THE "WAR OF THE ARTS OF PEACE"

This is the perhaps over-dramatic name I give to my course to teach the more modest idea of a "Modernised Architecture". Yet While appearing modest it is not. for the student will discover, from the beginning, that "Architecture" as understood to descend from its 9000-year as-found existence (aka. History) has been forbidden for the seventy years since WWII. I have little doubt that this is the only Course on offer today in which one may learn how to practice a "Modernised", rather than a "Modern" Architecture. The latter always having been, by definition, "NOT" Architecture.

THE COURSE ITSELF.

THE NATURE OF THE COURSE.

The 2017-2018 Course gently and skillfully dissects the 20C project of *L'Architecture Autre* (known colloquially as 'Modern' Architecture). It takes every aspect of it and exposes its inner motives and operational devices. As it proceeds the Course goes-on to build up an understanding, both theoretical and practical of the Architectural culture that was deliberately suppressed, after WWII, and how it has been already recovered, in a totally novel form suited to the needs of these days.

THEORY AND PRACTICE.

The course will run on two parallel paths. Its theories will be studied and understood firstly through the 44 Lectures of the "War of the Arts of Peace". At the same time these theories will also be understood by putting them into practice as best we all can.

THREE TERMS and their "HOLIDAYS".

The period of the course will run in parallel with the academic year. Volume One: "Winter" will run from October 2017 to December 2017. Volume Two: "SPRING" will run, even if named a little prematurely, from January 2018 to March 2018, and Volume Three: "Summer will also be a little optimistic as to the season, at least here in London, as it extends from April 2018 to June of that year. There should have been a sizeable part of the Summer Vacation before the course begins (were it not for various interruptions to the launch of this web-site), during which the Seminar Participants are advised to study at least the Lectures One: "Breaking the Taboos" to Fourteen: "Zomby Army", which are the first of the three volumes of course material.

THEORY.

If you have already read some of the pdfs downloadable from this site you, my Dear Viewer, may have gathered that there IS no extant, routinely-taught, currently discussed (in the trade (- sorry...'Professional' press) Theory of Architecture - as such. So you will understand why the first of the 44 Lectures is subtitled "Breaking the Taboos". Its not just Huge Columns, Entablatures and vast, semantically scripted Decorations that are 'tabooed' in what the clever Architectural Correspondent to the Sunday Times (and now Ed. to the RIBA's own Journal), long ago christened "Polite Modernism". What is considered unacceptable by the Polite Modernist ethos is having any THEORY at all concerning the monstrous power that Winston Churchill described as "First we make our buildings...then they make us". So you will understand why this little internet course is almost certainly the only regular course that will propose not only a Theory, but a practical - a-b-c method of how to build a self-consciously METAPHYSICAL dimension into the practical necessities of what, in Houston, Texas they call "plant".

Notwithstanding the extremely 'forbidden' nature of this exercise we will approach the whole of this Course in a calm, dull, and academic manner. We will take the 44 Lectures in groups of three-ish of them all together over fortnightly periods in a calm and methodical manner so as to explore their peculiar notions - like "how to reify 'Nothing'" ie. walk into it and know it has 'Being'. Yes Architecture has always been able to do these things. They have just been forbidden since WWII. However it may be becoming clear after the 'unexpected' (yet huge), failures of the recent years that the time has passed when we can no longer govern ourselves without these powers.

PRACTICE

The Participants should also attend a course in life drawing and watercolour sketching. All of the drawing and colouring and even the writing will be freehand until the student can be judged capable of good work. After which the computer may be used. 200 years ago images were hardly part of the public domain at all. Literacy likewise. Images today have overtaken literacy, and not only because the imagistic culture is more globally legible. It took me 14 years to be able to letter well enough to produce a beautiful technical drawing. So do not be discouraged. One lives a long time these days and manual skills once learnt are not forgotten. Understanding textual script is an essential part of 'scripting' effective iconolects. Decoration and Ornament are the most cognitively sophisticated parts of the Arts of Peace. The Ontic Constitution and the Body Politic will never be reified without an altogether more powerful technique than is currently available to add 'narration' to these Media.

