

The Twenty-Fifth
Lecture.

The 'Talking' Order.

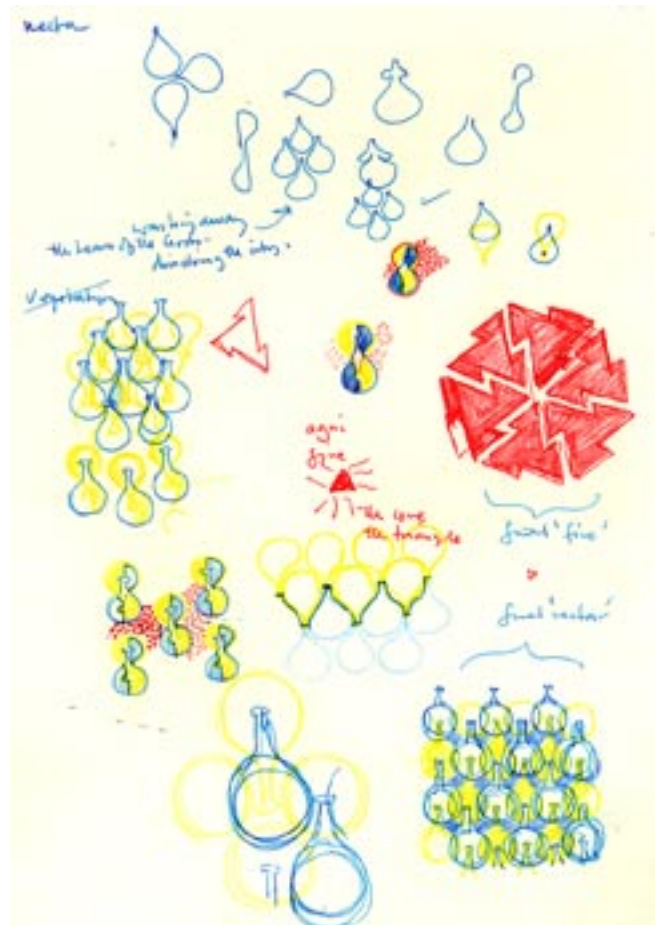


"AMALAKA"

I reproduce in these pages, some of the sheets from my **notebooks** of Winter 1992 in which I **worked-out** the process of **inventing an icon** and then assembling it into a **pattern**. These patterns followed a **vertical sequence** which inscribed the **horizons** of an **ontogenic narrative**. The last page of Lecture 20 showed **15** potential icons. The gallery columns, which were my immediate object, required only **eight**. These were made up of **two** registers each of the **four** levels of high-ceilinged Nighingale Wards **inherited from the 19C**.

I began, at the top of the column, with iconic subject number one, the **'cup'**, or **'vase'**, of **clarity'**. In the Hindu temple it is called the **'Amalaka'**. It is the pinnacle of the **Sikhara**. It can be conceived as a **receptacle** for the agent that constitutes the **Columna Lucis** which invades the massive **Mound** of **'that which was always there'**, protected by the **coils of inertia**.

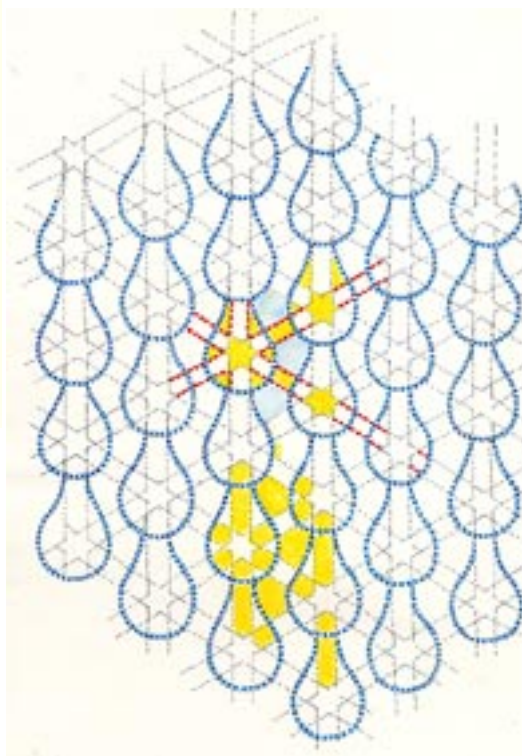
On page 50 the **vase** is shown **rotated** and then **nested**. On page 105 this nesting is shown **reversed** and **superimposed**. Then, on pages 113 and 115 a pattern of **radiating lights** and **liquid drops** is developed in a **naturalistic blue and yellow**.



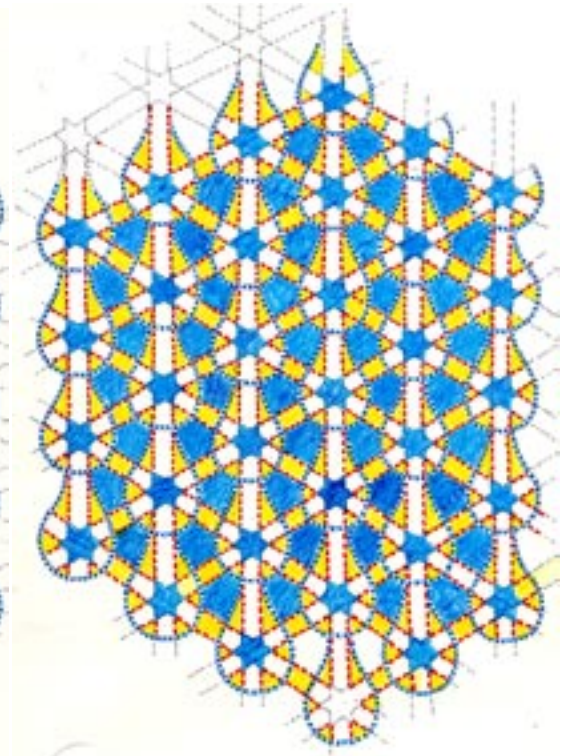
Page 50 begins my exploration of the icon of the vase of 'liquid light'. I digress to state the triangular icon of 'fire'. I liked the small version at 8 o'clock, where the blue of water and the yellow of light are halved against a fiery red background. But it proved hard to extend.



Page 105 shows the vases being reversed before being superimposed. These were the sorts of formal manipulations illustrated in Lionel March's "---". They were inadequate as a 'grounding' to Architecture, but useful for the invention of the iconic engineering which Cambridge's Architectural Faculty would never dream of pursuing.



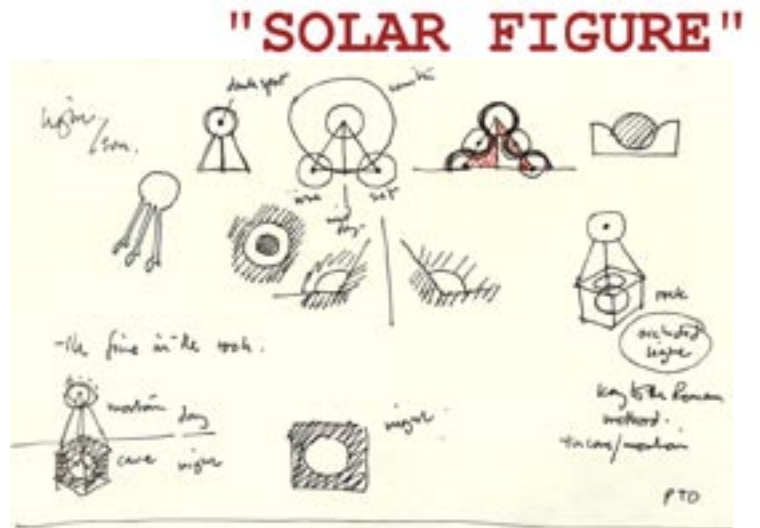
Page 113 shows how the lines of liquid drops are invaded by 'stars of light'.



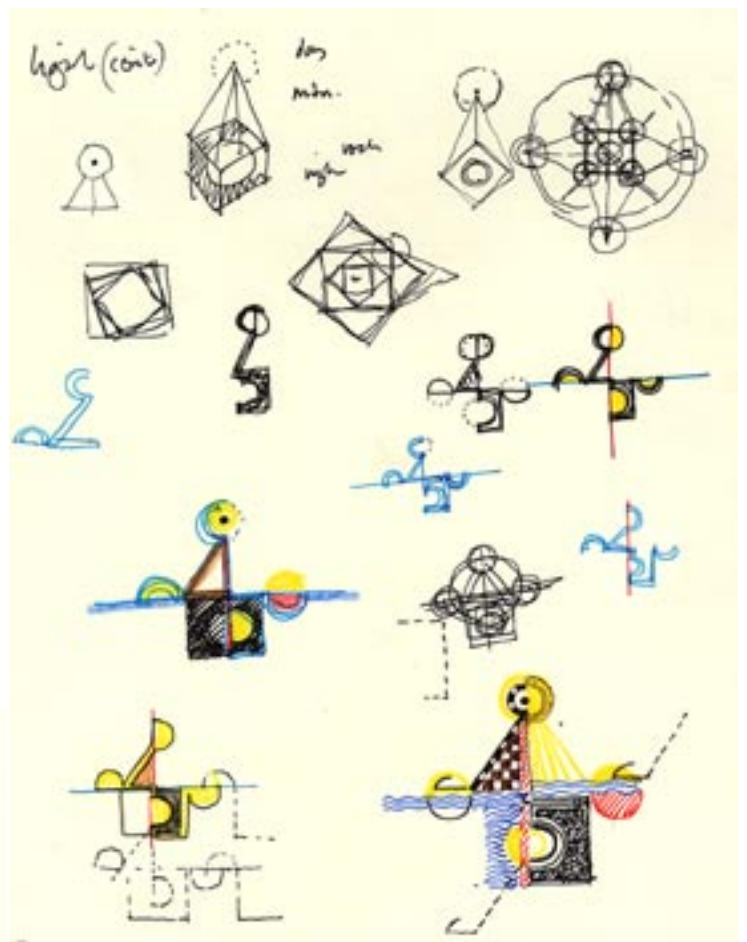
Page 115 shows the 'cups of light' set against a sky-blue ground. The 'drops' become both luminous and vases as well..

My second attempt for an icon for 'light' set the exotic symbol of the 'vase' of light to one side and adopted the sun for its iconic inspiration. The first attempt, on this page, created an engaging single icon. It had a multiplicity of meanings packed into its figure.

The sun rotated anti-clockwise through 'four quarters'. It rose out of the sea and set back into it. It sank beneath its wave into the cubic cave of night and rose to its zenith from whence it irradiated its fiery energies. The figure included the 'cyphers' of 1,2,3,4 & 5.



