

The Forty-
Fourth Lecture.

Olympiad of Urbanity



In 1998, four years after beginning this JOA Manual of Design, I decided to investigate the mysteries of Architectural book production at their source: the book fair held in Frankfurt. It is probably impossible to visit all the stands of this huge event – even in the days during which the fair lasts. I focussed on the one great hall that contained 'illustrated books'. I found no discernible order to the location of the many stands. Antique weapons would be next to herb gardens. For the characteristic of illustrated books is that they attract via their pictures. One effect is that the Author may write for them texts of some difficulty verging upon the arcane.

I had noted this in the texts of our Profession's weekly free-sheet: 'Building Design'. 'BD' was funded, of course, by its advertising. The area of paper devoted to this aspect was huge, often covering more than half of the page. But its disposition was symmetrical when viewed as a two-page 'spread'. This had the useful effect of backgrounding the 'ads' from attention.

Anything arranged in axial symmetry is compositionally calm, and retreats from immediate notice. It is one of the reasons that such symmetries are employed in the Architecture of a civilised culture. It allows the user to either ignore a building, or devote his attention to it at a time of his own choosing. Buildings which present themselves with extreme formal agitation are, like persons of a similar 'style', impolite to the point of vulgar barbarism. But that is our fate today, with Decon, now that Architecture has fallen to its current debasement.

All that 'BD' had to guarantee its advertisers was that its readers would turn every page of their weekly print. This was the opposite of a subscription magazine in which Readers complain if some regularly consumed portion is lacking. With 'BD' surprise and variety were the norm. The excellent critic Brian Hatton was able, therefore, to develop a level of discourse so far above the comprehension of some of his Readers, or perhaps one might say 'Viewers', that one of them wrote-in, both offended and puzzled, to enquire if one of his essays was not a 'spoof' designed to test the credulous.

This 'secondary importance of the text', can be turned to intellectual advantage by the publisher of illustrated books. He can stretch the mind of, if not so much his Reader, then his Viewer.

I then wandered into a room occupied by the publishers of popular fiction. Here it interested me to note that however much they pre-programmed the 'launch' of a book, or its author, it was clearly of remaining irritation to them that they remained unable to predict the success of the 'chemistry' between Author and Reader. Long may it remain opaque to their salesmanship!

Finally I approached the publishers of my own subject. The largest stand belonged to the imprint Phaidon. I recalled meeting its new owner, Richard Schlagman, at the 1991 Venice Biennale party given by the British Council in the ravishing Palazzo Barbaro. Hearing of my interest in theory he turned to his equally new Editor-in-Chief, Ian Latham, with the immortal phrase "Sign-Im!" I drifted around the Frankfurt Fair until attracted to the Monacelli Press, a New York Publisher of high-resolution Architectural Titles and the equally high-res Blonde who was manning the stand.

"Architects", she said with some authority, learning of my 'theoretical' ambitions, "should not criticise each other". "What else", I thought to myself, "do Architects talk about when they meet each other but of so-and-so's new building and what they think of it?" "How does one write about Architecture except by comparing buildings, and, by implication, their inventor's ambitions?" Her advice was the same as the code of Professional ethics. Architects should not seek to displace a co-Professional from a project to which he is already appointed. I had never even wished to do so. All projects are exhausting and mainly unremunerative. Why take on any for which one is not actively desired by one's Client? The Architect's role is so problematic and so vulnerable that a sympathetic Owner is an absolute necessity!

Nor had I ever openly engaged in polemic with other Architects. The sad fact that there is, at the present time, no theory that addresses Architecture directly. The effect is to render listening to Architects arguing about Architecture a sadly depressing event. I had always preferred to reserve my time, and that of my pleasant and clever professional companions, to the invention of practical solutions to practical circumstances. However, having embarked upon the enterprise to write the JOA Design Manual covering Decoration, Ornament, Architecture and Urbanity, I had found it hard to progress without comparing the works of Others, many Others, across many times and places. It simply could not be avoided. Her's was one more 'advice' (like that of Jim Stirling's), that I must fail to follow!

In fact, as I looked back on this nearly completed project, my longest by far in both gestation and execution, I began to wonder whether I might not as well bundle the whole of the 20C, give or take a loose-end or two, and say of the whole kit and caboodle, "The time has come to say enough is enough. When 50% of the human species is designated 'urbanised' (and growing more-so) it is necessary to draw a line under the great sub-urban fancy of the 20C and accept that mankind's fate is now primarily urban". What this means is that our lifespaces are now primarily artificial. They will be made by us and not by 'nature'. Their quality is therefore up to us.

The 20C, by its suburban strategies, has left the 21C under-equipped.

Most of what was built during the 20C is unsatisfactory.

It consists of a **low-density way of life** served by an **enormous transport infrastructure**. Yet even its higher-density ambitions, when here and there realised, proved incapable of providing, **within itself**, a **lifespace for the citizen** of a **economically ambitious and politically self-conscious culture**.

Almost everything is lacking.

I pictured, in Lecture 40: 'A Fifty-year-old Problem', a curious spotty, slug-like object which I named "the vitals of the Quarter". In that lecture I showed how it could be developed into a theory of mainly textual dimension. in the next Lecture, No. 41: 'Republic of the Valley', I showed how it could be reified at the more concrete dimension of Building.

In this, the last Lecture, No. 44, I will sketch-out how this theory could be applied to an actual site, the largest European-wide development site of its day, that of the 2012 Olympics at Stratford.

The turmoil of the 19C was **social as well as technological**. It ended, after relatively few wars compared to the 20C, with the idea that **Civilisation**, which had previously included only **The Few**, had now to **include The Many**. The 20C proceeded to put this idea into effect by **building a culture, or cultures, in which The Few and the Many would become as One**. A handy technique for this enterprise, that seemed to lie conveniently to hand, was **Going to War**. The Communists made war upon **the Few**. Then they made war upon the **Capitalist Globe**. The **Fascists, in response, made war upon the Communists** and then, because they seemed to need it, upon that **equally handy scapegoat amongst Christians, the Jews**. Mental defectives, Gypsies and other '**Outsiders**' were thrown in, for good measure, by both sides, and even by the '**Capitalist West**'. These '**states of war**' were pursued with different degrees of violence - some very extreme. But the main ambition of these enterprises was to use the simple instrument of fear to reduce everyone to the same condition - thereby constituting a condition of **Equality before Death and a Society of The One**.

This strategy was abandoned when it became apparent that, due to the invention of atomic explosives, it was no longer practical. War was too 'expensive'. It also left the conquered real-estate radio-active. Yet nothing has, as yet, some half-century after Hiroshima, been found to replace it as a means to social cohesion. The Few have got 'fewer' and the many even more copiously distanced from power. The latest attempt to 'raise' The Many, by giving them lots of money (mortgage and other credit) by which they could buy themselves into the 'class' of the Few, collapsed with the banking failures of 2007.

THE CONSTANT CITY OFFERS A DIFFERENT TECHNIQUE.



The '**Subtle**' or virtual '**Body Politic**' is the reification of the idea of a **Society, or a Community, or an Institution** that is relatively '**whole**'. Such a '**body**' is '**brought into existential 'space**' by being both '**felt**' by our bodies and '**known**' by our imaginations.

*It does not offer to make everyone literally the Same, that is to weld the Few and the Many into One. The Constant City, mediated by the Sixth Order, can bring into being what one may call a '**virtual unity**' or a '**virtual community**'. I give this 'object' the name of the '**Subtle**' Body Politic. For I see it now as precisely that, a **Virtual Body** that is reified, epiphanically, at the scale of the **Republic of the Valley**, that is to say the scale of a complete, whole, **one-on-one City-Quarter**.*

The **Constant City, mediated by the Sixth Order**, offers us the **possibility of a technique**, which I term '**Urbanity**' that is **capable of this potentially-useful novelty**. '**Urbanity**' is used to **en flesh the Body of a Virtual Entity** which humans occupy in as free a manner as is **practical and reasonable**. The **cohesion of this Entity is reified by sequences of easily-conceived narratives** that are both **built-into and inscribed-onto** the **Urbane lifespace**.

If, onto the 'landscape' of the 'Valley of the Republic', we synchronise/coincide the political and economic institutions of a rational society, such as its Bazaar/food-market, its 'Cit  Administratif/Downtown, its Place des Pouvoirs/Centre of Government and its Nymphaeum/Recreational Zone, then we enrich the poetic with the practical. This will increase the epiphanic horsepower available to the reification of our 'Body Politic'.



An icon for the Virtual (subtle) Body Politic could be that of the 'Lazy River'. It represents a central section of Claude Lorraine's 'Republic of the Valley'. Like an old, hollow, tree-trunk, it allows all sorts of communities of creatures to exist within its hollow unity.

The techniques available to this end have been described in the preceding Lectures. They allow 'community' - the coincidence of the Few and the Many - to be reified as a virtual phenomenon at the scale of the City - which is the All. It achieves the close synchronisation of the virtual with the actual. Yet, and this is important, because it only acts upon the merely physical equipment of Urbanity, it asks for no conformity from the living individual. Urbanity reifies community while leaving the actions and the thoughts of the Citizen as free as if community did not exist. The secret of this also, lies in the 'way that it is done'. This discourse must be rich and discursive. One is not trying to compel the behaviour of the individual. One is merely placing him ,or her, upon a 'noble' stage - that of the 'appearance' of the Truths, many and contradictory though they are.



Four groups of Handy-Squares can be fitted onto this site quite easily. Each of them is centred onto a Fluvial Block or Blocks, together with a square, either 'English' (soft) or 'French' (hard). The site for the reification of the (subtle) 'Body Politic' lies between them, as yet only graced by the trees planted at the very beginning of the project. The largest trees can easily be removed if necessary. They can not be so easily grown. So it is better to over-plant. .



The preceding page shows the four groups of Handy-Squares that can be accommodated on this land. Each have a 'Fluvial Block', or two in their midst. Three of the four groups have, in addition to the 'savage' parkland behind them, and into which they are 'set', a plaza. Two of these 'plazas' are hard and paved or gravelled, in the 'French' manner, and one is a garden, in the 'English' manner.

The Handy-Square blocks are oriented towards a Fluvial Block through whose generous arches the Virtual Body Politic is able to discover its Being.

We may observe a similar arrangement, to the left, for the footprints of the 'Nymphaeum'-buildings up at the 'source' of the River of Somatic Time. A walker is free, of course, to go where he pleases. So why should he follow the path of all the little coloured dots? Actually this is not the point of the design! We have already seen what happens if one 'Functionalises' the Walker's Routes in the IIT Commons building designed by Rem Koolhaas for that territory - hallowed by Mies himself. But where is the 'walker's freedom' when one has already cast the direct, anti-orthogonal, paths into concrete! Koolhaas misses the point of Urbanity. But, after the feeble lead given by Mies, and the whole of the suburbanising 20C, that is hardly surprising.

For the path shown by the dots is not necessarily that of the Walker himself. It is the path of his imagination. One's body can go one way while one's mind takes another!

I call the recreational zone, up at the 'source' of the river of Somatic time, the Nymphaeum. This sketches three ground-plans. A large Theatre 'Th' is on the centreline. It reifies especially 'the word', but also music. To the East is an Odeon 'Od' with three halls and a central space of some size - all available for diverse 'functions'. These serve the dance as well as words and music - a more corporal emphasis. To the West is a 'Palace of Water' 'Pw' This has both the purely physical 'tanks' serving the restricted ambitions of the Olympics, as well as pools reifying more imaginative ambitions.

One might call THAT freedom.

It could be considered careless if the viewing of three buildings (the Nymphaea), all with ambitions to be 'seen', was 'ruined' by having a fourth building (the Fluvial Isola), of equal footprint and increased height, dumped between them all in the very centre of the 'plaza' that their three facades had 'created'. Yet this is the very point of my composition. Like Alberti's Mediaevo-Humanist technique, the eye must be denied so that the more 'textual', more conceptually-enriched, mind may have 'space' to work. Thus the path of the 'pedestrian dots' is not necessarily that of the actual Walkers. It is, however, the path of the inscribed River of Somatic Time whose Event-Horizons narrate the Republic of the Valley. The 'shape' of the 'Subtle Body Politic' is reified in the 'place' that passes under the decorated soffites of the arches of all the facing-together buildings. It comes into being between the standing-stone iconocrypts which line the 'inscribed' pavings of the orthogonal bed of the Fluvial 'Istoria'.



Do not be panicked by the colours of these roofs. They are diagrammatic and used to distinguish the flat roofed areas from the sloping and, amongst those, the solid from the glazed. The years it takes to design such buildings usually improves them. Nevertheless, these simple compositions describe what is essential to Urbanity: Bi-axial symmetry modified only by the Facade facing the Fluvial flow.

Symbolic narrative substitutes for the empty spaces of both the Beaux Arts and the Cubist-Picturesque. Textually active conceptual discourse, mediated by iconic narratives, substitutes for the cognitive vacuities of either (or both), formal or picturesque optical compositions.



The 2,500 spectator seats of the Hadid Aquadrome had to be hugely expanded by 17,500 seated in boxy panniers whose 'temporary structure' had to be added-on for the two months of the Olympics. Yet these had to be sturdy structures, capable of satisfying all of the tough regulations for public safety etc. Their cost was completely wasted, yet they ruined the elegant lines of the Aquadrome. Nor could they carry the permanent surfaces needed for iconic engineering.

A 'generic' Architecture is more practical at every level.

1. It does not have to 'wait' for some particular 'function' to generate it.
2. Its generic 'form' suits many different users.
3. The Olympic tanks can be accommodated so as to allow the construction of extra seats within its large, generic, volume.
4. Its permanent surfaces can carry iconically-mediated narratives from day one of the Olympics.



The Exterior of the Stratford 'Water-Palace' is shown in a form that JOA first trialled at the Judge Institute. The sketch of the Palace of Water, above Right, shows it schematically. The design of the Castle at the Judge, shows how a generic Architecture can achieve extreme flexibility while still retaining the Iconics of Urbanity.

Hadid's Aquadrome was useless to any such 'iconic discourse'.

This was because its design had been crippled by the tired old 20C cult of Functionalism whose final death-rattle was Decon. The Aquadrome's gross iconicity was puerile: the hugely expensive roof was a 'wave' to sign that its function was 'watery'. Worse still was its constraint by its final 'Legacy' function. This required only 2,500 spectator seats. So the additional 17,500 seats needed to bring the number to 20,000 judged appropriate to the Olympics, were added in two temporary panniers. It would be futile to inscribe any decoration to the walls of these structures for, like them, they would be trashed and the costs wasted.

YET THEY ENTIRELY HID THE AQUADROME FROM VIEW!

'FUNCTIONALISM' DESTROYED ITS USE FOR ANY ICONIC MEDIATION!



I add this this sketch of 'Palace of Water' in the Nymphaeum grouping at the 'source' of the Fluvial Narrative only to illustrate the nature of a 'generic' solution to the problem which the Hadid Aquadrome entirely failed to resolve. Nothing is wasted and it can carry iconics from day one.



In this section through a 'generic' volume with a major space flanked by lesser ones we see demonstrated how to add temporary seating to the central 'olympic sport tanks. Temporary structures pass above the flanking, iconic-culture pools. The view of their ceilings will be interrupted by the Olympic spectators -who will have a close-up view of the decor!

Only 'generic' Architecture can serve the 'thinking species'.