EMBODYING PERSONAL KNOWLEDGE AND SKILL BY THE "TRICORSO".

Computers do not solve the sort of questions addressed by the "War of the Arts of Peace". They merely extend the power of the solutions. I treat them as giant prosthetic robotic arms. Computers are not oracles. The human frame is the only source of such powers. Cultures like our own that expect Computers to 'solve problems' merely manufacture a large-scale cretinism. This is why all of the practical understanding of these theories must be 'worked' by the integrated human frame of hand, eye and mouth. This is the

meaning of the symbol of he 'Tricorso' on the 'verso of Volume One. Its techniques are described and illustrated in the epoynymous Lecture Six. It is the three horse race that will enable the Attendee to graduate as a Charioteer of text, graphic and building by which the Constant City of the Ontic Constitution will be realised.

GOING FOR A 'DRIVE' IN THE CHARIOT OF THE TRICORSO.

Its technique, reduced to the briefest of terms, are to avoid investigating any idea via its verbal semantics but to begin by visualising this idea, whatever it may be - in its phenomenal manifestations. These phenomena must then be verbally described using the most 'graphic' language the writer can muster. After this has been VERY THOROUGHLY done - exhaustiveness here will prove an advantage - to the next stage. For this second stage is to hunt through the textual essay and pick our 'promising' sequences of visual metaphor. These must then be 'worked-up' into graphical sequences on the model of comic strips of some three or four frames. My own model were the tight little Italian woodcuts of the 15C Hypnerotomachia Polyphili. But the main aim is economy of line. One then isolates a few of these 'frames' from their (film), strips and expands them with more 'pictorial' detail. The third stage is to add a caption to this enlarged illustration. This new caption need have little to do with the original essay. It should endeavour to 'tell a story of some kind. This will be the evolving 'mythos' of the illustration. The evolution of the "iconolect", or iconolects of the original notion/subject/ idea will emerge from this cycling (perhaps more than once), through 'pragma' - the original phenomenalisation of the subject, "text' and finally 'image'. This final image, or images will constitute what I term a "bale of text", a package that is superficially a singular image, or narrative sequence of images, but cargoes as much as the 'tricorso' process has managed to load into it. Such 'bales' can, like blocks of stone, be used to build a "camera lucida" or an "Event Horizon" in the Fluvial Narrative" that articulates the "Valley of the Republic". Ultimately, when threaded into a "Body Politic" the whole can constitute an "Ontic Constitution". But let us begin this (44 Lecture-), long process of familiarisation with the death and revival of a genuine Modernism.

I described this process of the cycling from one medium to another so as to create 'ideas' in an essay titled "Warehouse, Wordhouse, Picturehouse" in AA Files No 2 of July 1982. I showed how an arch could be fitted for the species 'sapiens' by adding-to its merely Lodoli-esque diagram of gravitational forces a role playing "the voyage of the proscenium". The essay was mentioned to me as "interesting" by a Professor when I had retired, some thirty years later. It had no effect at the time. The prohibition on Architecture as an "ontic rite" was still too strong.

SCRIPTING ICONICS AND ICONISING SCRIPT.

Edward Johnston, on "Writing and Illuminating and Lettering" is the best book I know on this subject: Pitman 1906 and an infinity of reprints. I have two copies of the Eleventh of 1920. But there are many others. Typography remains a fascinating and lively business. I will endeavour to give personal coaching on this subject via the whiteboard and later add a bibliography on

the Alphabet in general. Letters themselves descend, some nine millenia ago, from incantatory 'scripting' and their incorporation in some form is most cogent to the essential techniques of "Iconic Engineering". You may check this by opening, on the website, the "Iconology of the Symbol of the War of the Arts of Peace" itself at <WAROP Emblem Iconography.pdf>. Letters are not mere ciphers. The understanding of their forms is indispensable to the invention of the 'iconolects' that is most likely (via virtual reality 'spectacles), to become the universal 'Speech of Future Being".

