

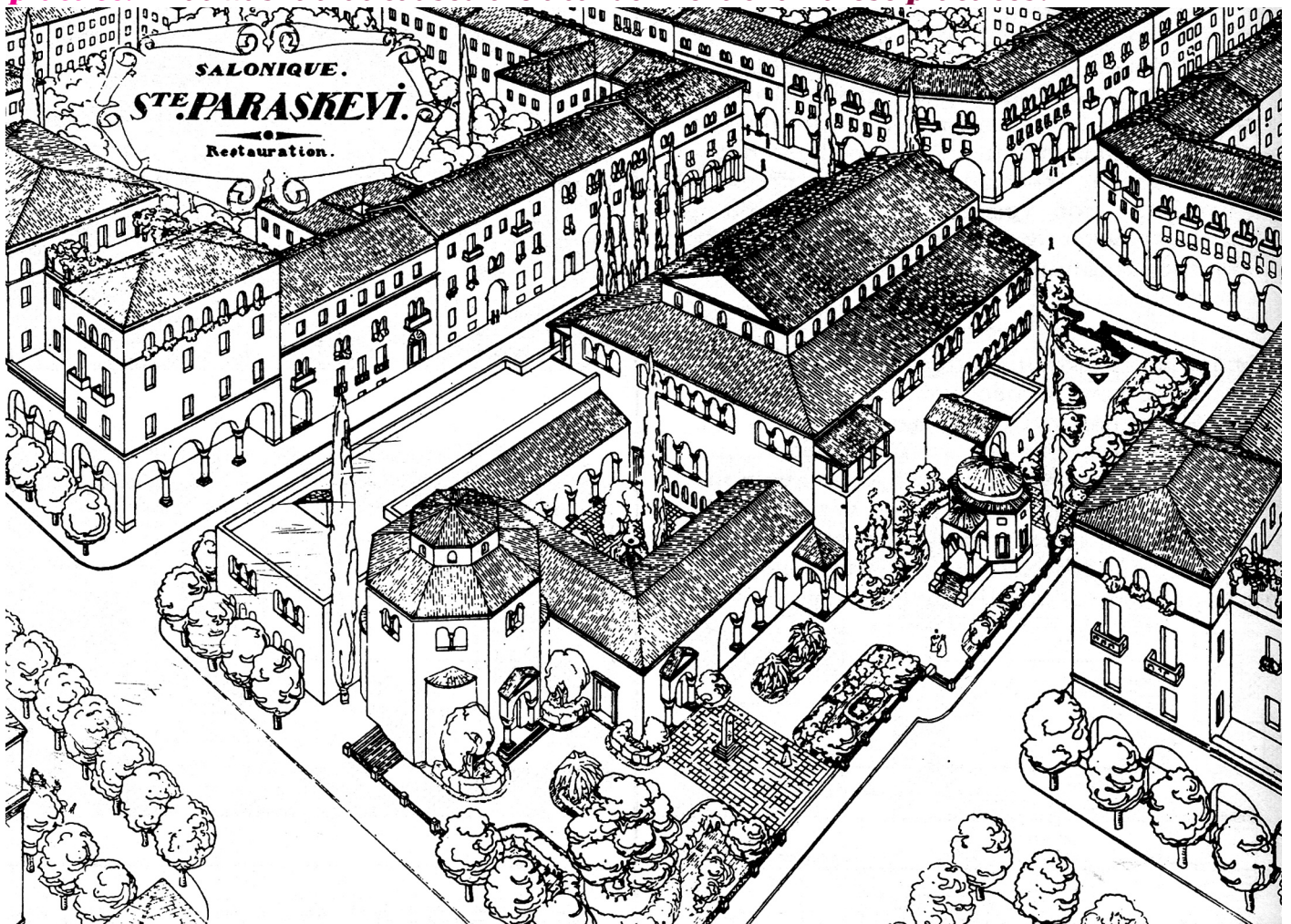
The Thirty-  
fifth Lecture

*Progress Recovered.*



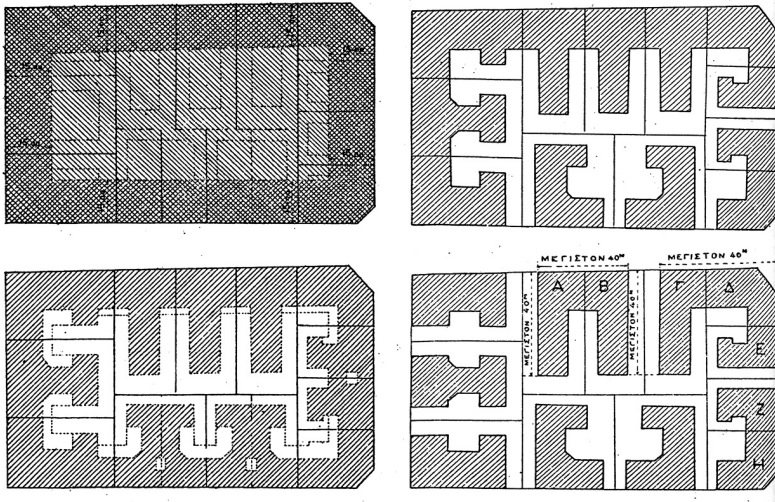
Turning back to Thessaloniki, Europe's first planned city of the 20C, after working on my new invention of the Urbanité, (well, or Handy-Square. It all changes so much from French to English!) made we wonder what, exactly, the 20C was for? What had it achieved except 100 years of ignorance and the destruction of Urbanity?

*For there, back at the beginning of the 20C, was everything that urbanity needed, in practice. What was it that caused the abandonment of all these practices?*

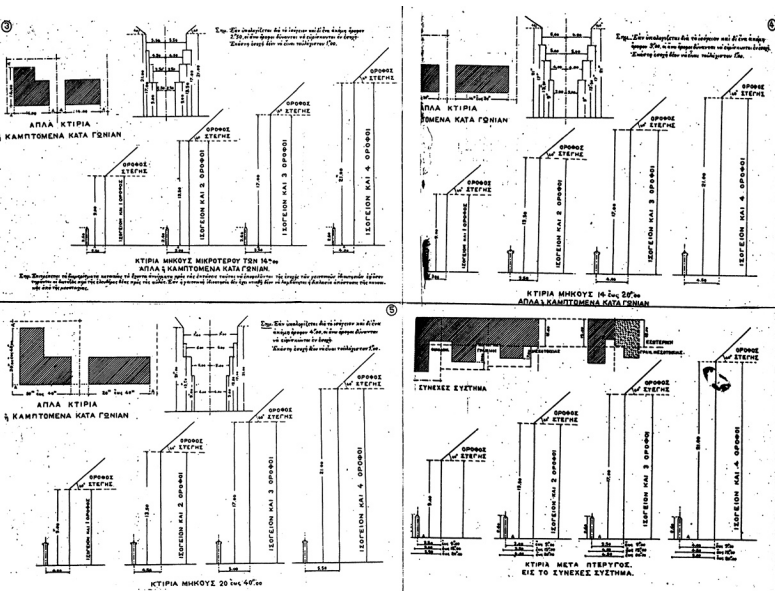


Thessaloniki was planned two decades after the failure of Camillo Sitte to decipher the Mediaevo-Humanist city-planning of Alberti. Sitte's Romanticism was a reaction against the 'elementarist' composition of the Beaux Arts. But the real failure of both was in their inability to decrypt the iconic structures of Architecture. One may see this in the sad pedestrianism (please excuse the pun) of the floorscape around the religious complex of Aghios Paraskevi. The best part of this drawing is the residual hypostylarity of the arcaded and planted perimeters to the isola-blocks. The weakest part is the Church. That monument, instead of being a mere huddle of volumes surrounded by bedding-plants, should have been composed so as to explicate and focus the grammar and lexicon of the city's urban language with such power and clarity as to illustrate the Architectural culture informing all of the lesser constructions. That, urbanistically, is what a 'Monument' is for.

Hebrard and his collaborators had no difficulty with the 'domestic isola' as the basic, and ancient, building block for an urbane culture. They proposed variation after variation. Most were arcaded onto the street, over which were placed the day-rooms. the night rooms were placed on the back, overlooking what became quite narrow spaces. These back spaces, inside the insula-block, look overcrowded in drawings. In reality they are quiet because of the benign acoustics of the 'street-wall' phenomenon And then the strong sun of Thessaloniki throws brilliant shafts into their depths, illuminating the lush gardens that can thrive, as long as there is some irrigation, in such 'blue-sky' latitudes.



Varied 'insula' plans showing permutations of street-wall terraced buildings and free-standing 'villa' buildings. The bedroom wings protude far into the interior of the insula, giving a density that would be judged too high North of the Alps. Whereas in Thessaloniki the shade can be pleasant.



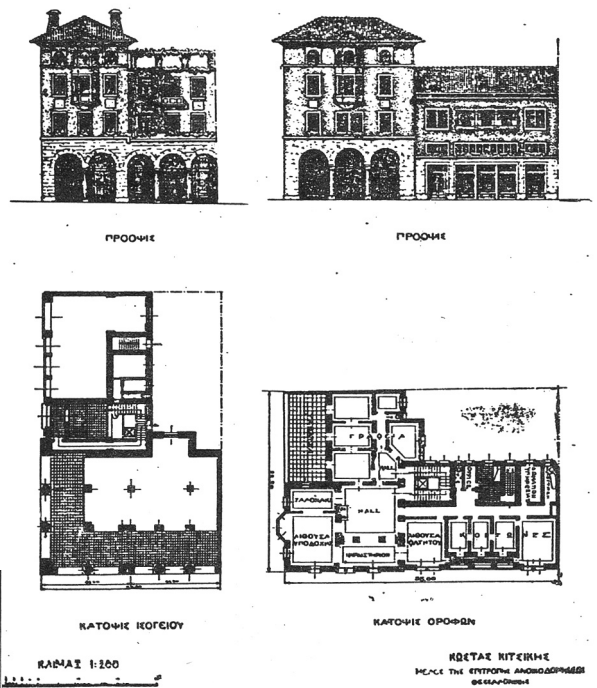
Diagrams prescribing the widths of streets and the heights of the street wall.