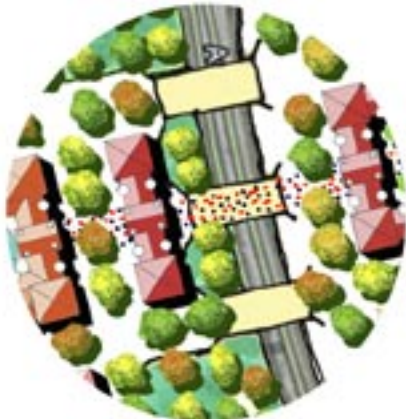
The Nymphaea are, as their place up at the 'Source' implies, the 'primal source' of such a Lifespace. The topology of the Constant City throws into relief the error of Corbusier in his planning of Chandigarh. We examined, in Lecture 31: "Lost World of Progress", how Corbusier, as a French-trained Architect, would have understood that he had placed his 'Place des Pouvoirs' in the 'wrong' location. Corbusier placed his institutions of government outside the rationalising influences of the urbane discourses of the City. He pushed his strange buildings 'upstream' towards the mountainous realm of the shepherd-poets. He reflected the desperate tendency of governance towards an unreasoning intuitiveness - a prime example of which was that whatever Hitler said immediately became 'law'. Not that intuition, or even, ultimately, violence, should be denied to political decisions. But the place for the 'infantile' powers that mediate the 'Sources' of action are where one properly builds the institutions of the theatre, music, the dance that constitute the Nymphaea.

The Place des Pouvoirs should be lower down, half way between the passions and the reasonings. There must always be a place, in governance, for the innocence of youth. But Corbusier's generation, unable to resolve the 20C project of a culture for the Many, turned to visceral violence.

In Thessalonike we saw, in Lecture 31, that Hebrard contrived, in his little complex of stairs up the Montée st. Demetrios, a persuasive evocation of the Event Horizon of the 'Tumbling Stream'.



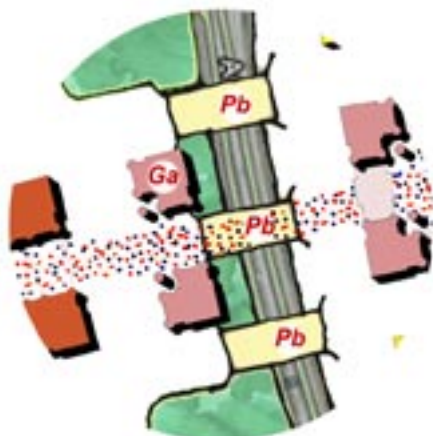
Corbusier's plan of the whole city of Chandigarh shows his four buildings of the Capitol (in red), all pushed outside the city boundaries, at the top, towards the Himalayas, next to a huge reservoir/lake. The city itself is centred on a green invasion which appears like an axial 'river'. But, because of Corbusier's commitment to 'Naturalism', and the iconic poverty of his decayed 20C 'Western' culture, both his Place des Pouvoirs and his Republic of the Valley are, as every subsequent commentator has repeated, urbanistically destructive.



A rooftop view of the three plank bridges over the sunken freeway of the A12 and, downstream, the Inhabited Gate 'G'.

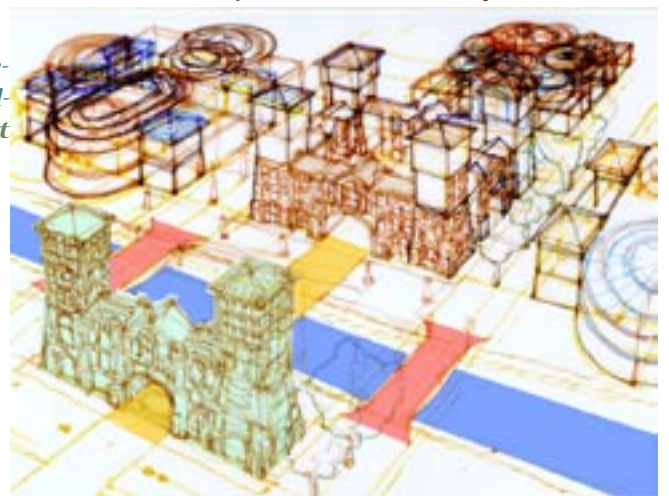
Curiously, and with even a positive change of level in the 'correct' downstream direction, the circumstances of Stratford gives opportunity for a triple 'Plank Bridge' over the racing freeway traffic of the A12! This particular Event-Horizon has never seemed as pregnant, with either a Political or an Economic Institution. as are the Confluence, the Lazy River or the City. The Tumbling Stream and its Plank Bridge remains, somewhat mysteriously, in politico-economic reserve!

So I have introduced at this 'Horizon', somewhat opportunistically, on a piece of vacant Isola Block footprint, one side of a Fluvial Block in the shape of an 'inhabited' triumphal arch.



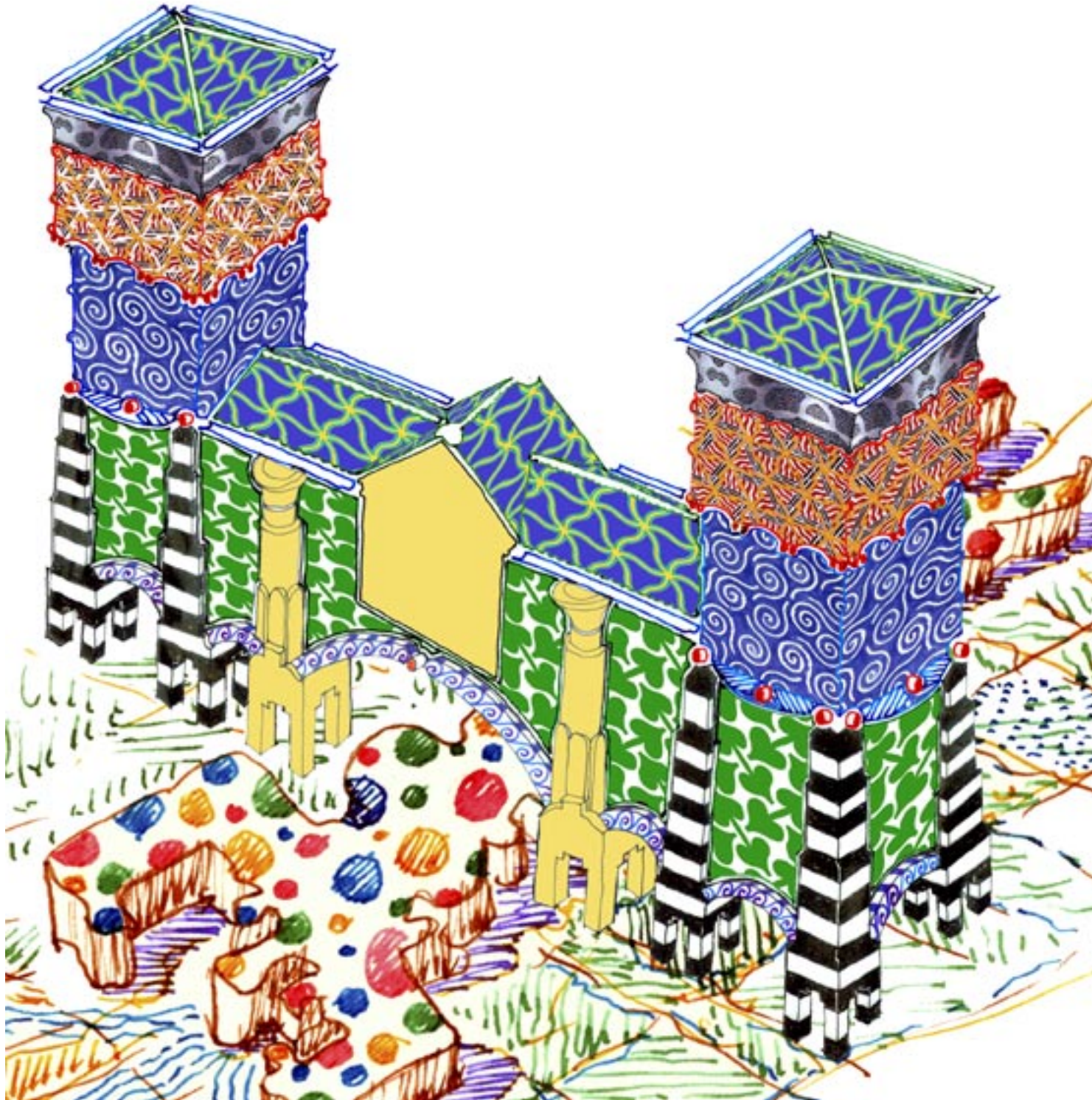
Ground Floor view of the three plank bridges (Pb) over the A12. The coloured dots show the Fluvial Narrative through the Inhabited Gate (Ga).

A mere quarter of a block can become something else because that 'something else' is already 'built-into' the Generic Solution. One does not have to wait for some contingent 'function' to bring it into being.



A birds eye view sketch, taken from the South, or 'downstream', of the 'inhabited gateway'. The sunken freeway of the A12 lies behind it, to the North. Beyond that is the arch into the Fluvial Block that centres the three Nymphaea-Blocks.. Three 'plank-bridges' cross the Freeway at this point. The two outer are vehicular. The central carries Walkers and the Fluvial Narrative. All are bracketed by Standing Iconocrypts.

This rent-bearing Proscenium up to the 're-creative' precinct of the Nymphaea lies upstream of the side of the Place des Pouvoirs reserved for the Executive. The Executive, as we saw in Lecture 32: 'A Lost World of Progress had, as States became more secular, wished to exercise a certain supervision over the 'Dionysiac' rituals of the Religions and the Arts. My sense was that a huge and powerful arch in this place, flanked by great towers, would announce a proper 'door', similar to the one at the head of the Delta itself (which announced entry to the entire 'Valley'). It gave access to the ultimate 'savagery', that of the 'up-country abode of the shepherd-poets. The roaring of the ephemeral traffic of the A12 bellowing up from the sunken freeway added, I thought, to the general drama of a 'crossing-over'.



This will 'frighten the children' - or rather those left as iconcretins by a half-century of enforced iconic illiteracy. Yet it is nothing more than a diagram illustrating the iconic capability of a generically urbane Architecture. We explored, in Lecture 39: 'Tall Order', concerning the Battersea project, how iconic narrative can be introduced into a regularly-fenestrated facade. We have explored the nature of the 'Virtual Body Politic' as a reification of Community without Communism that sets the individual free while situating him/her 'sub specie aeternitatis' - within the dignity of a

The whole **Triumphal Arch** can carry ideas.

One of these can be the *Phenomenology of Ontogenic and Phylogenetic time*. Another can be the narration of the *Cataclysmic Time of Advent*. This would seem a perfect introduction to the ultimate 'sanctuary' of the *Nymphaea* were it not for the fact that *every Event-Horizon* needs to rehearse this cataclysmic event in order to *make the point* that they constitute 'focal' situations whose identity is to be found *not only* within themselves, but in relation to their neighbours. For a key to this cf. *Lecture 16 Page 21*.

KEY TO PATTERNS.



PYRAMID OF THE SEA



CONE OF ASHES / CARGO OF REASON / Hearth of Hestia / Attico-Belvedere /
Abode of the Innocent.



SIGHT / FIRE / LIGHT :



SPEECH / BREATH / AIR :



RAFT / ENTABLATURE :



BODY / EARTH / SOLIDITY / BIRTH :



THE 'SUNDERED MOUNTAIN' (layered out of days and nights)



