

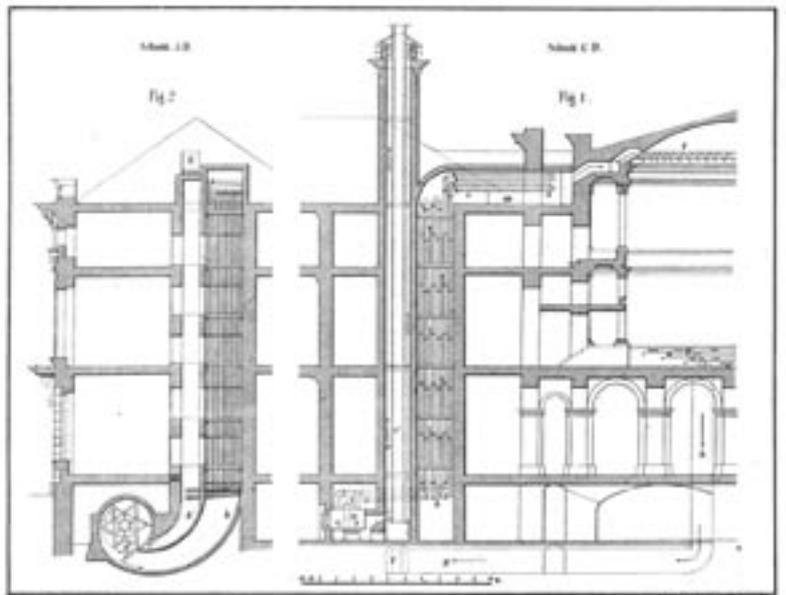
The Second Lecture

A Sixth Order.





The late 20C lost its nerve, Inheriting the 19c & early 20C metropolis, it could think of nothing except to destroy these huge investments and escape into primitive rusticity..



The 19C was no stranger to mechanisms. This was the air conditioning system to the Institute of Physiology in Berlin. the 19C had boiler-heating, forced ventilation, electric light, elevators, drainage, telephones, steel, glass and concrete. 20C Modernism never had its origin in 'technicity'. That is a lie.

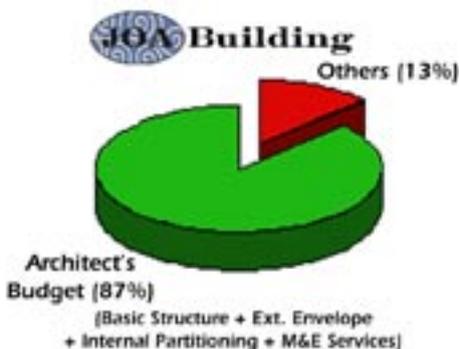
The 'bad (political) conscience' of the 20C wanted to abolish machinery and pursue the 'simple life' because even though the suburban lifestyle distanced the Consumer from the Producer, the machine was still at 'work', albeit in a highly 'capitalised' form.

But the greater the distance between Producer and Consumer, the more an extended and elaborated machinery came into being so as to build links between the two.

Only the monumentalisation of reality could escape these chains.



JOA welcome the contemporary industry . We do not regress'. Our building budgets are those of the 'Modern Building'.



JOA's invention of the '6th Order' solution, by 'recovering' the Engineers, has the effect of placing even more of the building budget under the Archi-lect's pencil than it was during the 19C.



Come into my 'Order' said the Architect to his Engineers. Engineers like to work their 'black arts' in the dark, where no one questions their mechanics. Technicity tends to 'disappear' as it pursues material efficiency. The Engineers are included into the project for a Monumental Architecture.



JOA protoyped the first 'Robot', or 'Service', column in a 1974 basement makeover.

By 1994, the conversion of the 19C City Hospital into the Judge Business School, for Cambridge University, established, in the words of Bob Maxwell, Dean Emeritus of Princeton architectural faculty: "an invention of sheer architectural terrorism: - a 'Sixth Order'" - (Maxwell referred to the five canonic 'Orders' - Doric, Ionic, Corinthian, Tuscan and Composite).

'FIRMITAS' OR 'ENGINEERING, WAS ONLY THE BEGINNING.