The elemental planning syntax of the Hebrard plan is beautifully urbane. The Architecture may appear banal, even kitsch, to the iconic illiterates who populate the Profession today. Yet Hebrard's team does no more than to rely on the Architecture that gave the West the best lifespaces it ever made for itself. How can one compare even these modest apartments, situated in their cultivated little city, with the squalid tracts of dismal little front gardens, with their oil-spattered forecourts to the comically metallic pack-horse 'autos' serving the bungaloid hutches of the Nordic suburban peasantry?

To talk of the deficiencies of the Hebrard site-planning culture is offensive when one hears such words from the Transalpine perpetrators of our late-20C 'Edge Cities'. It is even more offensive when one knows that all of these skills existed in a totally practical and practised form, 100 years ago, at the dawn of the twentieth century.

46. ΜΕΛΕΤΗ ΟΙΚΟΔΟΜΙΚΗΣ ΕΚΜΕΤΑΛΛΕΥΣΕΩΣ ΤΩΝ ΝΕΩΝ ΟΙΚΟΠΕΔΩΝ ΘΕΣΣΑΛΟΝΙΚΗΣ ΕΠΙ ΤΗ ΒΑΣΕΙ ΤΩΝ ΚΑΝΟΝΙΣΜΩΝ

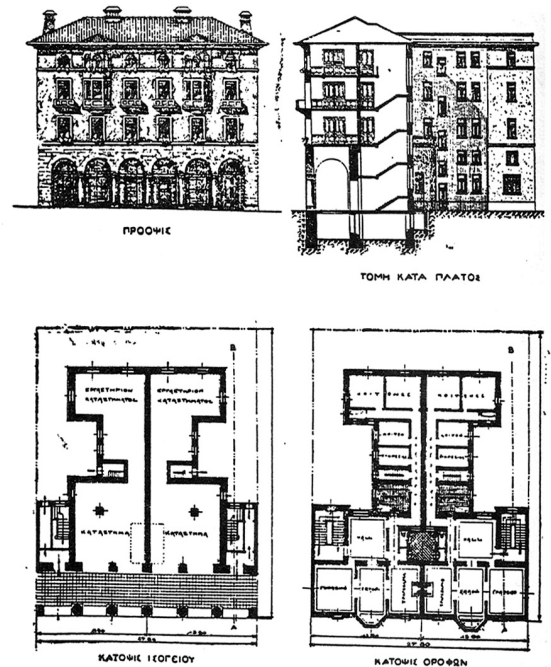
ΔΙΑΓΡΑΜΜΑ ΑΡΙΘ. 5



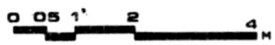
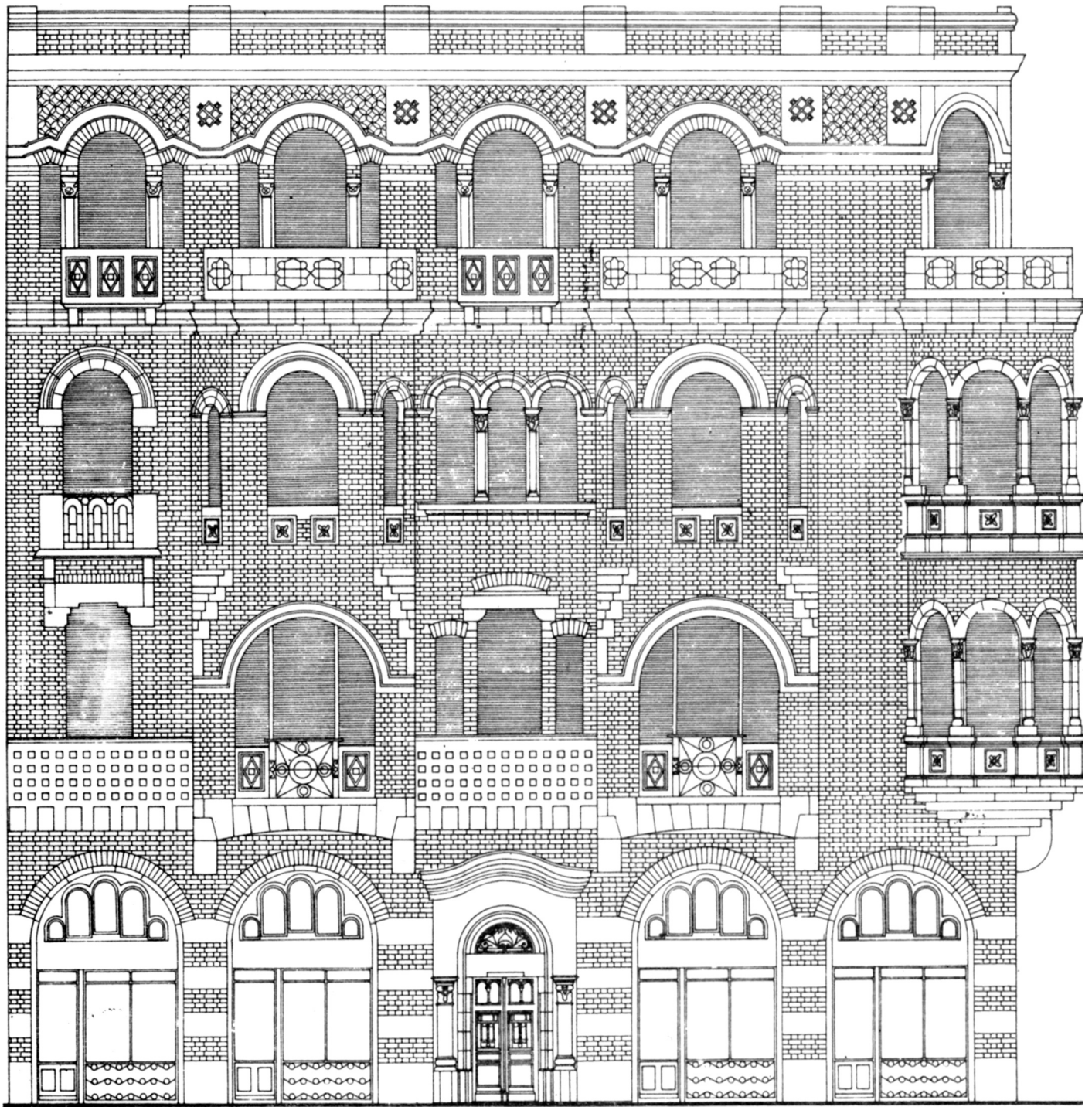
A five-storey variant is worked-out for the corner of an 'isola'.

