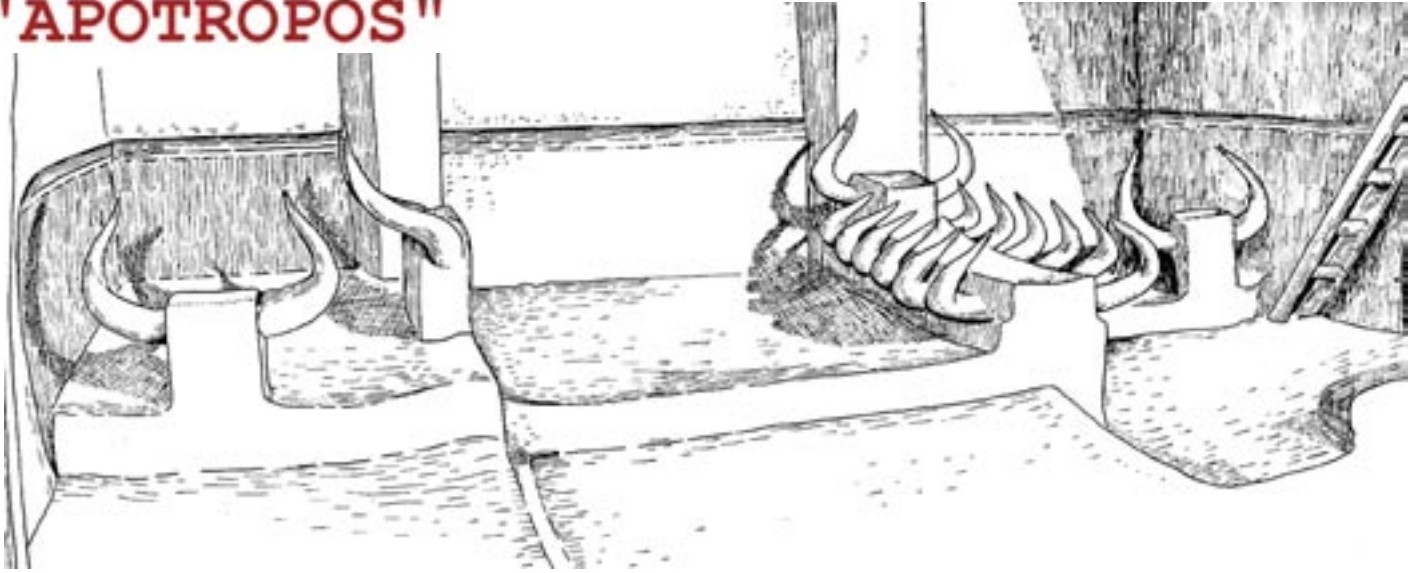


The Twenty-
Third Lecture.

Spaces of Appearance

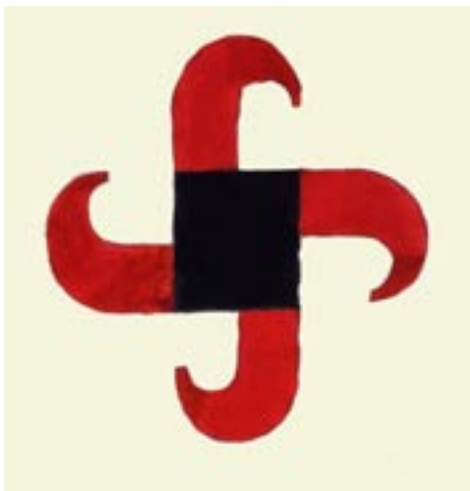


" APOTROPOS "



Mellaarts drawing of the excavation, at 9000-year old Catal Huyuk, which had the stubby orthostats surmounted by the horns of aurochs. Whatever these are can only be conjectural. But their formal genealogy leads directly to the horns of the Persian Order in Persepolis, that lies closely to the East, and to the volutes of the columns of Ionia which lie equally close, in Asia Minor to the West.

I began by inventing an **inscription** that would **sign the pair of columns to each side of the main entrance**. Such columns would typically be denoted '**guardians**'. These were also called '**apotropaic**'. Like the head of the Gorgon, with her hair of snakes and protruding tongue, their function was to **ward off evil by looking frightening**. My **mind went to a meeting**, many years ago, with **Jimmy Mellart**, the archaeologist who had discovered and partly excavated **Catal Huyuk**, before the Turkish authorities, is as their wont, took what he 'owned' away from him, to **exploit for their own gain**. I recalled some **squat columns of frightening power, stubby bodies of cubic earth** surmounted by **great horns** that **might well be described** as the 9000-year old, '**original**' of the genus: '**Ordine**'. Coated in mud, with the **horn-cores of wild bulls** they formed the '**temenos**' of a **shrine**. They were only as high as a balustrade, but they were **free-standing** and notionally **hypostylar**.



To inscribe the idea of the apotropaic, or entrance-guardian column, I began with a plan-view (looking down) of the stubby, earthy, columns of Catal Huyuk. These I represented with a square, always the icon of the Earth that was coloured Earth-black. This was 'crowned' with four horns the colour of fire and blood.



When these single units were developed into an array I found they became too dominating. I needed to make them more transparent so that the Ontogenic narrative would 'show through' them.



When I laid this design over the Ontogenetic patterns it was apparent that the pattern for 'Atropos' was too 'solid'. It was necessary to either invent another icon or invent some other way of making the 'horned column'.



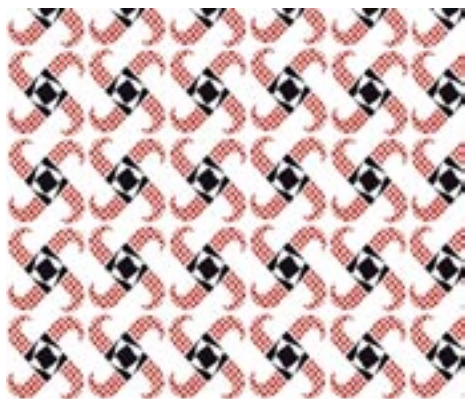
I increased the transparency of this figure by opening the solid black cube of the earthy orthostat. I created two more rotations to play against the primary one of the red horns. This left a fourth, in the white space between the two black figures- through which the background could be seen.

With all of this rotating, the horns became feathered, or even scaly, wings. The figure began to 'fly'. Apotropaic guardians, like the bulls of Persepolis, have always been possessed of superhuman capacities. So being winged as well as being horned seemed not altogether incongruous!

'Atropos' was the first of the patterns that were used to **'overprint'** the Gallery columns with an iconography generated by the use of the Columns themselves as elements of an **'Architectural Order'**. In this way they can, when **'recognised'** as such by our Architecturally illiterate culture, be used to denote and **explicate** space.

It became clear, as the 'overlay' design developed, that it had to become 'transparent' to reveal the 'underlay' but not so ghostly as to disappear itself.