OKEANOS' / CHAMBER OF GESTATION

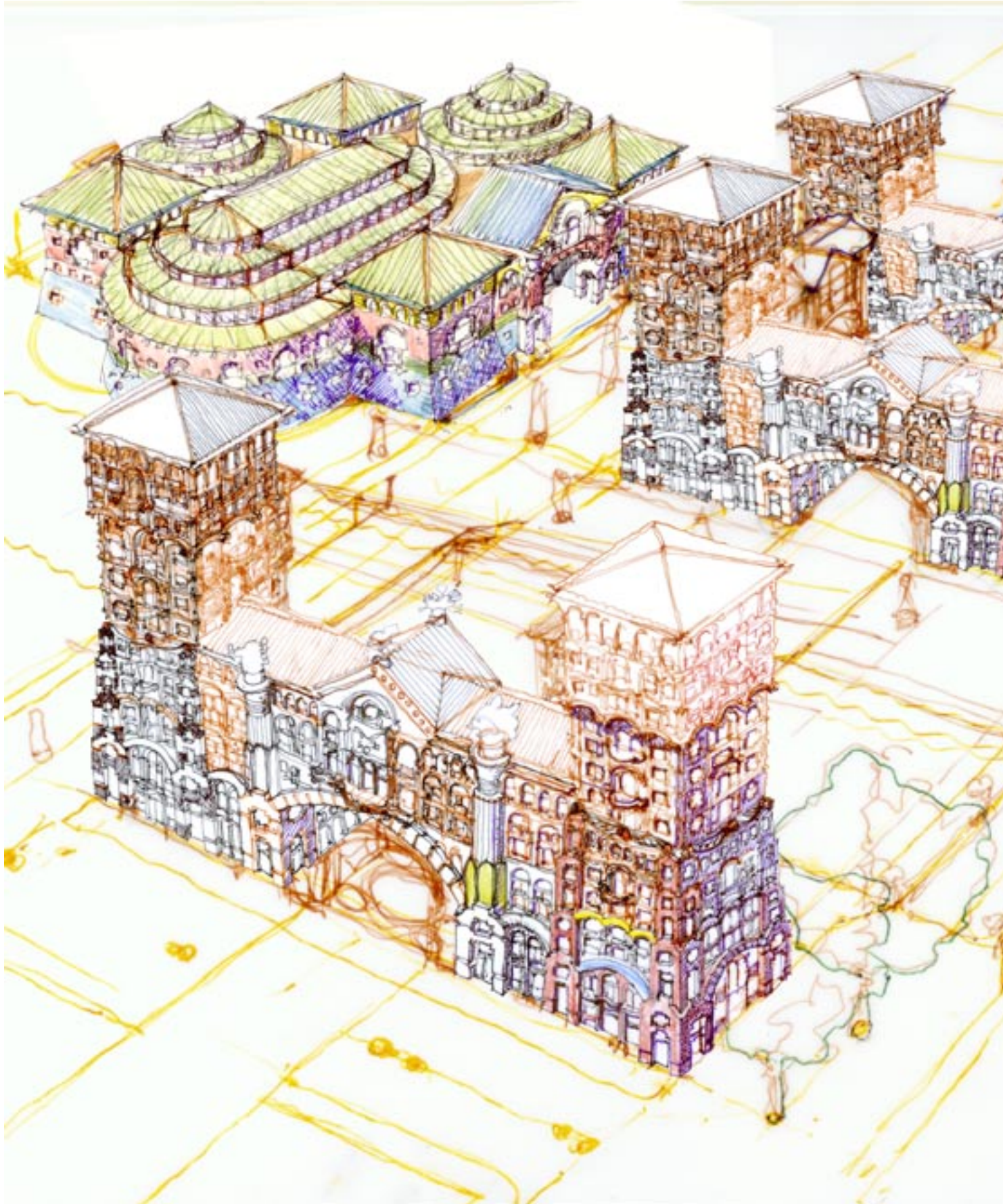


BALCONY OF APPEARANCES / TOWERED GATEWAY /

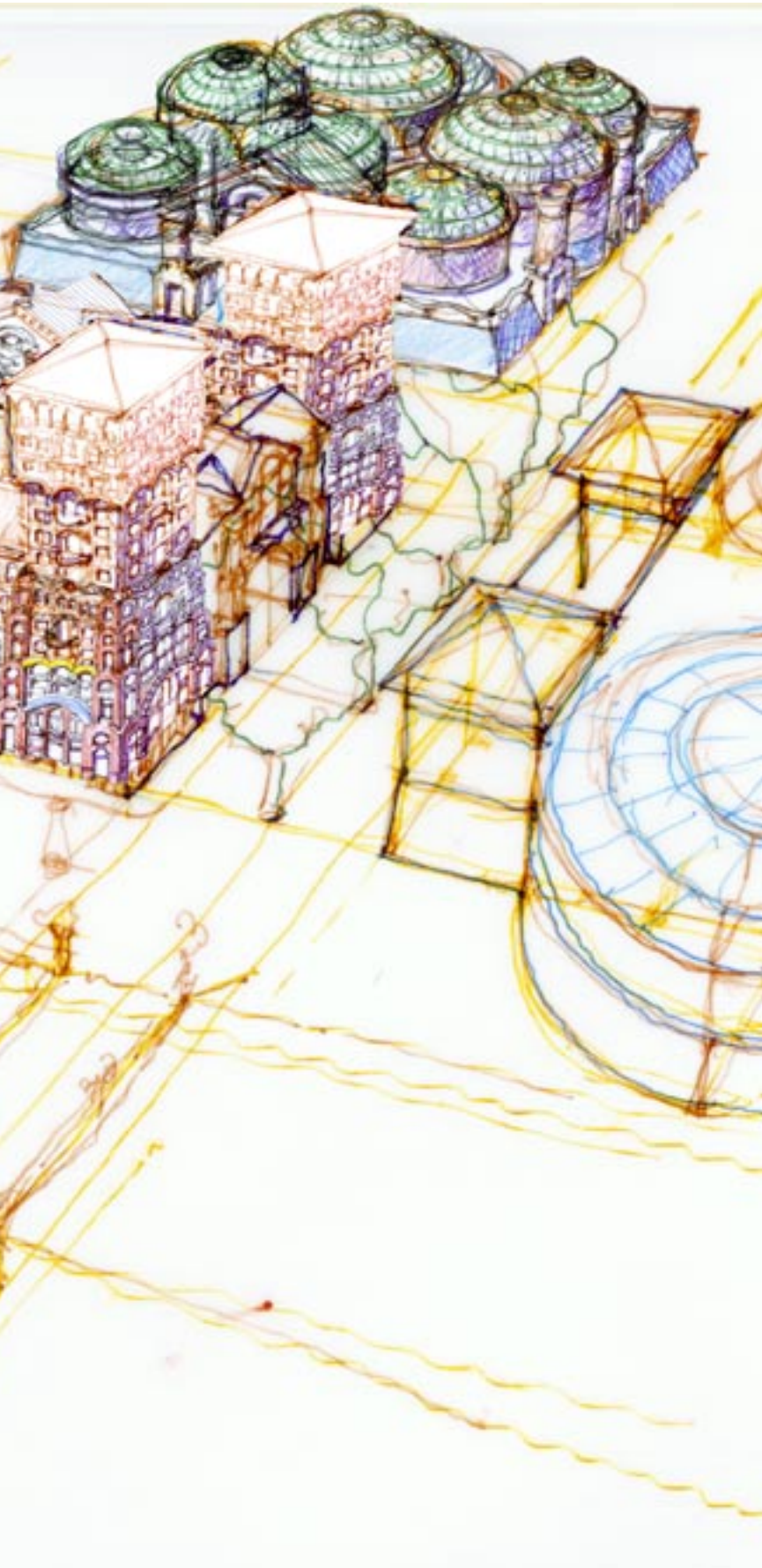


VIRTUAL 'BODY POLITIC'.

>> setting that rehearses a complex of 'realities, some of them patent and others arcane and ultimately inscrutable. The remainder of this lecture will show the design of these 'Fluvial Blocks' with more 'realism'. But what is more realistic to our species than the affairs of the psyche? This is why, as our listeners will have noted, we tend to begin the design process with a definition of the iconic ambitions of the project. If we are to live in cities without furthering the 'dumbing-down' manifest in recent decades then the cognitive environment must be prioritied.



There are many who might think it self-destructive to place a thirteen-storey block in the centre of a plaza made by buildings, each of whom might be expected to be graced by a beautiful facade. But the expectation that a facade is a mainly optical composition is the reason why their composition decayed to the point of being abandoned by the Modernist ambitions of the 20C. Le Corbusier described 'Architecture' as "the magnificent play of forms in sunlight". His is the opinion of a necrophiliac describing the merely external profiles of a corpse. The facade narrates, iconically, the 'istoria' of the object it appears to obscure. Such facades are 'transparent' to the iconically-literate in a way, and at a conceptual level, that leaves all others, whether concretely-Corbusian, or vitreously-Miesian, shrouded in myopia.



A MORE 'REALISTIC' RENDERING OF THE NYMPHAEUM QUARTER AND ITS 'GATEWAY' BLOCK.

Yet I cannot emphasise too strongly that this is not an important drawing!

The important drawings are the little coloured 'footprint' plans, isolated in a circular frame, of the 'Event Horizons'. These are the *sine qua non* of the 'Constant City'. Without the 'Fluvial Narrative', the 'Virtual body Politic' can not be brought into being. Without that the city, whatever its other qualities, remains a machine like the pathetic sketches of Hilberseimer. Neither the elegance of Mies nor the funky counteraesthetic of Corbusier can save us from the trivial instrumentality into which the late 20C collapsed the human lifestace.

I saw, back in the AA's Alternative Technology Unit of the late 1960's that our problem was cultural. None of the 'green technologies' then being discussed (they were all known-about at that time) gave anyone any real ecological hope. It was obvious that the problem was 'cultural'. It was the Utopian Suburbanism of the 20C that was destroying the environment.

This had been obvious even before the century had passed its half-way mark. Hiroshima and Belsen had ended the idea that progress was fundamentally physical. The perfection of the species by manipulating bloodlines to produce a perfect warrior race had become terminally outdated. Yet the Cold War ensured the extension of the Suburban Utopia. For it turned-out to be, in a strange reversal of ethologies, that it was the mass-produced toys of a digitised Suburbanism that promoted both the economic 'churn' that paid for the Star-Wars military of the West, and enabled the physics of their high-tech weaponry. The 'East' was finally asphyxiated between the upper and lower presses of a digitised Consumerist Dream and the high-tech weaponry its mass-produced media-toys enabled.

The weaponry was important. But not very. For the A-Bomb had ended 'total' wars in 1945. The 21C ought to be the century of the final mass urbanisation of the species. Ironically, as does happen in history. It is the 'losers' who seem to be better at the 'Game of the (new) Century'. The West continues to spend vast sums on weapons. The West continues, as the last Lecture, 'West-field Park', illustrates, to build suburbs even when they try to build cities. The West, especially in Europe, is in rapid economic and political decline.

The West is losing the 'War of Urbanity' - of the Arts of Peace!

Besides-which, and more importantly, the Isola-Block in the centre of the Plaza is the essential tool whereby the 'Virtual Body Politic' comes into being. It 'steadies' it by bracketing its axes between its four corner-towers. It then shapes its 'body' by its four great arches. Finally it 'animates' it iconically with its 'surface-scripted' arch vaults, pavement floors and polychrome 'standing iconocrypts', both at ground, intermediate and roof level.

Yet the weapons have always been 'to hand'.



Even Rice University, Texas, the scene of JOA's final triumph over the "Taboos of Modernism", had collapsed back from its vaulted arcades of 1912 to the aniconic veil of sheetrock boards from which hang s/steel light-tubes. Or could they be telescopes seeking a fiery (but lost/misplaced!) 'Cargo'?

Even Rice University, Texas, the scene of JOA's final triumph over the "Taboos of Modernism", had collapsed back from its vaulted arcades of 1912 to the sheetrock-ceilinged arcades of the 20C after WWII.

But JOA showed, in 1992-5 Duncan Hall, that an exact calculation of dimensions could generate a vaulted plaster arcade under the flat concrete floors of a cheap building. They have not yet been inscribed to the level achieved on the interior. That is no matter. Inscribing a building is an intellectually pleasurable, relatively inexpensive, activity. It is arguably best removed from the amiably haptic types who enjoy the hurly-burly of the building site. Inscription is a literary as well as an iconically-sophisticated skill. It is arguably best left to the citizens of their new home to commission.

Or this would be the case were not late-20C Architects determined to deny their users this essential task.



Careful calculation, and ingenious design, allowed JOA to insert vaulted plaster arches into a flat-slab, low ceilinged, building similar in function and budget to the Architecture Faculty built by the Smithsons in Bath. The difference was that the Smithson's accepted the 20C's opinion that meanings were irrelevant to design. They retreated to an emphasis on accident, contingency and materiality. But these are all qualities that are UNNECESSARY to pursue. For they are given, ready-made, by reality! Their conscious pursuit merely guarantees a disfigured and mindless lifespan. JOA's determination to inscribe ideas into urbanity was an endless struggle against this 'taboo' on 'meaning' imposed by 20C Modernism. Did not Simon Sainsbury, one of my most supportive Clients, say to me on the Judge Institute: "But John, Art must have no meaning!" A flat ceiling hides the 'Cargo' from view. A vault reveals it. The veil of 'coffering' is stripped away and the 'valuable contents' of the 'coffre' revealed. These vaulted arcades at Rice will be able, when the culture of the West finally understands its 21C 'project', to receive iconically-mediated inscriptions (such as that for the Judge on the next page) that will discourse upon the many subjects that can entertain, and provoke, the bright minds of that excellent University - marooned in American Suburbia though it is "behind the hedges".

One of the more inexcusable legacies of late 20C Modernism was this deliberate designing-out of the ceilings floors and walls that could have received iconically-mediated ideas.

It may seem strange that this could be so - surely all buildings have walls, floors and ceilings! But one has only to bring to mind the insistence, and by especially the 'best' late-20C Architects, that walls and ceilings should be of glass - and even, if possible, floors too. As proof we may quote what they planned to see through these 'demolished' wall-(picture) planes.

Merely the ruins of Urbanity planted-over, as Corbusier planned for his Paris 'Plan Voisin', with 'forest trees' - in short, Suburbia.



One of JOA's more heroic 'Orders' was designed to 'steady' (as in home-stead) the wall insulating-out the roar of the trains going under our project at Blackfriars. As Lecture XX, 'Something in the City', shows, this 'Order' carried echoes of Crete along with railway carriages and propellor-fans. They framed 'tondo's whose designs were scanned, *faute de mieux*, off 16C majolica plates. If the deracinating enthusiasms of the 20C have given us anything it is surely the understanding that these habitants of the 'parallel world' (illustrated in Lecture XX, 'Babuino'), are nothing more supernatural than projections of our own Beings. Why can we not then accept this truth and use it to edify our stupid, moronic, subliterate built-world? This was in 1989. JOA tried, again, in 1995, to inscribe the blank walls of the Groenmarkt shopping-centre, in the centre of Den Haag. We were refused by the Den Haag planners. They insisted upon windows even though everyone knew that these would give onto the backs of shelves displaying merchandise. The retailers, Sting, liked our building so much that they eventually bought-out all the shops out and made it their H.Q. Sting put red paper into all of these 'blank' windows. It goes well with the colours of JOA's building. But, as a cognitive addition to the lifespace of the 'Haagenakers' it qualifies as the purest cretinism! Whose was the fault?

The other, even more ferocious taboo was against any kind of 'Architectural Order'.

For, as we have explored in these lectures, the purpose of the Ordine is to reify the picture-planes it installs in quotidian space. The history of JOA from its independent existence in 1973 has been the invention of Order after Order. In our longest-running project, that for Marit Rausing at Wadhurst Park, JOA have installed no less than five distinct designs of Ordine. It is perhaps an indication of the difficulty of realising their iconic fulfilment in the 'old' culture of Europe if one reports that not one of them yet frames a 'picture'!

But it is not for want of trying.

There are artists and craftsmen-a-plenty in all cultures who are capable of translating a literary narrative into an iconically mediated design. Inigo Rose, whose design (to the left), for the ceiling of the Judge was described in Lecture 22: 'The Cargo Unveiled', was one such. David Hockney, a more famous, but rather less cultivated painter, refused to even attempt this ceiling-graphic. His P.A. replied to my desperate invitation to inscribe my ceiling: "Mr Hockney does not do commissioned projects". She was wise. He would have failed - as one may see by his attempts to discourse with Claude Lorraine exhibited at the R.A. in 2012. But then to fail, and as patently as possible, is the ambition of all painters who seek to please the Critics.



People who know what they are doing can work very fast. JOA designed the 'Handy-Square' on its original Dutch site, in three days. Inigo Rose designed and painted this 12'0"-long tempera in 14 days. The cultural politics of Post-WWII Cambridge University, still stuck in the Cold War even in 1994, killed it stone dead. The Judge now enjoys a home that reads to the literate, "This is an institution vacant of iconic capability".



There was nothing to do, after JOA's reputation in Britain was destroyed by the Cambridge project, except work abroad. Not that there are many places which Cambridge gossip does not reach.

Rice University was unusual, especially amongst American institutions, in that its Architectural Faculty was not merely disallowed any influence on the choice of Architects invited to build on Campus, but in a state of continuous hostilities with Josephine Abercrombie, the Chairwoman of the Building and Grounds Committee.

With hindsight, this worked to JOA's advantage, for not only were the sub-Decon 'Artist-Architects' of the Faculty repelled, but everyone on the procurement team, from salaried University employee to eminent Houstonian Consultant, was so terrified of Abercrombie's influence that all worked assiduously to bring our design to its brilliant conclusion.

Rice's interior remains the only one by JOA to be properly inscribed by a rather full set of iconically-mediated narratives. Even more gratifying was the fact that Rice cost 2/3 of Cambridge. The Fenland 'Fiat Nihil' saved nothing except the burden (too much for the Country-House Neo-Classacists to bear) of leading 21C culture towards an 'urbane' future.

IT TOOK TWENTY YEARS FROM JOA'S FIRST USE OF AN 'ORDER' IN 1974, TO ITS FINAL FRUIT IN TEXAS.

Whereas the invention of the 'Robot Order' occurred immediately upon JOA's foundation in 1974. It was immediately recognised, by 'lay' prizes and awards, as somehow valuable. The exception to this recognition was found only at the highest levels of the Practitioners of my own Profession.

The view that clinched our appointment to build in Rice University had not yet been built when it was first screened in Houston. Nor, although no-one knew it in 1992, would it ever be. "You are", as the Rice Board said, "the only Architects to have an idea for the interior". All the big Judge and Sainsbury money (that is to say for the building) was spent. The Rausing donation to pay for the ceiling was returned to them after the 'Fiat Nihil'. The inscription of the columns was stalled by the 'Dragon's Den' demand by the Client Body that the Judge Foundation should own 50% of the rights to the 'monoprinting' technique using Langlois et Bourgeois acrylic transfer liquid that every art student knows! The cognitive ambitions of the project collapsed in a welter of cultural pusillanimity and cheap commercial tricks. But no matter. Cambridge lost the chance to lead an Architectural revolution and JOA lost its reputation at home - a somewhat crippling blow commercially, but of no ultimate consequence. Thank god for Texans!

The photographs of the submission of Harp Heating to the 1985 Financial Times Architectural Award were removed by the eminent Professional Adviser before the 'lay' judges could see them. This pruning was normally reserved for the tens of projects that harboured no architectural merit whatever. Harp, on the contrary, provided more 'Architecture' than the eminent Modernist could stomach! While serving, for six years, on this eminent F.T. Jury, I received this information at first hand from its Chairman.