47. ΜΕΛΕΤΗ ΟΙΚΟΔΟΜΙΚΗΣ ΕΚΜΕΤΑΛΛΕΥΣΕΩΣ ΤΩΝ ΝΕΩΝ ΟΙΚΟΠΕΔΩΝ ΘΕΣΣΑΛΟΝΙΚΗΣ ΕΠΙ ΤΗ ΒΑΣΕΙ ΤΩΝ ΚΑΝΟΝΙΣΜΩΝ

ΔΙΑΓΡΑΜΜΑ ΑΡΙΘ. 6

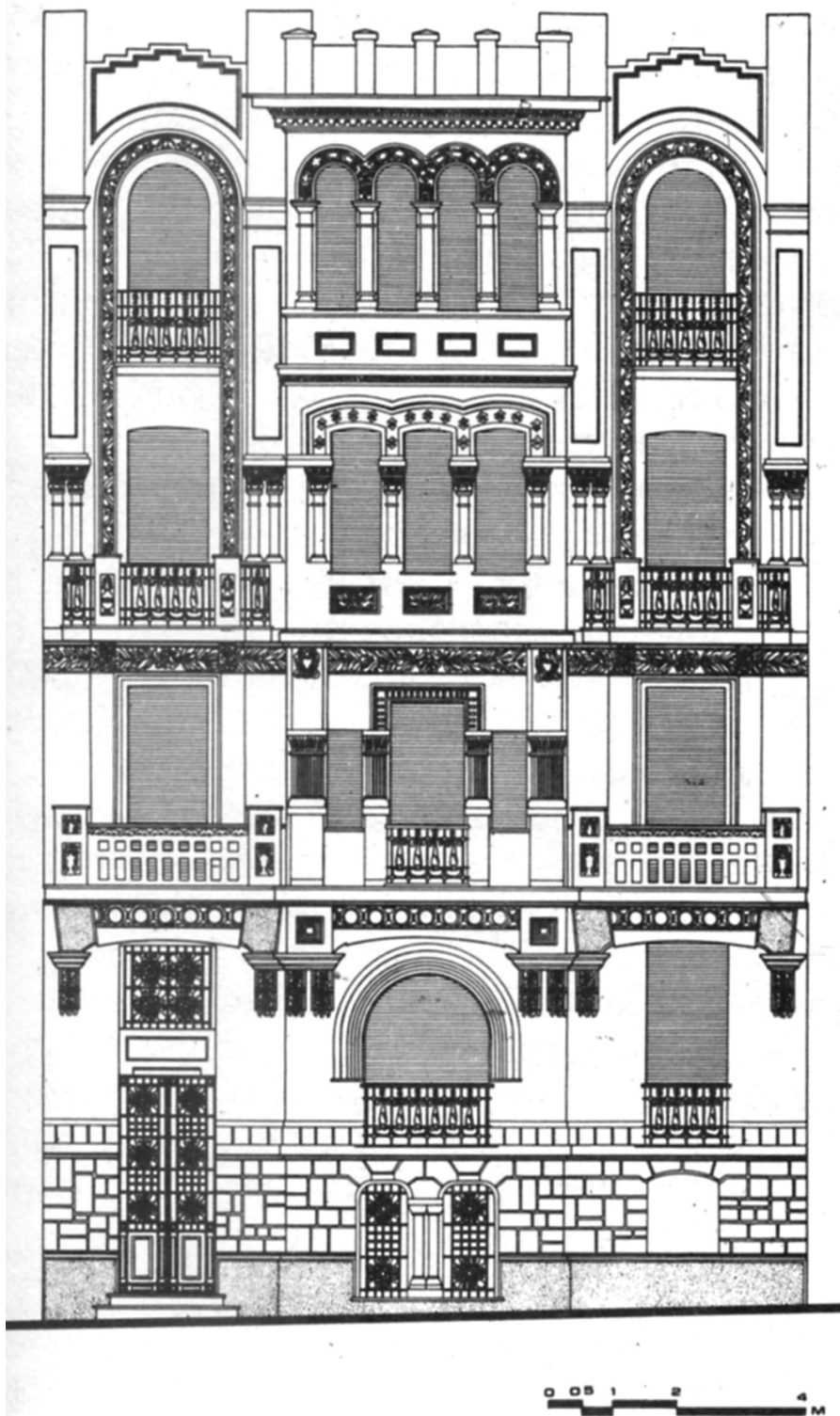


A basic five-storey walk-up containing six seven-room apartments over an arcade and two double-height commercial spaces.



The perennial problem of placing smaller apartment windows over larger shop vitrines is here solved by making the shops into a regular arcade that imposes its own discipline. The apartments above do not succeed in shifting the points of support in any radical way, merely setting up an 'a'-'b'-'a'-'b' and then a corner turret, of extravagant projection, fit for Rapunzel herself. The two central floors are bracketed between the Shops arcade and an Attic which is arcaded by a series of venetian windows between thick brick piers. Brick is used, as it can so easily be, to make fluid transitions between fenestrations which differ on each floor. The effect of this large built surface is diverse yet disciplined.

For the buildings actually constructed on the Hebrard Plan show (in many instances) a compositional sophistication in advance of Hebrard's appealing late-Antique Roman schematism. The individual Architects of early 20C Europe, when they had capability and were not yet infected by the aniconic brutalism promoted by the Nietzschean 'Will-to-Power' Modernismus of industrialising Mittel-Europa invented street facades of intelligence and wit. There is even the hint of a 'yoking' where the wide windowed oriels of the Ground and First floors, that bracket the 'portus', narrow to become bays on the second and third level.



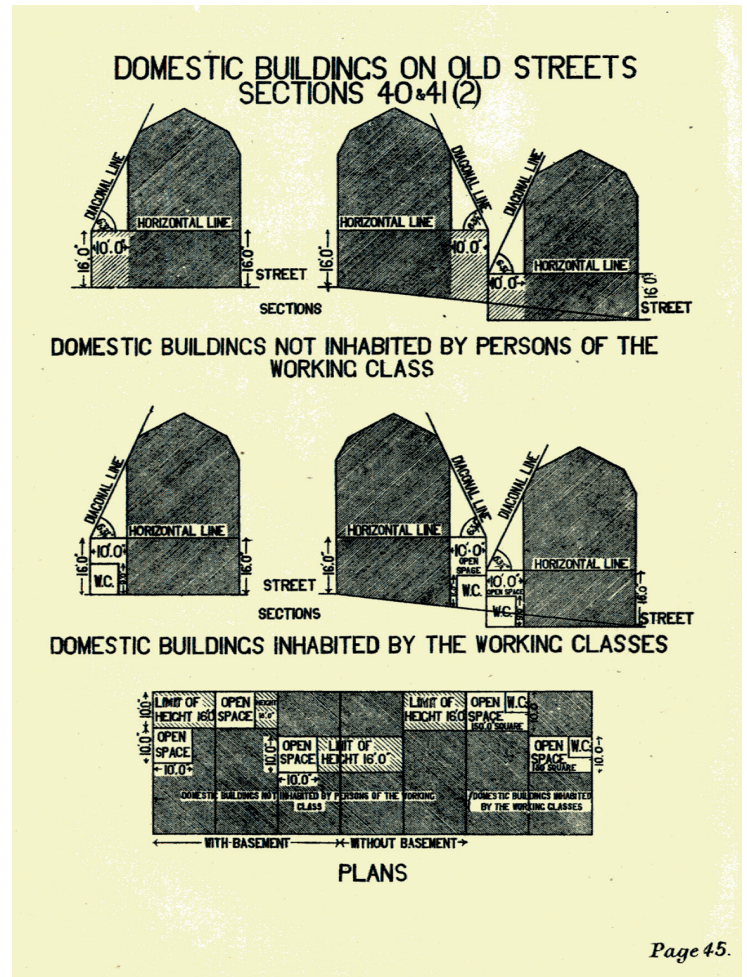
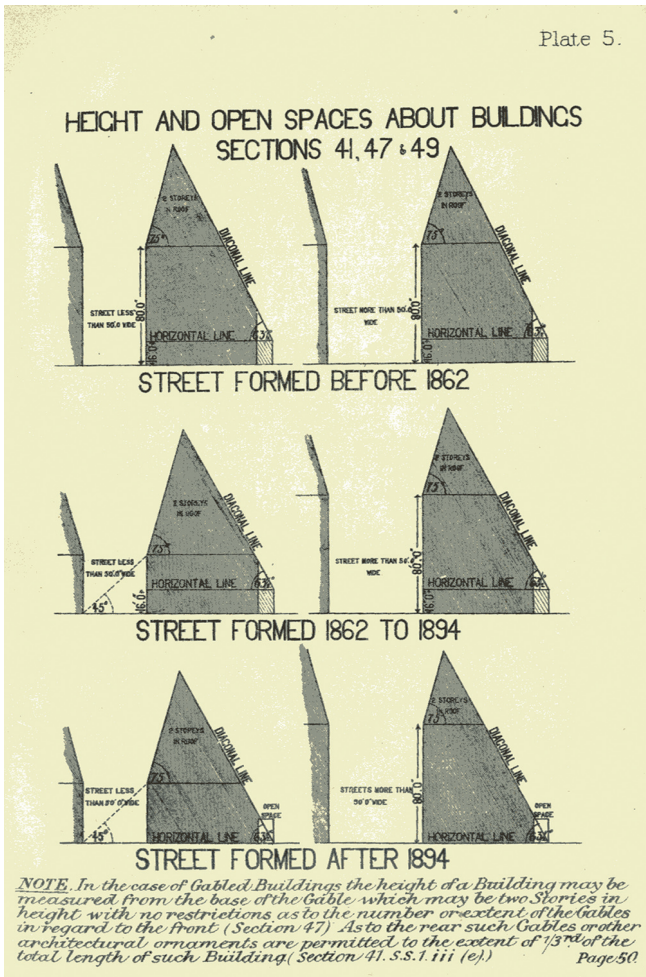
This composition, also from the decade 1920-1930, makes the connection between the French Beaux-Arts and the Moderne very clear. The placing of the entrance under one of the two 'towers' that flank an enlarged, central, 'honorific' bay, derives from the Beaux Arts. The ornamental detail, which must appear profuse to the 'Modern' eye is suspended in a limbo that is part Nouveau and part Moderne. It retains a certain graphical charm in the precisely-rendered measured drawing of a late 20C archaeologist. In reality one suspects that its patent iconic fatigue might not be so appealing. Yet it has to be said that, as so often with the early 20C, it retains an urbanity which serves a civic purpose with more fertility and composure than the dull slabs of its post WWII successors.

**THE PROOF OF THE LIFESPACEDESIGN CULTURE OF THE HEBRARD PLAN WAS THAT ITS INDIVIDUAL INSTANCES, SUCH AS THESE BUILDINGS, HAD MORE CULTIVATION THAN THE SCHEMATIZED INVENTIONS OF THE CITY-PLANNER HIMSELF.**

**How very different this is to the dull sub-Miesian, boxes that were raised upon the area-planning schemes of the 'Modern' half of the 20C!**

Yet, even so, one can not avoid the fact that these clever manipulations of the founding rhetorics of Western architecture fail the mind when the eye leads our kinaesthetic sense to focus upon the diverse termini of such compositions. What is it that is inscribed into the panels framed by the zig-zag tympana of pediment and balustrade, the incised panels of column and colonette and the revealed cores of bearing beams? It is nothing but the twitching of the limbs of a graphical automaton, running on the exhausted capital of a naturalistic lexicon whose correspondence to any conceivable transcendent reality had long passed beyond recall.

Yet it remains a curiously respectable, and even an honourable, performance, like a genuflection to a 'Classicism' so defunct as to be now addressed in a sable 'sunday best'. It remains especially tragic when one thinks of it occurring in the Hellas that was the birthplace of these lost-and-gone iconics.