The development of small-scale detail **'fogged'** the fearsome clarity and power of the **horned wings** on their column and



When rotated 45° into an array, the wings became relatively transparent. But the cubic cores, although less dominant than originally, were still too emphatic.

allowed them to **merge** into the **under-pattern**. The effect of this visual equalisation was to create a **level of uncertainty**, amounting to **indecipherability**, in the resulting pattern. This was combined with the effect of cutting it up into rectangular **'tiles'** or **'bales'** which were, themselves **staggered** in the manner of **blocks of masonry**.

The effects became that of those 'happy accidents' which pretend to be both impersonal as well as natural.



Filling the gaps between the feather-scaled 'horn-wings' created an excessively dark figure. It also gave a tartan, Scots, quality that was not my intention.



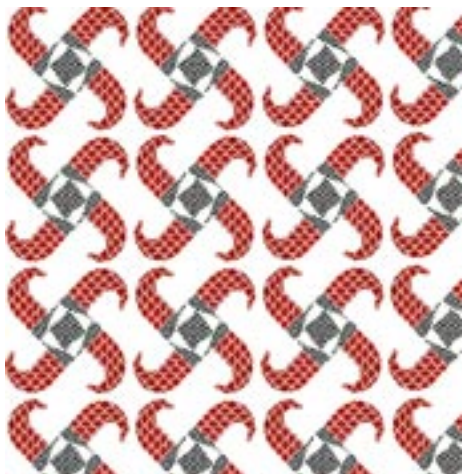
Reverting the gaps between the wing-scales to white gave them the right tone to relate to the pattern behind them. But the cubic core, although now more transparent, still jumped out of the pattern too violently.



I made the gaps between the wing-scales fully transparent. They almost vanished. It allowed a better view of the background. But only half of the 24 Gallery-columns would be overlaid. The Ontogeny was in no real danger of being lost.



The solution was to perforate the solid 'earth-black' body of the column even more. I used the figure of the 'hypostylar' alternation of circular footprints in square fields which was the larger situation of the single column. The white parts were 'transparent'. But they were too small to allow much of the Ontogenetic istoria to show through.



When assembled into an array, the perforated cubic centre assumed a general tone which prevented it from dominating the entire composition.

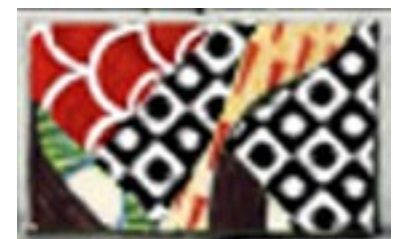
I welcomed this dissimulation of my 'scripting' while entertaining the thought that some 16,000, A3, pieces of aleatory composition (each therefore 'uniquely' different to the other), might bring the sad comedy of 'Gallery Art' to a decent end!

But what would one put into **Museums** if this "merely **Academic building**", as A Major Benefactor of Fine Art Museums once described the Judge Institute, sported such a profusion of 'Art'?

More seriously, my interest grew at the prospect that the two levels of iconic discourse, by being 'interfered' in this way, took on the quality of a cryptogram which hid its meanings in a script that the casual observer might find visually diverting but iconically opaque. I could not but help conceive this as a benign development. It is part of the tradition of high culture that it should be public but not all that manifestly patent. One only respects things that one must work for.



The ultimate pattern was chosen partly to allow a sight of what lay behind, and partly so as to avoid dominating the composition.




Six of the 130 iconic 'text bales' made by cutting the two bottom registers of the two 'apotropaic' entrance-columns. Each column had eight registers. When these are multiplied by 24 columns, half of which are double-sided, it comes to over 16,000 A3 compositions, all of them different. It would have signified the triumph of architecture, as an agent of life-space planning, over the sad ruins of 'art' that we see in the Bond Street Galleries.



My next inspiration for an icon which denoted the 'bounding' of a space was a hieroglyph that Gardiner classifies, in his 'Egyptian Grammar', under Section 'V' "rope, fibre, baskets and bags". He calls it "hn," a receptacle of some kind". Comparing it to "iwn", a "column with tenon", illustrated on the next pages, indicates that "hn" is the hollow outer casing of a column!

"LINEN-BASKET"

36  receptacle of some kind Det. in $\text{𓏏}^1 \text{hn}$ (*hnt?*), name of a receptacle given to a temple. Hence (?) phon. or phon. det. *hn*, exx. $\text{𓏏}^2 \text{hn}$ var. $\text{𓏏}^3 \text{hnt}$ 'occupations'; $\text{𓏏}^4 \text{hn}$ var. $\text{𓏏}^5 \text{hnty}$ 'the two limits' of eternity.

¹ MAR. Ab. I. 10, 6. ² Rehb. 16. ³ Pahari 3. ⁴ Urk. iv. 364, 12.
⁵ Urk. iv. 369, 15.

Hieroglyph No. 36 from Gardiner's Egyptian Grammar describes one of the five icons generated by objects one could call a Column.

Could the original identity of a "column", from 4000 years ago, be exactly the same as my own 'Sixth Order'?

Being denoted a "basket or bag" and being located with a "fibre cane rope" made me think of the linen windings that go to make up a mummy-case. This was both an upright body, standing like a column, as well as casing that was of cloth.

The bindings of a mummy could be elaborately wrought, as in that of the Cat-deity Bastet, to the left. My icon adopted the indented column-top and the rope 'ties' of the 'basket-receptacle'. The body was then quadrated' as is a coffer, and the centres floriated, this time with the five-petalled blue flower of the linen-flax.



The elaborate linen 'basket-weave', casing of a 1st to 2nd C B.C., Greco-Roman period mummy of the domestic cat-goddess Bastet.



The 'coffered' style of bandaging of a 2nd-3rdC AD Roman Imperial period mummy from Hawara.

My invention took the indented ends of the columnar 'receptacle' and belted it with 'ties'. It was then covered in 'coffers' which were 'floriated' by the five-petalled blue flax of the linen fibre.



The figure was then rotated 90° into an interlocking array.

"LINE

I titled this pattern 'Linen-basketd' after its use to mark "the two limits of eternity" and frame the whole Gallery-space.

When this simple design was overprinted onto an equally comprehensible under-pattern the result was as lusciously obscured and chromatically rich as that of my previous essay using 'apotropaic horns'. I liked the way that this aleatory technique created an almost literal mystification out of two rationally-conceived patterns that were then over-printed for rational reasons.

What, however, could be the rationale for resurrecting icons used by Egyptian hieroglyphs, 5,000 years ago, to 'script' the surfaces of a 20C Institution?