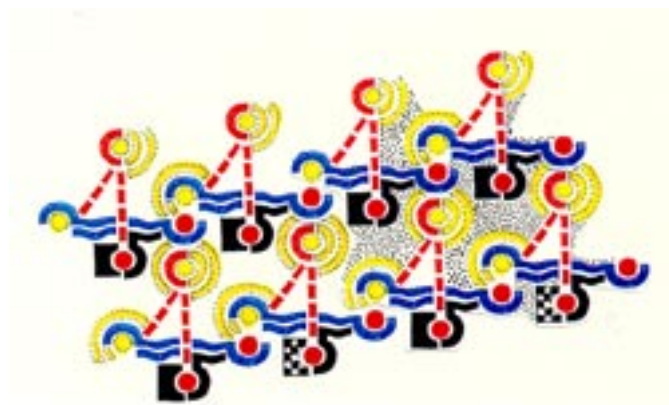
The upper half of Page 51 develops an Egyptian glyph of the disc of the sun and its earthbound rays into the figure of a pyramid. This transposes a singular point onto a four-square base (that has always been the symbol of the secure and solid earth). A further drawing extends the square downwards as a cube that contains the 'dark sun' which is both liberated and inseminated by the 'liquid light' of the columna lucis.



page 52 skews the plan of the pyramid being rotated as if it was its shadow cast by the sun. This rotation, when elevated into a two-dimensional graphic, retains the ground-line, which becomes the sea, as well as the buried cube containing the 'dark sun'.



Page 101 shows the icon of 'Solar Light' being aesthetically clarified. The sun is shown in its four (cubic) quarters: buried, red, at night, rising, yellow, out of the sea, yellow at its noon zenith and setting, red, back into the Western sea.



Page 102 shows the icon interlocked into a pattern and set against a background of 'stardust'.

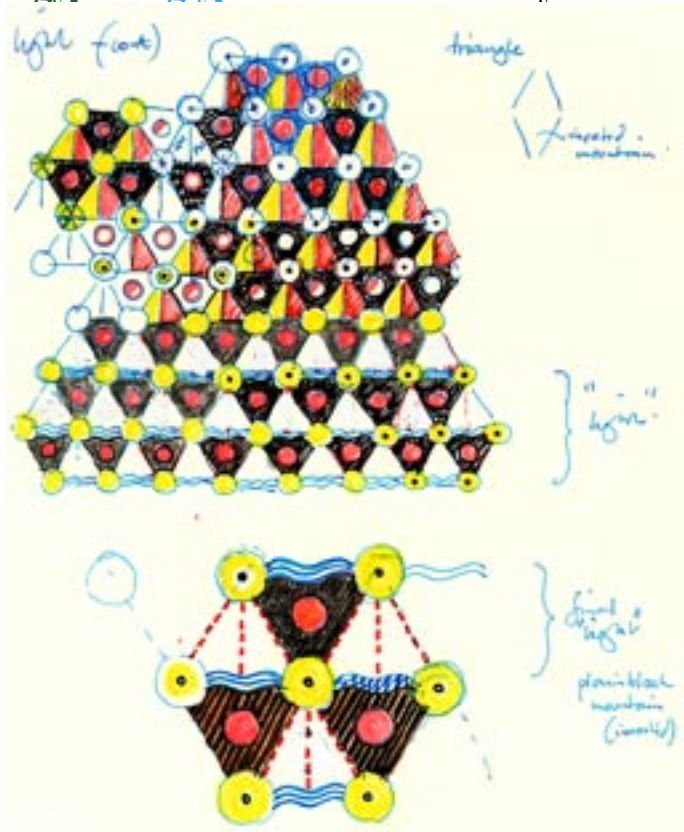
It also, as something of a numeromantic joke, plays with figuring the Arabic numerals 2,3,4 & 5.

8th FLOOR "SOLAR DISK"

My separate icons for the **amalaka** and the **sun** both failed to produce a figure that satisfied me. The amalaka was too domestic and the sun too undomesticated. One was, after all **inviting it into one's 'home'**. This page shows my attempt to **synthesize the two icons**. I wanted also to create **patterns** that were iconically **decipherable**, certainly, but I also needed patterns that were mere **sheets of 'pretty', formally undemanding, decoration** fit to hang on a wall or wrap around a column.

Assaulting the senses while suppressing the mind, as is the strategy of every Architect today, from Gehry to Meuron, eventually goes flat, like an exhausted battery, and ceases to energise the human engine.

I returned to my **iconic larder** and invented a pattern that combined the **'amalaka'** of liquid light with the **Egyptian glyph** for the **diurnal cycle**.



Page 53 shows the icon for the 'vase of light', from page 282, being mapped onto that for the sun, on the preceding page. The dark sun, below the watery horizon, is enclosed within a mountain. But this is now inverted - shall we say "in the Zoroastrian manner"? I decide against signing the mountain as made from the chequerboard of nights and days that is one sign for the inertia-bound infintude of Time. The scale of the design is too small to warrant it.

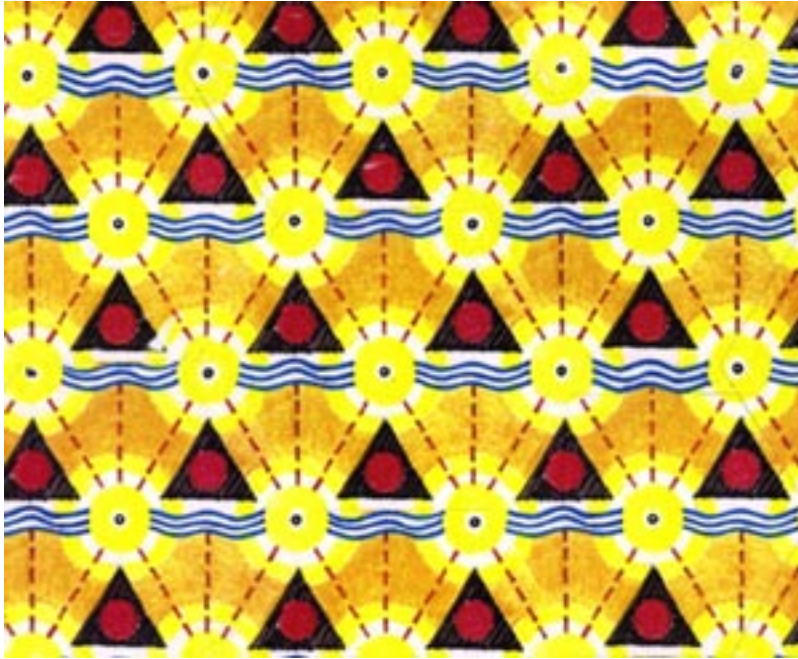


The top row rehearses, once more, the 'submarine mountain' as a 'khumba' (pot of water) on a pyramid. This recalls a figure used upon the 'Attic' floor of the Blackfriars project. Its fourth version is the Egyptian glyph for the solar disk and its rays. The second line shows a sunbeam as congruent with the flow of golden drops from the 'vase of light'. This story becomes 'domesticated' as Architecture when the roof becomes a pyramidal 'wave' of water (the 'pyramid of the sea'). The ceiling becomes vaulted with a luminous 'illumination'. This is bounded by the diurnal rhythm, the steady beat of nights and days that are the 'marks' of Time and the columnar forest of Eternity..

At first this was too tightly-structured, as one may see from the drawing on the left. But this **formality was resolved**, as the next page shows, by using the **solar disk** to force the elements of the pattern **apart**. The **'mountain'** in which the **sun** spent the dark hours was inverted (in the Zoroastrian manner) and left in the position in which **Indra** found it: - **beneath the primordial ocean**.

The resulting pattern is easy on the (commonly untutored) eye, and yet, if **deciphered** by an iconic literate, unlocks a set of **narratives** capable of feeding the mind that has **need of reveries** of this level of architectural literacy.

Encrypting the arcane within the banal.



The final pattern, which replaced 'Solar figure', is called 'Solar Disk'. This does not 'name' the way it assimilated the peculiar item of the 'amalaka', or 'vase of light'. Yet the record of this work shows that without my discovery of the meaning of this almost universal, globular, roof-top finial, not only would this one pattern not exist but none of the 'ontogenetic emplotment' would exist. For it is this ordinary column of light, the columna lucis, that heralds the phylogenetic narrative which both leads to, and is, that reification of existence that is the 'Coming into Being'.

The 'tiling of the solar disk pattern, that is necessary for it to be transferred to the plaster of the columns, relieves its wall-paperly geometric banality by cutting it, arbitrarily, into hundreds of individual 'pictures'.

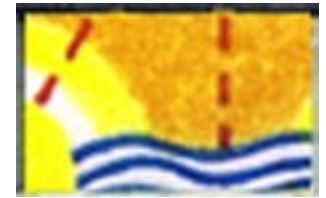
While simple in themselves, these little snapshots beguile the mind and present it with a pleasure native to the beleaguered Modernist: the aleatory 'art' of 'accidents'.



An A3 'tile' that captures part of the sun, with its 'dark origin'



Part of the dark home of the sun is shown, from which it rose and rises.



The six 'classical' divisions of the day are marked by red dashes.



This figure shows what happened when the overall pattern was electronically 'tiled' so that its separate 'stones' could be printed-out on an A3 laser-printer. Each 'tile' became an abstract 'picture' (albeit rather simple) that was framed in the proportion (for those whom such things please) on the Golden, or Fibonacci, section.



This figure shows the 'tiled' pattern wrapped around the 1.5 M (5'0") diameter Gallery columns.

7th FLR "FIRE-SIGHT"



How did I jump, on this page in December 1992, from the Amalaka, via the cryptic utterance: "floating pieces seen from above need no 'membership' rules", to the symbol of fire filled with drops of water?

I also indicated that an aniconic modernism which relies only on formal exercises, will fail to solve the problem of making a landscape for human beings.. It can never reify anything but itself.



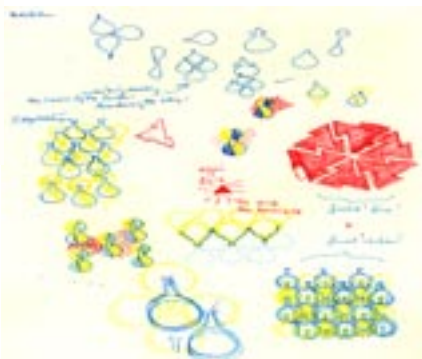
This page, also from Dec '92, shows the triangle of 'Fire Sight' trying to develop more richness. the solution came when beds of ashes appeared and the crevices between the jagged 'plates' showed alternating particles (as if one looked up as well as down) of water and light.