THE 'ORDINE' aka THE ARCHITECTURAL ORDER: A DISCIPLINE NO ARCHITECT HAS USED FOR HALF A CENTURY.

This gives a taste of the First Semester that will run up until the turn of the year. The second semester, beginning in 2018, coincides with Volume Two of the Course Material. We will explore how easy it is to compose real buildings by employing the 'forbidden' assistance of an 'Architectural Order'. The use of an Order guarantees that the building will be 'Architecture'. It may not be very wonderful 'Architecture' or a very sophisticated use of the various devices that the Architectural Order deploys. Such skills develop later with experience, talent and knowledge. The main thing is that using an Ordine both makes design simpler than gazing at a sheet of blank paper and praying for 'inspiration', as well as investing the ordinarily cost-effective shed with all the metapysical powers of Architecture. The 'Architectural' shed becomes thereby an asset to Urbanity instead of the customary *Architecture Autre* act of denaturation and destruction. Needless to say no well-trained Architect of the past seven decades would ruin his reputation by employing any sort of 'Ordine' at all. JOA, in its forty-year history invented several of our own that never existed before. As Bob Maxwell, Dean Emeritus of Cornell advised "Outram has committed an act of (Architectural) terrorism. he has invented a Sixth Order." Yet the only class of person that an 'Ordine' terrorises is the School-trained Professional Architect.

NEGLECT, INCOMPETENCE AND A FAILED IMAGINATION.

The 44 Lectures reveal, analyse and condemn the widely-supported decision, to abandon the use of an Architectural Order, to stop studying its functions, and by this neglect, to fail to invent any sorts of novel and original Orders capable of responding to the novelties of the 20C. The purpose of this radically drastic step was to set construction free to adopt whatever form suited the 20C. *L'Architecture Autre* believed that the marvels of engineering would generate new forms of building in the way that aeroplanes established novel shapes of vehicle. Unfortunately for this project the novelties of the 20C were merely technical. No radical change to the needs of human beings, or their evolved condition, emerged. Humans still needed flat floors, doors with locks and hinges, decoration, security, sound-proofing, artificial light at night, fresh air all the time - even colour. decoration and ornament! In short the needs of human beings were just as they always had been. Their culture had changed. But that was most easily met with symbols and scripted surface, aka. Decoration and Ornament. 20C technology had merely become cleverer at satisfying these millenial needs

and desires. The main failure was at the top. The guardians of the High Culture failed to 'crack the code' and the result was the "Michaelangelo Lampshade" manufactories of Pop.

LATE 20C, "POLITE MODERN" COLLAPSE OF THE 'ARCHITECTURAL' BODY.

When the Fraud of Functionalism' was discovered after a few decades of increasingly desperate 'experimental research', the formal ambitions of *L'Architecture Autre* gently deflated and collapsed. Most Architects, unable to think of any justification for anything except a dull box, built the dull boxes of 'Minimalism'. The building industry, discovering (to their surprise), that Architects proposed nothing more for 'Architecture' than just boxing-up lettable floor-space; took the work away from these formally bankrupt ghosts of a once powerful profession and built, with the aid of computers, as good a dull box as any other.

RENEWAL BY DE-CON-STRUCTION.

Then, as action spawns re-action, certain Architects, desperate to 'save the medium' (and themselves), invented the gratuitous formal hyperactivity of Deconstruction. All of it has been a "sound and fury, signifying nothing". The 44 Lectures teach how all of this sad history, which continues to unfold with its customary and hectic celerity, is nothing but the drivelling of a Medium reduced to idiocy by the taboos laid upon it by the incompetence of *L'Architecture Autre.*

WE WILL HAVE SOME FUN.

We will learn how to use this Sixth Order and discover how its simple disciplines guarantee sensible and pleasant buildings that are also an empowered Architecture. It is such an easy way to avoid the strange compulsions of *L'Architecture Autre* that it allows the relative amateur to plan buildings on his own.