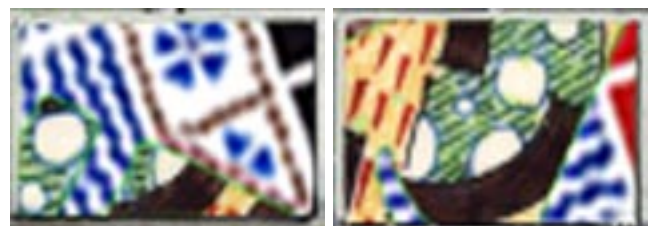
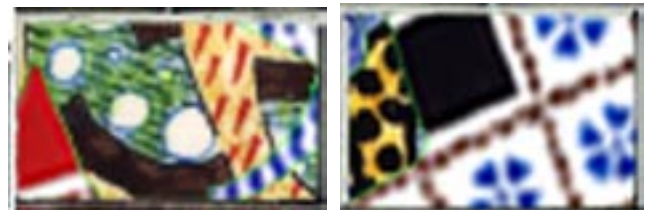


I wanted to recollect the fact that 'Modernity' was a condition which was born of the 19C crisis in the self-image of the West. The most sterile fruits of the 20C have been periodic harvests from the pattern-books of the 'historic' styles. My own preference was to accept, without mourning the archaeological naivete of the Italian Renaissance, that there were thousands of years of Oriental culture which preceded the Greeks and Romans, let alone the 2000 years that created Britain!

But there was a more



Four overprints, taken from the column to the left, of this 'Endland' pattern onto the 'Serpents' pattern which occupies the upper register of the Ground Floor



Four overprints, taken from the column to the left, of this 'Endland' pattern onto the 'Indra's Nail' pattern which occupies the lower register of the Ground Flr.

The upper and lower registers of the Ground Floor Column, shown with its A3 tiles in true projection, with overprinting by the 'Endland' pattern-design.

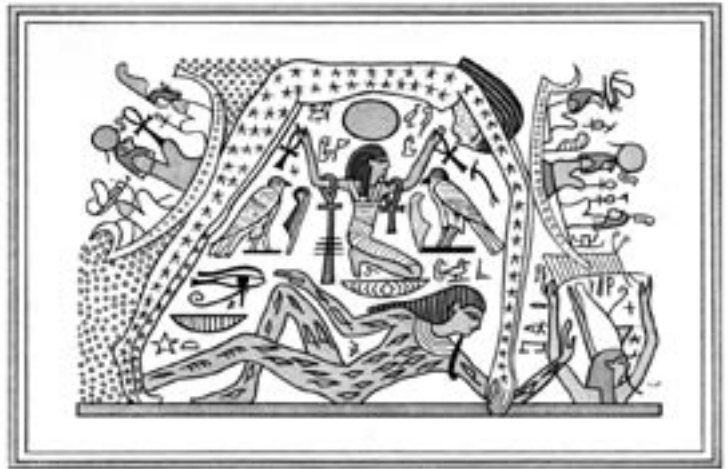
"COW-SKIN"

'Linen Basket', as the 'limits of Eternity', provided one icon with which I could script the delineation of a space. To develop another that could have a similar meaning I turned to another of the glyphs descended from column-forms. In fact, Gardiner actually calls this one "iwn", 'a column'. It has the hollow casing of "hn", Gardiner's 'receptacle'. But, in this case (excusing the pun), the larger, coloured versions of this glyph show Gardiner's tenon to be a red-coloured mace, or club, whose enlarged head protrudes above a 'handle' that is obscured by the column-casing. In the same way, Gardiner's hieroglyph titled a 'Hall of many columns' is virtually an architectural drawing, with its plan of enclosing walls, of the Egyptian hypostylar hall.

𓆎 column with tenon at top Ideo. in 𓆎 iwn 'column'; for the reading cf. 𓆎𓆎𓆎 var. 𓆎𓆎𓆎¹ iwnyt 'hall of columns'. Hence phon. iwn, exx. 𓆎² var. Pyr. 𓆎𓆎³ iwnw 'bow'; 𓆎𓆎 Ywnw 'Heliopolis'.
¹ Amada 14 = Eleph. 17. For further evidence see Sitz. Berl. Akad. 1912, 961.
² Sebekkhu 5. ³ Pyr. 1644.

 My decipherment of the Egyptian understanding of the column was that of a hollow casing which could contain diverse entities. In this case the 'cargo' was a Mace, one of the symbols of power.

I then used this understanding to inscribe the outer casing with the idea of 'limit' or 'boundary'.



The goddess Nut ingests the sun and dusk and births it in the ruddy glow of dawn. While she keeps the sun inside her, she exhibits her 'teats' as stars in the sunless sky of night.

I took the figure of the sky-goddess Nut. She is conceived as both a woman, and a cow, whose teats were as numerous as the stars, (and the footprints of a Hypostyle) which arched-over the night sky like the Milky Way. The difficulty of coinciding teats with stars resulted in stars being inscribed all over the body of the Goddess. The under-side of a cow, on the other hand, could serve as a more persuasive 'starry ceiling'.



A 'Celestial cow' from the Tomb of Seti I (ca. 1280 b.c.) in Western Thebes. From a water-colour by Robert Hay. The 'stars as teats' had to be spread, somewhat implausibly, all over the slender form of the night sky as a

To understand how the Egyptians used symbols is not difficult. They used them as we do words. Only the extremely stupid thought that the sky really was a giant cow. The cow was merely a symbol whereby the phenomenon of the sky could be 're-presented'. Needless to say that this real sky could then be addressed, for whatever reason - for example to 'assist' and 'enable' the passage of the sun.



The icon of the cow often has black patches on a white skin. Tomb of Meketre, Western Thebes. ca. 1990 b.c.

" COW — These **symbols** became a design that stretched out the sky, as a cow-skin whose 'sky' was clouded by black thunder-clouds. The flayed membrane is pegged at its four corners by columns, which are also red maces of power, whose situation in 'mouth-shapes' recalls the tops of the column-casing 'iwn'.

As 'styli', columnar progeny of the Hypostyle, the red pillars write the story of the sun in shadows like the black parts of cowskin.

Storms, in Ancient Egypt, were clouds, like the black patches of a cow-skin, which formed when Nut "slipped down her four supporting limbs", mountains or pillars.



These indented column-'mouths' also recall the ingestion and birth of the sun by Nut, which keeps it hidden during the "black airs" of night.

I called this figure "Cow-Skin".

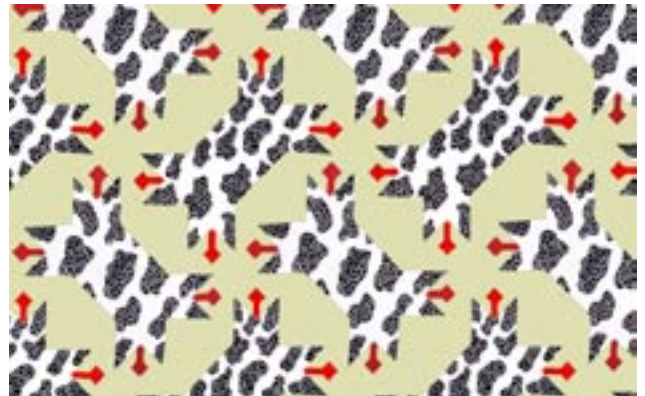
It scripted the columns that framed the corners of the 'Social Stair' as it climbed-up towards the sky.



'Cow-Skin' over-printed onto 'Indra's Nail', which is the Ground Floor under-pattern, and onto 'Serpents', which is that of the First Floor.