Each of the 19C Nightingale Ward floors was as high as two of the new Ark block floors. So the **eight**-storey **Gallery Columns** needed **two** versions of the **four** stages of my **ontogeny**.

My analysis, of December 1992, to the left, conjured the **yellow** of illuminating light, with the **red fire** of passion and the **fluidity** of the imagination. The icon of fluidity, a small **spiral of blue** was confined within a **red triangle**, the traditional sign of fire, and fire-as sight.

I **split** each triangle into **three** and **rotated** them. Their centre was filled by **fluid flames**. these rested on **bands of ashes** alternating the rhythm of **days and nights**. This 'filling' was randomly rotated, making the triangles **dance like sparks** rising in heated air.

At first I left the gaps between the triangles **white**. then I filled them with streams of alternating drops of **yellow light** and **blue water**. Finally I laced the jagged triangles with **orange**.



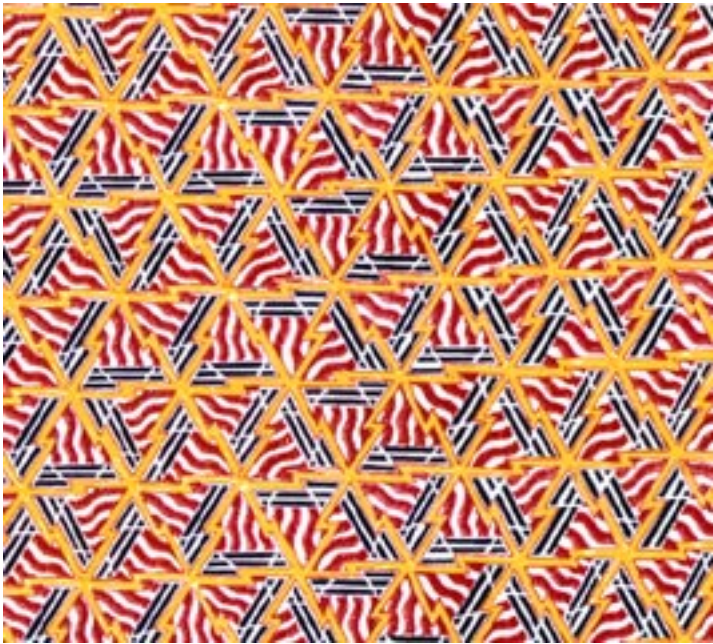
Part of the first page (No. 50) of the 'flat', or graphic, icons parlayed the triangular sign for 'Fire' into a hexagon which 'nests' ad infinitum.



Water-filled 'fires' hovering above 'swamps' rehearse a perennial discourse between fire and water.



The figures of 'Fire-Sight' rotated with a dancing motion like embers rising in a plume. They nested very regularly, yet their perimeter zig-zag, and their internal variations prevented the pattern becoming mechanically repetitive.



In the final version of 'Fire-sight' I added yellow to the cracks between the jaggedly rotating, but nevertheless locked together, triangles.



Like all repetitive patterns, **'Fire-Sight'** was improved by being split, as in a kaleidoscope, into **tiles**.

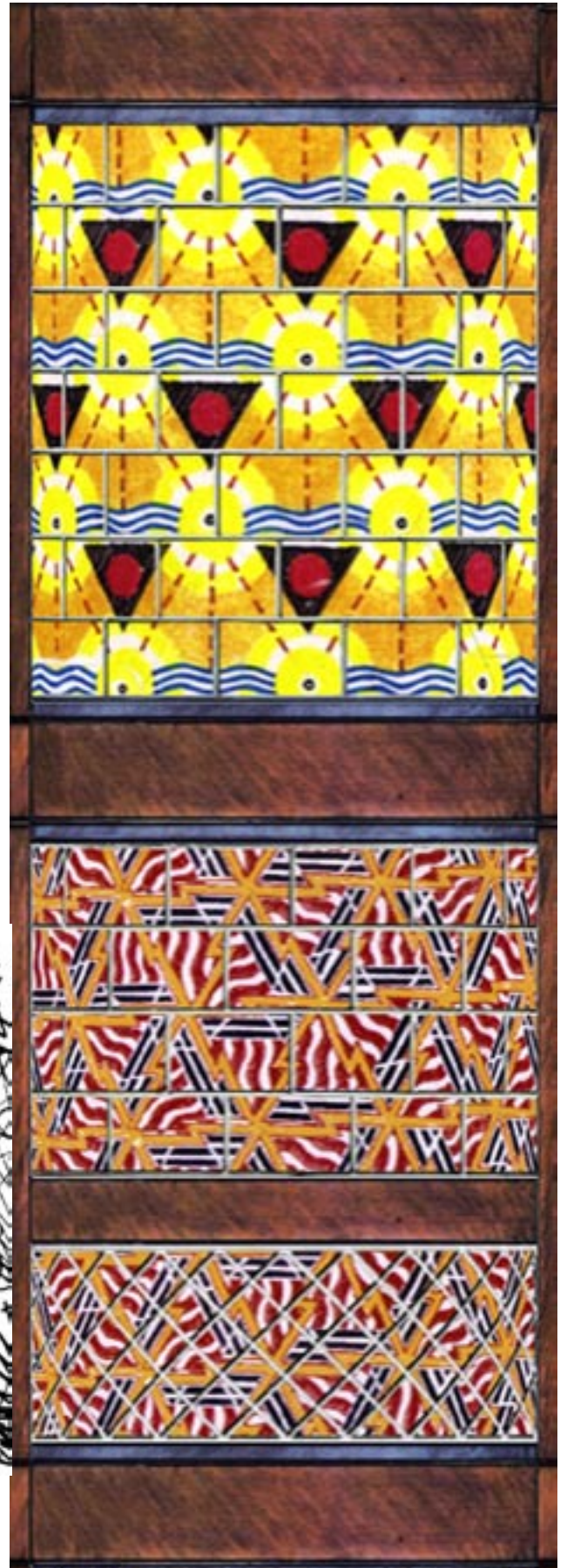


The pattern itself was **randomised** by being **rotated** within each **triangular and hexagonal** frame.



Four 'tiled' fragments of the 7th Floor pattern that were cut from the overall sheet of the 'Fire-Sight' design.

Tiling just throws it further into that condition of aleation which so pleases a modern spirit beset by an always-implicit imperative to reasonableness.



The 'Solar Disk' design at the 8th Floor is shown above the 'Fire-Sight' design on the 7th Floor. These two surface the tops of the Gallery columns just under the jet black capitals.

Grd Fl "INDRA'S NAIL"

Page 49 of the Dec 92 Notebook represents the **vertical extremities** which lie beyond and outside the **airy boundaries** of the **human lifespac**. These are titled **'ABYSS'**.

The abyss **above** is signed as an empty disc. That **below** includes the **serpentine icon of infinity**. However the **serpent** was abandoned In favour of the **egg of space** it bounded. This provided the basis for an icon describing not so much the abyssal infinitude of chaos and inertia, but the **'first event'**.

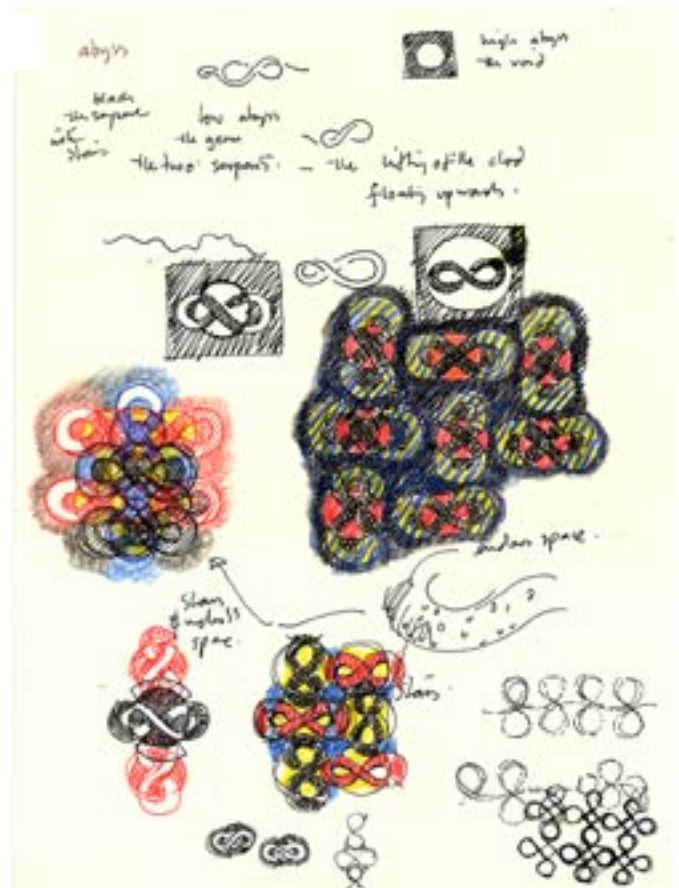


Notebook Page 82 descends from iconic researches effected during the "Which" project (page 11-25 that produced the 'Anemos' figure that was, in its turn, derived from researches into the 'panemone' or wind-driven turbine. The wavy triangles derive from the forms of the Wankel rotary engine, the only successful variant to the ubiquitous crankshaft. My metaphor assimilated the wind to the rain of fiery arrows which Science has transformed into the photon streams energising the division of the primordial cell, or the spermatozoa assailing the human embryo.

As we were on Earth, rather than **cosmic space**, I chose the generic point of origin to be the **photon-shower** into the **primordial 'soup'** that some histories proffer as the origin of **complex molecules** needed by the phenomenon of **vitality**.

This I adduced to the **Hellenic and Vedic Ontogenies** in the shape of an **arrow of light** sundering a **submarine serpent**.

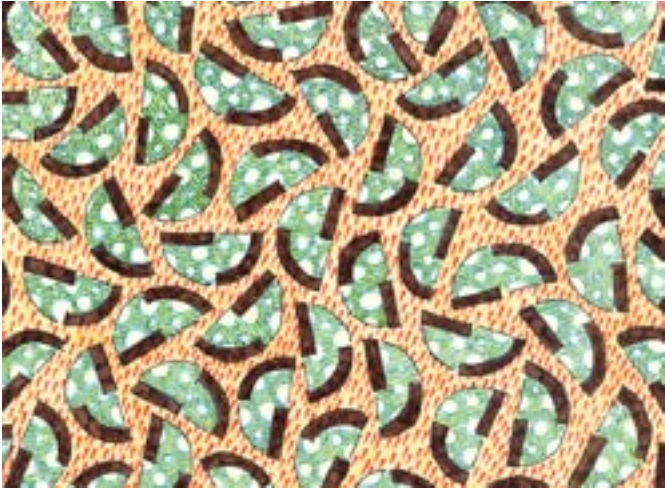
In this way the **serpentine coil of infinitude** began that replication towards an **infintude of different forms** that is the **vital journey of evolution**. The **divided coil** is the signal for its re-combination into **novel wholes**.