Freed from the influence of the failed practitioners and second-rate intellectuals that constitute the Professorial Staff of most architectural academies, JOA could work, at Rice, for a Board of successful Entrepreneurs. Not that they were lavish with their money. Only pensioned bureaucrats dispensing funds they did not earn are truly profligate. The 'Interiors Subcommittee' flew the Grumman Gulfstream IIB of Lee Jamail to Britain, saw the subliterate iconic culture of the Judge Client Body, lunched with the sandals and beads of Professor Sandra Dawson and saw how easy it would be to leave the 800-year old ruins of Cambridge trailing in the cognitive dust of its insularly naive iconicity.

At last, then, in a city in which walking had passed out of fashion, and whose airport alone was the size of the whole of London's central area, JOA were able to reify the sine qua non of a successful urbane technique: the inscription of the sad machinery of mere space-plumbing (aka building) with something approaching the cognitive dimensions of our beleaguered species. The upper and lower registers (those, ironically, extraneous to human inhabitation) were successfully inscribed. The column-tiles were cast in Britain and imported by sea. But the time for their inscription had not been allowed.

Again, no matter!

Enough had been done, by 1995, to 'prove' that an 'Architecture' of the tabooed 'ordinary' sort could be fully reified at every level proper to the 20C. This was the cue for its enthusiastic adoption by the Town and Gown of Houston. There was, as I should have, but did not expect: one exception - that of the Dean of Architecture. When he banned his undergraduates from entering Duncan Hall, and refused to allow its Architect the customary valedictory ramblings in his Faculty I knew that I had to turn my hand to Theory. It was not customary. I was not equipped. But I could no longer bear to see my Profession and, more importantly, my Medium destroyed by the futile 'Architectures of (Decon) Protest' that these sad Professors imposed upon their innocent charges, and indeed the 'Art Bureaucracies' they increasingly staffed.



The best thing about Rice's interior is that it was built of industrialised rubbish: sheetrock and painted steel. Its 'solidity', even its 'charm', derive entirely from the iconics of its surface-scripting.

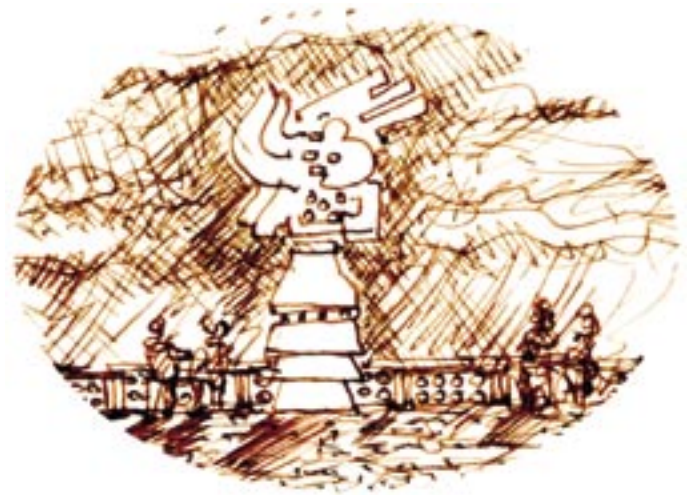
Everything **technical and financial** had been in-place for **nearly twenty years**, since 1994-5, for a **successfully 'urbane' Architecture**. But **one decisive component was lacking**. It only came to me in 2006. That **'eureka-moment'** in Cyprus, described in Lecture 40: 'A 50-year-old Problem', saw the **final resolution** of the **Fluvial Block** and the **incarnation** of the **Virtual (or Subtle) Body Politic**. This was the **invention**, small though it may seem in relation to **all the years** of the other researches, that was **needed to complete** the techniques proper to the **Constant City**.

The proposal for the Stratford Quarter, as I call it, on the site of the 2012 London Olympic Park, is of course, 'merely' theoretical.

It is the first essay of the Constant City Theory in a relatively complete 'design'.

When examining the next **Event-Horizon**, that of the **Place des Pouvoirs**, there may be some **dismay at the proposed addition of yet more political institutions**.

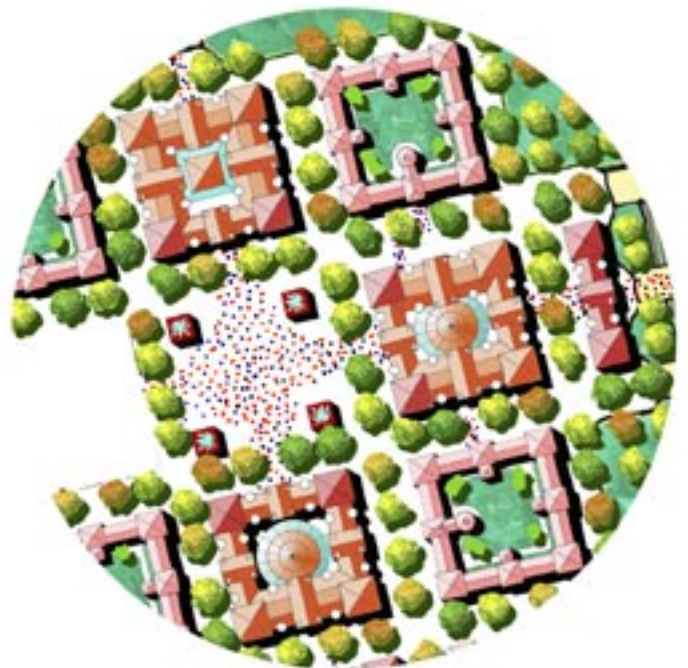
There should not be. The **dismay should be reserved for the impenetrable complexity of our ring-fenced tax system and its quangoed executives**. The **plaza of the three powers would sweep it all away and present the political powers of a community in a form that all can understand, operate and support**. Democracy as presently constituted is a **farce**. **Democracy as presented by the Constant City would be a rational process**. **People would get the government they 'see' and 'subscribed' to**. There would be no **'us' and 'them'** - **merely 'We' and 'I'**.



A sketch for a Standing Stone iconocrypt (I) on one of the three 'plank bridges' over the sunken freeway of the A12 that is sketched earlier on page 44-07. Buildings alone cannot, so easily, or cheaply, reify ideas of this richness.



A street-level view of the Place des Pouvoirs. The Legislature (Le) is to the West. The Judiciary (Ju) to the East and the Executive (Ex) to the North. The facades of all three blocks towards the Plaza are apartment-towers, so that they shall not be dead in the evening. The cubes at the plaza's corners are kiosk-cafes in which the 'mind of the people' (Mp) may form. The land available, in Stratford, to the Republic of the Valley, means that some Event-Horizons of the Fluvial Narrative become co-incident. I show here the icons of the Confluence (above) and of the Displaced Crossing (below). In 20C Thessaloniki I associated the Confluence with the Bazaar/Food market. Here, in the 21C, I prefer to suggest the centre of gravity move to rectify the decay into which democratic politics fell during the years of the late-20C Consumerist 'Rule by Fiscal Strategy'.



A rooftop view of the Place des Pouvoirs. Two Event-Horizons can be identified with these institutions. One is the 'Confluence' that is the principal stage of the mythic protagonists of Claude. This lies between the youthful 'Passions' of the Nymphaeum and the maturer calculations of the Market, or Cité Administratif. The other is the 'Displaced Crossing' - the doorless 'tholos' connecting the Above to the Below.

Both intimate a position (iconically both horizontal and vertical), between the ungovernable forces of the extremes of inhumanity in which both the Passion and Reason of Politics must strive to Navigate the drama of these in-built Antagonisms to a Civilised Conclusion.



A sketch of the type of 'extendable' cafe proper to a plaza. The plinth of this city-scaled Standing-Stone Iconocrypt contains kitchens, storage, etc. These extensions could be made of rain and wind-proof glass if the mechanism for retraction or dismantling were incorporated. It is important that the Place of the Powers can be cleared of chairs, tables and awnings for events.

The Plaza of the Powers has to be embedded in the Quarter, not detached from it. That way lies Kafka's Castle. The processes of Legislation, Judgment and Execution take place according to properly-timed rituals that allow for thought, argument and final decision. Each process is identified as taking place in its proper place. All are grouped around a plaza and a brace of cafes which reify what Alberti called "the Mind of the Plaza". There is no mystery to the process - only to its final result!

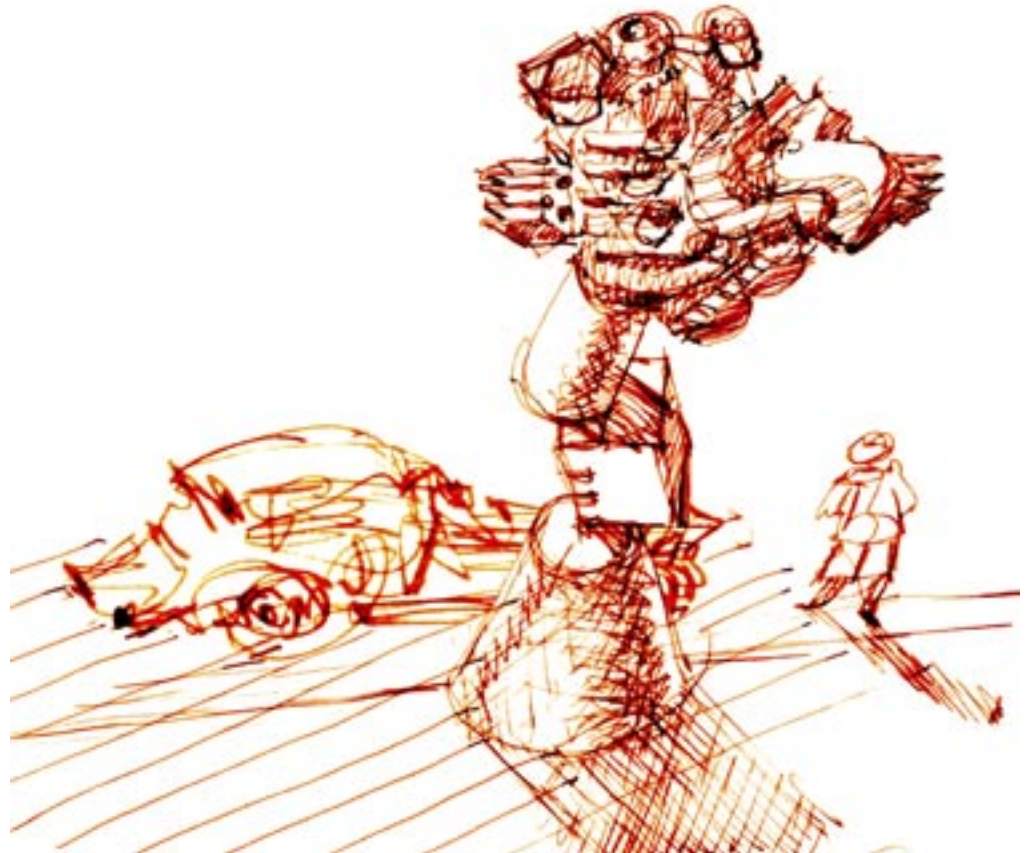
But then that is 'History'.

At least it would be more honourable, more respectable, than the sorry trash which our species lives-in today after a half-century of the pursuit of towns and cities deliberately denuded of residence and 'work' and reduced to mere 'Centres' - and finally of nothing more noble than 'RETAIL'.

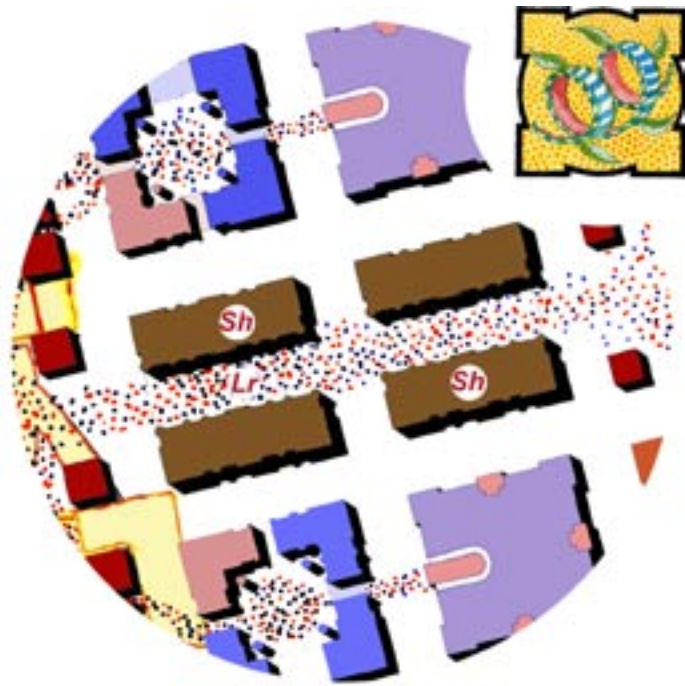
But this is not to say that there are no SHOPS here!



Roy Lichtenstein's sculpture on the seafront of Barcelona. For me this makes him better in three dimensions than he is in two. Hardly anyone does good polychrome sculpture.



The function of the 'standing stone iconocrypts', as also the "scripted surfaces", is to reify the storylines of the Event-Horizons. After this they are free to represent whatever their inventors can persuade the commissioning committee to entertain. The advantages of a 'fractured' as well as an 'abstracted' composition are that storylines can be associated in ways that are 'realistic' in the polysemy that derives from 'free association'. Such 'realism' is better than the orthodoxies which collapsed in 1900.



The name of this section of the Fluvial Narrative is the 'Lazy River' (Lr). Its icon is of a hollow tree-trunk in which many diverse 'colonies' may live. The section corresponding to it in the plan of Thessaloniki was the wide pedestrian boulevard in which were found most of the major shops (Sh). 'Westfield Park' as built consists of a gross over-development of Retail which hopes to attract customers from the whole of Northern Europe.

Instead of Stratford City being a mere dormitory for Westfield's shop-assistants; the 'lazy river' should be seen as a seed-bed for diverse enterprises aimed at a Retail that draw the surrounding 'Handy-Squares' into their intercourse with the Public. I have shown, again, apartment-towers on the two extremities of this 260M-long 'double-plot' while the four bracketing the central, half-glazed and half-roofed circle are bracketed by four small office-towers.

For now we come to the Event-Horizon of the LAZY RIVER, whose icon is top left.

Hebrard, in Thessaloniki, located the main shopping along the wide walker's-boulevard of the Platea Aristotelou between the event-horizon's of the Confluence and the City. I imitate this position at Stratford. In Thessaloniki there was enough territory along the Valley of the Republic to space-out both the Event-Horizons and the Institutions which Hebrard chose for them. Stratford's more restricted compass required that the Confluence and the Displaced Crossing were coincided with the Place des Pouvoirs. Lower down the River, indeed, in the next Event Horizon itself, that of the City, we will find that I have coincided the City with the Bazaar.