The basic unit of the "Cow-Skin" design is the 'hypostyle of the stars' pinned-down by the axes of the rising and setting sun in the form of a quartered cow-skin pinned by four 'styli', or solar columns.



'Cow-Skin' rotated 45° into an array for over-printing.



Three A3 'blocks' of 'Cow-Skin' over-printed onto 'Serpents'.

Three A3 blocks of 'Cow-Skin' over-printed onto "Indra's nail".

I now had three over-prints by which I could denote a space bounded only by columns. I used them, in the Judge, to 'demonstrate' the main entrance, with 'Apotropos'. The vertical spiral of the Social Stair, was 'en-scened' by the protagonists of 'Cow-skin'. Then the whole 30M (100'0") long Gallery, was 'offered' by the columnar personifications of 'Linen-basket'. Yet, due to the skewed plan of the Gallery that was needed to attach the Castle to the internal 'social circulation', some columns, necessary to my hypostylar engine, lay outside these parades of my dramatis personae.

" SOUTHLINE "



Athansius Kircher was said to have tracked the sun by floating a sunflower in a bath of water. He was an Egypto-mane who, light-heartedly, made a playful version of the 'barque of the sun'.

Two of these 'wanderers', to the due North and due South, stood out by their contradiction of the rule of colonnades, which is to be composed of even numbers. The short ends of the 'Gallery' were closed with the odd number of three columns.

The central of these three was unattached to any adjoining building. Both North and South 'poles' rose the full eight floors without interruption.

A latticed mast of steel stiffened their interior. Inside this was an air-duct which took hot air from ceiling level and discharged it down at floor level. This equalised the air temperature in the 820" (26M) high Gallery. Their outer skin was of 100 mm (4") thick brick, for their full height.

Brick, today, is 'merely' a cladding. It is anachronistic to use it as an antigravity support.

But then neither the Modernist nor the Traditionalist Architects have that sense of history which sees the future in the past, and vice versa.



Kircher (1601-1688), wanted Catholic Christianity, Natural Science, Archaeology and extra-European cultures to be one and the same. The essential failure of his efforts proved the semantic, as well as the syntactic, inadequacy of Western iconic culture and rendered him prone to hoaxes.



This is the 'interference pattern' as it occurs on the First Floor of the 'Mast of the South' when the whole-column over-pattern 'Southline' is laid-over the Ontogenic Under-Pattern of the First Floor called 'Serpents'.



The icon for the 'Southern' mast was derived from Kircher's labours. I took the 'Southern Cross' of the Christian, Mediteranean, culture that he tried to magnify and filled it with a boat floating on water from which the central black disk of the sunflower is displaced, like a retinal after-image, to the place of the cross's crossing.

The black centre to the cross of 'fire in water' burns a hole into the face of nature. It allows the evacuated void which compels the mind to inscribe its thoughts.

The 'Southline' inscription marked a direction, that is to say an axial line. Its effect was to skewer a space, defining it by marking its fluvial spine. In this it differed from the 'corner' columns that framed space without intervening.



This is the overlay of 'Southline' onto the lowest register of the Ontogenetic narrative, titled 'Indra's Nail' that was described on Page ---. The effect of the blurring of both under-pattern and overlay is to smooth the shaft of each column into single entity.



When the 'Southline' icon is overlaid onto the vertically stratified ontogenic narrative it results in a pattern that is more lively, more brilliant and more spectacular than its immediate neighbours, leading the eye to its axial centrality.

The power of the Southline pattern unites the eight very different horizontal registers into a single shaft.

Each of the A3 'tiles' that constitute its 'Video-Masonry' surface makes a wonderfully unpredictable essay in aleatory composition. Four are illustrated below. They show mainly the over-patterns. But fragments of the underpattern peep through.



One random overprint of the 'South-Line' onto 'Serpents'. in the register of Water/Ocean



One random overprint of the 'South-Line' onto 'Solar Disk' in the register of 'Light'.



One random overprint of the 'South' sign onto 'Indra's Nail' in the register of Water/Ocean.



One random overprint of 'South-Line' onto 'Fire-Sight' in the register of Light'.

Star-land over-printed onto Indra's Nail, which is the Ground Floor under-pattern, and onto 'Serpents', which is that of the First Floor.



The Gallery shown above the 4th Floor, at which level the Social Stair stops rising - having reached the level of the Roof Garden over the Ark block. One level of seminar balconies exists, to the right, above this level, as well as one below it. The morning sun enters through the tall glass wall to the left of the picture. This is the space, as well as the place, in which the Judge Institute performs its rites of self-imaging in which it puts on its mask of decorum, of politeness and its public 'figura'.

The Design of the 'Talking Order' aspect of the Sixth Order was now almost complete. Only the Axial Column of the North remained to be completed. It was already advanced, using the theme of the myth of Hyacinthus, who was killed accidentally by a discus thrown by his admirer, Apollo, that was diverted to strike the youth by his other admirer: Zephyros, the West Wind.

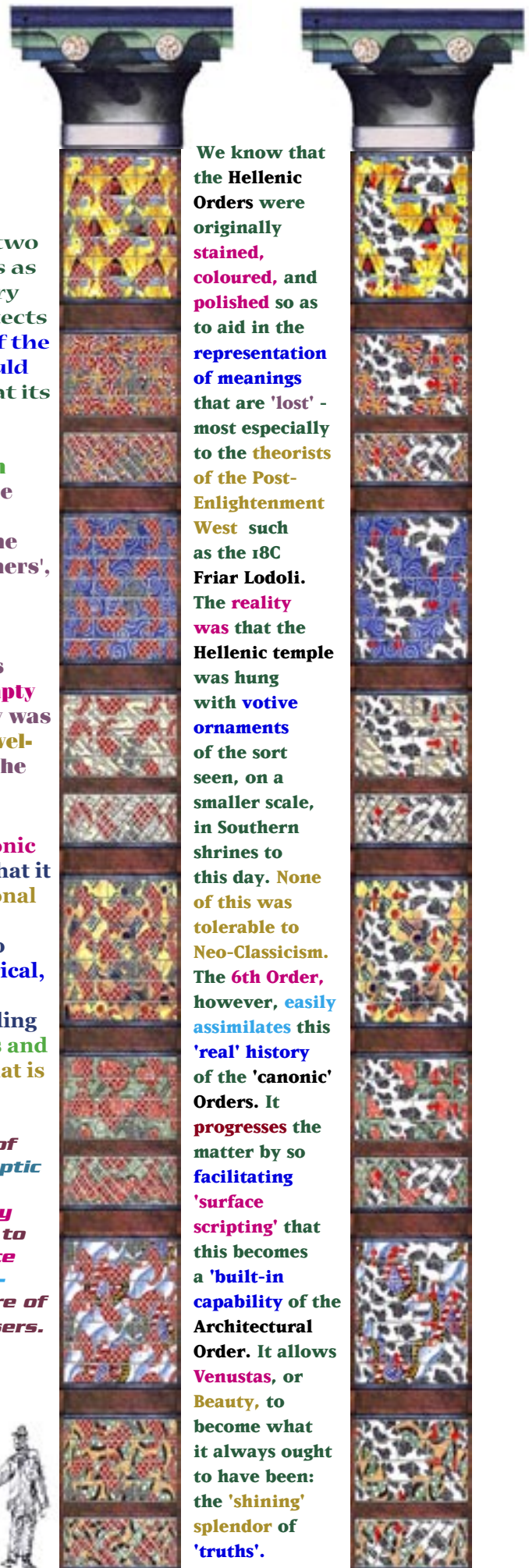
The generation of these multiple versions of a columnar 'Venustas', described over the preceding two Lectures, may strike some of my Architect-listeners as as incomprehensibly superfluous. Yet it was the very iconic illiteracy and formal incompetence of Architects (for who else can one blame) that had, by the end of the 20C, reduced Modern Architecture to a cult (one could not call it a culture) of such stupefying banality that its finest flower was Deconstruction.

