.





At night the Columna Lucis can be seen passing through its whole length, up and down from the Gestation Chamber, up to the Birth-Lotus, through the spiral of Breath, into the cast lead crystal cylinder of Sight, and finally up to the curved black capital (the Latin for head) of Thought. The first entirely Anthropophilic Ordine supports the Entablature that gave it birth and which it now supports so as to advertise its Cargo. All of its materials, except the glass, are of photolithic, through-coloured concrete.



When Jefferson sent his Geographer-General to divide the USA into one mile sections by walking in straight lines from the Alleghenies to the Mississippi he entrained the largest 'building project' in human history. He Quadrated a Continent. A gesture of such hubris along with the alienation of the Praries into 'ownership in fee simple', unleashed the commercial energies that created today's Superpower. But, considering its effects as-a-whole, one may be allowed to wonder if would not be more proper, in the long run, to Quadrate the City of Humans and 'Naturalise' the terrains of Nature?

For the object of **Quadraton**, and the reason that it is more proper to the **City** than the **Country**, is the creation (via what Architectural theory has been pleased to call **Trabeation**), of the **Proscenium-Effect**. The use of the Proscenium, as we will explore it in the coming Lectures, is to face our deepest fears and anxieties by **seeing** them **reified in public** in a form that is **distanced**. We can face them more easily if we do so **together**. If we '**see**' them in the mediated form of **iconically symbolised arrays** then we will find that we can accustom ourselves to them and **learn how to deal with them** without merely **suppressing** them.

We will be able to **include** them into our cultural fabric. 'Deep fears and feelings' **power** the human **psyche**. **Suppression** leads to **distortions, illness and fatigue**. '**Explication**' makes it easier to satisfy the instinctual human urge denoted '**Air**' or '**Speech**' whose Event-Horizon lies **third** in the Upward Cycle of the Sixth Order. It is this **urge to speak**, manifest in the first seconds of a human's life, that is the **basis of the phenomena of Culture**. The **Air' icons** are like **hands** reaching out to **touch** and **discourse** with the other **Monads** that constitute the primordial **Forests of Infinitude** - and **Solitude**.



The icon for 'Air' and 'Speech' is the Third Event-Horizon of the Upward cycle that defines what is actually built as the home of the New Foundation. It represents the flowing in and out to the four quarters of the discourse of the new Society. It is by this discourse that the Institution comes to be alive within the general Ethos.

## **AFTERWORD for the SEVENTEENTH LECTURE: 'JAWS OF DEATH'**

*The Sixteenth Lecture: 'Raft of Advent' addressed the Architectural 'Ordine' from above. This Lecture looked at it from below. Our ancestors did not live in the 'lunar' landscape uncovered by Neolithic Archaeology. They retired to the neatly thatched mud cylinders which they raised upon it. I used Khirokitia iconically to say that the 'History' (by which we set such store in Britain) is much like the shell-pitted wastes left behind by a heavy bombardment. 'History' is a superabundant layering of contingent events that has left what is described, in these Lectures, as 'The Heap (of History)'. The more that the last two centuries have examined this 'heap' the more it fascinates, and yet, as often as not, the less it illuminates. Architectural attitudes to 'The Heap' have waxed amiable and waned dismissive. Some advise learning from it, others want it entirely swept aside. A few advise repeating some aspect of it as if History had been, or at least should have been, the endless repetition of an ideal (final) apocalypse. The strategy advised by this Lecture is developed in the second part of this Lecture - and summarised by its Title: 'Jaws of Death'.*

*One of its earliest advocates was Shu, the Egyptian god of the Atmosphere. He found his two children, Geb, of the Earth, and Nut, of the sky, in a permanently incestuous embrace. I leave it to Egyptologists to explain why he found this behaviour unacceptable but he prised them apart and inserted himself between them. This was the way the Ancient Egyptians liked to describe the advent of that meagre sphere, a thin crust of breathable gas, which supports the Zoosphere of our planet, and, which is probably of more consequence to these Lectures, allows both speech and hearing. Continuing their peculiar story, the Ancient Egyptians then, perhaps suspecting that Father Shu might have other ambitions to pursue, allowed him to substitute an 'Architectural Column' to perform this task. Aware of the needs of such instruments, they then proposed the sky as an iron slab that required such a 'column' at each corner, and then to control 'deflections', one in its centre.*

*I use this history to illustrate the utility of the 'Column' if we use it in what might be described as an Hegelian manner - that is to act as the matchstick holding open the jaws of the crocodile while its prey survives. We allow ourselves Room to Live without needing to kill the Great Beast. The Column separates the 'heavens' of the Entablature and its Cargo from the 'deeps' of the Heap of History. This allows us the 'nobility' of living within sight of them, but of being subject to neither of them. So we are not compelled to combat our fear of them by destroying them. We have the delight of living 'sub specie aeternitatis' - in the Mirror of Eternity - but still as mortal Human creatures.*

*Lecture Sixteen saw the Column as a lightning-strike which invoked the Time (and thus the Space) of Advent. This Lecture sees the Column as a symbol to recall that Man is now, increasingly, the maker of his Planetary home.*