Subtle diagrams from the London Building Acts defining the height, and shape, of buildings with respect to the width of major and minor streets.

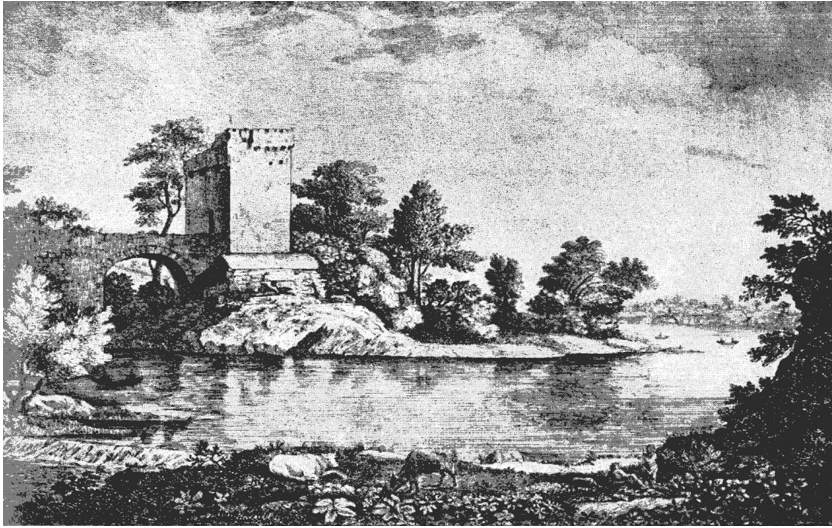
A diagram from the lengthy Clause 41 of the London Building Acts prescribing the minimum permissible external Areas, or to the USA, 'yards'.

For even the Anglo culture remained urbane at that time.

The London Building Acts, in force until the 1950s, were elaborate and prescriptive. They were inspired and governed by an understanding which both encouraged and permitted Urbanity. Their Achilles heel was not site-planning strategy but the conceptual shallowness of the inscriptive lexicon raised upon their amiably refined syntax. The weakness of Anglo urban culture lay in the West itself. The best that Britain could offer, for all of her imperial wealth, descended from the chromatically-perfumed scriptings of the Adam Brothers.



A Scot by birth, a Romantic by necessity, and an Architect of refined taste and judgment, Robert Adam, and his brothers, was working for a culture that (according to Harris) had never been confident enough to use Classicism as a medium of iconically-mediated ideas. Adam was never given the chance to extend his 'surface-scripting' beyond these extremely charming, and subtly hued, 'compartments'. A ceiling for Sir Abraham Hume at Wormleybury, Hertfordshire.



Lees-Milne dates this 1744 and marks this as the first recorded drawing from the hand of Robert Adam. Could this be the fortress Albion gained for Classicism by a Roman bridge?

Robert Adam's father, William 1689-1748, was Scotland's first successful Architect in the rigorously Mediterranean taste. He sent his four sons on the Grand Tour in sufficient style for them to be received by the best society in Europe. The firm they formed conquered post-Palladian Britain during the central years of the 18C. Robert Adam, 1728-1792, who was the brother most driven to succeed, developed a profound capacity for 'disegno a l'antichita'.

Robert's first recorded drawing (above), already deploys the key Claudian icons of a windowless tower and an arched bridge over a river. I read his peculiar Roman capriccio (below), as Robert Adam hitting oil. A geyser of 'Antique' compartmentation erupts, like a Roman Heaven, to form a cosmic carapace to the pseudo-rustic hutlets that populate the myth of the Island Albion. What a power is manifested by Adam! A huge upsurge emerges from the very root of that miserable Anglo fantasy of an island entirely green and depopulated of aught but ineffectual rustics! This is the aboriginal myth of the 'English country House'. But Adam's fountain of Classical Antiquity is so abundant and so fertile as to cover the entire sky with its rain of Romanising icons!



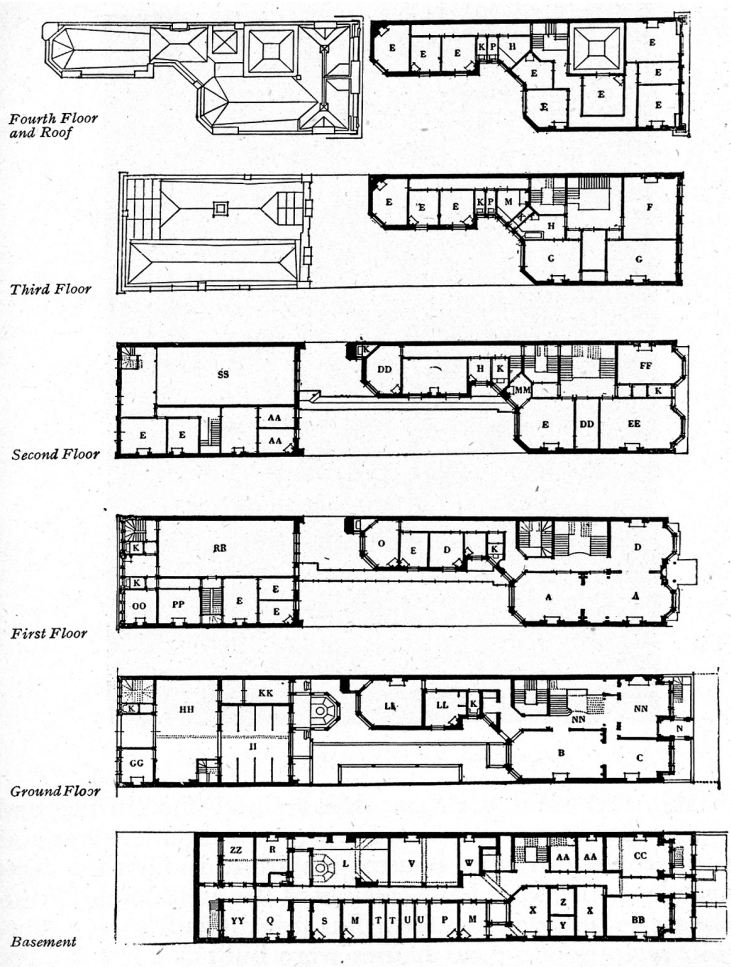
Less obscure is Lees-Milne's illustration of this drawing by Robert Adam while he was in Rome. Adam shows an understanding of Alberti's peculiar practice of retro-fitting a newly 'Antiqued' building with a coat of 'Mediaeval' primitivism so as to project it backwards into historico-temporal primality. Entirely 'Nordic' - even 'Gothic', is the extraordinary vision of a 'gusher' from a subterranean well of L'Antichita with the power to mediate the great engineering structures of 'Industrialisation'.

Such was its power (derived, after all, in some part from Ancient Rome's own phenomenologies of 'Engineering'), that it proved, when it had been assimilated by the 'Engineers' themselves, of mediating the magical English landscapes of early 19C canals and railways. The positive aspect of Adam's vision is the huge geyser of Romanitas. The 'negative' are the detritus of wretched hovels clustering around the 'main trunk'. They attach themselves, like post-Diluvian fungi that will eventually rot the sturdy body of Classicism with the squalid fantasies of the dissimulative pseudo-Rusticity that created the late-19C suburbs.

I read from this extraordinary vision, clearly influenced by his friend Piranesi, that Robert was possessed of a swooning passion for Rome and her architecture. It was this that powered him through his long career. It was this that Lees-Milne argued was sadly wasted, when the country-house commissions dried-up during the slump caused by the American Revolution. Adam's capability for urbanity, illustrated by his own early project of the Adelphi, was developed in a series of abortive 'grands projets'. Britain's lifespace-engineering culture extended neither to her nascent industrial cities, nor to an iconically sophisticated understanding of the purpose of architecture as the rhetoric necessary to the reification of a conceptual landscape. The 'country house' left the disorder of the city over the horizon and the Jardin Anglais executed that intellectually stultifying substitution of the real for the artificial which is the especially mendacious solecism so dear to Nordic 'taste'. For there is no greater crime against reason than the manufacture of a synthetic reality which obscures its artificiality behind the lie that it is 'Natural'.

It is the **ambition** of every **artifice** of human invention to arrive at an **understanding** of reality. But that **understanding** must **always** be admitted to be 'beyond' the means used to procure it. The means must always be revealed as 'lies and fictions' if the understanding is not to be beguiled by the temptation to lodge inside them. Fetishism is the **endemic affliction** carried in the bosom of a benignly technified 'Consumerism'. It is **fetishism** to be merely satisfied by what has been made into a constellation of suburban pseudo-Nature. It is a world of mere tools (**mechanical pack-horses and bungalow huts**) which have been rendered 'real' by their enormous extension and all-enveloping scale. To use 'design' to invest them with even more 'authenticity' by using 'natural' materials, etc., is to place even more obstacles to their use as instruments for the acquisition of that understanding which lies beyond its necessary media.