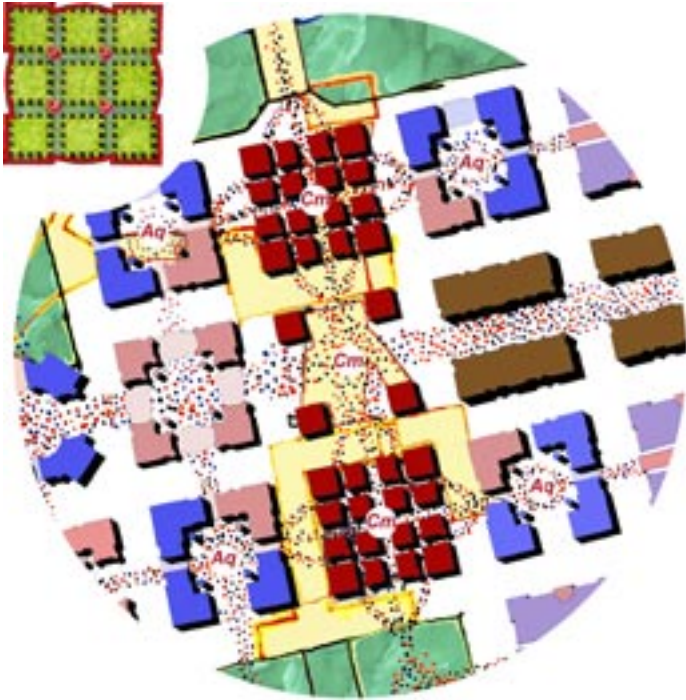
Which is to say that the priority is to keep the narrative coherence of the Event-Horizons. They are more important to the reification of the Subtle Body Politic than their particular coincidence with any institution. This is because the Body Politic is a 'body' before it is 'politic'. Or to put it otherwise, it is 'politic' in the Ancient Greek way of being the 'polis' as the lifespace (the Valley of the Republic and the River of Somatic Time), of the entire Community. The 'DIFFERENT TECHNIQUE' referred-to on page 2 of this Lecture is the promise to reify the Community not by marshalling its individual members under some communal authority but merely to reify the Idea of Community as a palpable presence through the medium of the lifespace itself. This sets the individual free but presents the reality of his and her situation so that action must take place without the 'innocent' disguise of a cultivated ignorance.

Compared to this ambition, and its rigorous imperatives, the design of shopsigns and such can take a somewhat lower priority than that which JOA faced on the Battersea Project. there the whole crazed, pop-Art, interior had one major imperative - to prioritise the 'Brands'. The luminous 'Brand' signage was not even permitted to be extinguished during the lavish, sub-Vegas, 'shopatainment' spectacles that were intended to suck-in the 'Punters'.

My hope would be that this 'arcade', with its circular central space would become a place of, indeed, leisured association. I would hope that this 'Event' of the Lazy River' would spread its association to the adjoining Handy Squares and encourage feedback-loops from the community of the Quarter to create products and services which would help it achieve a genuinely 'local' identity. Nothing could be further, in the construction of Westfield Park than such as this ambition. Westfield, even before the Olympics, was never meant to be anything more than inexpensive dormitory accommodation and a retail mall of 'Continental' ambitions. The advent of the Olympics changed not one iota of this dismally 'consumerist' ethic.

Downstream of the LAZY RIVER we float down to the event-horizon of the CITY.

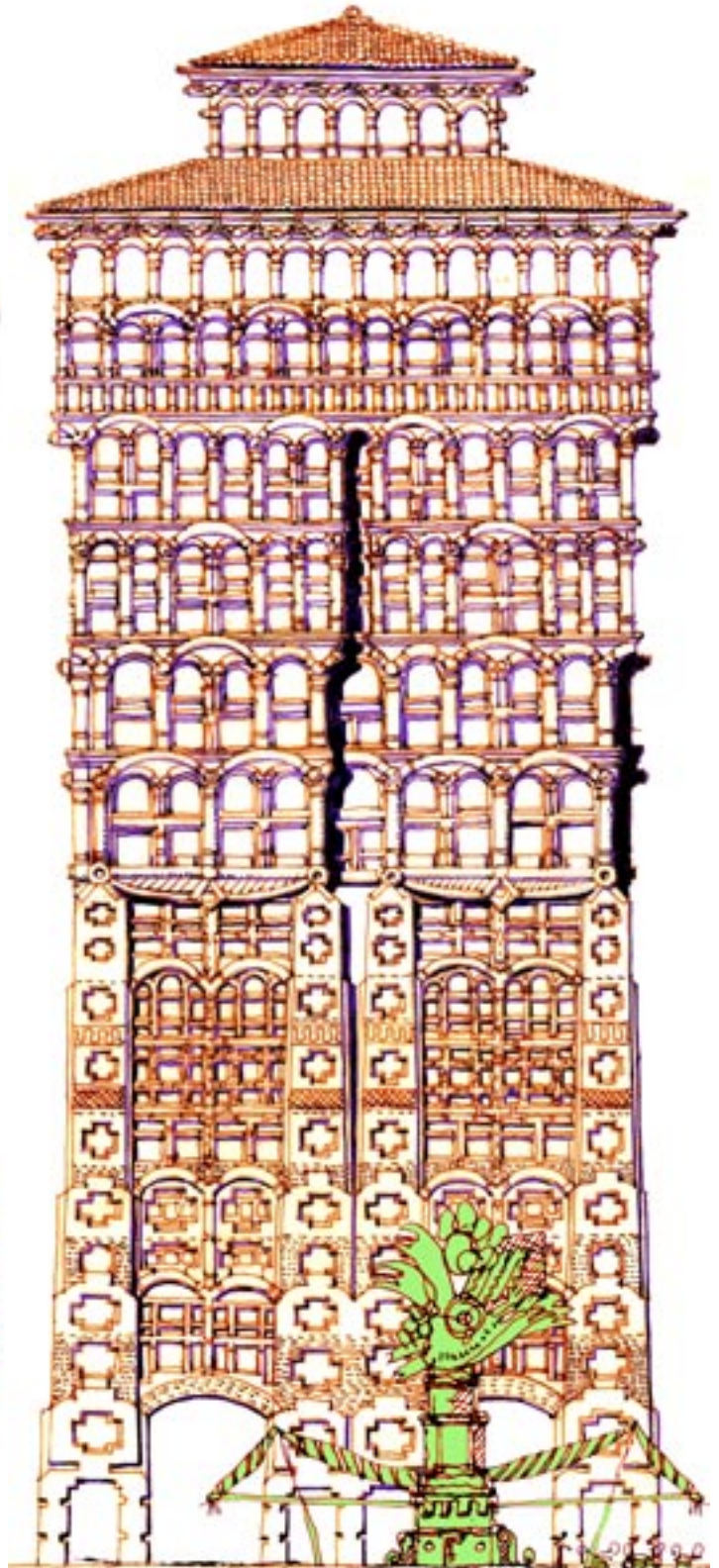
This is an altogether more dynamic place than a slab of retail. In Stratford's case I proposed that it combines the two institutions of the Bazaar/Market and the Cité Administratif. Its centre is a covered market like that of Leadenhall, which was described in Lecture 14 all set in the centre of the City of London. Its edges are marked by twelve "Fluvial Towers" whose Architecture continues to inscribe the Narratives of Phylogeny and Ontogeny.



The walking-pace flow of Somatic Time has now carried us down to the Event-Horizon of the 'City'. Here, again because our site at Stratford is not as large as it could be I have coincided two Institutions that Hebrard could distance in Thessaloniki. One is the Central Market (Cm) for fresh fruit, vegetables meat, fish, delicatessen foods and flowers. The other is the Cité Administratif or Administrative Quarter (Aq). The rational commercial basis of Marketing and Administration should 'suit' each other.



Commerce and marketing are both bound by the law of profit, whereas Politics is not. This is why the Place des Pouvoirs comes above the City, and the Nymphaea, in turn, above them. They rise towards what is essential and profound for us humans, and descend towards what is reasoned and practical. The central square of the nine-fold City is shown covered by roofs, some glazed and some inscribed. These coverings are suited to the climate, and even the time of year. For entirely open spaces we may turn to the green squares - both public and private.



An elevation of a 'Fluvial Tower' coded blue on the Plan of the Cité Administratif. Shown behind an 'Iconocrypt Café'.

To each side are the small blocks coded blood red (which could be on two 'open-floor storeys) suited to direct producer-to-customer market traders. The towers coded blue (and illustrated above), of which I show twelve, are used to demarcate the edges of the nine-fold square of the 'CITY' icon. The Bazaar is a forum of exchange and discourse, as is the City. Both are subject, as the Place des Pouvoirs is not, to the laws of commerce. Its work has a different emphasis to that conducted further 'upstream'.

THIS IS NOT A PRETEXT FOR A CHANGE OF ARCHITECTURAL 'STYLE'.

The 'Styles' were dismissed as frivolous, and then 'abolished', by the 'serious' Architects of the 20C. Corbusier proposed a rational materialism along with a composition of forms from which all recognisable (and especially, nameable), shapes had been 'subtracted'.

Nothing essential has changed here (in 'serious' Architecture), for the last 100 years. But now it is understood that every Gehry, Liebeskind or Hadid has their own distinct style that 'brands' all of their buildings. There is a congruence between the mere caculation of physical forces and an equally hermetic pursuit of a formal inscrutability. Both avoid the contagion of 'sense' and any consequential 'meanings'.

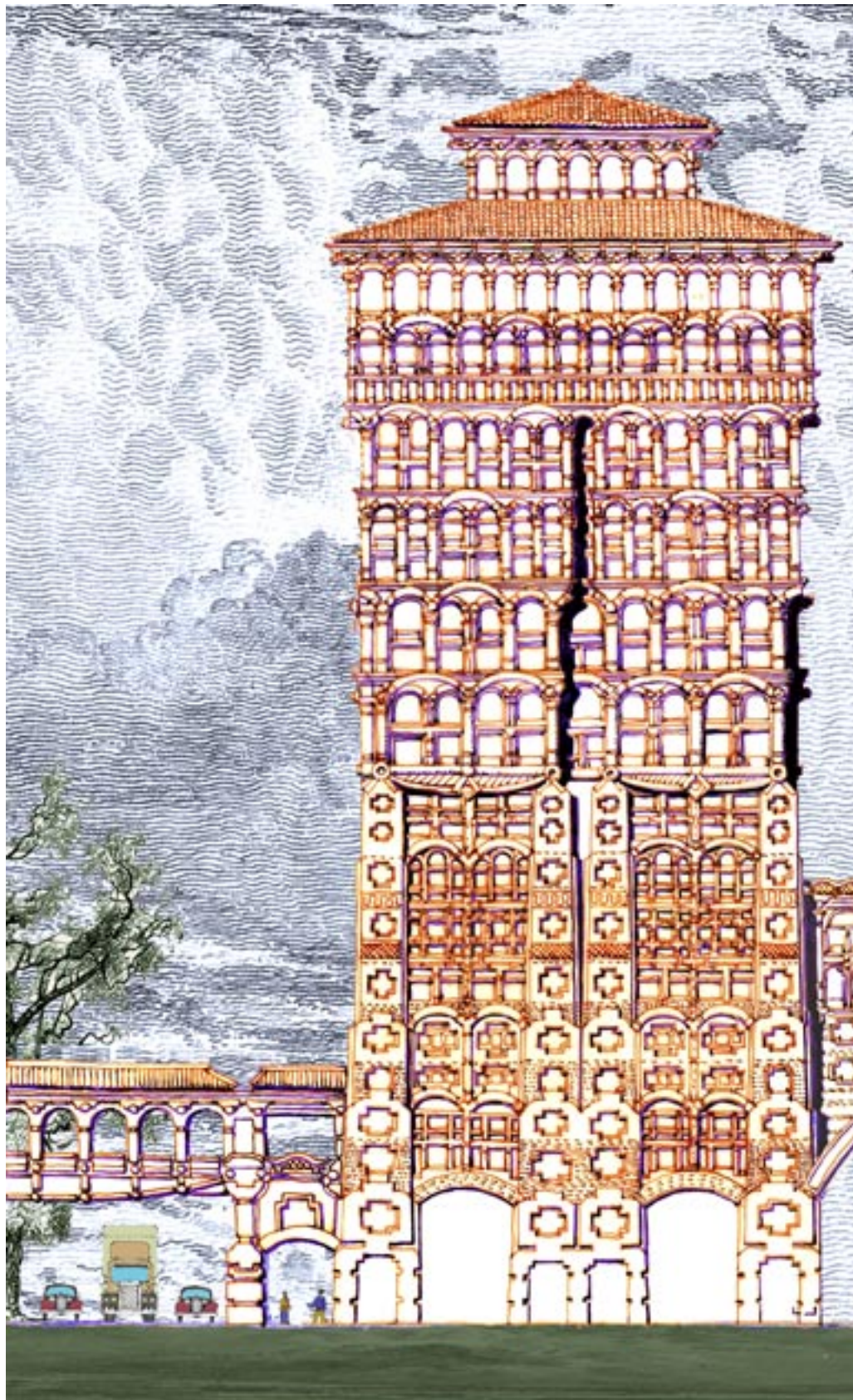
19C 'Genre-styling' has morphed into 'Downtown' Administrative towers that should be as faceless as the numbers they crunched.

NOT SO WITH THE CONSTANT CITY.

My decipherment of the 'Ordine' that led to the invention of the many guises of the 'Sixth Order' has now extended to encompass Captain Otis' elevator-powered tower in a way that 20C Chicago failed to achieve. This Failing helped cause the end of the use of the Orders, the emergence of the Corbusier's 'Whitewash' style and the Miesian 'glass box'. The iconography of the 12-storey tower/City Gate is shown on pages 8 & 9 of this Lecture. These 24 storey towers of the Cite' Administratif extend the achievement to twice the height while still making of the complete building a SINGLE, WHOLE 'ORDINE'. Naturally there are also Orders made of the smaller parts. One can never be too sparing with the rites of the 'Order'.

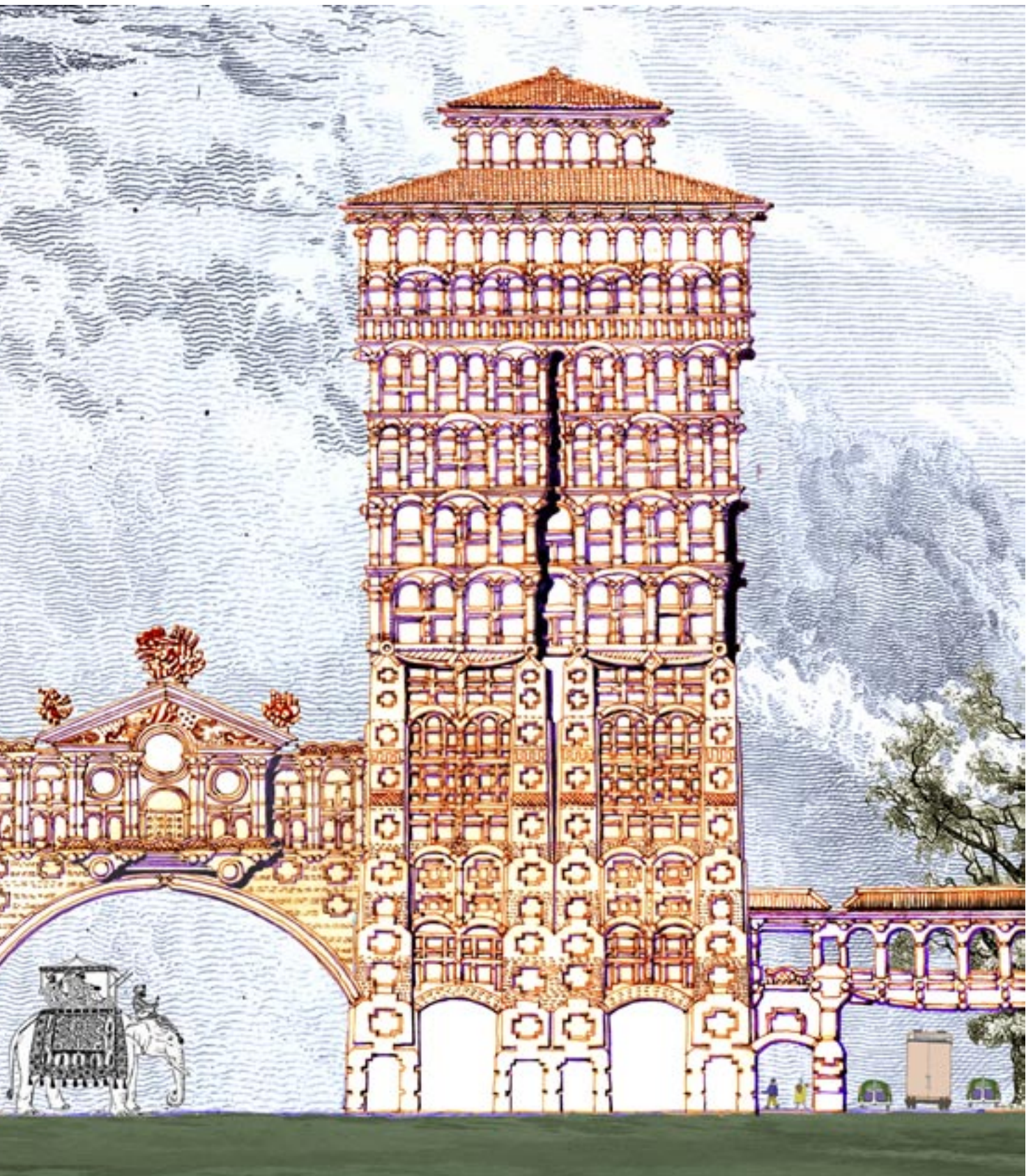
For when a column is 11 storeys and an entablature is 13 then it may be that this 'Ordine' is big (capacious). enough to be rented-out!