The difference between the 'aleatory' compositions on my 3,000 A3 column tiles, and the compositions of the 'Deconstructivists' are that their designs are 'fakes'. Gehry himself confirms this when he chooses, from the multiple confections of his young 'architectural milliners', that which "looks really dumb". No one can 'decipher' these 'Deconstructed' designs back to their origins. Even if one did follow the formal rigmaroles of their generation, one would find both their original idea as well as their process of 'picturesquification' quite empty of reasonable foundation. Their level of conceptuality was accurately signposted by the acoustic of gaseous bowel-noises that accompanied the exhibit of Eisenman in the U.S. Pavilion of the 1991 Venice Biennale.

I make no high formal or intellectual claims for the iconic scripting of the Judge columns. I am happy to expect that it will be better done by others. I class myself a Professional journeyman-craftsman in this field. I am no great iconological Savant, or prime graphic Artist. What I do claim is that by taking real, that is to say actual, historical, items as my original ingredients, and then by cooking, composing (or, if you like, de-composing) them according to rational 'emplotments', I provide their final owners and users with some genuine interest for the mind. For what is a greater mystery than the real history of culture?

While a newly-brilliant level of formal design is one of the great inventions of the early 20C, it is only a haptic skill. One either has it or one does not. Its amiable deployment does not cancel the insult offered to any iconically literate culture by deploying 'good design' to sugar the pill of the semantically evacuated lifespace of 'Welfare'. That 'Consumerism' tolerates the empty-headed gesticulations of Deconstruction is a measure of the iconic illiteracy of 20C Architects, Clients and Users.

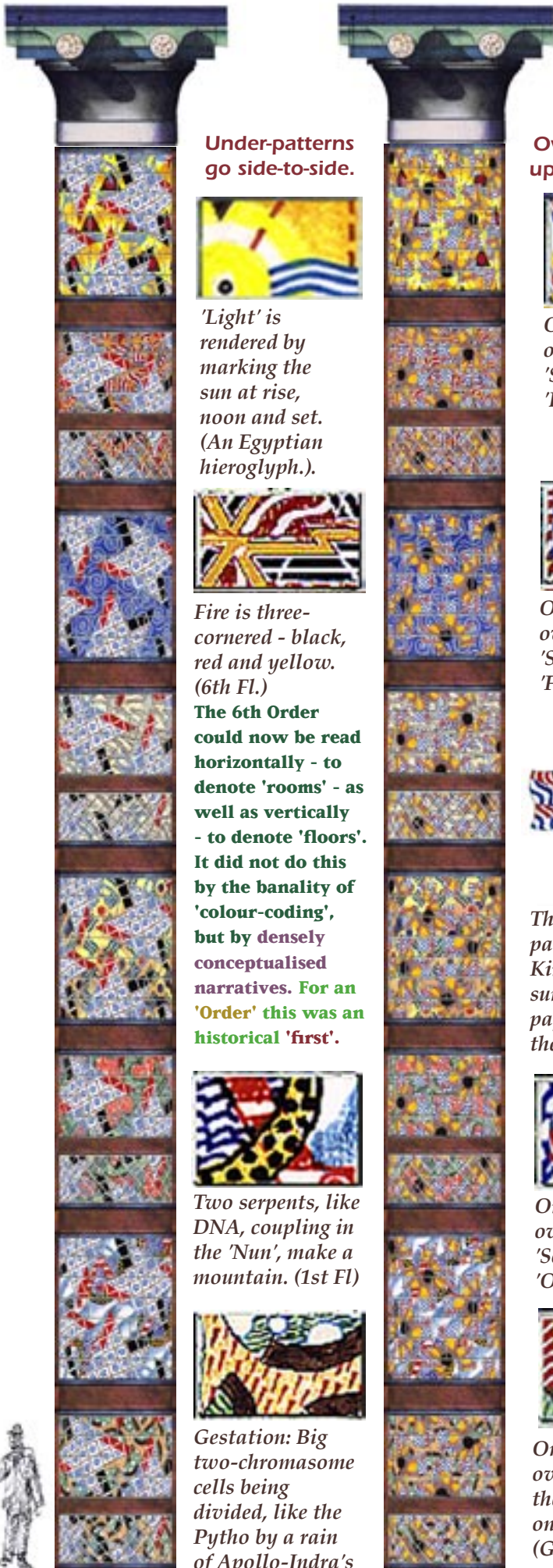
£100,000 had been donated to the Judge project, by one of JOA's other clients. It was not a large sum, being less than 1% of the cost of the building. But it was given directly, face-to-face to the Client Body, for the surface mono-printing of the columns. The Donor understood the importance of 'scripting' and wished to advance the progress of a conceptually-legible 'Architecture' - as such.



We know that the Hellenic Orders were originally stained, coloured, and polished so as to aid in the representation of meanings that are 'lost' - most especially to the theorists of the Post-Enlightenment West such as the 18C Friar Lodoli. The reality was that the Hellenic temple was hung with votive ornaments of the sort seen, on a smaller scale, in Southern shrines to this day. None of this was tolerable to Neo-Classicism. The 6th Order, however, easily assimilates this 'real' history of the 'canonic' Orders. It progresses the matter by so facilitating 'surface scripting' that this becomes a 'built-in capability' of the Architectural Order. It allows Venustas, or Beauty, to become what it always ought to have been: the 'shining' splendor of 'truths'.

The 'Entry' columns

The 'End' columns.



Under-patterns go side-to-side.



'Light' is rendered by marking the sun at rise, noon and set. (An Egyptian hieroglyph.)



Fire is three-cornered - black, red and yellow. (6th Fl.)

The 6th Order could now be read horizontally - to denote 'rooms' - as well as vertically - to denote 'floors'. It did not do this by the banality of 'colour-coding', but by densely conceptualised narratives. For an 'Order' this was an historical 'first'.



Two serpents, like DNA, coupling in the 'Nun', make a mountain. (1st Fl)



Gestation: Big two-chromosome cells being divided, like the Pytho by a rain of Apollo-Indra's fiery triangles

Over-patterns go up-and down.