The Judge is the tallest building in Old Cambridge. JOA invented four different 'Orders' so as to suit it to the smaller structures around it. But 'Measure', as Commoditas, permeates them all. The external 'skins' are 10cm (4.5") brickwork and through-colour precast concrete. There is no stone. Brick is more durable.

The Service Order variant of the 'Sixth Order'; equivalent to the Vitruvian 'Firmitas'. By 1994 Engineers could climb up inside these duct-columns on ladders.



THE ONLY METAL IS THE CORNICE-GUTTER AND THE OUTSIDE OF THE TIMBER WINDOWS

Ideas, since the 20C, have been denied their traditional lodgings in **transcendence.**

So JOA buildings are modern machines made to serve the projection of a web of 'narratologies' that **'enflesh'** ideas within natural, 'immanent' space.

The Judge Institute, seen from Tennis Court road, appears to consist of three very different buildings. Yet it is a single organism which rises off a hypostylar grid that has columns 1.5M (5'0") in diameter spaced 3M (10'0") apart. The discipline of a 'classical' Ordine makes 'difference' easier to invent and easier to appreciate.





Who would know these columns are filled with machines? They support a total of 22 'seminar balconies' capable of 'seating-out' around 200 people in the form of 'open outworking'. The Judge Institute wanted this 'street-wise' cafe-society to overcome the tendency of academics to stay in their studies, working in secret.

Volumetrically, these are the largest columns in Britain.

The Public love them. They are not 'frightened' by them. The only people they 'terrorise' are professional, school-trained, architects.



The 'Gallery' fuses with the three buildings that surround it.

These columns are 3 metres (10'0") taller than the central aisle of the hypostyle hall of Karnak.



A column is a column is a column. In Thebes the Egyptians made very big ones.

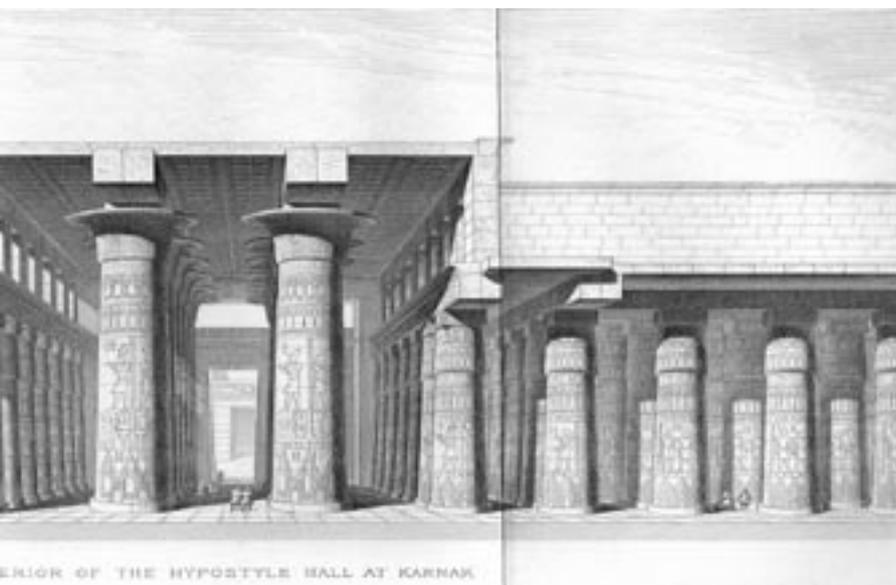


The columns of the Gallery 'grow' out of those of the 'Ark' to the left, and the 'Castle', to the right. They are all 1.5M (5'0") diameter

Mies van der Rohe, inventor of the 'invisible' crystal cube style and America's most revered architect of the mid-20C, said: " My first act on visiting the site of a new project is to 'divine the module.'" What did he mean?



The seminar balconies are surveyed by the 'Social Stair' so that people can see who is around and 'bump into them by accident on purpose' (Paul Judge's specific instructions). The stairs make an 'Escher' look easy.



Does this make one 'Egyptian' if one builds big columns? Note that the ones in the centre have some light from clerestory windows. Is this why they seem to have 'flowered', while the others remain as buds?