Notebook Page 49 discourses the 'Abyss' that is above versus the abyss that lies below. That which is above is a colourless disc on a black, cubic ground. That of the below includes the serpentine figure of Infinity. The two are united by a circular figure of on a black ground. This is the horizontal section through, or plan of, the 'columna lucis' which was the spear of Indra or the arrow of Apollo when they sundered the coils of serpentine infinity.



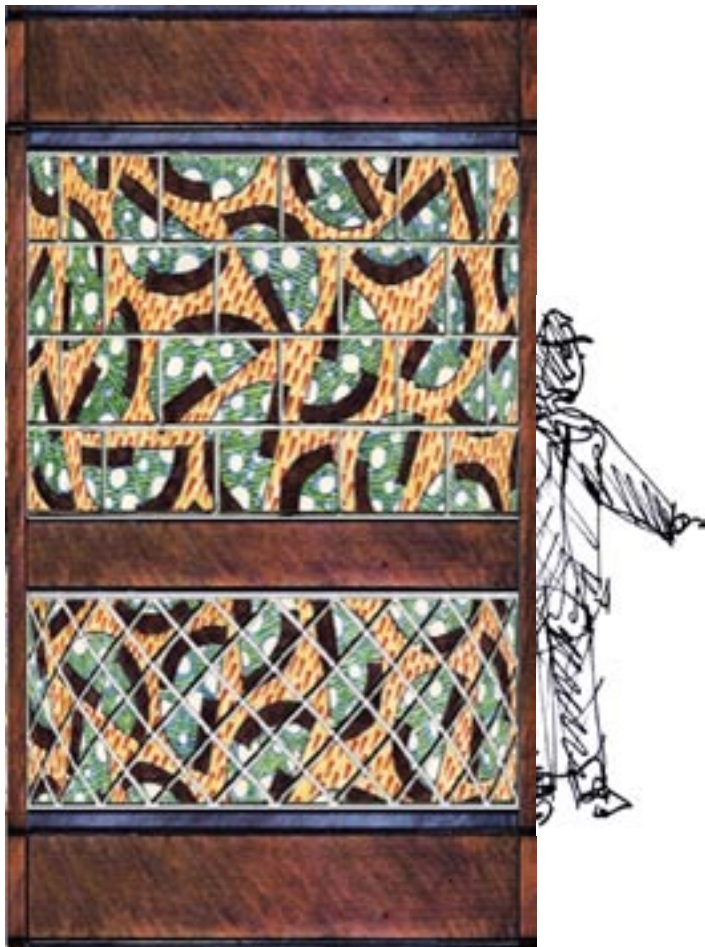
Page 49 discoursed the static condition of abyssal infinitude. From this I required genesis. The egg, like the serpent which protected it in the myths of Apollo and Indra, is sundered by a hundred (a hecatomb) of fiery arrows. In Page 84, above, the split serpent is multiplied into the two black chromosome-bands in the divided sphere of the cell. I explore various icons for the fiery arrows, choosing the red triangle as both the customary icon of fire, and a recollection of the wedge-writing into the soft clay of the Sumerian swamplands.



On Page 85 I drew-out the final pattern of the most lowly of what became the eight registers of the Judge gallery columns. I named it "Indra's nail". It could have been called "Apollo's arrows", or, more positivistically "Photon shower". It stands, like the apple on the head of William Tell, for the idea of the cataclysmic event that commences all ontogenies, in which the perfect quietude of the sphere is split by the arrow of action.



Lacking a pattern repeat, this icon is less formally predictable than the more 'magnificent' region of 'Light' that tops the Gallery column. But it is hugely improved (as well as being rendered practically photocopyable) by being 'tiled'.



The tiling for the Ground, 3rd, 5th & 7th 'cookie cuts' the pattern into the diagonals of the Roman 'cancelli' as the more authentic icon for a barrier than any later image of 'balustrading'.



One of the tiles, all different, which were cut by the computer. One may see here the wedge 'arrows' and the 'divided serpent' bounding the sundered, cellular, sphere.

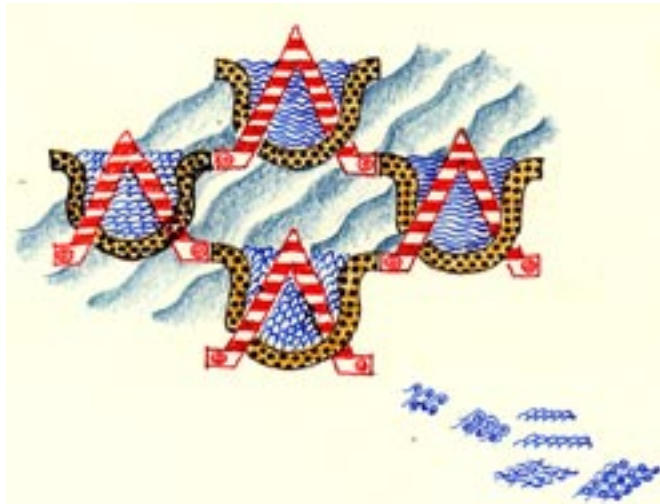


Three more of the variants cut by the A3 tiling pattern.

1st Flr "SERPENTS"

The upper register of the Gallery Ground Floor columns is the First Floor of the new, Ark and Castle blocks. It needed to be an **alternative version** both of the **pre-natal level** of the **Ontogenetic history** and the **pre-terrestrial period** of the **Phylogenetic storia**.

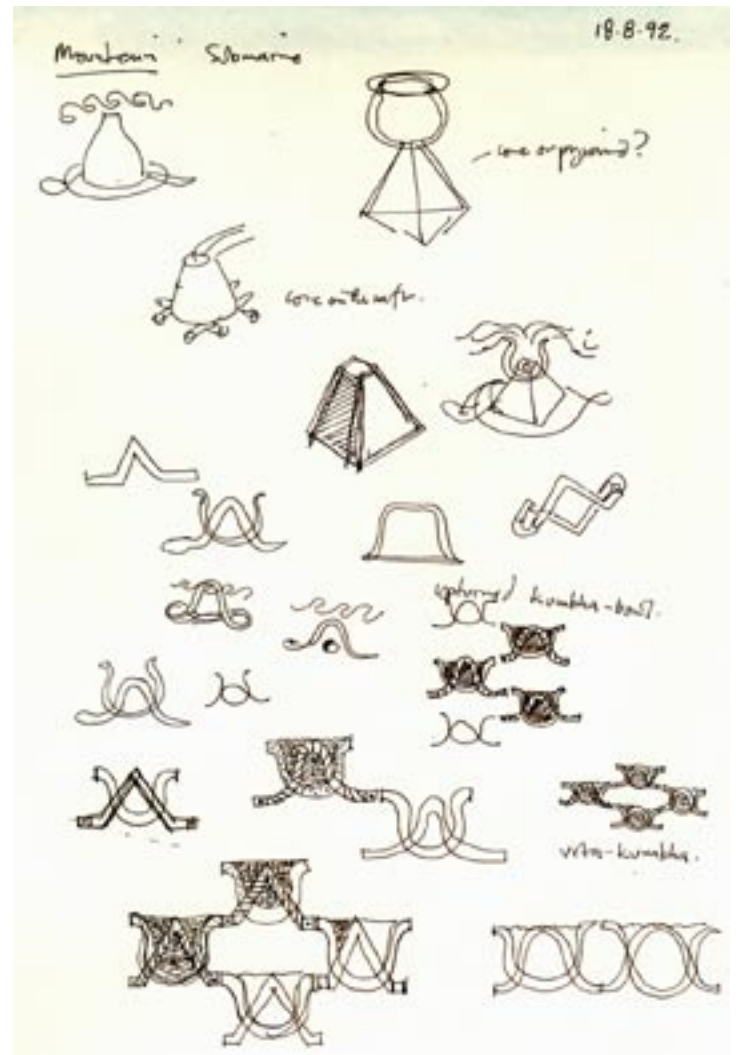
Gestation is behind (or rather below) us. Dry land is now emerging from the primordial ocean. The infant is born into a dry, gravity-dominated, liquid-free, air-filled spatiality.



Page 70 shows that the cone of fire and ashes, which is the submarine mountain, emerging from an ocean whose boundary is the stellar firmament (albeit chromatically inverted from yellow points in a black sky) that looks like a leopard-skin.



The creation of an A-Perspectival three-dimensionality in the wavy background (in this case by the use of shadow), reverses the normal scheme. Binocular vision is less geometrically effective as the distance from the eye increases. Solidity is more easily apprehended in objects nearer to the eye. The design of the interweaving serpents takes on the form of a mere screen, a sort of iconic 'writing' on the sea of chaos. It registers the status of these images as a conceptual medium, rather than as a diagram of mechanism.



Page 68 of my notebook shows that the upper register of the lowest, ordinary, pair of figures (located at First floor level), originates in a Vedic discourse between the Serpent Vrta who coils around the submarine mountain to deny the entry of Indra's axis of temporality. History is begun when the resistance of Vrta is overcome by the force of Indra's thrust.

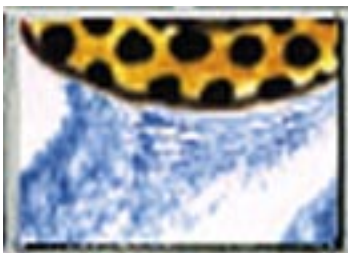
The **ocean** is contained within a vessel spotted like a **leopard**, whose colours recall, inverted, the **stars at night**. The **emergent earth** is banded a volcanic **red and white**. Behind this bounded and axial event there still streams the **endless ocean of formlessness** from which the **mountain** emerges.

It is as pointless to search such ideas for the sorts of thinking to which **'theory'** has descended today. **Architects read only as much as will instruct them to obtain physical results.** The physicalities concerned become **ever more complex**. But this is with the **overt complicity of Architects** who hope to **ring-fence their threatened Professionalism with technicities** like the **aeronautical-military complex computer programs** used by Frank Gehry that only a **trained, highly capitalised operator** can employ.