Nothing entertains an Owner more than the tinkling noise that signs a coincidence of the Monumental with the Rental. Nor should any Architect shy away from this music - as did the dull counter-literates of 20C Socialist Materialism.



Compare this 24-odd level design with the 13-14-floor ones so far illustrated for the Fluvial Isola-Block. Its iconography will be seen to be the same - but more elaborated upon its larger canvas. An example is the composition of the whole tower into four 'sundered mountains' supporting the upper three levels of an Entablature completed by a final 'Attica-Belvedere'. These are SIGNIFICANT SHAPES. But their storyline is helped if they are coloured as well in the way that is illustrated in Lecture 36 Pages 6-9: "A 50-Year-Old Problem".

Think of their surface as basically dark, with small taches of bright colour and reflectiveness. Their colours elicit a question - and are the means to answer it.



The iconic power of this strongly-shaped assemblage of Architectural ideas is designed for a main purpose - that of reifying the Subtle Body Politic. But this is not to say that this reification can not be aided by actions executed upon this magnificent stage. These actions are best, so far as I know, carried out by the giant machines of the sort as the Sultan's Elephant and the 'Gamine', shown in Lecture 41, Page 23: 'Republic of the Valley'. This is because they are, first of all, artificial, and therefore capable of representing anything, and secondly, because they can be large, and suit the scale of the River of Somatic Time, as it runs through the giant arches and between the high towers of its 'Valley'.

Nor is it to say that this 'machinery' can, so long as its main purpose is not subverted or denied, not be used for all sorts of diverse ends - from the tragic to the comic. It is a giant stage, lined by many proscenia, all of which can be diversely 'dressed' and variously employed.

Perhaps you, my listener did not really believe me when I said, on the previous page, that these 24-story towers would be coloured.

but I meant it.

There are three reasons colour is seldom used on 20C buildings. The first is that it is thought either to be ephemeral, requiring frequent refreshing. The second is that it is thought expensive. Neither of these are any longer true. The third remains a problem. Colour is superficial, 'inessential' to a material instrument.

It begs the question why?

Only an iconically literate culture can provide an answer. The Architectural Profession has trained itself to be iconically subliterate for 50 years, if not 500 (well, even the Renaissance collapsed eventually). The 20C Establishment preferred a lifespace that was 'mute'.

They had two problems.



In Den Haag again, like all bricks, even glazed ones can be moulded to a curve - any curve. Cream 'photolithic' concrete has cast-in rosettes. A polished terrazzo concrete is green with black joints. Bands of bricks in different colours come from the same firing.



THE FIRST WAS THAT THE STORYLINE WAS THE RISE OF THE MASSES.

The second was that the storytelling technique of the West,

never all that good, had collapsed at the end of the 19C into the pulp of **Le Stile Pompier**. Corbusier met this 'crash' with his essay "A Coat of Whitewash; The Law of Ripolin" (a commercial paint brand of the 1920s's). His proposal was to just trash all inscribed traces, forms and colours. the merely instrumental bulk that remained could then be 'whitewashed' so that everyone knew that they had been denuded of all communication. No 'questions' would, or even could, be asked.

BUT 100 YEARS OF ICONIC CRETINISM IS ENOUGH. IT GAVE US THE SUBURBAN CENTURY WHEN THE CITIES OF THE WEST DIED - AND EUROPE WITH THEM.



Cobalt blue 'photolithic' concrete with a mica sand is cast alternately with white limestone concrete in shapes that when assembled compose into a single figure - in this case a Cloud-Wave Spiral signifying Air, Breath, Speech or the Spiral of Janus that leads the Psyche back and forth in Time.



The 'Sixth Order' is always 'hollow' - never a dull stump stuffed with stone like a Prussian Autocrat. The doors into it lead to machines and can be a pathway, if big enough, for men and even (as in Battersea) for vehicles.



The Management Institute at Cambridge University saw the first use of Doodlecrete in its blue Raft of the Entablature inlaid with white concrete Spirals of Janus. These have Blitzcrete Cores which support green concrete Wings holding up the dark blue 'Geison' gutter whose bolts are stainless 'Stars'. The glazed Black concrete Capitals support this Entablature and a Roman tile 'Pyramid of the Sea' roof..

COLOUR COMMUNICATES!

In the Constant City its use would be normal and universal - taken for granted in order to inscribe its discourses. All that is required is to dustbin that part of 20C 'Architectural' pedagogy, 'theory' and 'practice' which refuses to become iconically literate through study and practice. For nothing stands in the way of the humanising of the 21C City except this obdurate refusal, practised over and over again, on the part of the entire lifespace-design Establishment from its owners to its designers and builders.

It was not so in the past and can not be so in the future.

When recognisable colour is added to recognisable form then the human lifespace can sing with a lively understanding at level far beyond the conceptually trivial notions, such as 'what its made of' and how it is 'put together' that continue to be the puerile trumpeting of its culturally subliterate designers and architects.

Our cities should come to reflect, as we live in their quotidian places, on the far more interesting subjects that concern how we have our Being, our livlihoods, our self-govern-ment and our re-crea-tion of that humane and always-volatile sense of 'being alive'.



The 1980's Pumping Station in the Isle of Dogs remains a JOA rarity in that it is merely paint on white concrete. At least the substrate will not rust (and need scraping-down) before repainting.



The 'Ark' block of the Management Institute on Tennis Court Road, Cambridge University has wooden windows overlaid with enamelled metal set into walls of glazed bricks and six colours of unglazed bricks.

For twenty years JOA developed our techniques for colouring Architecture, both inside and, more problematically, outside. We finally proved, in Rice University, Houston, Texas, a solution to every problem to be faced in creating an ontologically 'modern' equivalent to the Architectural techniques employed for the last 9,000 years. For this JOA received the condemnation of Architectural Pedagogy, Criticism and Practice. By proving 'full-on' Architecture possible JOA were judged to have 'betrayed' *L' Architecture Autre*. But the Judgement 'created' the Crime! JOA's work shrank to smaller buildings. So, instead of employing the 'noble' materials of brick, glazed brick and solid 'photolithic' concrete JOA turned to through-coloured stucco. In Britain stucco is considered an inferior material. It is - but only in Britain. On Continental Europe, which has a more extreme climate, the problem of its durability has been solved.

Brick is usually too fussy for small buildings. It draws the eye to the trivia of construction so dear to my haptic co-Professionals. The need to avoid brick on Wadhurst Park, led to the invention of 'Blitzcrete'. But with modern light-fast pigments like Bayer Cobalt Blue, and a porous through-colour stucco 10 mm thick, re-painting is unnecessary.

Wherever one looks in the modern building industry almost anything is possible. The old 'crutches' of technicity can no longer 'carry' my technophilic colleagues.

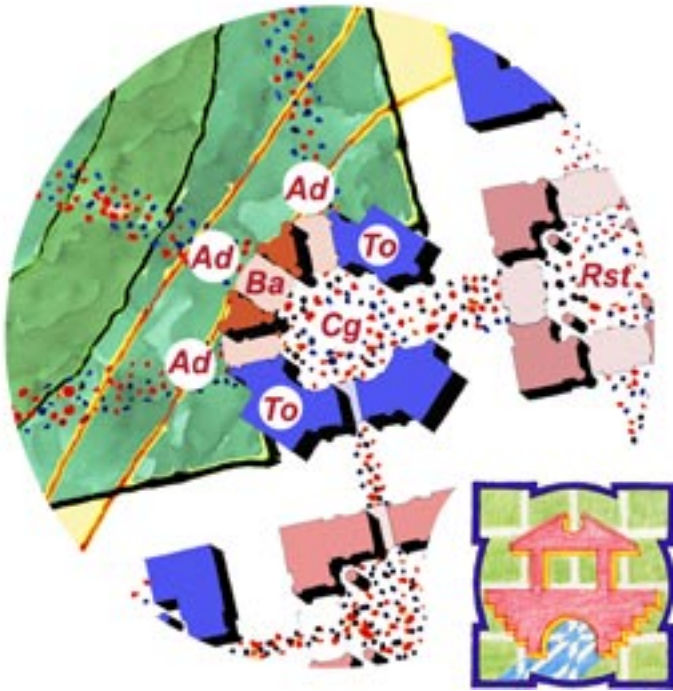
ALL THE MORE NEED FOR THEORY.



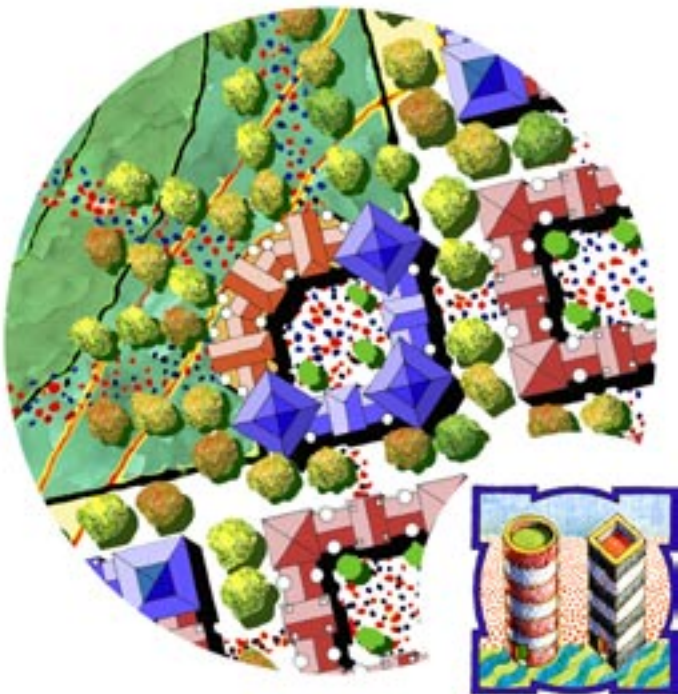
No. 8 of the ten Craft Workshops at Welbeck Abbey are mostly surfaced in through-colour stucco of Continental specification. The Entablature is painted timber. The buildings are small. By these simple materials they receive some iconic culture and monumental presence.



The Egyptian House in Moulshord, Oxfordshire, is an example of the virtues of brick for covering large, simple forms that would be dull in something less 'textured'. But the through-coloured stucco suits a complex composition of forms that all need their individual 'symbolic colour'. Mosaic could also do it, indeed the bases of the columns are tiled. But not brick. One could imagine the 'castellated' forms of the Hospitality Suites which 'financially support' the Olympic stadium being clothed in a rich polychromy above the brick bases which sank them directly into the waters of the Lea.



The Urbanistic Element of the City Gate (Cg) combines the Event Horizons of the Balcony of Appearances (Ba) over its tripartite Arched Doors (Ad) and brackets these between the Two Towers (To) is here enacted by rotating the whole Fluvial Isola-Block by 45°. The River of Somatic Time (Rst) enters it and then branches into three to as it reaches the Tridentine Delta.



A rooftop view of the CITY GATE Block shows three of the blue-coded tall towers illustrated on the previous page. Three are needed to effect the 45° turn in the fluvial axis.

within the small Downstream of the CITY' two Event-Horizons are to be found combined upon one Fluvial Block.

They are the BALCONY OF APPEARANCES and the TWO TOWERS. Together, they constitute a single icon: the GATE TO THE CITY (Cg) out of which flows the River of Somatic Time as it enters the Tridentine Delta.

This is the symbolic 'entrance' from the outer world into the inner mystery of the 'Valley'. There are three arched 'doors' onto the Delta. The Field of Reeds, an Hypostylar figure of Infinitude, gives onto the Ocean that is another figure of expansion and dissolution.



The Drawing, first seen in Lecture 15, page 10, 'Raft of Advent' showed why the 'Ideal Valley' had to be reified art-ificially. Nothing in it as dramatic as its portal, the CITY GATE that separates the field of death and re-birth that is the Delta from the Polis, the Home of the Quarter that is reified in its Body Politic.

Their two towers should be the most richly scripted of them all. One black, the other red. One for life and one for death. Or is it one for cold violence and one for warm empathy. Towers are always symbols of power. But two propose a competition. Two also, as we saw in New York (Lecture 41, pages 10 & 11) create a third entity, the place between them. Our icon for the towers also place them at the margin between water and land, the locus of the Flood, zone of death and rebirth.



The French mechanical elephant in Piccadilly. It had stopped for lunch and was kneeling. A giant manifestation that moved as if it was alive yet made no pretence at being anything else than a pure machine made of pistons and levers. It is a perfect illustration of the aphorism: "Pulchritudo Splendor Veritatis Est". Beauty is the Shining of Truth. Truth achieves Beauty only when it shines forth without anything hidden. The beauty of this exquisite machine is made utterly clear by its mimicry of the animal and the mechanical means by which it is revealed. Yet its huge scale is amiable. The humans who worked it rode in clear view as did the dancers on its 'Howdah'. It 'fits' the CITY.