LONDON (tea and biscuits), TIME.

This will be the first, ever, iteration of this course. It may well be its last. It took me 17 un-aided and un-paid years to script the 44 Lectures and I will be 83 when the course begins. There are not likely to be many more repeats to which I will have the energy (already in short cardiac supply), for personal attention. This Course, or as I prefer: Corso, is, at my end, nothing more than myself. there are no secretaries, bursars or matrons. It is my attempt to help communicate what i know - most of which is in these 44 Lectures. So this is not an Institution of any sort at all that can help with whatever extra-curricular matters come to mind. We will be dealing just with the contents of the Course - nothing else! In fact if anyone needs 'looking after', it is me - 'landed' now after after 17 years of scriptopsheric flight.

You will not, either, I imagine, be surprised to hear that this course, as yet, leads to no officially recognised qualification. I therefore aim it to be a mere couple-of-half-days-a-week 'bolt-on' to whatever is the attendees object

of main attention. There will be morning tea and biscuit sessions to reach those attending in Asia and aftertoon-tea seminars for those telecommuting from the Americas. London is handily half-way and, although the language is English, the subject is entirely less so!

KILOS OF COLOUR

The printed Course Material for the '44 Lectures' will be posted to all applicants on payment of a 5% non-returnable advance Course Fee of £220.00 plus Postage. I have printed a very few copies so as to satisfy early requests. The rest will be printed 'on demand' as required. So a delay of a week or two may be expected. This course material, which is free, will follow along. If the Applicant decides not to follow the course, in some form or other as detailed below, these Materials should be returned, postage paid. They may be retained by the Applicant if the Applicant intends to follow the Course at some future date, more suited to the Applicant's needs. Ownership, however, remains with John Outram's Academe. It is transferred to the Applicant as a prize given on completion of the Course.

The course material, which is on coated and lacquered art paper and entirely in colour, weighs 3.5 kg so postage to Asia and the Americas can run from £20.00 to £30.00. The course is scripted in this way because colour is fundamental to the Arts of Peace. Yet the transmission of colour over the internet and the quality of colours from monitor to monitor remains wholly unpredictable. Printing the course material avoids this error. Posting it in advance of commencement will also enable a better judgment by the Attendee as to whether to be a 'Participant' and even a 'Presenter' in the Course or merely, for a lesser fee, to view its Seminars without personal engagement in its Charrettes and their discussion and circulation. It is in any case the 'Beta' version of the Course and its first ever iteration, so it is as yet 'unproven' - although its subject, as well as the need for it, is entirely Q.E.D!

A WHOLE GREATER THAN ITS PARTS.

Having the entirety of the Course under the Participant's hand is also a deliberate policy on my part. It took 17 years to script, edit and print the 44 Lectures. My object was to manufacture a COMPLETE Course. The destruction wrought by the seven decades of *L'Architecture Autre* is so complete that it is best, I am quite sure, to regard Urbanity, Architecture and Ornament as the three parts of a *completely novel* medium. My increasing sense of the 'novelty' of this project led me to believe that its theorisation required a total solution which included both a critique of its failings as well as detailed proposals for its re-invention. The Participant and Student is therefore advised to obtain the Course Materials, whether the Course is followed this year, later or ever at all, so as to obtain a sense of their WHOLE extent. Every Lecture is built upon its predecessor and prepares the ground for its successor. The ideas in these 44 Lectures will not come into total and sharp focus until all 44 Lectures have been analysed. This is a Whole that is greater than its Parts - some of which, taken out of context may seem distinctly peculiar!

ENTRY TO THE COURSE.