One random overprint of the 'South' sign onto 'Light'. (7th Fl.)



One random overprint of the 'South' sign onto 'Fire'. (6th Fl.)



The 'South' over-pattern. Athanasius Kircher put a sunflower into a paper boat to track the sun.

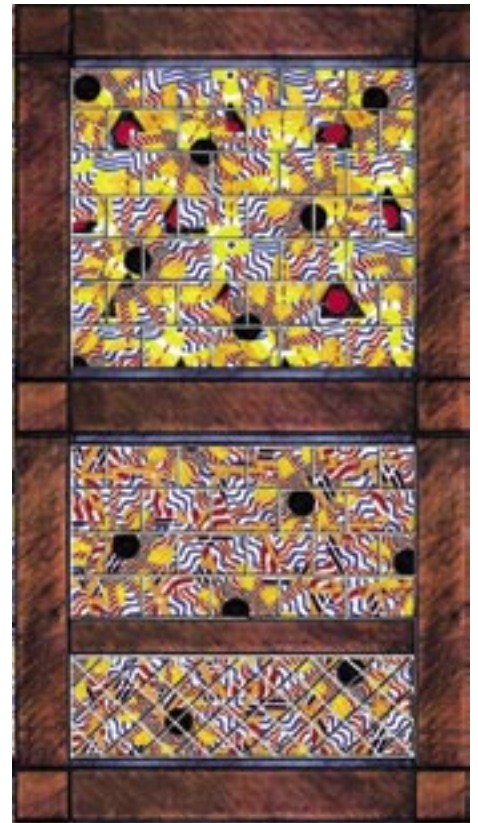


One random overprint of the 'South' sign onto 'Ocean'. (1st Fl.)

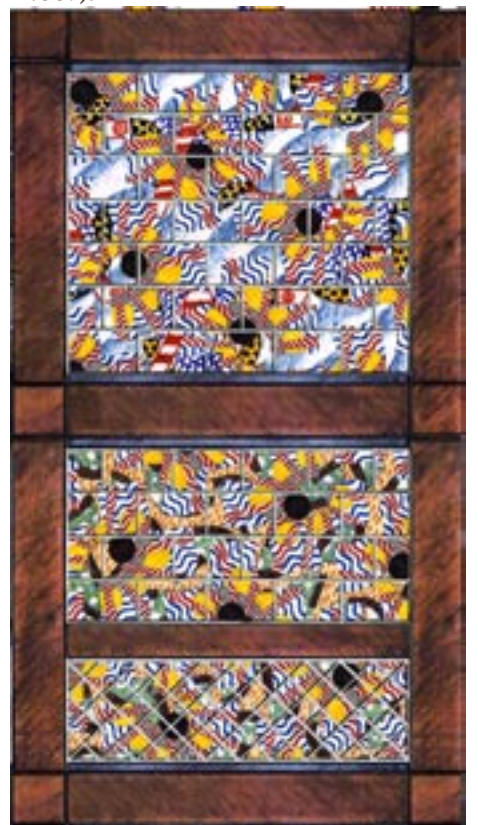


One random overprint of the 'South' sign onto 'Inception'. (Ground. Floor)

TWO OF THE REGISTERS FROM THE SOUTHERNMOST COLUMN



The pattern is obtained by overprinting the Emblem of the 'South', over those of 'Light' for the 7th Floor, and over 'Fire' for the 6th Floor).

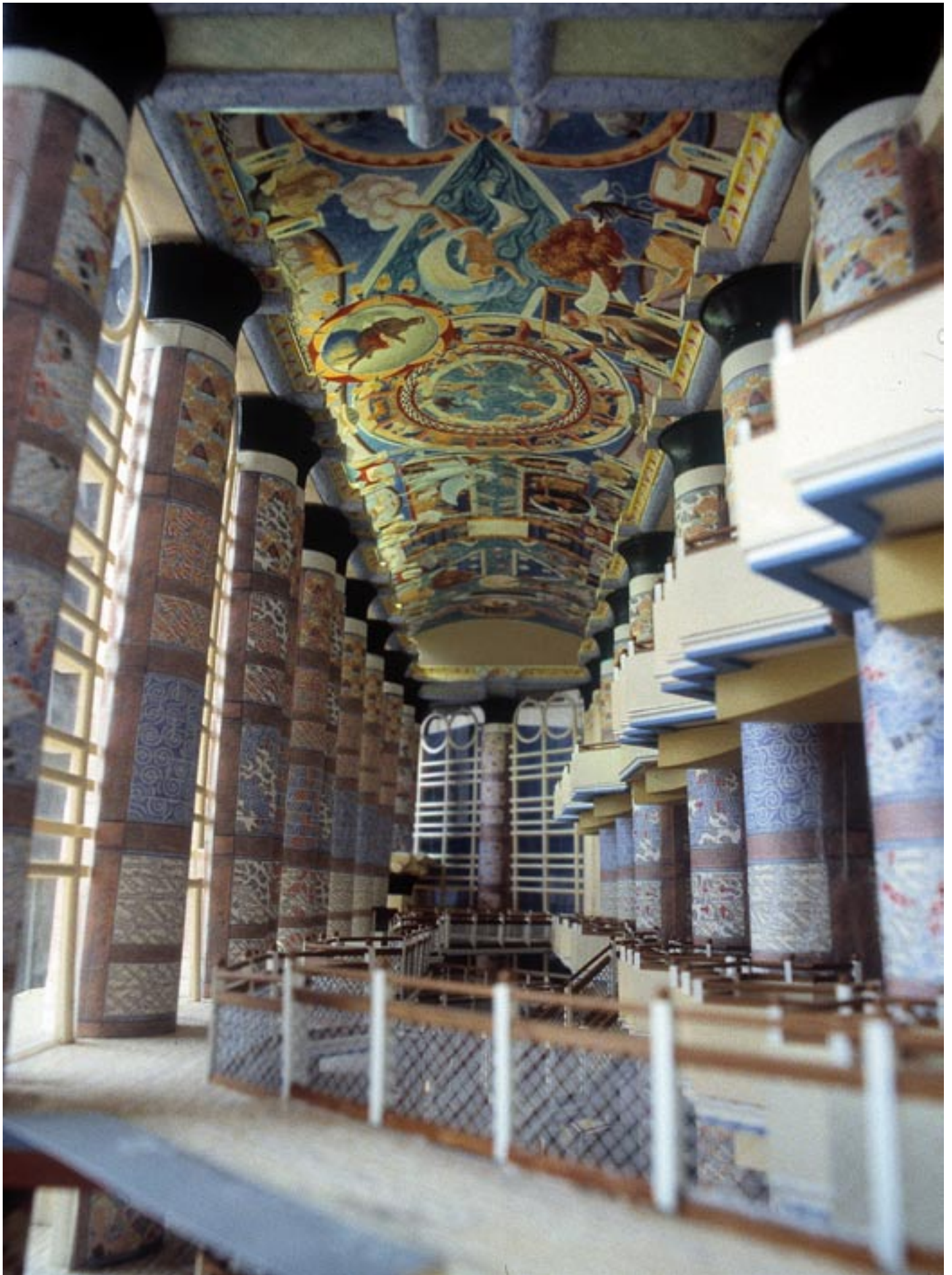


The 'South' sign is overprinted onto the registers of 'Ocean' for the 1st Floor and 'Inception' for the Ground Floor.