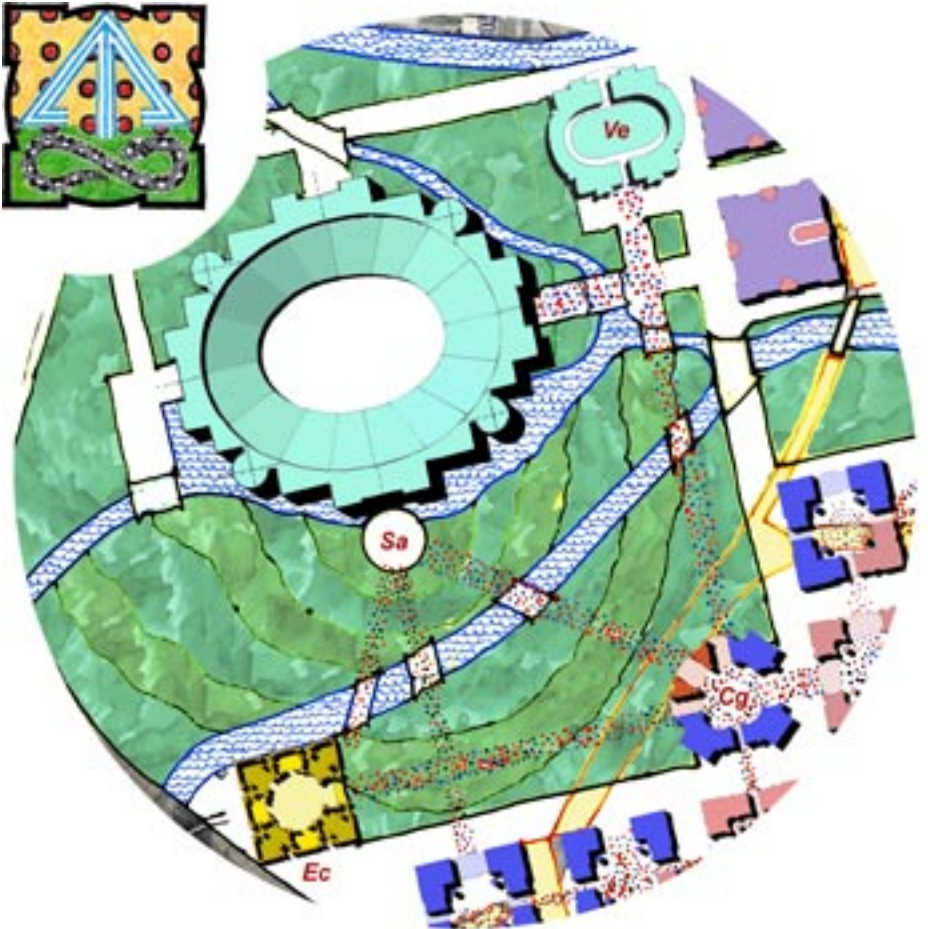
The coloured dots show the central flow going to the circular stage in front of the Olympic Stadium. The Stadium wall descends directly into the (Oceanic) water of the Lea 'Delta's' central river. It acts a sounding-board for open-air music as well as a backdrop for theatrical displays.



The right (Western) flow goes to the Velodrome. It passes down an enfilade of standing-stone Iconocrypts. These polychromed statues alternate with trees. The Delta, as the Delta-icon shows with its red cores circled with cindered black, is also the Field of Reeds through which one passes to the other side'.

The left (Southern) flow passes into the Ecurie - the stable workshop for the giant machines like the French Elephant seen at the top of this page. These act their dramas up the whole Valley - which includes the Park of the Delta. The cyclists of the Velodrome can also, on carefully regulated occasions, swarm out of it into the 'Park'.

The two 'Delta'-figures of the almost-natural River Lea, and the wholly-artificial Valley of the Republic here cross each other. The iconology uses their intersection to advantage. The Waters of the Lea can stand for the Ocean at the end of the 'urbane' River of Somatic Time.



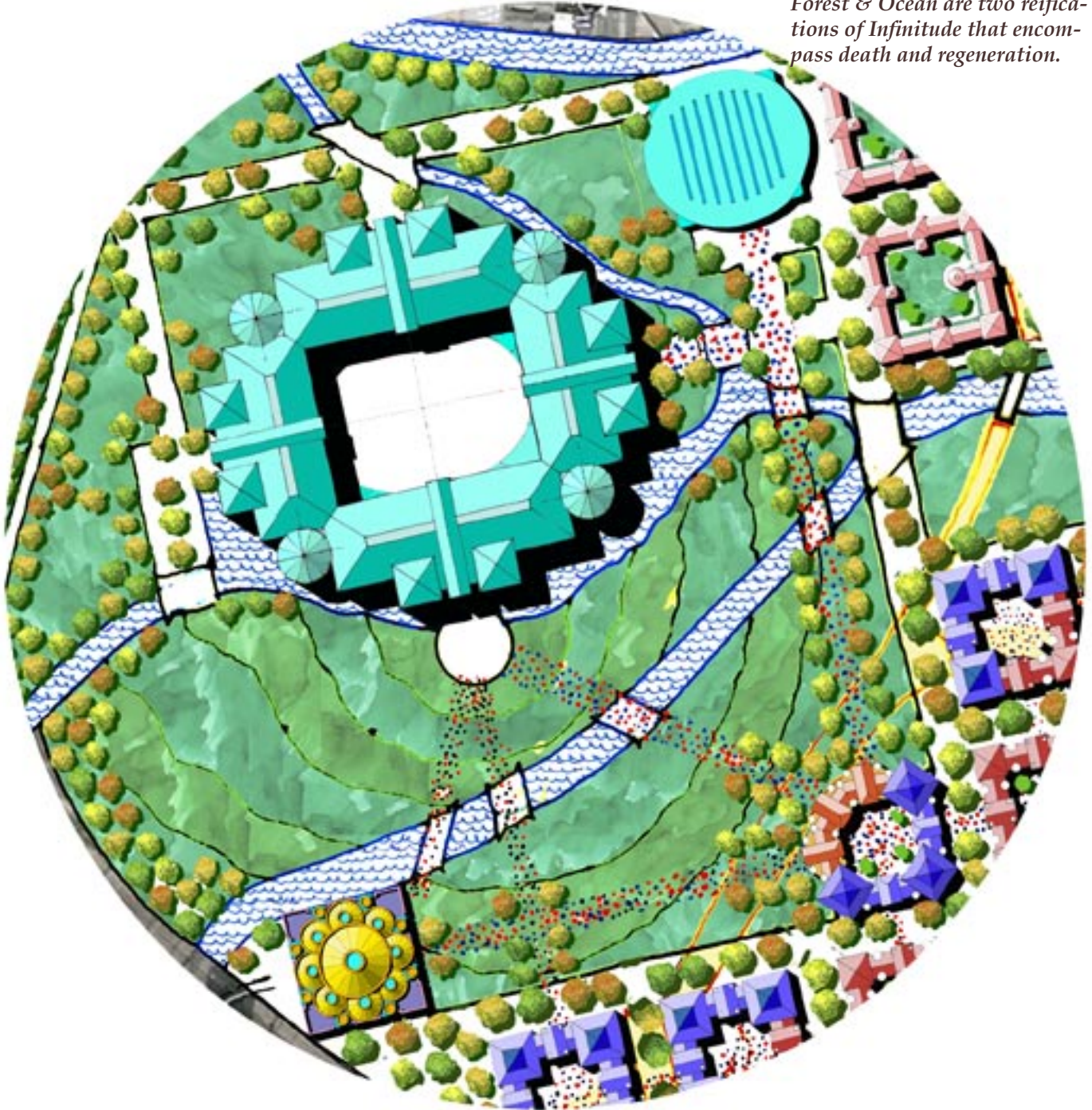
The coloured dots show the Fluvial Axis coming through the CITY GATE (Cg) before branching into three to reify the Event Horizon of the DELTA. A central path leads to the stage (Sa) fronting the Olympic Stadium. The right hand route leads to the Velodrome (Ve). The left-hand path leads to the ECU-RIE (Ec), the workshop stable of the mechanical actors, like the 'Elephant' and the 'Gamine' developed for the rituals performed along the Valley.

The shape of the Delta-Park is gently excavated to bring its centre nearer to the water-level of the central arm of the Lea. In this way it forms a 'natural' amphitheatre to the Olympic Stadium's stage.

The Westfield Park version of the Olympics talked a lot about 'legacy' but, apart from the giant cross-channel mall, had no clear idea what that really meant. The design for the Constant City Olympic makes no pretence that the challenge is almost entirely what to propose as a 'culturally sustainable' 21C lifespace. Therefore the Olympic Stadium is rendered an 'Urbane' component by installing hospitality suites, museums, shops, shrines and other places to pursue the culture and even 'cult' of Sport.



Forest & Ocean are two reifications of Infinitude that encompass death and regeneration.



A Delta-Stadium adds hospitality suites, shops and shrines. Sport has its culture, even its cult. From these flow revenues that help reduce the state subsidies without which most of the Olympic sports would founder. It also turns the usual 'Engineer's Stadium' lash-up of wires, tubes and cranked cement slabs into a building capable of adding to the Urbane Theatre. The 'Ecurie' building coded purple and gold is the one to the South-East with eight small domes around a tenth larger centre. It maintains and harbours the great machines, like the view of the French mechanical elephant in Picadilly on Page 26..

This is the Stratford Constant City in its Olympic Games disposition. The Spectators enter mainly from the South, particularly the double railhead 'Sr' at Stratford itself, and the nearby stop 'Es' on the London-Paris Eurostar service. They head West along a variety of routes. Some pass through the Olympic Park, some along the tree-lined boulevards and some through the big arches of the Fluvial Blocks. Some of them pass through the BA-ZAAR in the CITY.

The Stadia on this Straford 'Constant City' site are located on either side of the River Lea as it rises Northwards from the Delta-Park. The Velodrome 'Ve' is next to the Olympic Stadium. Its BMX 'rough-rider' track can be laid-out to the South along the Lea Navigation (canal) to the West of the Olympic Stadium.

Three temporary venues lie to the West of the valley of the Lea. 'Ba' is for Basketball, and there are two pitches and stands for 'Ho' hockey. To the East of the Lea are 'Ne' for Netball and 'Wa' for Watersports. Finally and still East of the Lea is 'Aq' for Aquatics. This is proposed, as I described already to be included within a permanent Nymphaeum structure that has other re-creational pools than the exclusively sporting. The additional seating would also be built inside its volume, by spreading across the spaces occupied by the re-creational pools.

It might be cheaper if temporary venues could be built inside the green squares and the lower two workplace floors of a Handy-Square. This could be case for Netball and Watersports. I judged it better to spend this 'design-time' elsewhere. So the temporary venues occupy the sites of four as-yet-unbuilt Handy Squares and one Plaza.

The Valley of the Lea enclosed by the temporary stadia was always intended (unlike the Lea in the Delta-Park) as a Nature Reserve and Wildlife Corridor. Access down into it would be made difficult if not impossible so that its animals were undisturbed.

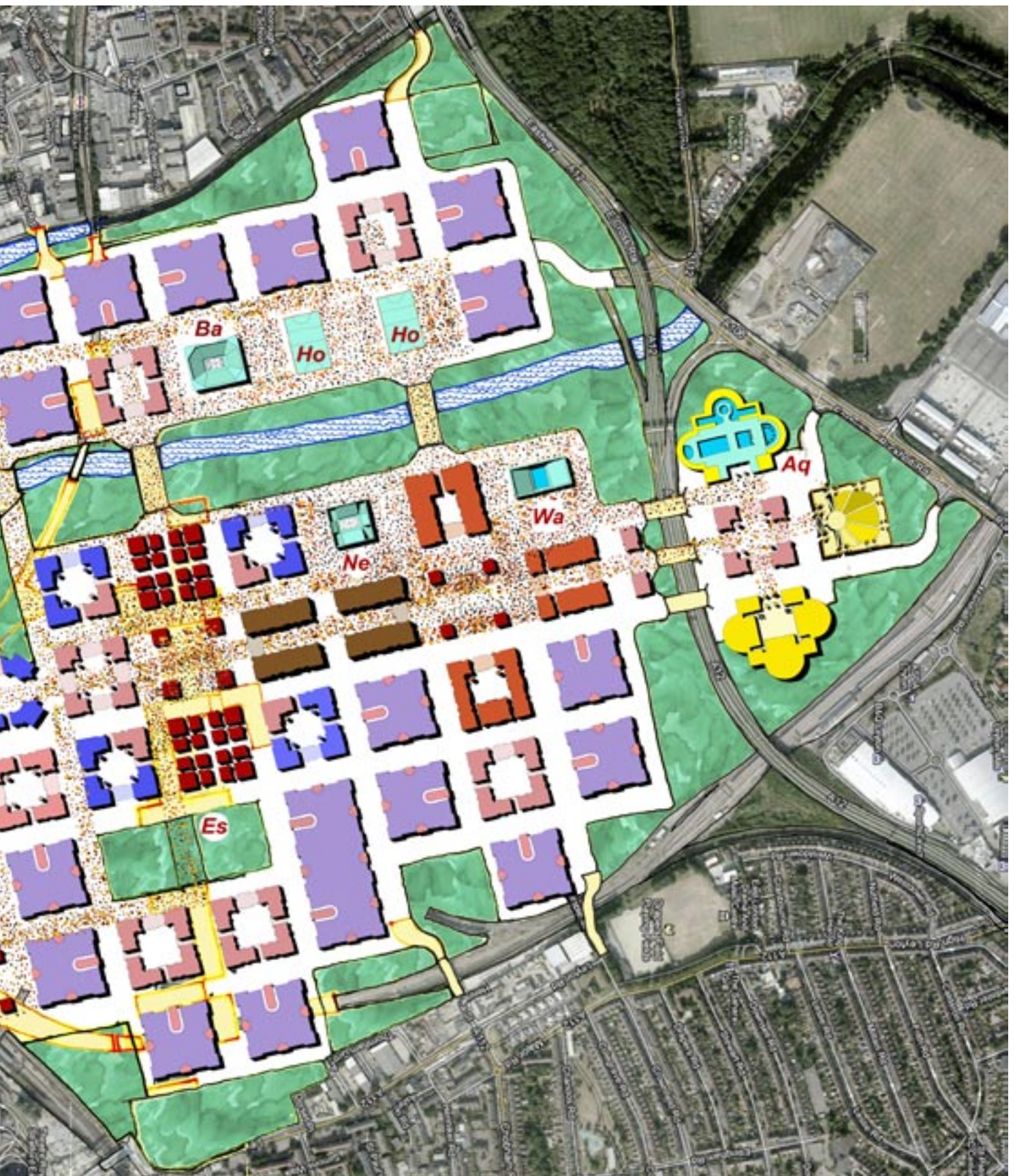
The amenities and pleasures of a cultured lifespace would be available to the Olympic throngs inside the 'Valley' of the Constant City itself,

OR NOT AT ALL.



The Ground-Floor Plan of the Stratford 'Constant City' is shown as it would be during the two months of the Olympic Games. The crowds visiting the Games, and the sporting venues that are their destinations, are designed to be on both sides of the deeply-sunken Lea River Valley.

The Opening Ceremony would be held along the whole length of the 'Valley of the Republic' that runs through all of the Fluvial Blocks along the River of Somatic Time. The Ceremony would end in the Olympic stadium, as it stands in the Sea of Infinity at the end of the Delta-Park.