I explain, lower down, that the way I presently envisage ordering the Course is via an internet seminar software through which all sorts of machine and screen can participate and view. I can only imagine coping with around 24 participants in four seminars of six spirits. It has taken so long to get all this internet technology together that there may be no such number by the start in early October 2017! But I will begin by assuming that there will be some competition for these 24 'screens'. So, while there is still some time i would like to ask anyone interested to put down the 5% Deposit and receive the printed course material. After a look at these I would appreciate it if you introduced yourselves and gave me a 1000-3000 words essay on why you would like to participate in the Course (or some related subject), along with six different images you may have of your drawing (by this I definitely do not mean necessarily 'design' skills), just about any drawing or painting will do. I am not too fussy here as I know, from experience, how fast any manual skill, like drawing, increases with practice and inspiring instruction. Nor am I particularly concerned whether the essay is of any particular standard. I am looking-out for writing that is graphical and employs visual metaphors (few, really, are not!). This 'style' is useful to the 'Tricorso'.

COURSE FEES for FULL PARTICIPANTS.

The Fee for 2017-2018 for those who have already made the non-returnable downpayment of £220.00 and received the three volumes of the 44 Lectures that constitute the Course Material will pay a further £4180.00 making the complete fee up to £4,400 altogether. The 2017-2018 Fee for those who have not made this 5% non-returnable downpayment will be £4,400.00 at which time they will also receive the free course material plus a bill for its postage. This is not yet a course provided by an established scholastic institution. The matter is being investigated, but a pessimistic financial estimate may need to add VAT, if applicable internationally, to these Fee amounts. John Outram's Academe does not, for the moment either claim or pay VAT, so we do not have to charge it for "Services Rendered". But we will if the Course grows.

2017-2018 will be the 'debutante' year of the "Camera Lucida". If it attracts it may even become 'espoused' to an Institution more established, better funded and more formal. Or it may continue, as Lady Bracknell advised: "in a state of merely passionate academic celibacy".

Bursaries will be available for individuals who are able to offer useful personal assistance to Mr. Outram during the conduct of the Course.

COURSE FEES for OBSERVERS or VIEWERS.

There is also a way of economising on these fees which may be possible by creating a local 'group' with only one Presenter/Participant and up to four more 'Viewers' who will share the one videoscreen in the manner of a video-conference. The Viewers would not have the opportunity to personally 'present' and they would not have their work, that is to say their

"charrettes", examined and discussed by myself and the others in each Seminar. The entire fee for this 'Viewing' role would be £660.00 per 'Viewer' for the year of 2017-2018. If they had already paid the £220.00 Deposit then the remaining payment would be £440.00. This would include being able to download electronic copies of the Seminars that they had been able to view and listen-to.

ADOBE "CONNECT" AND THE VIRTUAL ROOM aka. "CAMERA!"

The course will be conducted over the internet by the software of Adobe Connect. Prospective Participants and Observers are advised to read-up about this software on the internet. it has been chosen because attendees need to download no software into their computers, laptops, tablets or smartphones. It appears that any computer will function providing it can employ 'Adobe Flash' a software that is commonly sold with the machine. However the latest version of Flash ought to be loaded.

'HOST', 'PRESENTER' AND 'PARTICIPANT'.

The software creates a virtual classroom in which one is divided into the 'Host', a 'Presenter' and a 'Participant'. The two latter 'roles' are transferable by the Host. Participants can engage by becoming a Presenter, by typing-in a remark or question, or by submitting material that has been downloaded into the Classroom. The 'classroom' can be set-up to be a group who can all appear on video together as in 'video-conferencing' or, as is commoner, a single individual speaking and gesturing, drawing and submitting material, such as a Charrette, all on video.

The Host may also create 'break-out rooms' in which some individuals can engage each other and then return to the main classroom. The whole can be recorded and made available to those unable to attend etc. etc. It appears a well-developed software that has enjoyed widespread use for over a decade. Attendees should explore the issue of the bandwidth of their internet connections as this can become an issue with the many live video feeds that the software license allows Adobe's own, in-house, Servers to provide. However one of the good things about computers is the explosive growth in their power. A software as old as Adobe Connect was written for slower machines and slower internet. So the situation can only get better.