My desire to increase the scale of these patterns, so that they related to the huge space they occupied, led me to arrive at too great a congruence between the rhythm of the pattern and the A3 'blocks' of 'video-masonry'. The pattern should be slightly reduced in scale so as to produce a greater variety of 'tile'.

The culture that I propose as "iconic engineering" is designed to engage the envelope of physics via the agency of the human imagination and its verbal and visual languages. It has no ambition to manipulate the person through the muscular mechanisms of the built environment.



The belly of the 'khumba' of stars rides over the chaos of waters.



The tumescent pyramid of fire and ashes crosses the spotted horizon of the milky way.



The peak of the fiery mountain rises through its amniotic genesis.



The new serpent of the fiery mountain has an eye. The old serpent of time has none.



"Indra's Nail", the division of the cellule of primordial unity, is the beginning. Above it emerges, as "Serpents", the coupling and decoupling of the spiralling cyphers of the past and future, something that will be born into full, individuated, solid, physical, Being.

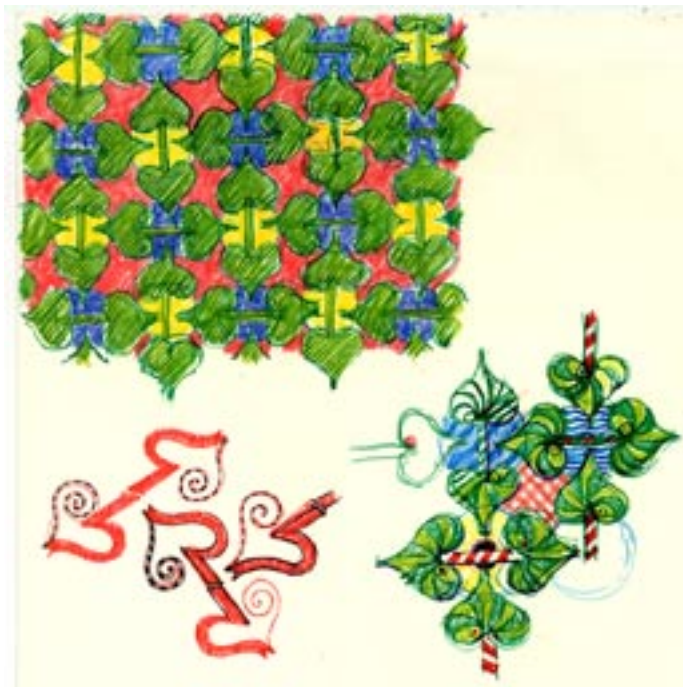
2nd FLOOR "LOTUS"

Having invented the icons for the extremities of 'what lies above' and 'what lies below', I turned to the space 'in between' - the space into which we are born and breathe and have our immediate, physical, being.

When humans are born, they move, with a violence never to be repeated, from an 'oceanic' liquidity onto the dry, hard, gravitational space of solidity. My research began with the peculiar icon of the 'world tree', a plant which has its roots in both of the extra-human extremities. These I represented in my, by now, familiar icons of the solar disc and the 'light in the rock'. I looked down (or up) their axis and represented the plane of their conjunction as an outward-spreading spiral.

This, watery figure, because it was the moment of the birthing of the Earth, added leaves. It became congruent to the icon of the Lotus, floating on the deep, supporting the infant Being. I chose, for the leaf-shape, that of the Pipul tree, or ficus religiosa. It is an hieroglyph thought to represent 'woman' in the 3000-year old but, as-yet, inadequately-deciphered writing of Mohenjo Daro.

I wished to signify that all of these event-horizons looked both ways - to whence they had come, and to what they were becoming. I took the mirrored tree, rooted in the extremities of 'above and below' but 'flowering' sideways onto the here and now of human being, as a symbol.



This became a graphically 'flattened' icon on page 60. There is an exploration of the wavy veins in the leaves, mimicking the water on which the 'new-born' floated, the solar disc to which it strove, and the traffic in entities up and down the axial stalk of the plant. By Page 104, this was reduced to a semantically-impooverished, but elegant, red, outline.



My research began, on Page 56, with the peculiar icon of the 'world tree', a plant which has its roots in both extra-human extremities. When added to the form of the spiral, and mirrored across the axial 'trunk' of the 'tree', this made a shape like the leaf of the Pipul tree, or ficus religiosa, an hieroglyph thought to represent 'woman' in the undeciphered texts of Mohenjo Daro.



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 that was accessed by the 'strike' of the Columna Lucis. Both are needed to birth and irrigate the 'Deshret' which lies beyond the Orchard (signed by the four trees) of that Time before Time began.



The final pattern, named 'Lotus' was twisted 45° so that, the logic of the pattern would not be lost when it was cut-up by being tiled onto the A3 'bales of text'. The icon was to represent the idea that the 'coming out onto the land' was an amphibious (and indeed ambiguous) state in which the novel vitality existed within a soft skin that separated it from its aqueous and vegetative origins. These 'formations' were 'tied-together by an axis of 'black and white'. Might these 'on and off' entities be neurons?

Lush and vegetative, I wanted the icon of this, the third event-horizon of the Ontogenic historia, to look back to its oceanic 'grounding' as well as forward to the new being' of that 'axiality' which was, itself, the product of a fishy stage of swimming towards some particular direction. This spinal axon is the only element, in my icon, which is not softly bounded by the line of some component which conforms to the physical law of a sac responding to the all-over pressuring of a liquid.

For the peculiar fact is that, millions of years after this phylogenetic horizon, humans remain mainly water. We still carry, even within our neuronal axiality, that chemistry of the Oceans which originated, and continues to sustain life. When that 'water' ceases to circulate, we die.



I wanted the scale of Lotus, like that of Serpents, to be large, as well as soft and vegetative. But when I tiled it, back in 1992, I did not notice that the pattern was almost a repeat of the A3 modules.



No. 132. The table carried behind the statue of the god Khem. Thebes.

This wall-painting of the Egyptian deity Min, or Chem shows one of his attributes, a garden of 'aphrodisiac lettuces' being carried on a chest quadrated by four rosettes. These can be read as the four corner-trees (or corner-columns) seen from above, in 'plan' view. Min was a deity concerned with regeneration whose other attribute was a serpent, itself the icon of infinite Time.



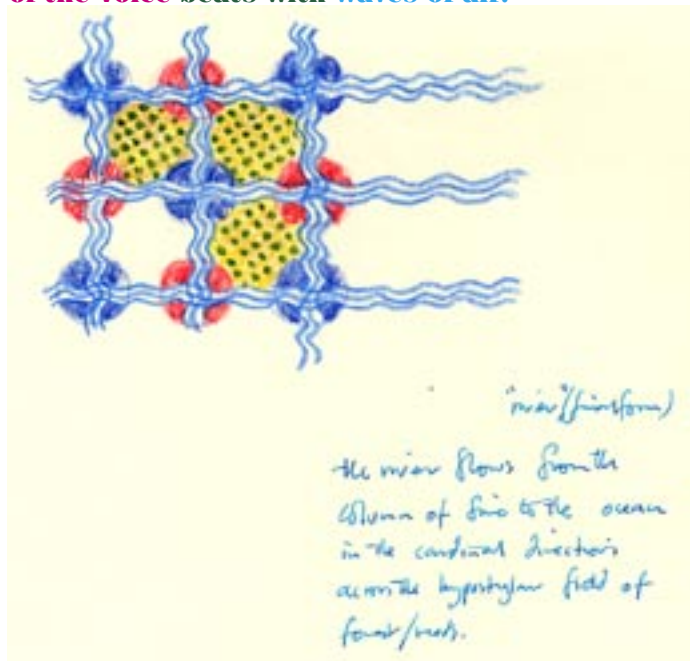
the black and white entities stream from one floriation to another. They discourse between formless sacs of substance with the characteristic colour of oxygenated blood. These, in turn, are bounded by walls of green that separate the

rosy sanguinality from its ground - a background that is no longer the clear lifelessness of the 'sea of chaos' portrayed in Stage Two of the 1st Floor. This 'ground' is on the way to being 'firm', but is not yet. It is that 'soup' which 'grew' the amphibians.

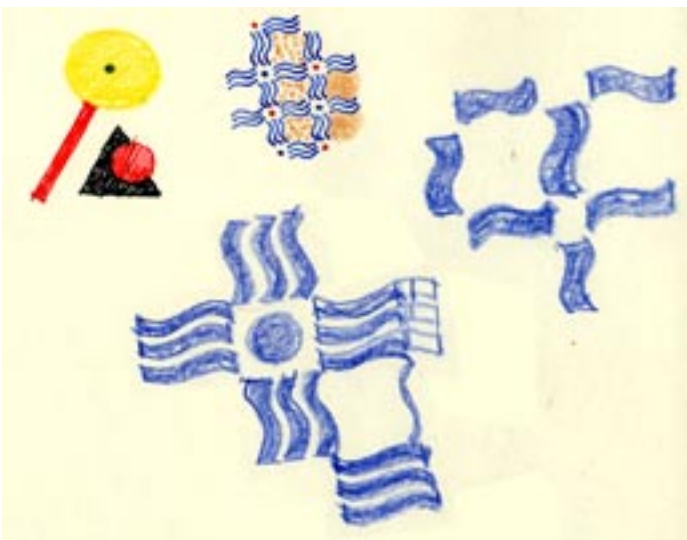
3rd FLOOR "HYPOSTYLE"

The Upper register of the **First 19C Floor** (3rd 20C Floor) is inscribed with the fully 'birthed' state in which the **oceanic fluidity** is no more. The only ocean existing is that of **air**. This is the medium of the **voice** across which the infant sends his **first cry** after filling his lately aqueous lungs and going **pink** with oxygenated blood. His 'voice' **quarters** the awful, **lung-filling, dryness** with his own, **axially-oriented being**. It spills-out from him and is heard, like reflections in a mirror, by all the other **inhabitants** of this **waterless desert** of the 'born'.