A LARGE VICTORIAN HOUSE



Plans of a House in Grosvenor Square. J. T. Wimperis, Architect, 1886

A, Drawing-rooms; B, Dining-room; C, Library; D, Boudoirs; E, Bed-rooms; F, Day nursery; G, Night nursery; H, Bath-room; K, W.c's; L, Kitchen; M, Pantry; N, Porch; O, Sitting-room; P, Housemaid's room; Q, Chef's room; R, Scullery; S, Cook's room; T, Larder; U, Stores; V, Servant's Hall; W, Valet's room; X, Butler's and under-butler's room; Y, Plate-room; Z, wine-room; AA, Men-servants' rooms; BB, Housekeeper's room; CC, Still-room; DD, Dressing-rooms; EE, Schoolroom; FF, Governess's room; GG, Harness-room; HH, Carriage yard; II, Stables; KK, Workshop; LL, Lord Aberdeen's room; MM, Ante-room; NN, Inner-hall; oo, Coachman's room; PP, Coachman's kitchen; RR, Large Hall; ss, Upper part of large hall; yy, Heating chamber; zz, Lighting chamber

The 19C town house of a Duke illustrates that what Modernism intended to banish was the warren of servitors who lived and worked in the Basement 'below stairs'. Yet, instead of inviting the servitors up into the beauties of Architecture, the 20C demolished the superstructure, leaving the servitors in the boxy little 'existenzminima' of their previously 'infrastructural' life.

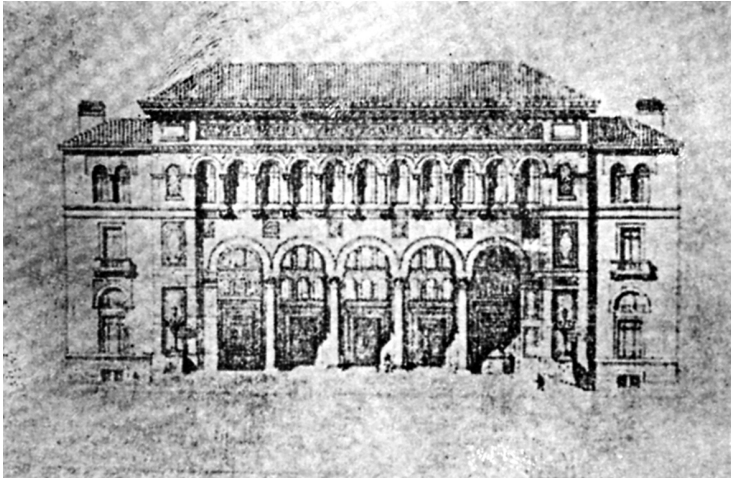


Robert Adam's interiors are redeemed by their polychromy. There is no dissimulating that these 'scriptings' are anything but an invocation of a world long gone and very distant. It was the same conceit that clothed the rational states of 15C Italy. It served still to elevate the Establishment of 18C Britain - placing them upon an Olympian political elevation. Sadly, it proved incapable of assimilating Science. Yet this is strange, for it was the naturalistic primitivism of the Golden Age that allowed Science its escape from Christian mythoi.

Antiquity was used as a weapon, ever since its introduction in the Italian 15C, to establish the elevated political status of the 'Principi', the Court, and the Administration of the Rational, modern, State. One may see, with some clarity, the meaning of political 'superstructure', by examining the spatial politics of the ducal town house to the left.

The tragedy of the 20C was its inability to disengage the conceptual artifices used by Greece and Rome to mediate urbanity from their use to 'deify' the political elites of Europe. Modernism, founded on the ruin of an iconically incompetent Western tradition, inverted the sumptuary laws of Architecture. The boxy pens of the servitors were elevated to the piano nobile, and urbanity collapsed within an aniconic wasteland. It was a tactic canonised by Corbusier. He managed to make it seem plausible. Few who followed him have.



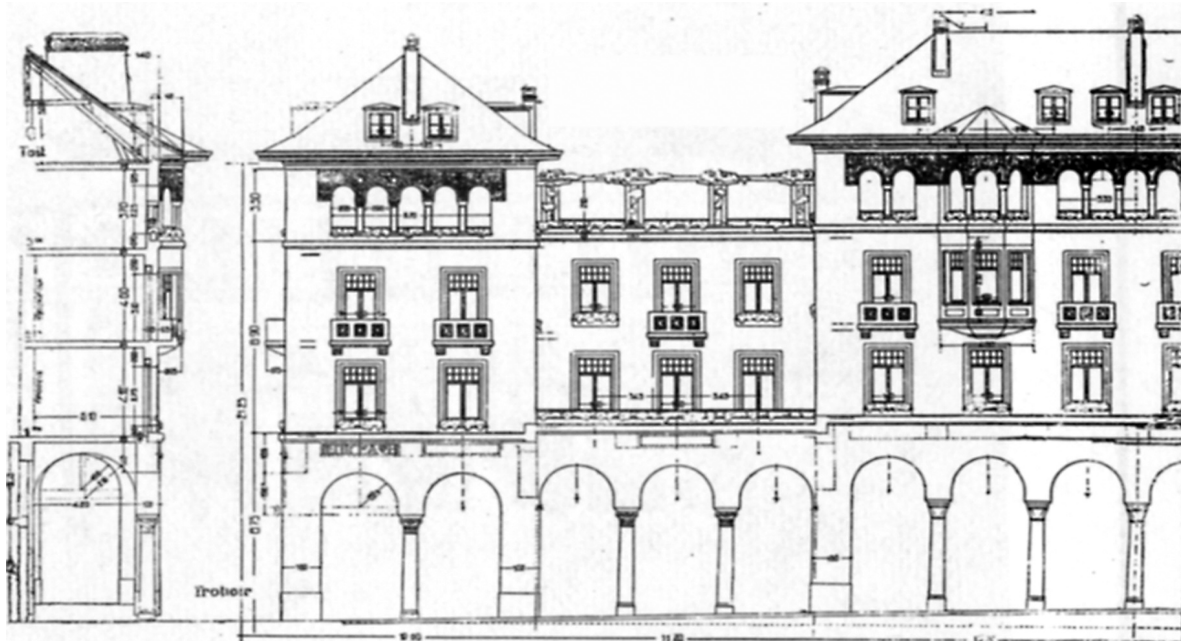


Hebrard's design for the Post Office shows his familiarity with Diocletian's palace at Spalato that he had recently excavated. Late-Roman is proto-Byzantine. It is one of the most fluent of Architectures. Hebrard chose a very 'civil' language that effortlessly lifts the domestic to the symbolic.

He uses a nice device familiar to the French Architecture of the early 20C. It is a bas-relief frieze, or as I prefer, the more etymologically interesting 'zoophoros' (life bearer), placed below the overhanging cornice to his tiled roof. This is to be read as a 'description' of the contents of the 'pyra', the cargo of the rafted entablatura. It has been 'rotated', hinged down along its upper edge, so as to be visible externally. It gives Hebrard the opportunity, which, sadly, the iconic culture of the time could not rise to employ, of narrating the identity of the 'rationem' whose 'adventus' was declared by his building. The floor below has a charming infantilism of arches appropriate to an Attica. For the adults there is the arcade to the street as a slice of hypostylar infinitude scaled large enough to signal that it constitutes the principal narrative spine to a city.

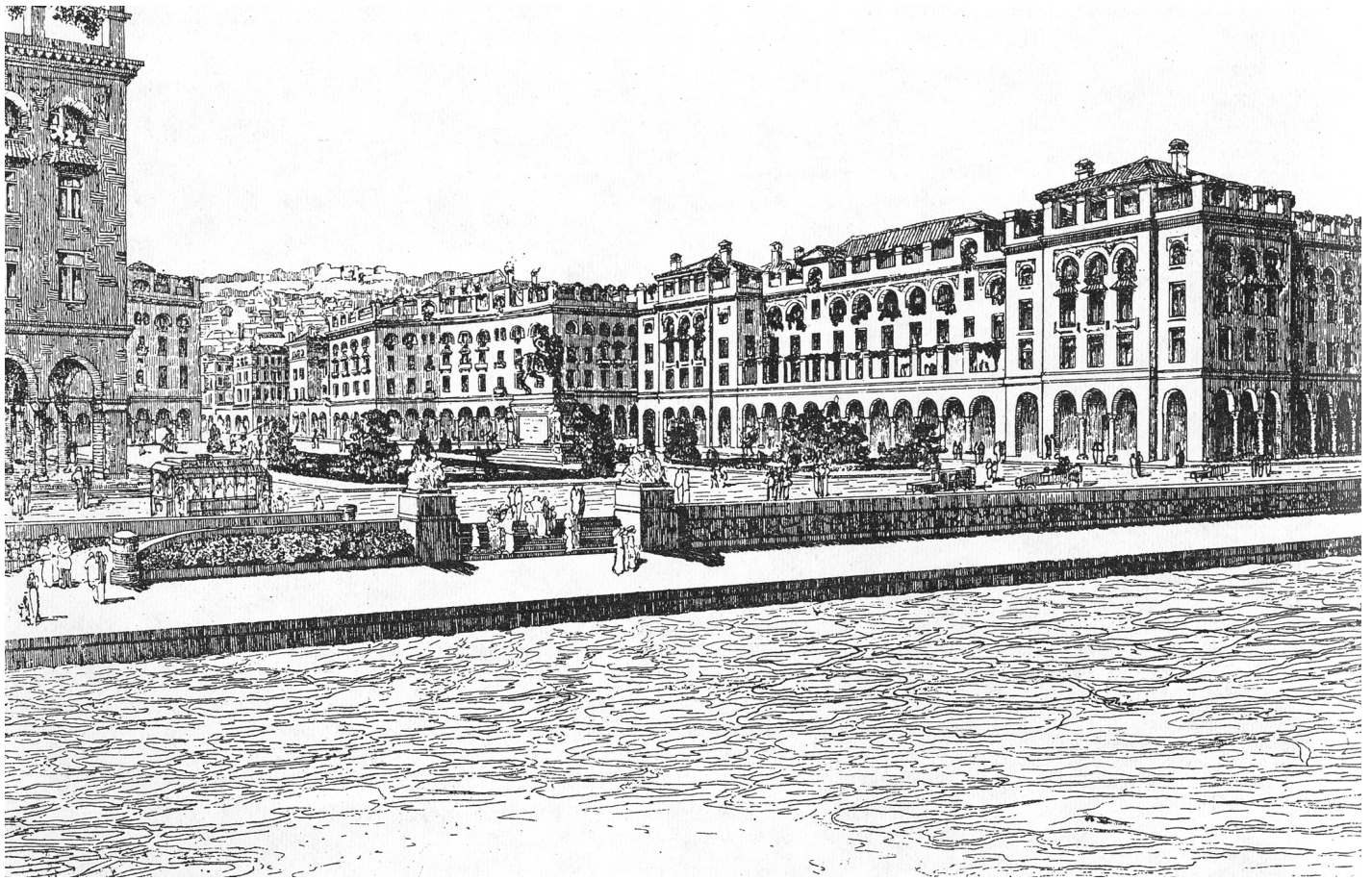
The late 19C collapse of Western 'high culture', and its regression to ethnic and rustic modes set Hellas no problem. Their 'local' architecture was the 'native' stuff out of which the 'Classical' Western architectural culture had been fabricated - from Rome onwards. The courtyard house, rather than the northern row house (descended from strip-farming) was their ethnic urban form. This 'urbanised' into the quadrated insula rather than the wandering pipe-streets of Northern Europe. The walk-up apartment block is, to my mind, a less perfect form of dwelling than the tall, narrow, terrace house of London. But they do offer a higher density of occupation and living on one level, with elevators, seems to suit more people, especially in an ageing population, than to be for ever climbing stairs. Hebrard was working on fertile ground when he planned to raise an urban crop from the cindered wastes of the mediaeval Ottoman shambles. Hebrard's post-Napoleonic rationalism built on a bedrock of quadrated, insula-block urbanity whose dense occupation could guarantee that his 'Main Street' would not be, as they have been in Britain for the past 50 years, mere facades to multiples backed by asphalted car parks whose eerie evening stillness confirms England's entire loss of the urbane.