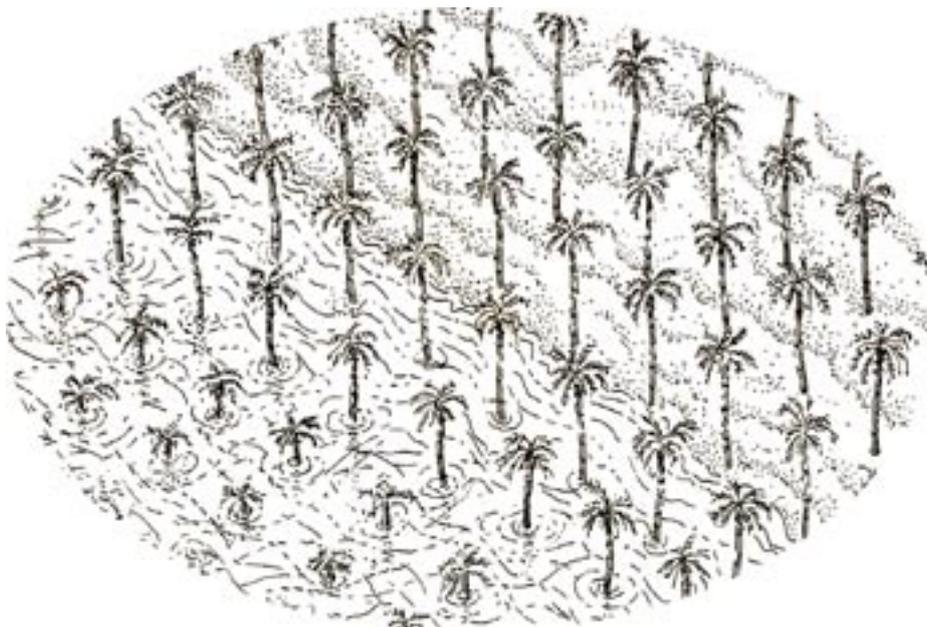


It was discovered over 150 years ago by scientific archaeology, that all of the original five architectures of the world: Sumerian, Egyptian, Chinese, Indian and Mayan, were stained, waxed or painted diverse colours.

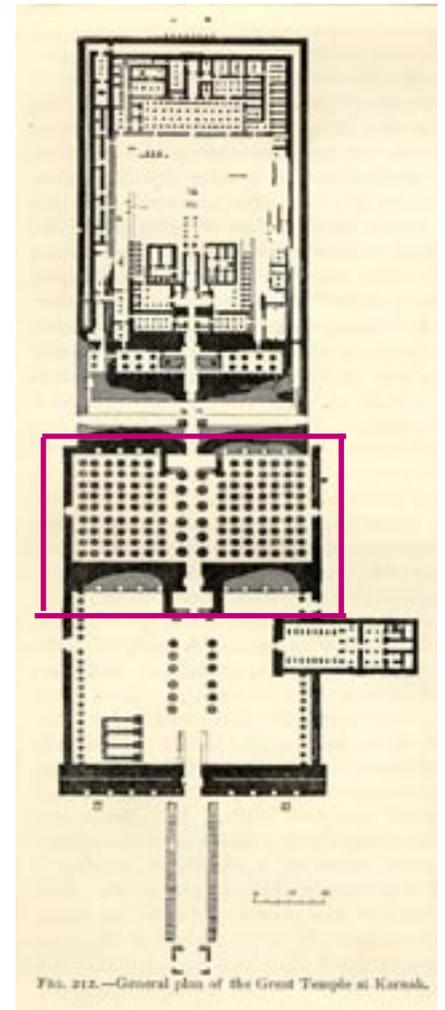


Deucalion and Pyrrha landed their Ark after the Flood and sacrificed to Zeus. Themis, agent of Order, asked them for their wish. They asked for the human race to be reinstated, and were told, "walk blindfolded and throw the bones of your mother (earth) behind you. Deucalion's will seed (Doric) men, and Pyrrha's (Ionic) women. My version of the genetic myth seeds the Hypostyle.

Back in the 1950s, architects thought that Mies was only talking about a dimensional grid that would locate his thin, black-painted, steel columns. He was not. He was referring to the architectural figure of the Hypostyle, enfleshment of the Forest of Infinity, embodiment of the time before Time had begun.