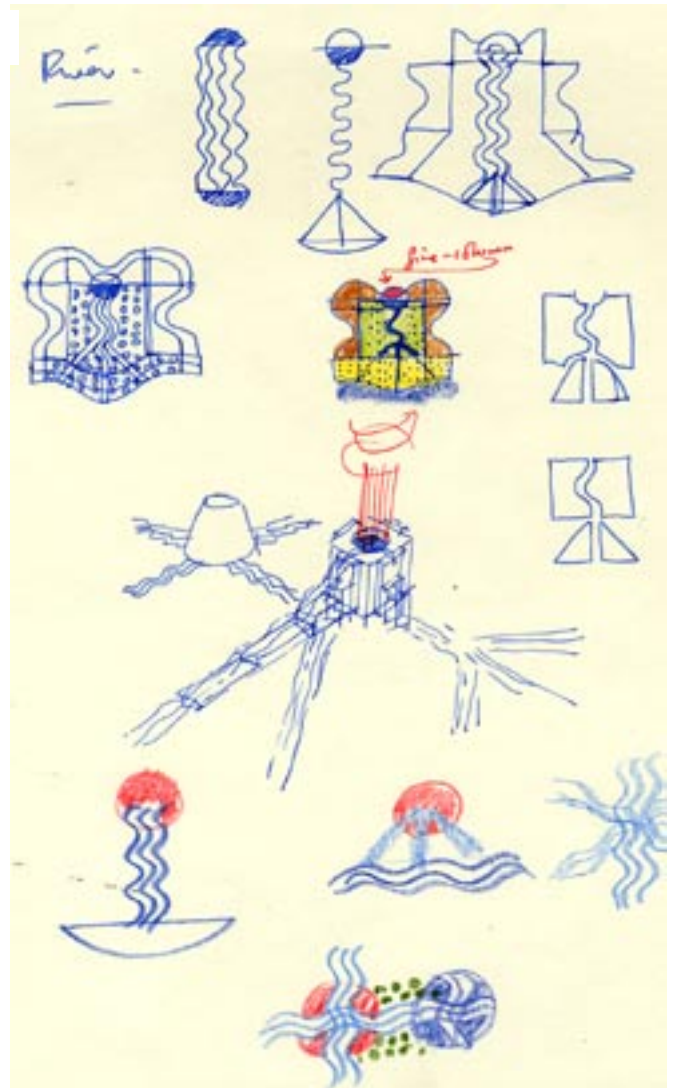
The Hypostyle, as an infinite forest of listening-posts, criss-crossed by streams of vocality that flow to refresh the acoustic desert of space. The Ocean of the Voice beats with waves of air.



On Page 55 the pattern is described as "the river flows from the column of fire to the ocean in the cardinal directions across the hypostylar field of forest/reeds"



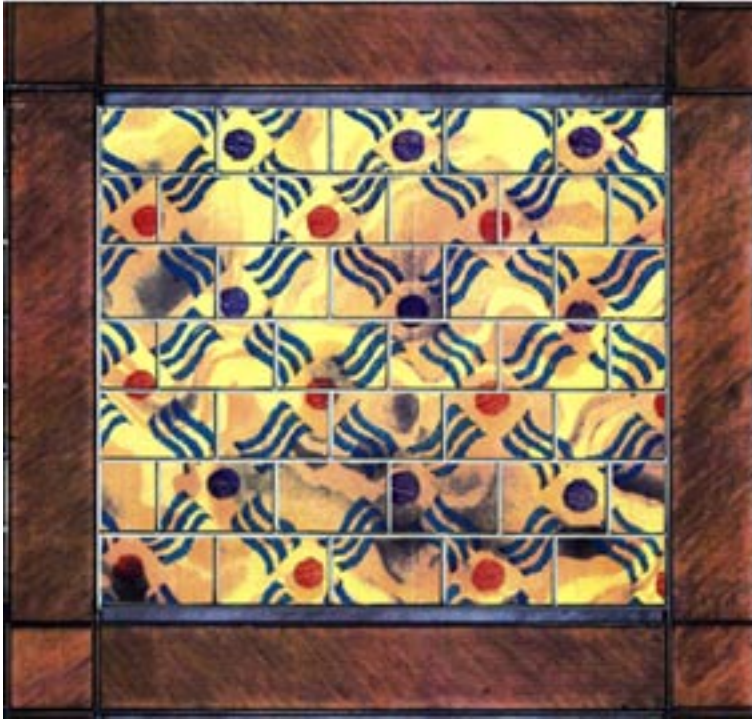
Page 64 clarifies the pattern by reducing the 'rivers' to units of three waves and the 'field of reeds' to the parched sands of the desert.



My research on page 54 shows a project to achieve congruence between the horizontal narrative of the valley and the Ontogenic and Phylogenic vertical narratives that I was trying to inscribe into the Gallery. The 'columna lucis' of Indra's Spear is located at the 'source' between the mountains. The Delta becomes a 'battered' base which rests on the sea. Eventually, the fluvial narrative is reduced to a simple alternation between sea and sun, the two poles of the 'columna lucis'. This is lateralised into a grid.



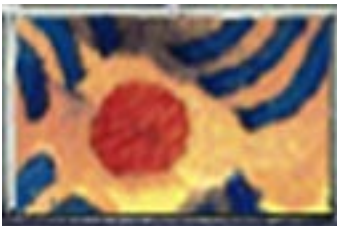
A variant of the figure in 'Lotus' that has a sheaf of corn growing out of a figure that encloses a sphere in a cube. Cf Lecture 17 Page 10, 'The Jaws of Death'.



The 'rivers of vocality' flow back and forth on waves of air. They dissipate into silence on the golden sands of the 'Pure, New, Earth' that is newly-born from the Old Ocean. They can be refreshed by that echo which is speech flowing into, and from, deep wells, one of fire, the other of water.

The final pattern for 'Hypostyle' is turned, again, onto the diagonal, for the same reason as Lotus, to avoid it being confuted with the grooves of the 'baling-tiles'. The 'desert' pattern was derived from a stencil developed for 'Which?'.

But they spend themselves in the sands of silent space unless, and until, they focus in the columns, one of fire from above, the other of water from below, and bring forth that music which is only possible in beings which bridge between these impossible oppositions.



Four A3 'video-masonry blocks' taken from 'Hypostyle' show this simple pattern being randomised on top of its 'desert' background. 'Deshret' was the Egyptian word for the 'red land' outside the boundaries of cultivation. It was 'land that had not received the 'river'.

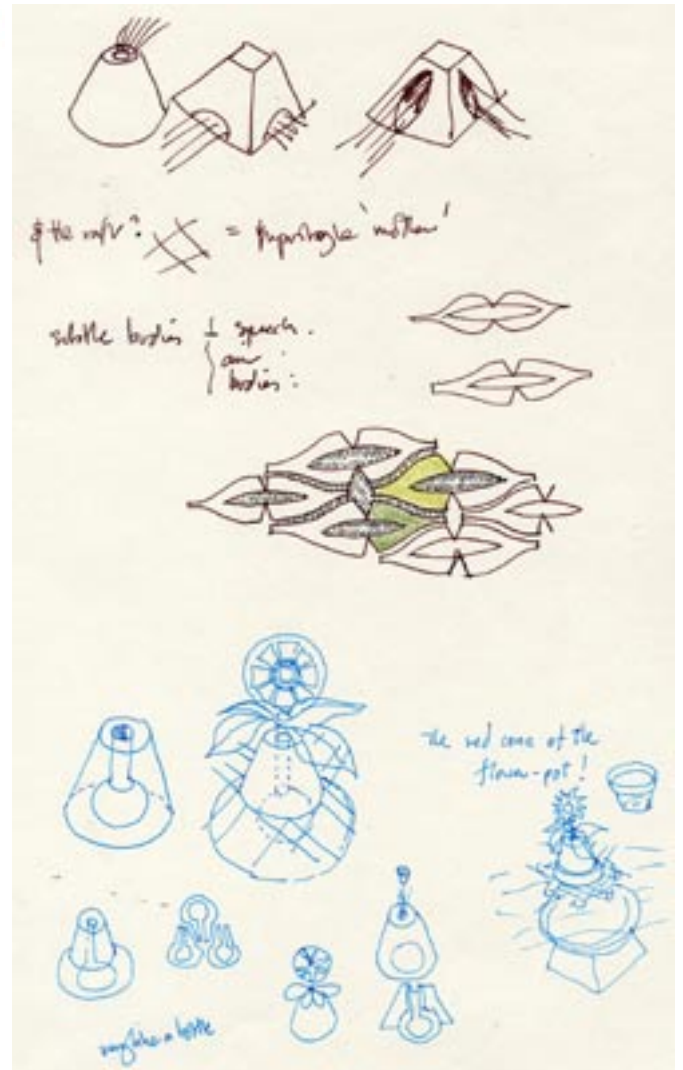


The Hypostyle and Lotus patterns inscribed on the tall columns that stretched up the 19C 1st floor. This corresponded to the 2nd and 3rd 20C floors of the Ark Block. Only the lower pattern has a 'dado' of smaller tiles set on the diagonal

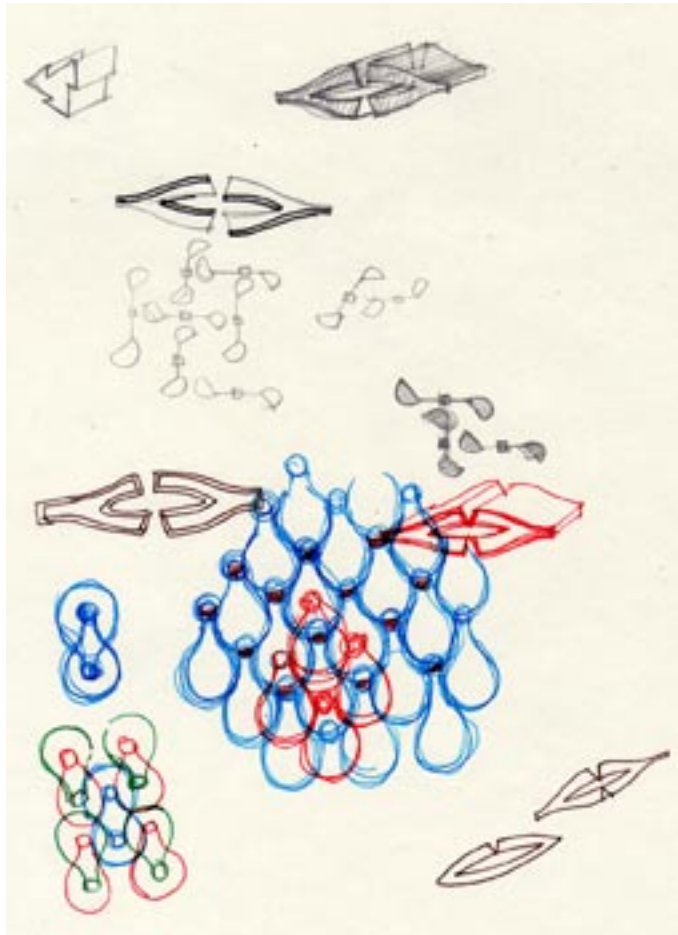
4th FLOOR "SUBTLE BODY"

The **Third Ontogenic Horizon**, counting **upwards**, lies above **Earth** and below **Fire**. It is the region in which humans have their main physical being, that of **Air**. Page 80 from my notebook of **Summer 1992** shows, in its upper part, using brown ink, a rehearsal of the **event horizon** of 'Hypostyle' that immediately precedes that of 'Air'. The **ashen cone**, cargo of the **wandering raft**, is mapped-onto the 'mountain that sprang the rivers which quadrated the new earth'. A somewhat literal figure of **mouths** (that **speak** and **breathe**) are then nested into a rippling pattern.