The 'Edge' column

The 'Southern' column.



Inigo Rose's ceiling above the columns after they were 'over-printed' with the patterns that helped to unify some of the vertical shafts. I used this idea of varying the column design, in both form and decoration, to articulate the spaces of this corridor-like Atria into separate 'rooms'. The 'log and saddle' Entablature is shown decorated with the design described previously in Lecture 20: 'Learning to Write', on page 14.

Both of these views of the 1:50 model are taken from the Northern end. Looking at the nearest column to the left one may see that it is over-printed with the icons of the "Linen-Basket" derived from the Egyptian hieroglyph for the 'limits of eternity'. When combined with the column on the right of the picture, and the two at the far end, they serve to 'frame' the entire space of the Gallery. Then on the left, the adjacent column is not over-printed at all, but shows the underlying strata of ontogenic narrative deriving from the original, 1992, designs.

The next pair of columns on the left are the 'double-bubble' columns that were invented to assimilate the modular eccentricities of Wyatt's original footprint. The innermost of the double bubble pair is over-printed with 'Atropos' to bracket the main entrance to the building, opposite to which they stand. The two outermost of the double-bubble columns are over-printed with the icons of the 'Cow-Skin' design. This pair, when taken with the pair opposite, on the right hand side of the picture, corner-frame the space of the Social Stair. This coils upwards through the layers of seminar-balconies to the verdant roof of the Ark-Block that lies behind the glazed wall to the left, through which the daylight is coming. The three columns on the left, which lie beyond the 'double bubbles', have no 'territorial' over-printing. Then the next one is over-printed with the icon of the Linen Basket. The one beyond is over-printed with a design that has yet to be named. Finally the central column, on the axis of the south, is over-printed with the design called 'Southline'.



A view of the 1:50 model, taken from the 1st floor, showing the final design for the fully decorated interior. Everything here was either directly financed by a specific donation, or within the budget. All of this sumptuous effect could be afforded because Francis Bacon said "In Britain we do not subdivide poverty, but manufacture wealth". Technical developments had made such things cheaper by factors of 1000%. These are economies of Reproduction. Ordinary folk live like princes at home. Why not in the City? No home can be like this. It can only be achieved if SHARED.

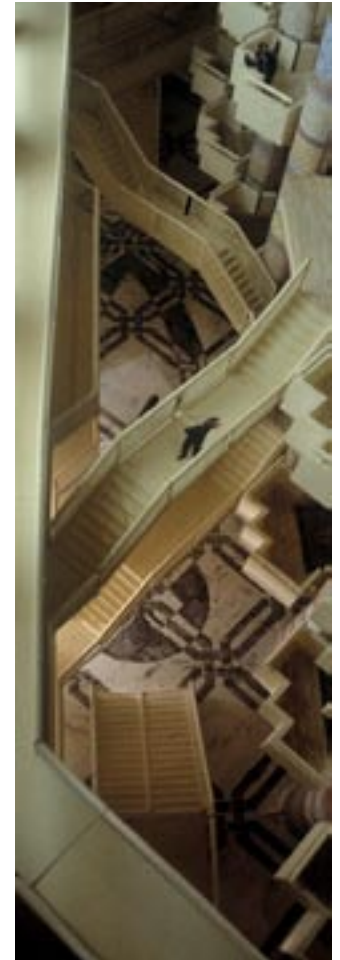
Compared to the column, the floor had been easy to conceive.

At *normal budgets*, the *medium of cut stone* is incapable of sophisticated, *graphical*, composition. However JOA had experience of how to procure a *patterned marble floor*, very *inexpensively*, directly from the marble-cutting industry in Italy. The *secret, as always*, was to *by-pass the overheads of the local distributor and stockist*. He could be *left to serve* those who would not retain an Architect. It is *easy enough*, if one has *designed a pattern*, to make a '*cutting schedule*' that measures *every little piece to the last millimetre of its two millimetre joints*. One then *flies to some provincial town in Italy* and obtains it *directly from the mason* that every Italian town contains. If the Architect takes the responsibility for making the production drawings the price falls dramatically. JOA, *in later years*, tended to use *wet-laid terrazzo* for our floor designs, as this enabled them to be *more graphically refined* and *chromatically sophisticated*. In Venice terrazzo is called '*inseminato*' and is literally '*seeded*' by hand before being polished. It is a *divine substance*, both *refined and coarse*, *luxurious yet ordinary*, like *polishing the soil itself* - a finer version of JOA's blitzcrete.

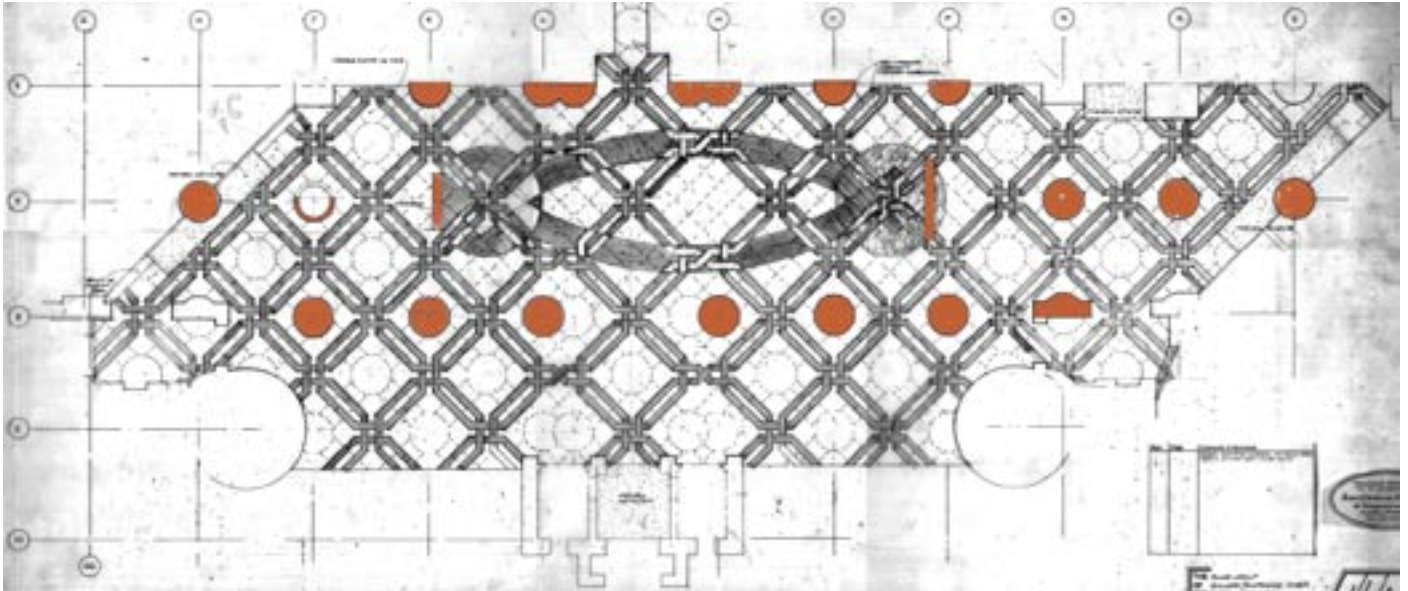
I have argued that **the most secure foundation** for any **fictive landscape** is '**Nothing**'. The **received architectural figure** for this is the **hypostylar forest**. **Few**, even Architects, who **pass through a screen of external columns**, or even a modest portico of two, **know** that in **passing through a 'Veil of Infinity'** they, to **use a modern metaphor**, press the **reset button** and engage with an **artificially constructed world** in which **anything is possible**. **Time after time**, even in Britain, the **first room, or hall**, is floored in a chequer-board of black and white squares which are the **footprints of the hypostylar forest of infinity**. It is the '**reset-button room**'. The **hall of the house** is a modest version of the **hypostylar hall of the Egyptian Temple**. The columns have been **removed**, for the **sake of physical convenience**, but their **meaning** is left '**enfleshed**', for those with the **wit to 'Read it by Knowing it'**, by the **imprint** in the **black and white** of the floor. Is the **column** the **black square**, or is a **columna lucis**, **hypostasised in the white one**? The **modular grid** of the Judge was set by Digby Wyatt's hospital. His carelessness in not stretching the 4.5M (15'0") module of his two side pavilions across the central block with its open verandahs, was solved by the device of JOA's **double-bubble**'. The **grid of the hypostyle** was then **turned through 45°** and **stretched** across the **irregularly large inter-columniation of the main entrance door**.