I am currently working on the idea that after a Seminar 'hosted' by myself, if I become over-tired, the role of 'Host' can be transferred, after an hour or two of discourse, to someone else who can then continue with whoever wants to continue.

A MONTHLY AND/OR FORTNIGHTLY TIMETABLE.

The structure of the Participatory Course will be somewhat traditional. Each Lecture will be the subject of a subsequent Seminar. There are 44 Lectures. So it might be thought convenient to treat one every week. But this does not allow time for an Attendees 'worked' response and my own response to the Attendee's 'work'. So we will operate a fortnightly and/or monthly cycle that will deal with two, three, four or more Lectures at a

time. Each 'Cycle' will begin on a Saturday. This gives the Participant the week-end to scan the Lectures and think up the list of subjects the Participant would like to see discussed at the Seminar. The Seminars (there will be more than one to deal with global time and numbers of Participants) will be early in the week on either or all of Monday, Tuesday and Wednesday. They will all be recorded and capable of download by all Participants.

SUBJECTS.

The principal work of the the Seminars will be the explication, with electronic whiteboard sketchings, to clarify ideas, themes and objects in the Lectures under study during that Cycle. For example the first Lectures might clarify the ideas of "The Reification of Nothing", or the "Valley of the Republic", or the "Forest of an Infinitude of Present Moments", or "Divining the Module". None of these are familiar ideas within the present day culture of Life-Space design. So the early seminars will, I regret, probably consist mainly of my own discourse. However I look forward to Participants gradually absorbing the structure of this entirely-new-yet-very-old design culture and becoming confident enough to become Presenters in their own right.

Later chapters and their seminars will consider less abstruse ideas such as 'The way Brick walls are water-proofed by being blotting-paper', and 'Why 20C buildings are built from the roof downwards', 'Why gravity matters to us humans but not much to constructional engineers'. Then there could be: 'How the Craft Building Unions were broken by the top British Architects of the 1980's', and 'The reasons why office buildings are so smooth, shiny and featureless'.

Getting-on to Volume Three we will face ideas like "What is the Body Politic"? "How can it be reified by non-political actions"? What is an Ontic Constitution"? "What is the Fluvial Narrative"? "What are "isola-blocks' and 'fluvial-blocks'"? What is the function of the 'Event-Horizon' in the Republic of the Valley"?

None of these subjects have ever been persuasively argued in either the lay or professional press. Only a Practitioner who has been in the 'thick of the action' for forty years knows the truths behind these phenomena at first hand. Only in the 44 Lectures will anyone ever find their proper and full economic and political background and their consequences for Architecture and, above all, Urbanity.

THE "CHARRETTE".

I call the 'work', which will aid the graduation of a Participant into a Presenter, a "charrette". This has two meanings. The older one was the 19C title used for the first sketch design of a pupil of the Beaux Arts School in Paris. This first sketch was carried out in an exam setting. No consultation was allowed during the few hours allowed for its invention. Later-on the design was allowed to be developed in the society of the Studio. But its basic *'parti'* (another Beaux Arts term meaning "basic arrangement of rooms, axes

and architectural details") was not allowed to be fundamentally changed. The *charrette* could only be polished and developed into a finished architectural drawing. The second meaning is developed from the aspiration of the Participant, which, I hope, is to become a fully capable 'Charioteer' of the Tricorso!

"A MANO".

Thus the *Charrette* I envisage here is a handwritten text, which can be as diagrammatic as is needed, accompanied by whatever graphical sketching as may be useful in explicating the Participant's chosen subject. I must begin with everything being "a mano" until the Participants handwriting and drawing are up to the level of fluency required for "Iconographic Engineering". The sheets of the work must be scanned in RGB or CMYK, same size as the original, at 300dpi and transmitted as a "Print quality pdf by 'drop box' or similar. They will be too big to e-mail. I dislike the computer screen. I regard it as just another part of Rem Koolhas' "Age of Trash" but the computer has enabled a startling advance in the large scale manufacture of 'cognisable' Architectural graphics, like the Steve and Sue Shaper Ceiling in Duncan Hall, and it has allowed graphics and text to mate again after their long divorce during the age of "glossy pages at the back of the book". So I may choose to print-out, at A4, for calmer 'scanning', the pages of some of your *Charrettes.*

TIMETABLING THE "CHARRETTES".