Notebook Page 103, below, notes the jagged, triangular, icon of the **event-horizon** of **Fire** that occurs above that of **air**. The 'mouth' is formalised into three dimensions. An **earlier icon** of 'Air', designed for the aborted new HQ for WHICH? Magazine (1989-91) is derived from the panemone cups used to measure wind-speed. Then my mind returned to the origin of all of these **iconic** researches, in that of the 'flask of illumination' examined on page 21-02 of this lecture.

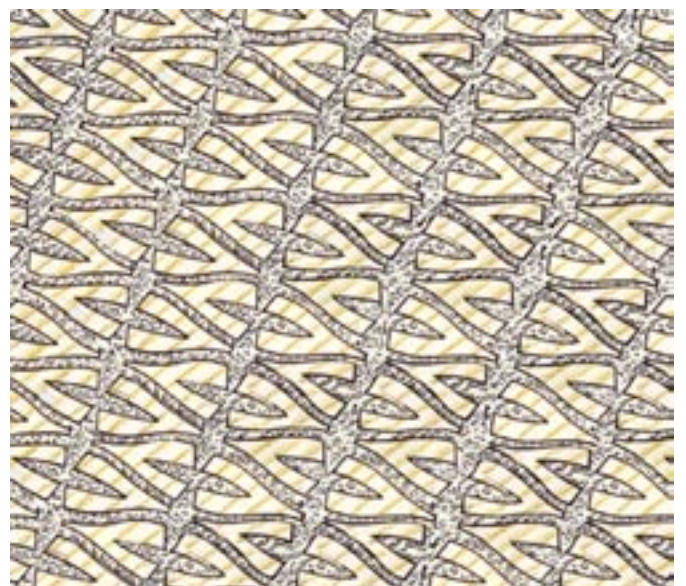


Page 90 conjures with the congruences between the 'wandering raft', the 'mountain of springs' and Athanasius Kircher's invention of a mobile sunflower - though shown here as a volcanic effusion from an upturned flower-pot. The sunflower becomes a propellor, reminiscent of that on my Pumping Station pediment of 1989 - thus making itself at home in this register of Air.



Notebook Page 103 Looks 'above' this key register of air for (excuse the pun) inspiration. Beginning with the icon of fire-sight, the page descends to the icon of the 'amalaka' or flask of light, an image also used for the Christian chalice when it is filled with the light of illumination.

Inspiration, however, failed and the pattern of rippling eye-mouths remained - as can be seen to the right.



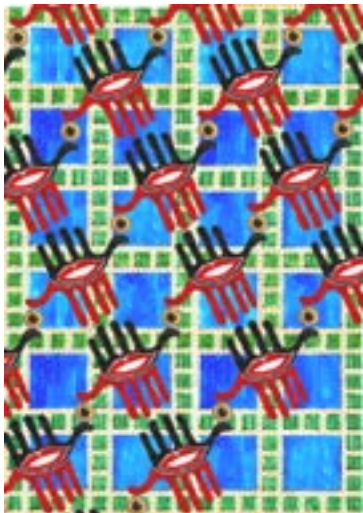


This page, from my USA notebook of 1994, goes from the lower horizons of the ontogenic narrative through the hand-mouth-eye icon of the Subtle Body to the 'spirals of Janus' (Discourse) and into the 'Bird of the Text'.



A reverie, undertaken in 2005, upon an helicophilia that was rewarded by the bichromatic bird becoming capable of revealing its 'mouth'.

I always wanted to improve, both semantically as well as syntactically on the Judge design for 'Air' of 1992.



The 'mouth' had become a bird. So what would it fly over? How would it relate to this background?

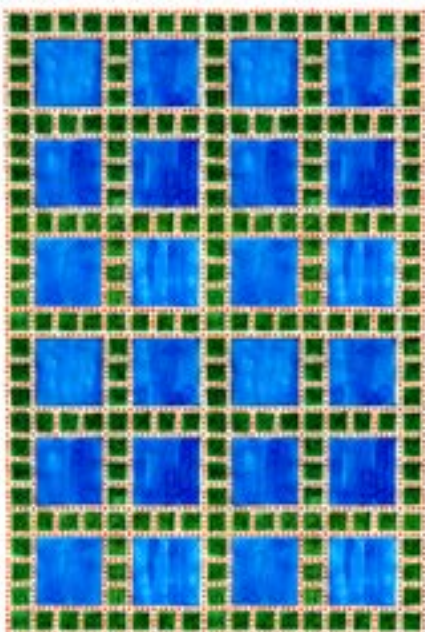


the 'bird of text' displaces the 'eye-in-the-mouth' to view its flight-path..

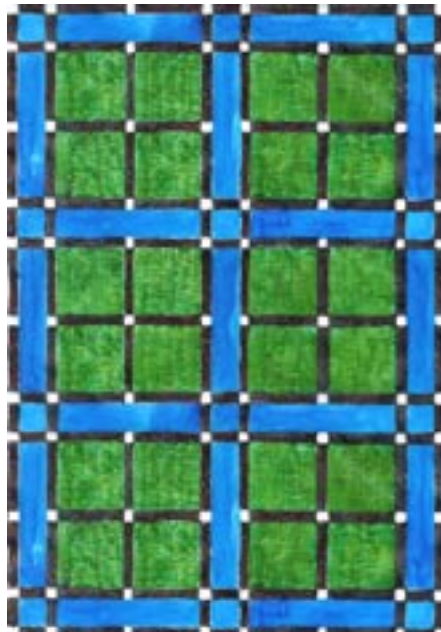
So two years later, when I was designing the inscriptions for a building in the USA, I revisited the event-horizon of 'Air'. I took advantage of the thinking on the 'subtle body' that I have already illustrated on the previous page.

I developed this figure, the sign of the word as medium of a palpable ideality which mediates between hand and eye. In order to render it as a pattern I then placed the eye, which comes to replace the tongue of the infant, upon its hand. The thumb and fingers displace the post-natal tongue but then find themselves entangled in the 'subtle body' of the world woven by the medium of speech on whose wings the palpable body takes flight.

Over what would this medium both fly, and from its elevated position, view?



The world of the medium of airy speech is no longer governed by Nature alone. The hypostylar order of the text intervenes.



The previous 'hypostylar landscape' was one of 'road-ways'. This one is of canals.



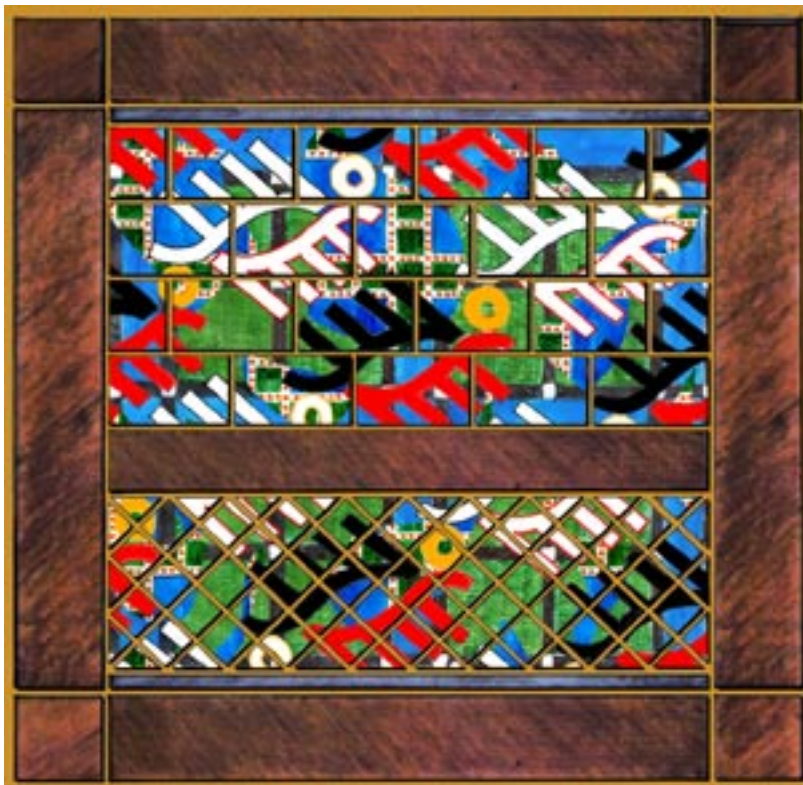
the final 'ground' design took the canals and roads and inter-collated them.



One learns, as a designer, that semantic richness often results from the denial of 'naturalism'. Abstracted forms develop a syntactic complexity which acts as a mental spur to the iconically-literate imagination.



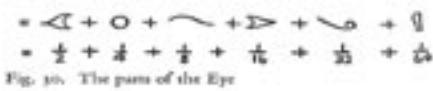
This version of the 'Subtle Body' was designed in April 2005. It shows some progress over the sad 'mouth' of 1992.



'Tiling' such an abstracted design results in real formal joy, as can be seen from the individual, aleatory, A3 'stones' to the right. I chose a 'sand-coloured' grouting.



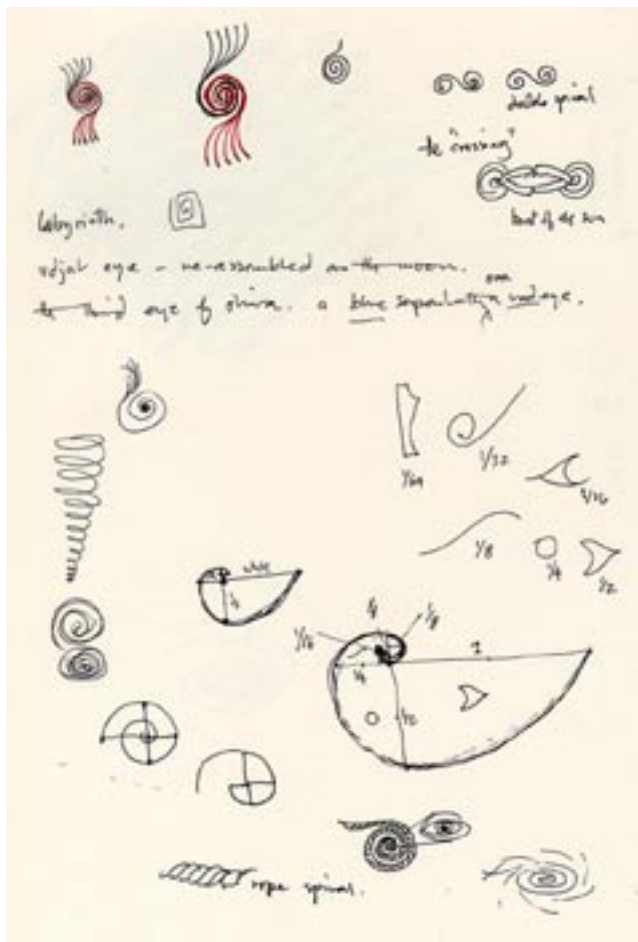
Eight A3 'Tiles' extracted from the 'tiled field' to the left. Each one is different, evenly violently so, but all from the same pattern.