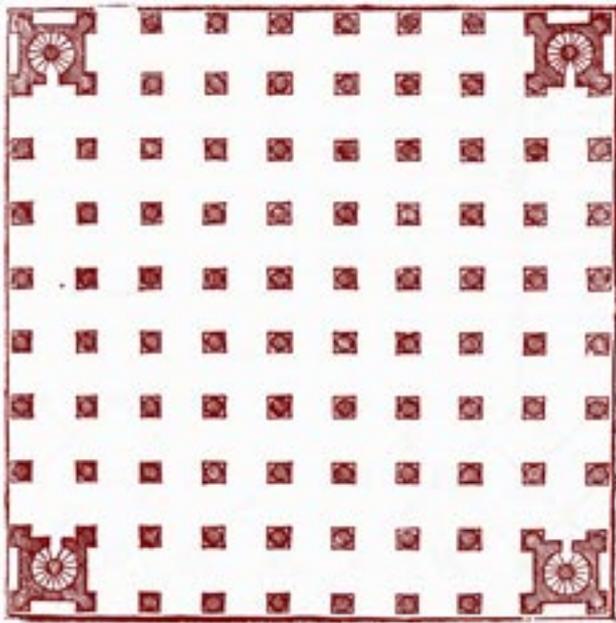
"The Forest of Infinity emerging from the Ocean". Two natural analogues of the infinite joined at the shoreline - a feature that fascinates and animates humans who love to run across its boundary - in and out of 'death' and 'birth'.



Plan of the Temple of Karnak with the Hypostyle hall outlined in red. It was known as the 'field of reeds' that transformed the soul when it passed over the water (Nile) to the side of the necropoli. Entry to, and exit from, the sacred precinct was via the 'deltaic' Forest of Infinity in which one died and was reborn.

No theoretical texts of intellectual penetration have survived from the time of the pre-Christian Greeks. The only Roman explanation remaining to us was written by Vitruvius, an architect seeking Imperial employment. He curries favour with his prospective Clients by claiming that he uses simpler language than his literary competitors. Egyptian inscriptions are equally barren. The oldest architectural texts of any sophistication are Vedic, that is to say pre-Hindu.

Intellectually aggressive thinking of any quality, which remains recorded in text, begins for the West in 15C Italy.



Sebastiano Serlio. Plan of the 'Council hall of Athens'. He called it "the original building". What did he mean? How could a council, or anything else, function in a room entirely filled with columns? How could one even see 'the Speaker'?

Sebastiano Serlio, writing in the early 1550s called this square of 100 columns the 'origin of architecture'. What did he mean by calling this the 'Athenian Parliament' Architecture's first building? The 16C was ignorant of Hellenic archaeology.

Besides which one does not have to be an architect to see that the only creatures 'meeting' in this 'room' are Columns!

Italian Renaissance writers, when they wanted to denote something as both original and perfect, called it 'Antique', gave it a Greek name and located it in Athens - or Greece at least.

But we know, today, that the Ancient Greeks had a laconic architectural terminology. The column was a Styliion, the beam on top of it was the Epistyliion and the foundation was the Hypostyliion. 'Epi' means later, and 'hypo' means earlier. In building this means on top and below

So the term 'hypostyle' means "the array of columns that lies below the ground".

Bearing in mind the enthusiasm of the Hellenes for an elegantly formal economy of means one is led to wonder why they should trouble to name a clearly superfluous item of construction.

What could be more useless than an infinite number of buried columns?