Thessaloniki, even 100 years after Hebrard, and after the urbanistic catastrophe of the 20C, has no need to copy the desperate city-planning fakery practiced by Transalpine Europe, with its 'retail-led urban regeneration'. The question is, therefore, how is this so, in a seemingly modern, western city? How, and even why, do people continue to live at such densities 100 years after the demolition of the city walls?



Hebrard's team here veers too far into the Transalpine forests. But the steep hips of the snowy North are as romantically exotic to the Greek as the lazy tiled slopes of the South are to the Northerner. The lumpen ornament is, as ever, redeemed by the giant arcade.





Hebrard's roofline, with its rustic roof on the 'ruined' stumps of columns, exhibits a nice understanding of the 'Attica' as the abode of the primal. Thessaloniki's quayside had, even by the 1920's become divested of any 'marine' economic activity. Not even a yacht disturbs its awful propriety. These are the tiny tidal variations of the Mediterranean, not the huge elevations left by the low tides of proper oceans. Their gentle geometry invites a more ambitious iconography than a dwarf wall with bollards.



An icon of the 'lazy river', central trunk of the Fluvial Emplotment - harbour of a diversely parasitical ecology. Water water will grow anything in a nice warm desert.

The 'undistinguished' piece of this 'fluvial spine' (in Pink), which is immediately downstream of the Market may be deciphered as that of the 'Lazy River' which flows into the 'City' and under the 'Bridge'.

I described this 'main trunk' of the fluvial tree in more narrative detail in Lecture 27 pages 27- 16 to 27-19 . Like the bole of an ancient, hollow, tree, it provides an undemanding harbour of a diverse population of civic 'beings' that extend from making to selling. This component, like its arboreal parallel, is of indeterminate length. It also lacks a form that is strongly prefigured by its place in the event horizons of the fluvial analogy, The Nave was always the home of the Merchants in the Temple. If the 'lazy-river' 'monumentlises' anything today it is the phenomena of the 'service' industries. It is the locus of that huge, polycephalic, monster that has grown to manipulate 20C Consumerism.

South of the 'Nave' we can still, today, find the final stage of Hebrard's extended composition Two quadrants widen into a large square, the Platea Aristotelou, whose final edge is the old quay up to which ships would have tied themselves until the time of the fire of 1917. The facades of Hebrard's designs rest on high, and generously wide, arcades. Like the Greek theatre at the top of this 'promenade architecturale', and the hemicycle which opens from the 'triumphal arch' into the Place of the Powers, this final plaza takes the form of an arched door rotated to lie like the foot-print of a cave. This time it is exactly congruent to the meaning of the architectural term. For one of the argued origins of the Latin for door, that is to say 'portus', is the 'port' that forms the doorway from the sea into a city.



*The Platea Aristotelou embraces 'Okeanos' - the final 'event-horizon' of Somatic time - with a grip like a handshake through plate glass. This is a life that never decently ends in its blessed return to the Ocean. It needs to engage with its 'telos'. What is inhibiting its iconic consummation? There is even a huge rectangular 'stage' in the centre of the hemicycles of the 'Portus'. The two sides of the hemicycle need to be joined to form an 'arched gate' onto this stage. The stage itself needs quadrating with the footprints of an hypostylar 'field of reeds'.*

*The surprising thing about early 21C Thessaloniki is not that it is a densely-packed city whose contemporary buildings are styled in that good, honest, cement-slab, anti-style to which all cultures originating in the Mediterranean, from Sao Paulo to Saigon, now subscribe. What surprised me is that it retains, under this grimy carapace of cultivated iconic incompetence, a genuine early-20C flowering of the authentic urbanity of what can be called a Franco-Hellenism. Planted by a passing Frenchman, it was well watered by the native Salonikans - all through the political holocausts of the early 20C. The post WW II Cement-Slab that covers it today is literally a geologic layer. For the two to three upper floors that were both permitted and rigorously applied by the Modern to the Moderne city are in some cases added to the early 20C buildings. This lobotomised aniconic had its political conveniences. It was 'blank canvas' onto which the Hellenic version of the radicalised Communist Left and Royalist Right, of the European continent, could agree to refrain from any acculturing (lifespace) 'writing'. It was yet another of those unholy compacts hatched, all over a Europe that had exhausted herself by the immorality of her 'ideological' warring, so as to usher-in the post-WWII Republic of Amnesia.*

*Today, however, like the demise, and pusillanimously populist erasure of Latin from schooling, Platea Aristotelou welcomes nothing but an empty quay, converted into the asphalt 'corniche' of a roadway, and the lethally seductive surface of the sea herself. Latterday Romantic Functionalists will be dismayed. They will agonise over whether some port function should, or even could, be returned to this place. It remains a possibility, for the port is a mere few blocks away. But ports everywhere are containerising, so it is hardly a practical option - even for the Pragmatists. There are trans-Mediterranean ferries. But the sea is no longer the gateway to this city. Persons arrive by automobile and autobus. A few still use the as-yet unimproved Hellenic railway system. Hellenic public transport outside of the cities is not yet up to North European standards. Hardly anyone enters and leaves Thessaloniki by water.*

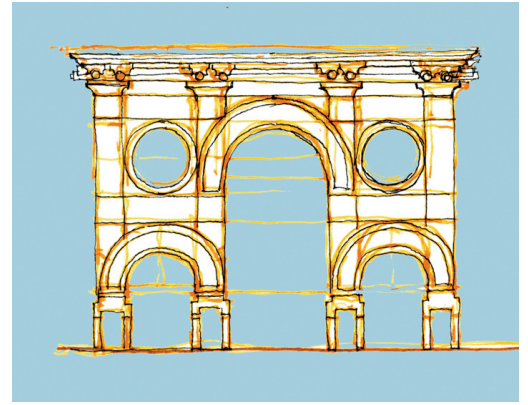
**The best solution would be to follow Hebrard and derive a strategy from his own iconic engineering.**



Only then should one turn to see to what social and physical employment it could be put. The iconic denotation of Aristotelou, when it is the two curved quadrants, is that of the Arched Door and the Balcony of Appearances, The rectangular Platea Aristotelou itself could follow as the Delta.

Finally, both the roadway and the sea can be read, the one metaphorically and the other literally, as representing the dispersal into that Infinity which is the last horizon crossed by any narrative of Somatic, or lived Time.