The Egyptian figure of the "eye of Horus". Mythologically, the Eye had been plucked from its socket and dismembered. When re-assembled it was called "Wedjat", meaning "the hale one". This 'history' allowed it to serve as a notation for arithmetic fractions!



The white spiral on a blue ground performed the role, back in the Judge Institute design of 1992, of the upper of the two registers that inscribed the event-horizon of Air. I had always been conscious that, in some way, these spirals were not merely eddies in a fluid or gas but were entities that drew everything into a focal point and then exhaled it all, like a breath, outwards.



I explored, in 2005, the idea of the focality of the spiral in the guise of the labyrinth that led to the point of 'enlightenment'. I had been idly reading a story of how the amorous Parvati covered the eyes of Shiva. whereupon the universe went dark and a third eye of 'fire' appeared. The Egyptian 'third eye' is also an organ of 'terrible' aspect, becoming represented by a rearing cobra on the pharaonic helmet. Formally, I made a spiral out of the simple fractions and then rotated its outline into a 'rope-form'.

5th FLOOR "SHIVA'S EYE"

As it becomes perfect a symbol, like a dying star, draws everything in upon itself.



White spirals on a blue ground became part of my iconic vocabulary back in the 1980's. They seemed so sufficient unto themselves. Yet, like all such laconic icons, they remained reticent to the point of opacity. It was not until 2010, two decades later, that, after many researches, I could identify them as the icon of a Time that 'discouraged' between eschatological linear and circular traditional.

was an 'eye', a point of heat and light, as the Latin 'focus' implies when it means fire. Working outwards from the form of the spiral, I began, in 2005, by twisting the demidedated spiral into a rope each of whose twists also held an eye-socket. I gave this object a five-fingered tail of feathers so it could 'fly'.

The next problem was 'fly over what?' the 'subtle body' had flown over an earth newly quadrated and ordered by



I named this figure "the Third Eye of Shiva". It refers to a story, common to many mythologies, of the 'danger of knowledge that sees beyond that of natural vision'.



The register of Air' from 1992 was sublimely mysterious above, on the 5th Floor (the Spiral), and deeply depressing on the 4th (the 'Mouth').

the river of the voice that flowed out from the regenerated verticality issuing from the submarine, subterranean, conjunction of the 'two suns'. But that was only the word. The 'third eye of terrible aspect' was neither simple visibility which would be inscribed into the horizon of Air, on the 6th and 7th Floors. It was the result of a

My solution was to 'fly' the 'eye' over a landscape which had been 'quadrated' but which was no longer one of earth, water and human constructions. This 'real earth' was to be obscured by an upwelling of the 'hypostylar matrix' that cultures impregnate into the lifespaces they create. The 'blind eye' would fly over a landscape constituted of the translation of **vocality** into **textuality** which comprised the 'trahison des clerics' - that blinding of the clear vision of the real or royal.



To inscribe the idea of a world quadrated by an infinity of cyphers, I turned to an encyclopaedia of the world's languages and seeded the earth with the rich diversity of their diverse forms. This was a buried infinity indeed, an hypostyle of cyphers from which combinatorial constructions could be conjured!

The 'eye' as it flew, on its five-fingered hand, registered the buried stratum of text. The medium of Air, which is the most critical of all to human life, carries the most human of cargoes, the voice. Yet, today, streets that once murmured like the sea with the susurrations of vocality whisper with the mere rush of rubber on stone. Rooms that echoed with conversation die before the flickering of mediated images. Even telephones that crackled with disembodied phonemes now carry texts and images down their glassy 'wires'.

The 'Third Eye' exists in the misnamed 'air waves' as a medium that has come to entirely dominate that of the mere phonality once carried into the acoustic envelope of Nature by the human voice.

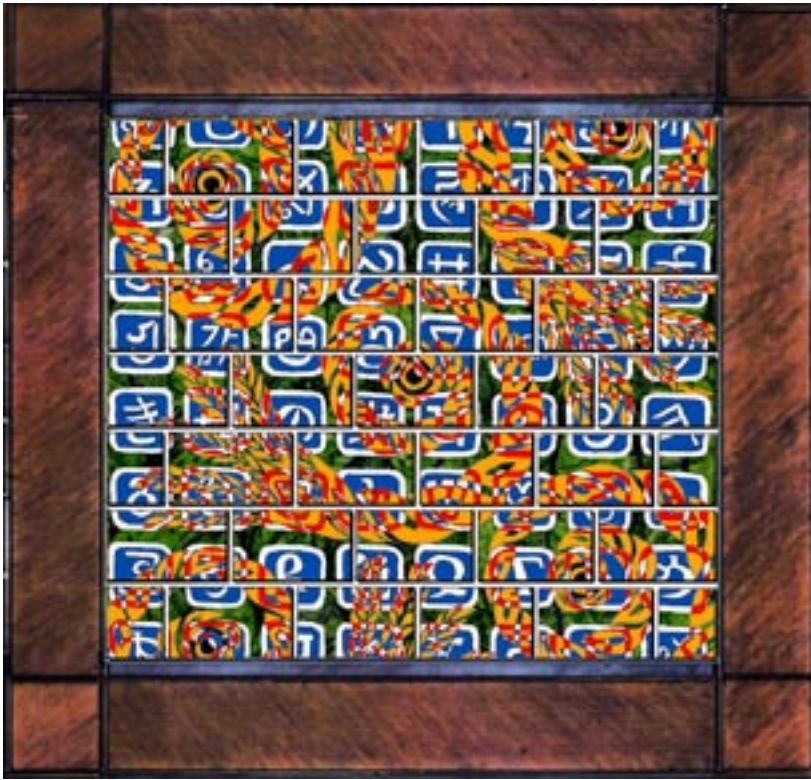
The hand looks, the eye sees and the voice writes the shape of the word spoken but not heard, felt but not seen, smelt but not smelled, the air is the precursor to the image of the word, like an eyeless, penman of that vision writes in the light of understanding. The word speaks like a bird - a cloud - condenses with cyphers - cypher-clouds, nebulae data figure - face of the word.



When vocality became textuality the eye was blinded by its insight and began to build 'Cypheria'.



The breath of the third eye, that of the 'word', fuelled by the magic of mediation traced its fiery way across a world seeded with an hypostylar infinitude of texts.



the 5th floor register of the pair of 'Air' icons, when it is 'tiled' and transferred to the curved, A3, plaster tiles, is much improved by becoming an number of individual, aleatory, compositions.

The complete Gallery column, as it rises up the full height of the 2nd floor of the 19C 'Ward Block', shows the 'subtle body' of vocality traversing its subject, the quadrated earth of civil space.

Above it the figure titled **Shiva's Eye** inscribes the idea that, in higher civilisations, textuality overcomes vocality and leads to the 'terrible' reality of a vision that is totally mediated. The terror of this is its capacity to both reveal and obscure the reality of Nature.



Individual A3 'video-masonry' blocks taken from 'Shiva's Eye'



The register above this 'horizon of Air' is that of 'Fire', or 'Light'. The interaction between the three horizons, Earth, signified by the Hand, air, signified by the Mouth and Light, signified by the Eye, is discoursed in this 'central' register, that of the cults of cypheric mediation. All three lie below the final register of these giant columns, that of thought itself, signified by the entirely black, curved, shiny surface of the Capital.

AFTERWORD for the TWENTY-FIRST LECTURE: 'THE 'TALKING' ORDER'.

The columns were far less important than the ceiling. But I could find no painter for the ceiling. I looked through various catalogues and lists held by the Arts Council, the RA etc. I asked Hockney, in California. He sent a decorated fax explaining that he did not do 'commissioned work. It was his call, of course. Hockney did opera flats for Glyndebourne. They were big. But they disappeared at the end of the seasons. One did not live with them for a hundred years, being seen every day by some of the cleverest people on Earth. Maybe it was too 'serious' for him. I would have preferred Lichtenstein. But he was dead.

So there was nothing for it but to get out my pens and crayons and do the three-horse race through text, building and graphic that I called a 'Tricorso'. The text was my sense that what I wanted to represent was what we knew, 'scientifically' of the human ontogeny - the emergence of the individual, and our phylogeny, the emergence of our species, from the sea, onto the land, breathing, becoming sighted and finally evolving the speech that led to thought itself. If this 'Sixth Ordine' was to 'support' anything its 'meaning' could not be allowed to moulder in the repository of 'the historic styles' in which it was the strength of the Gods that informed the column, or during the 20C, the merely 'objective', mechanical strength of steel, concrete, or, more fashionably today, wood, mud or even straw. Neither Gods nor Machines would do for my new Ordine.

Nothing would do for my Sixth Order but the phenomenology of Humanity's ontogeny and phylogeny.

The Sixth Order had not merely been 'allowed' to come into existence. Its birth had been applauded and welcomed with prizes from unexpected quarters. But this was when it was 'authenticated' by being recognised as a duct for mechanical services. What would be its 'authenticity' as a totemic advertisement speaking in support of the idea that the Adventitious Cargo, zeroing-in on the site of the New Foundation to cataclysmically animate the 'Genius Loci' could, ultimately, only be supported in the form of its final 'Space of Appearances' by columns in the form of us Humans ourselves, as we have really come to be, divested of all supernatural aids?

It became clear to me that one of the reasons that we lack a 'modern' Ordine is that although the Orders of the past did, in some cultures more than others, intuit the confirmations of Science, they also carried layers of meaning which could no longer 'bear weight'. For the Sixth Order to 'carry' it must not only bear the weight of my ancient medium, and its eternally fascinating history, but that of Science as well.

And why not? For, as J.B. Alberti said: "The serious must be treated lightly".