'Securely founded (if not exactly 'gounded') in the Oceanic profundity of the Hypostyle, those of its 'columnar trees' necessary to the Project could shoot up, like rockets fizzing with the New Order from the prolific granary of a landscape quadrated by culture and seeded with its empowering instruments.



Looking down onto the 'Boat' of Plurality sailing, over the snaky sea, between unity and duality.



A design must serve many mistresses. In this case Wyatt's modular hiccup, across the front door, was resolved by the 'double-bubble'. The problem of the ragged perimeter was overcome by using the semantic infinitude of the hypostylar figure to justify the syntactic 'crash' as the ripples of the Okeanos-forest pulsed away to vanish 'infinitudiously' across its raggedly 'circumstantial' edges (an 18C Baroque device). The footprint of the Gallery is skewed but easily 'reasoned-out' by the use of the 45° bi-section of the more famous 90° of the 'right angle' so lauded by Corbusier.

The interlocking 'serpents of infinitude' were made from an industry standard palette of stones. The black was a marble from Spain called Nero Marquinia. The main body of the floor was the cheapest Carrara, an off-white with unfocussed grey veins denoted grade 'C'. The discs of the absent columns were inscribed in a better stone, the sharply-focussed black and white veins of Carrara Arabescata. The sharp focus brought the 'figure' of the 'absent columns' forwards through the hazily liquid timidity of the cheaper 'ground' pattern. I turned the grid through 45° because the perimeter of the Ground floor was very ragged. Also some of the columns were square and some were round. The two glass end walls canted at 45° and the two new stairs needed for fire escapes from the old Ward Blocks pushed violently out over the Gallery Floor. The space above this floor was also very various. It was one floor high in places, two in others, and eight in the middle. Various circulation paths crossed it at various angles. This was not a space capable of a 'framed', cubic, reticulation.



Graphically, water in a channel makes 45° ripples. This floor was also the Okeanos, the com-pluvium, of my conceptual landscape. Having my rippling snakes 'copulate' in the chaos of the Nun, was a reference to one of my favourite cosmogonies.

The marine iconography of the 45° orientation made it plausible to sail a boat in this 'sea'. The central inlay of a 'mandorla' between two discs had already been used in the Orangery at Wadhurst Park. One disc represented Unity, two were Duality and the Mandorla was the Plurality which discoursed between them, 'carguing' the life-space of the Institute itself.

I proposed that the Judge would hold its annual, fundraising, dinner of commemoration over this boat, with the stairs at both ends rising like the poop of the Ship of the Institute itself.

JOA had already designed and installed, at Wadhurst Park, a black and white marble floor of similar size, and similar complexity. It had been laid in the open, in a snowstorm by an itinerant marble fixer returned from Saudi Arabia.

AFTERWORD for the TWENTY-THIRD LECTURE: 'SPACES OF APPEARANCE'.

The first series of columnar inscriptions were developed to tell a story whose narrative sequence, in eight sections, was vertical. Our Client Body objected that this interrupted the column's verticality. We did not find this criticism entirely persuasive, but we responded by developing a set of inscriptions that could be used to divide space horizontally. These could be used to mark an entrance - apotropaically, or by marking the corners of a space, bounding it, like the 'Egyptian' columniation named by Palladio, into a 'room without walls'. The columns could also be used to mark the cardinal points so that the 'microcosm' of an interior could be mapped-onto the 'macrocosm' outside.

Over-printing these designs onto the original eight vertical patterns created a palette of forty distinct patterns. I used them all, and still had several un-overprinted columns to use as spatial 'fillers'. These illustrated the eight under-patterns. The results exceeded all my hopes for patterns that would be almost entirely inscrutable on their individual A3-sized tiles. These could be enjoyed as a wonderful superfluity of aleatory graphic abstractions. There were, at one calculation, some 3,000 A3 'abstractions'. One could entertain the hope that so much 'Public Art' might be enough to exhaust the silly habit of buying it, at silly prices, off 'Artists' with talent and nothing on which to use it.

JOA used our experience from Wadhurst Park to design and price the Gallery floor. At this point the interior of this 'Social Space', so positively requested by the Business School Client Body, was completed. The floor was in-budget and the column-tilings were funded by a donation of £100,000, given specifically for "Decorative Art", by one of JOA's previous Clients.

Only the 'painted' ceiling remained unfunded. But it had been specifically requested, by the Client Body as to be "not of any modern process". The two main Benefactors were wealthy individuals and, in this early-1990's Thatcherite ethos, Cambridge, as one of Britain's two top universities, was being pressed with huge donations, from all the quarters of the Globe, without even having to ask. Moreover if the ceiling came to be judged as 'Art' (which was not as I saw it), then surely someone would want to donate it in such a public place.

Inigo was a genuine buon-fresco painter whose family was known to Brian Sewell, the Art Critic of London's Evening Standard. Inigo brought Sewell to view his modello on the ceiling of our offices in Devonshire Place.

We were asked to provide graphical material to help with further general fundraising - especially in the USA and the Far East. JOA did this just as we were being asked, by Josephine Abercrombie, of Rice University, to begin our first building in the USA. We all seemed to be pulling in the same direction.