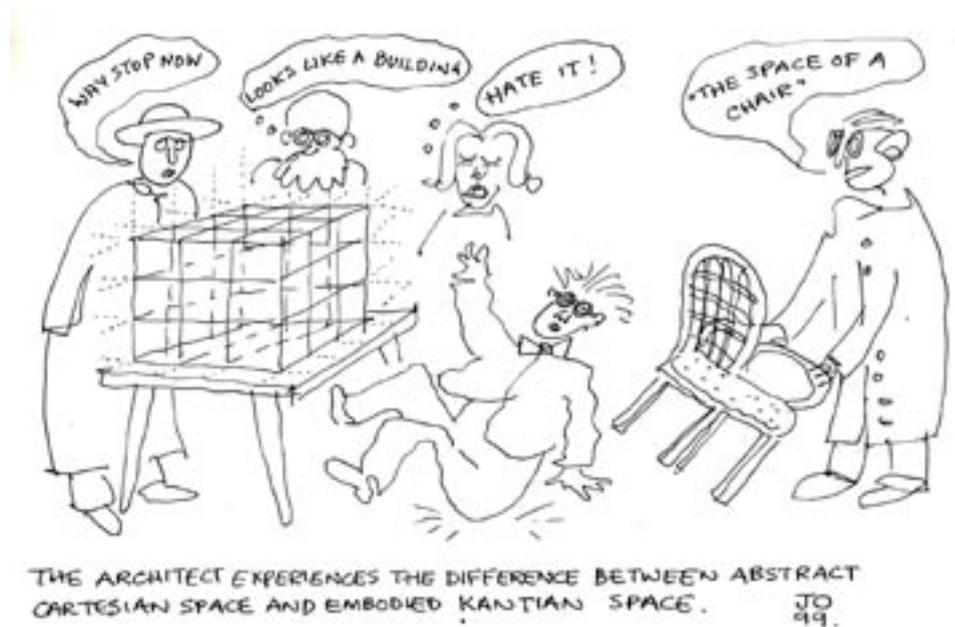
Answer: an infinite forest of built ones. They would get in the way of everything and cost a lot of money to erect.

HOW, THEN, WAS ONE TO GROUND THE HUMAN LIFESPACE IN THAT MOST SECURE OF ALL FOUNDATIONS: THE EXPERIENCE OF NEGATION?

Immanuel Kant to the rescue.

Kant proposed that to imagine a concrete sort of space, rather than the abstract infinities of Descartes, one could think of the 'space' of a chair after it had been removed.

Had one of his students played the old trick on the absent-minded professor? Or was it the other way around? Was this one of Kant's teaching-aids?



Rather than just imagining 'space' as a vacancy, Kant proposed imagining it as the 'absence' of the solid chair. We could call this 'absence' a **Kantian Solid. We could also call this 'absence' the **idea** of the chair. What is relevant to Architecture is that this idea can be **presented** in natural, real, space. In Greek this is called an 'epiphany'. I call it, using a German root, an 'enfleshment'. It is also called a 'reified' (that is a 'made-real', or realised) idea.**

Look at the three columns and imagine the fourth on the circle-in-a square 'footprint'. Say the words "fourth column" under one's breath and imagine it springing up from its 'hypostylar' position - to complete the square. One could 'walk through it' on the way to sit on the white stone 'settees'.



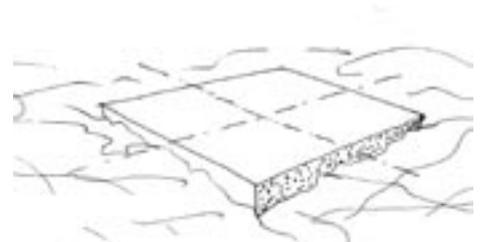
These vertical planting boxes are filled, today, with greenery that grows out through the lattices. The identity of the column as a beam of light, a 'columna lucis', is congruent with the word 'beam' used in hornbeam and whitebeam - a Germanic word for tree ('baum', in German and 'boom' in Dutch) The 'absented' walls and column exist in our imagination.

In the end it is the 'imagined' column that has the real power to move us.

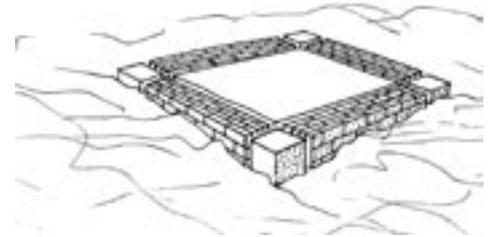


The North, 'Entrance', fore court of Wadhurst Park, voted the best English country house since the war. It stands on a raised, square, plinth which records the footprints of absented columns joined by absented walls.