In the Fortnightly Cycle these should be e-mailed to me by the Monday, Tuesday and Wednesday of the second week so as to give me some time to view them and converse with each Author before the next cycle begins on the Saturday of this second week. The timetable for these submissions will be complex and rigid so that I am not overwhelmed by wave of *Charrettes* trundling and creaking towards me like a rolling tsunami of iconological brilliance. Participants will even be encouraged to mail me their work before the weekend in the centre of the fortnightly Cycle. doing this will obtain a better chance of a personal conversation. Those who leave it to the end of the fortnight are likely to find themselves lumped together into a general seminar that will not have the time to devote to a personal conversation.

However, we will need time to reach the rapidity of 'turnover' required for the Fortnightly Cycle. So I have put the first three Lectures into the blue sidebar, above, in the form of as downloadable pdfs. These will allow prospective Participants, whether they have the printed course materials or not, to thoroughly study for the first of the Study-Cycles. We will make this first effort a Fortnightly Cycle, just to kick off with a bang - for these are three important Lectures.

We will then slow down to a Monthly Cycle. When a seminar Group becomes sufficiently proficicnt at the technique of the Sketch Charrette then we can lift its game to the Fortnightly Cycle.

THE WHOLE YEAR.

For the truth is that the 1,000 pages of the 44 Lectures would suit a three-year full course much better than a one year part time. What the one-year part-time course offers is a take-it-or-leave-it 'worked' and 'working' overview that is more than a quick tour but less than a fully vocational training. It will be a lesson in thinking quickly. So the better the Participant can get to know the Course Material before the two-week cycles begin the brighter will burn the Charioteer's ribbons and the team of horses he or she controls.

The terms are roughly 12 weeks and the holidays four to five. The first two holidays of the New Year and the Spring can be regarded as 'catch-up' time in which all, including the Course itself, has the chance to take stock and attend to defects. During these holidays there may be a 'catch-up' seminar. But there may be other events, such as Visits. These are the times when the Participant can take one or two *Charrettes* and polish them, on a computer if desired, to a more 'finished' level.

'GRADUATE CHARIOTEERS' RATHER THAN ARCHITECTS.

One thing is worth mentioning before we leave, for the moment, the *charrettes*. This course is not trying to educate Architects, that is to say Practitioners. It will be hard for those who are not trained Architects to appreciate just how extraordinary has been the deliberate neglect, to the point of deliberate suppression, of the study of the 9,000 years of Architecture 'as found'. It will be even harder for Trained Architects to appreciate the whys and wherefores of this deliberate neglect.

The graduates of this Course will know far more of Urbanity, Architecture and Ornament than almost any Architectural Professor and Architectural Practitioner alive today. This is because the Graduate will have a complete and full understanding of what these media are for and how to apply them to its proper subjects. It will surprise the Graduate to find that these simple truths are absent from contemporary Architectural Philosophy. as the Clients of Architects - both singular and plural. The Graduating 'Charioteer' will be able to explain such as the Sixth Order and Iconic Engineering and how to 'put them to work'. The Charioteer of the Tricorso, comprising both text, image and building will be able to direct my largely a-literate and a-graphical professionals to their proper ends.

It can be seen, as well, that this first iteration (in that it will mainly be guided my own frail and ancient person), will be limited to between only twenty and thirty main Participants. All other must be only Viewers. So there may have to be (depending on application numbers), some means of 'selection'. I seek those with a genuine thirst for the ideas and the will and desire to take them to the point at which we will be able to build a new future that will leave the contemporary Age of Trash as 'fit for purpose', that is buried down deep and dead to serve as a bemusing mystery for future Archaeologists.

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