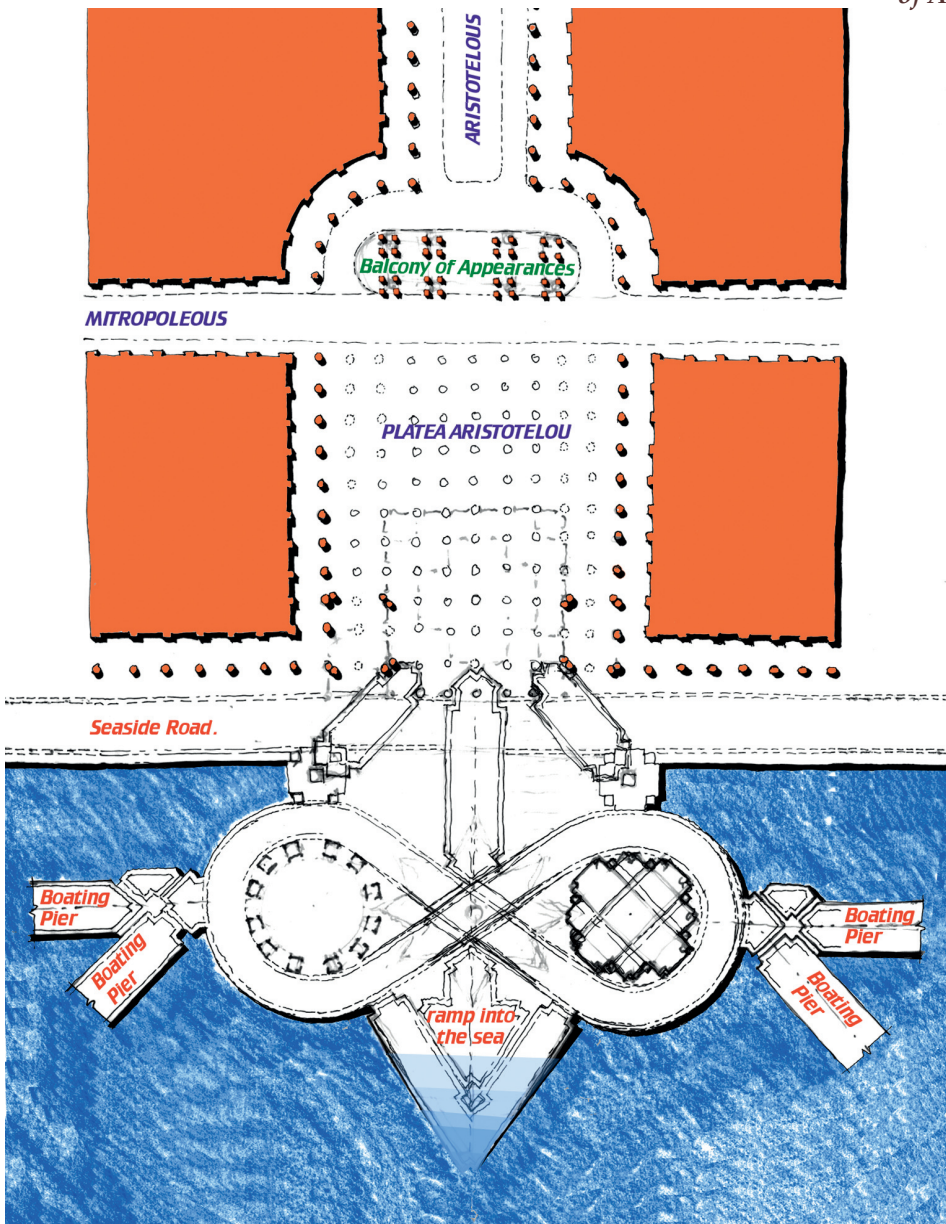
The Event-Horizon of the Balcony of Appearances and the arched door is here the advent of, downstream, the tripartite Delta and upstream to the Valley.



The tripartite arch is no longer only the honorific central gateway for an Emperor. It is, within my 'Claudian' iconics, also a Deltaic Portico to the Valley of the Republic and an Entablature for the Balcony of Appearances.

So it could be reasonable to mark this Event-Horizon with a tripartite arch. This would not signify its ancient meaning of an honorific central doorway but our more specifically 'Claudian' one of the tripartite door-arch leading upwards to the 'sacred valley' of the city and downwards to the patte d'oie or tridentine Delta. The floor of the Platea Aristotelou would be inscribed with the footprints of the hypostylar forest of Infinity, otherwise the Deltaic Field of Reeds.

The City, at this point, no longer addresses a commercial navigation. But pleasure boats could be served from the Delta and its piers so long as these trivial enthusiasms did not destroy its Urbane semantic!

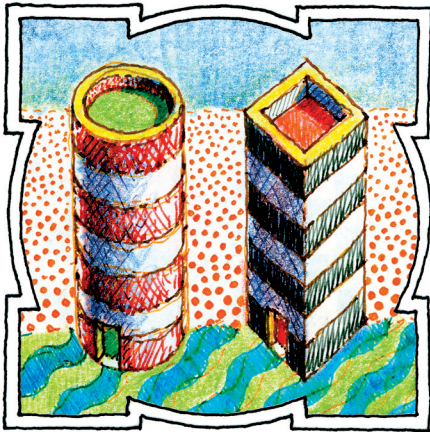


The Tripartite doorway up into the 'Valley of the Republic' of Thessaloniki sits between the two existing Quadrants. The floor of the Platea Aristotelou is inlaid with the Hypostylar 'Field of Reeds'. I have not shown the tridentine 'rivers' which could flow across this from the three Arched Doors There are, however three linear processes leading to the 'Infinity-Loop' with its two encircled 'Tholoi'.. From these spring four piers that could access marine vehicles. The 'point' of the Delta lowers into the sea to be used by amphibian craft..



The Event-Horizon of the Delta, with its Forest of Infinity/Field of Reeds and the Ocean of Death and Dispersal signed by the serpent of Resistance overlaid towards the form of an Ourobouros.

I immediately liked Thessaloniki for the absence of a skyline of towers, or 'skyscrapers' as they were coined by an early-20C generation without the experience of flying above the clouds. I liked to imagine that the Thessalonians were too conscious of their elevated cultural status as 'Hellenes' to descend to the level of those sad communities who destroy whatever Urbanity they might, one day, achieve by polluting the sky with evidences of their iconic subliteracy. My own city avoided, until the mid-20C, this descent into constructive 'rutting'. But London, too, has joined that swelling ranks of those who think that building the tallest building in the world does anything more than publish the sad news that the city which harbours it has no other claim to quality than a brainless statistic.



The icon of the Two Towers has always been inscribed to reveal that although the two are united by their duty of 'guarding the gate', they are as opposed as only the 'black' and the 'red' can be.

There are, however, a few places where towers of properly-judged height and profile can perform some urbane role. These are to bracket the Delta and the Balcony of Appearances with objects whose iconic identity is as apotropaic standing figures - guardians at the gate into the 'sacred social space' of the community.

Towers should never rise-up sheer and straight from the pavement, for this destroys the microclimate of the street with downdraughts. A solution is to adopt the parti of the Tower of Palaces which JOA invented for Finsbury Square (Lecture 28: 'a Rite of Founding', page 7).

## Instead of the 'tower-block', the TOWER OF BLOCKS.

These towers should be planned for the redevelopment, on each side of the Platea Aristotelou, of the plots one away from those already existing on the edge of the sea. For they are not designed to be seen from the close street, but only in the long view, like a gunsight.

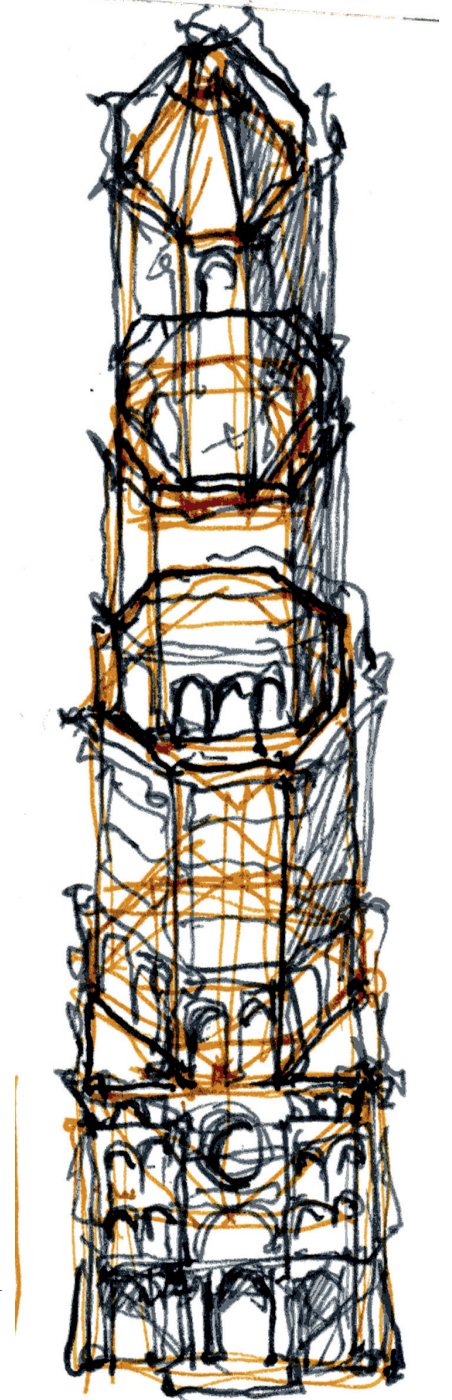


As with so much of city design that was destroyed by an iconically-bankrupt Functionalism fuelled by the cultural ignorance of impoverished Revolutionaries, the Balcony of Appearances is not designed for podgy Commisars. It is a 'billboard', as Venturi correctly, but ineffectually, surmised. It 'inscribes' ideas through its own syntax of a tiered portal (cf. the Septizonium) and the lexicon of the 'Iconocrypts' who sport upon it.