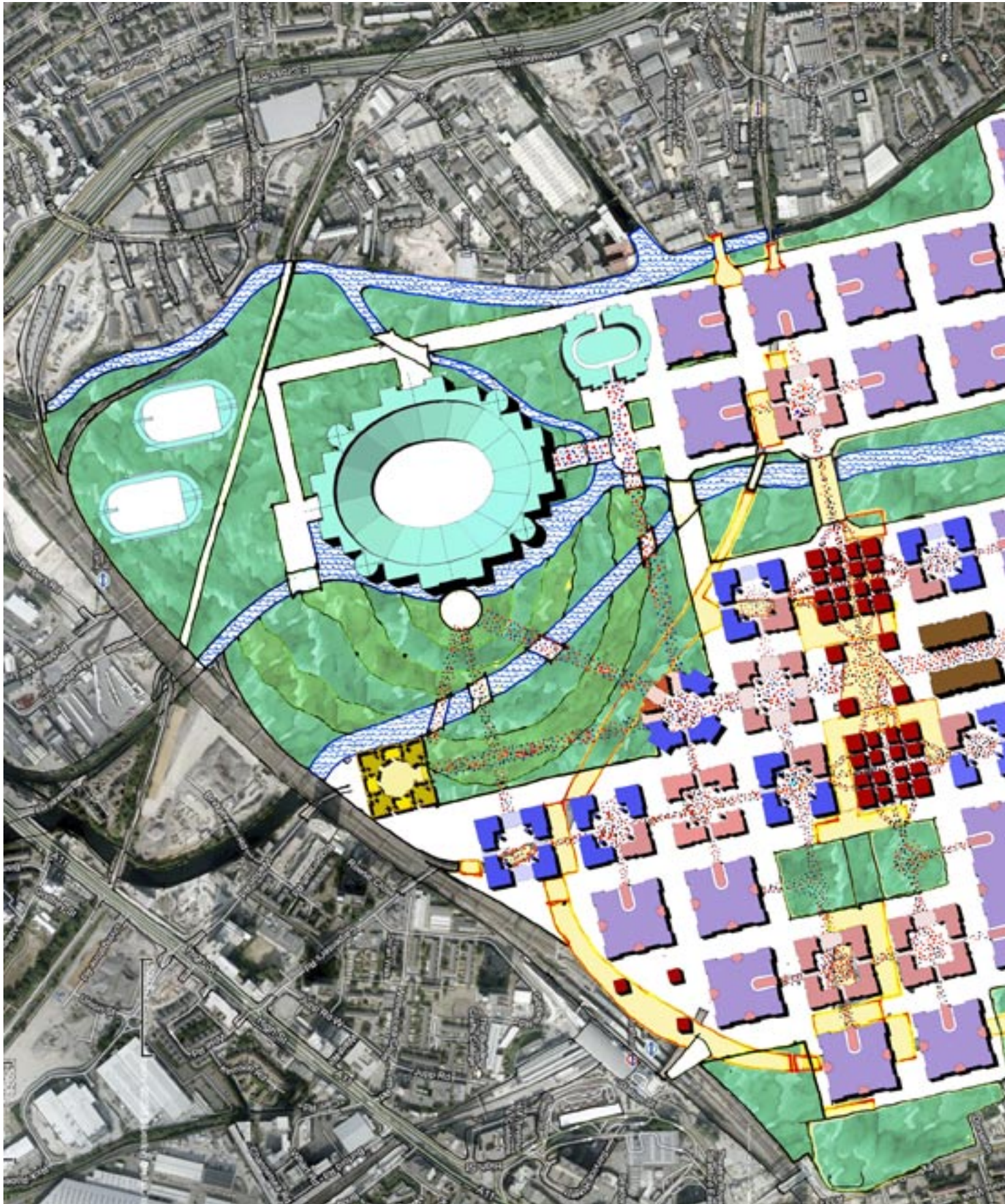
This would make of the ceremony so much more than a mere charade promoting a set of abstractions, some of them beautiful and some of them futile. It would foreground the real reason why any Olympics is, today, awarded to any city. It would foreground the contribution that a city, and the culture it supported, could make to the progress of the design of the human lifestyle in general.

No 'Olympic city' development should ever be 'derived' from the two month festival. The Festival should, instead, serve to found and birth the history of a real new city-quarter. The merely technical assimilation of the Olympic venues is simple. One merely postpones the final development of the sites of the temporary sporting functions!

ROOF LEVEL VIEW OF STATFORD 'CONSTANT CITY' DURING THE OLYMPICS







The Ground Floor plans of the different blocks that go to make-up the Stratford City Quarter as they could be in 'Legacy' Mode. The paths of the coloured spots trace-out the shape of the 'Virtual Body-Politic'. They 'source' in the 'closed' forms of the 'workshop floor' levels of the Handy-Squares. A few of these focus around a Fluvial Isola-Block whose four central arches allow the 'Body Politic' to assume its most 'upstream' embodiment. From this first Confluence the Body Politic, or River of Somatic Time, flows into its principal bed. This is the one that courses for the longest distance:- all the way from the Northern 'Nymphaeum' down to (and up from), the Southern 'Delta'.



The coloured dots can be thought to represent people walking along this 'fluvial' route. But I prefer to imagine that each dot represents a separate idea, in the mind of a single Citizen, whose multifarious, yet closely-disciplined 'structure' combine in that human's imagination of how he, or she, or even that of a child, conceive of the 'Body Politic' of their 'Stratford' livespace. The ideal is for this 'knowing' to be both 'total', 'structured' and 'diverse'.

I found it hard to imagine, back in 2006, why major countries like France and Britain would want to host the Olympic games. The globe was no longer a place dominated by a few 'Western' nations. There were many states who had proved capable of hosting an Olympics. It was in the interest of states like Korea and Greece to shoulder its financial burden for the sake of Olympic City status.

What could it do for Britain?

Perhaps, I thought, it was because the status of Britain had sunk in my lifetime. Born in 1934, at the height of her Empire, of two parents themselves born into the reach of that Empire, I had seen the island sink back to what it was in the 16C: an offshore fragment of Eurasia with an impoverished state that was incapable of military self-defence without stronger allies.

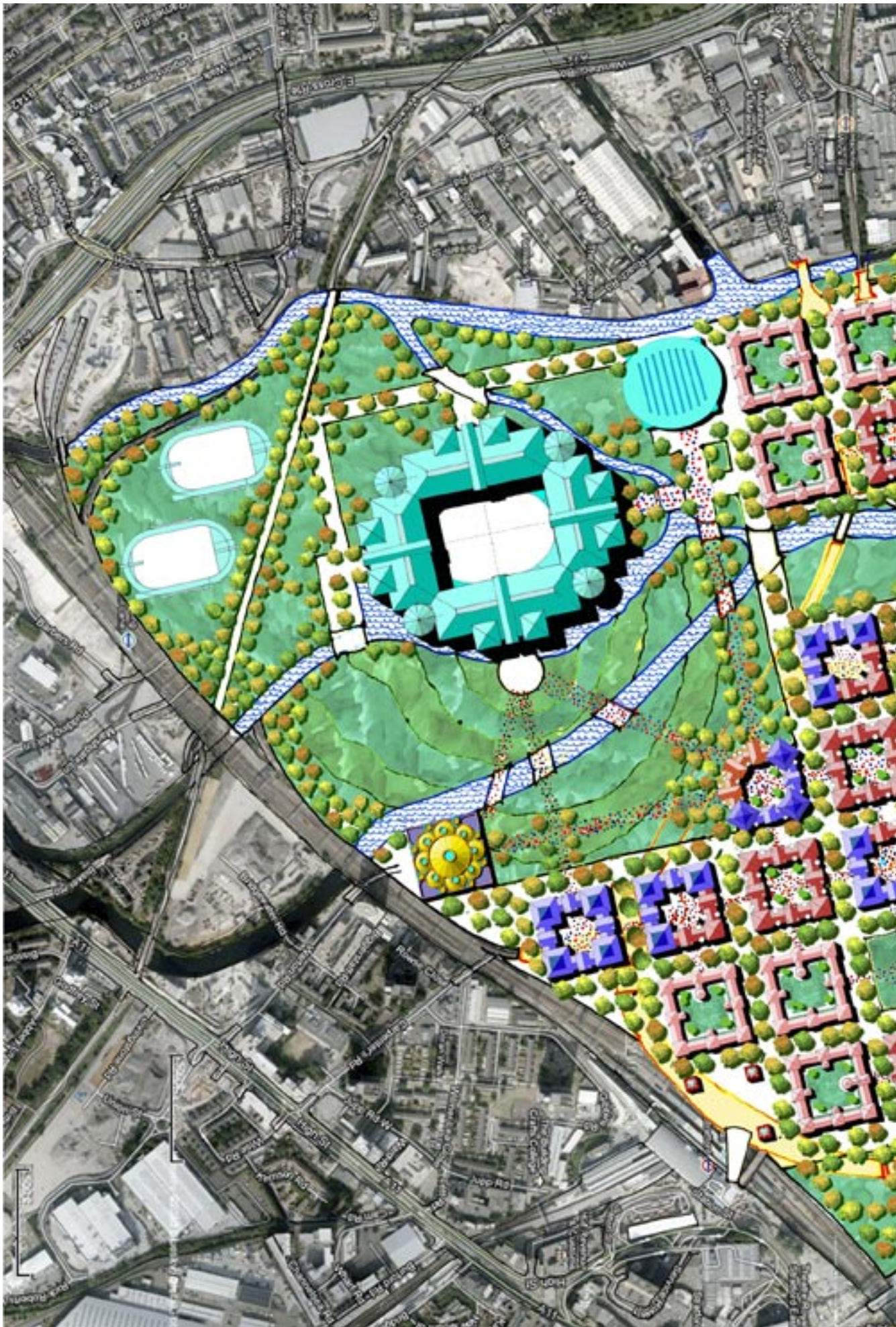
My once-great city had allowed itself to build that sure sign of a city with Status-Anxiety: 'the tallest building in Europe'. John Prescott, Tony Blair's Man of The People, inspired by Disney Florida, had allowed the 'Shard', Renzo Piano's pointless, pointy, splinter of glass.

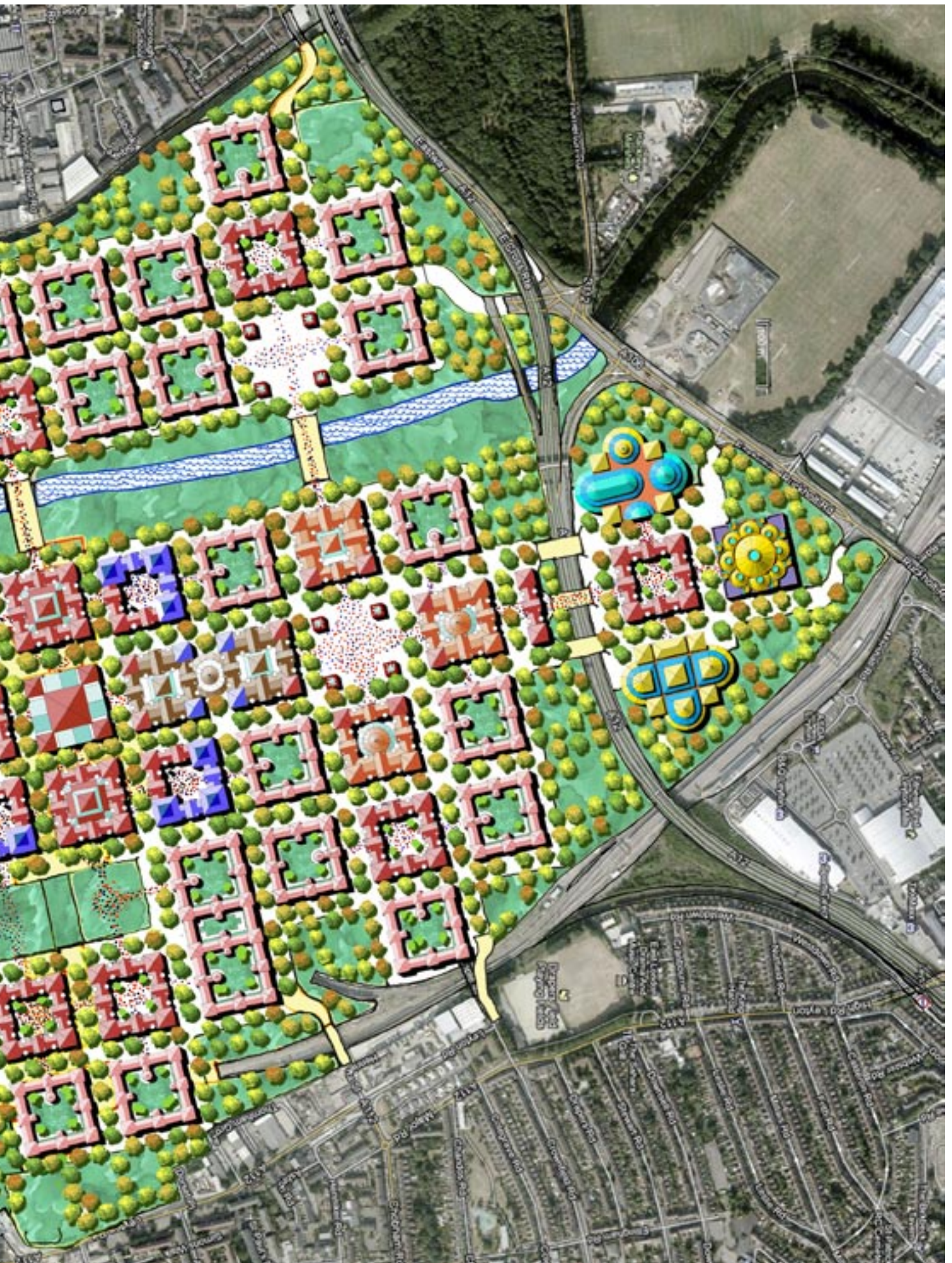
If running a successful 'Olympic Show' was beyond Britain, and my country and City failed, then it would be 'curtains down'. There was no advantage there - only potential disaster. But, and this was an interesting BUT. If Britain showed how to progress beyond the very culture that she had seeded all over the world, that cult of Gardening and Fine Machines which added up to 'Jefferson's Suburbia', THEN THE 'JACKPOT' COULD BE WON.

2006-2012 proved that this was a hopeless 'throw'. Westfield Park is neither City nor U.S. suburb. The Olympics have shown that not only is the Lifespace-Design culture of Establishment Britain incapable of 21C leadership but my own great, polycultural, global, city of London is equally useless to the impending 'urbane century'.

But London's Establishment isn't everyone.

ROOF LEVEL VIEW OF STRATFORD 'CONSTANT CITY' AFTER THE OLYMPICS





AFTERWORD: THE FORTY-FOURTH LECTURE: OLYMPIAD OF URBANITY.

Every affliction breeds, if it is to be cured, its own antidote. Lacan's "The symptom returns as the cure". The tabooed medium of Architecture returns to cure the affliction of suburbia that has destroyed the human lifespace and now threatens the very planet by its insatiable, and ever-growing, demands for resources. If any one spot can be designated as the place this affliction began it must be London. For was it not here that a visiting 18C Frenchman wrote. "English towns are like pipes, with their streets running out into the country". The English 'Country House' was the high-culture model for what became the 20C Levittowns of the North American ranch-house suburbia whose machinery was expected, until recently, to spread all over the planet.

Such were the expectations we found in Tashkent in 1997, when I led a delegation from the British Council to inform them of Britain's City-Planning theory. I told them of L.B.Alberti's technique for the invention of the cities of Mediaevo-Humanist Italy. The newspapers reported, in Russian, "The English told us fairy stories". I thought that if the Uzbeks wanted to 'go Western' they should begin at the beginning. They were changing their script to Latin from Cyrillic and before that, from Arabic and before that from Greek and before that from Sanskrit. The Silk Route caravans leave their beguiling traces.

But in the 21C things are different. The caravan of 'Government by the Market' has passed, along with 'Retail-led Regeneration' and the ready credit that spread its rubber-tyred, big-shed, Downtown-skyscraper, Decon-style rubbish over whole continents. The profession of Architect, as it has developed over the 20C, remains fragrant with the odour of this rotten project.

No longer should we have to suffer the 'individual masterpieces' left behind by this industrious crew of subliterates. The gross forms of the 'isola blocks' should be rigorously prescribed by the building laws of the Urbane Quarter. The licence for invention should be reserved mainly for the details of their Orders, Entablatures, Balconies and so on. This was always more than enough in the past, when the West's most urbane cities were built. Even more licence would be available, after a proper analysis, on those parts, such as floors and the soffites of vaults that offer a place for surface-scripting. As for the standing stone Iconocrypts, if the Architect is capable, then why should he, or she, not do them as well? It is a level of intellectual and plastic capability that the Architects of the past could achieve. So why not those of today?

The application, to the Stratford Olympic Site, of the theories described in these Lectures is little more than a 'finished sketch'. JOA had no time to do more than that. A level of 'finish' was needed to provide that 'air of verisimilitude' which plausibility demands. Much needs to be done. But one can have hope.