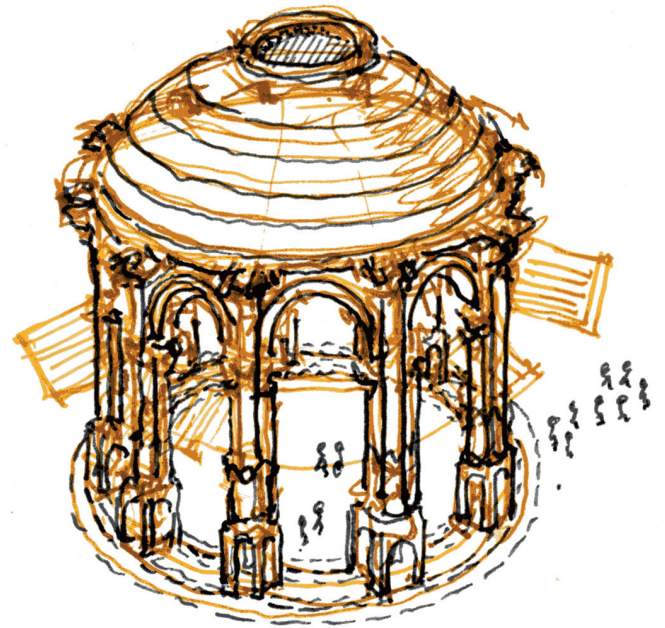
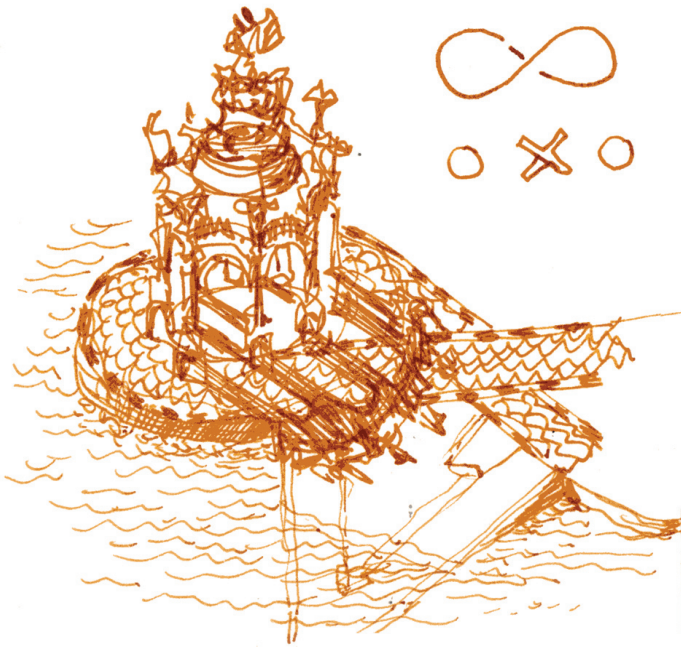
The Towers should not dwarf the Balcony of Appearances.

'Naturalism', when it was applied to 20C city-design resulted in the line-ups of 'living' human 'Eminent' exhibited on the dull granite podia of Communist and Fascist parades. How could they inspire anything apart from terror and abject servitude to the more loathsome tendencies of humanity?

The proper occupants of the 'Balcony' are ideas in themselves - both as graphic inscriptions and sculpted (polychrome), 'beings'.



A quick sketch of another version of the Tower of Palaces, or Tower of Blocks, originally invented, but never used, for Finsbury Square. It is rendered more slender by being 'octagonalised'.



The infinity-loop is the icon of the final event-horizon of the Fluvial narrative. It has three parts - a loop to each side of the central crossing of the 'snake'. On Lecture 35 pp13 I show one of these loops as as the site for a circular building and the other for a quadrated structure. The sketch above, on the circular footprint, shows the pavement imitating serpentine scales and the arrowed beak which ramps down into the, almost non-tidal, Mediterranean.

Sketch for a monument on a circular footprint.

**An alternative to the bracketing by two towers is to bracket the Fluvial Axis on its final event-horizon by building two small monuments within the 'loops' of the infinity-icon.**

**I sketch one such monument above-right. For a more detailed idea as to how it might be I refer my reader to the next Lecture describiing Maastricht.**

**To the right, I sketch a typical polychrome sculpture that would be disposed, at ground level, around the border of the 'infinity-loops, as they meet the sea.**

**I show, on the next page, a composite with a larger view of the sculptures on the balustrades around the edges of the 'infinity-loops'. I include a sketch elevation of the circular monument and a sight of the circular ceiling that was invented, but never used, for Den Haag.**





*It is hard to believe that there is not somewhere, in some country an evidence that the city-planning descending from the French Revolution had not conceived, that is to say 'theorised', the idea that a Democratic Political Constitution would be aided by a lifespace for its constituents that brought some aspects of its political and economic, not say its poetic 'theoria' to mind. After all, every other sort of constitution had been so aided, those of Theocracies by Temples, Monarchies by Palaces, Oligarchies by other, diverse palaces. No human society is easily divorced from its characteristic lifespace. The space it occupies is not a mere mechanism, guiding its members to and fro like rats in a maze. Yet that is exactly how Architects have been taught to construct the human lifespace, at least in my own experience since WWII.*





*I do not think it can be a mere co-incidence that the general plan of Rice University, made by R.A. Cram, some 100 years after the French Revolution and the institution of the Beaux Arts schools in Paris, and the general plan of Thessaloniki, laid out by E. Hebrard at about the same time, share a topology that lends itself to the construction of human landscapes at any, up to the largest scales. For what would a 'democracy' require in order to inscribe its Constitution as its 'ontic landscape', its territory of 'democratically authentic' Being, but its own Institution, its own Quarter and its own City?  
What better 'Cargo' could be brought by Architecture's Raft of Reason than the Ontic Constitution of Democracy?*

## **AFTERWORD: THE THIRTY-FIFTH LECTURE: 'PROGRESS RECOVERED'.**

*The inhibition preventing the Hebrard Plan from continuing to be executed after WWII was that no one seemed to understand why it was the way it was. The circumstances had, of course, changed. Greeks had died of famine and Thessaloniki's Jewish citizens had suffered a genocide at the hands of the Nazis. Greece had suffered a civil war. The Left had lost because that was what Stalin and Churchill had agreed at Yalta. On my way from London to Athens, I drove through Thessaloniki in 1967. My recollection is of unmade earth streets between spanking new concrete 'polykatikia'.*

*None of this was a compelling reason to abandon Hebrard's brilliant City Plan. The most plausible reason is that, just as with the post-WWII repudiation of Classical Architecture, and the 'Classics' in general, the 'traditions' were abandoned because they were associated with 'the past'. Nor was it that anyone had a clear view of 'the future'. There just seemed to be the general decision that because having any 'general view' at all seemed to lead to trouble it might be better to pursue an 'absence': that is to say a view of Nothing. The intellectually-respectable term for this was de-mythification. The attitude is well-explored by Antonioni's film of the time: 'L'Avventura'.*

*It was a help to this 'suspension of belief' that there appeared to exist no intellectually persuasive understanding of any of the received forms of Western Architecture or the practice of a City-design that were anything more than the mere repetition of received rules and formulae. Geoffrey Kipnis, who came to these subjects 'from the outside', believed this to be the case. Coming from the 'inside', which was JOA's trajectory, encourages me to agree. I never found a Theory of sufficient force to survive the Post-WWII decision to summarily abandon the teaching and practice of these 'traditions' in the sense that they might be revived, some decades later, by returning to the reasonings 'behind' such a body of Theory. One must conclude, unless evidence to the contrary is produced, that no such level of Theory existed. It is almost incredible to discover that, for all of the centuries, not to say millenia, during which the West has designed and built its marvellous (in some cases) cities, that it did so with no further ability to explain its actions to the infantile enquiry "why do you do that?", beyond the classic reply: "because that is the way it is done".*

*Such a reply is intellectually pusillanimous. But, today, in that it implies that nothing can be changed for the better, it is not even technically tenable. And so it has been necessary to turn aside from the intellectual farce that is post-WW II Practice and literally invent, out of a Practitioner's experience, rather than the Theorist's failings, some Theories to guide even the recovery of something as plain to see as the Hebrard Plan. I would never offer these as finished designs but only as exemplar demonstrations of a Theory that has already been proved to 'work' and, as importantly, to encourage further development.*

## AFTERWORD: THE THIRTY-FOURTH LECTURE: PROGRESS RECOVERED

*I give in some more detail, pour encourager les autres, examples of that 'apartment-culture' that is so typical of the European mainland and so absent from Britain. Not that I prefer it. For me the existence of stairs inside a living-space are essential. My house is 250 M sq. It is comfortable but not huge. The rooms are spread over five floors. This makes it entirely exciting. I can climb from underground to treetop-level in 79 steps - an excellent exercise-machine.*

*In London we live, and die, on the stairs - or even of the stairs. I would not live in any other way. This is because the pay-off comes outside the individual dwelling in the ease by which one can shape wonderful urban rooms, either verdant or paved. I gave London City Hall the results of this conclusion, after personal experience and four years of 'research' - all paid-for by them, my employer at the time. It was summarily rejected as "Nothing New". Such was the frivolity bred by the illiterate post-WWII Architectural culture that they ignored even the 'London Garden Square' that highest invention of their own, very late, very careless, very off-centre, peripheral, shambolic, city-design culture.*

*Hebrard's 1930's Thessaloniki produced beautiful isola-blocks, some with delightfully sophisticated facades. Yerolympos' monograph illustrates splendidly urbane main-street designs.*

*I hesitated to add to these. I do so only to counter the dead hand of the post-WWII urbanistic illiteracy. I suggest, at the seaward end of the Republic of the Valley, a way of treating the Balcony of Appearances and the Delta.*

*But whatever is done, especially North of the Bazaar, on the site of the 'Place des Pouvoirs', my main hope is to have been of use in suggesting the iconic basis for future works.*