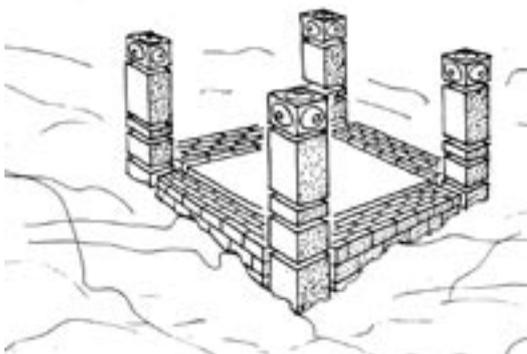
Professor George Hersey, Dean-Emeritus of Yale's faculty of the History of Art, reports, in his book, 'Pythagorean Palaces', that Serlio advised that the Architect should imagine the Hypostyle to be buried in a mass of thick walls. These intersected at the body of each column making a 'building' that consisted of equal-sized rooms, none of whom were connected by doors. The act of design consisted of releasing the desired building from this primordial mass. This was done by making doors, removing walls, and if necessary removing columns from what Serlio called the 'corpo trasparente' - the 'invisible body'. JOA, in order to 'record' this 'Istoria' would plan every project on a brick module. That way we could inscribe, on the floor, the WALLS THAT WERE NOT THERE!



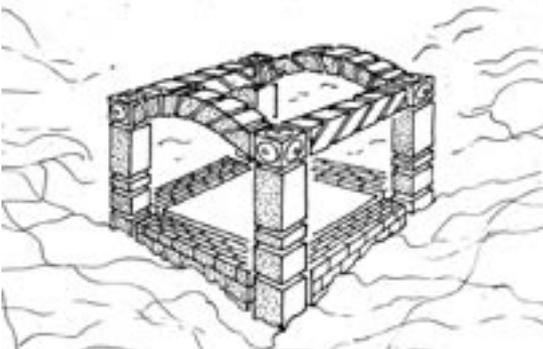
The primordial 'Serlian Mass', which is conceived as



..... doorless rooms surrounded by thick walls. Columns, which Serlio calls 'pilasters' lie buried at their intersections.

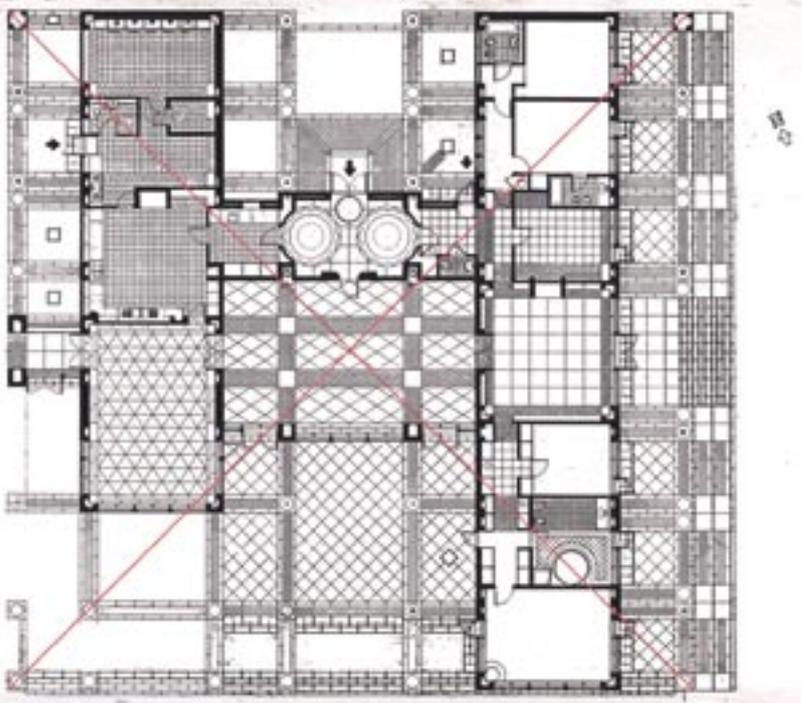


The rooms of the design are made by raising the columns and removing whatever walls are needed so as to get space to flow like the waters of the 'River of Time and Life'.



The room is completed by connecting the heads of the columns by the serpentine figure of that 'Ouroboric' Time which encloses Space.

A Modernist, learning his trade 50 years into the 20C, was denied the real practice of Classical architecture. The theorising of the Renaissance was essential to any invention of a cultured practice.



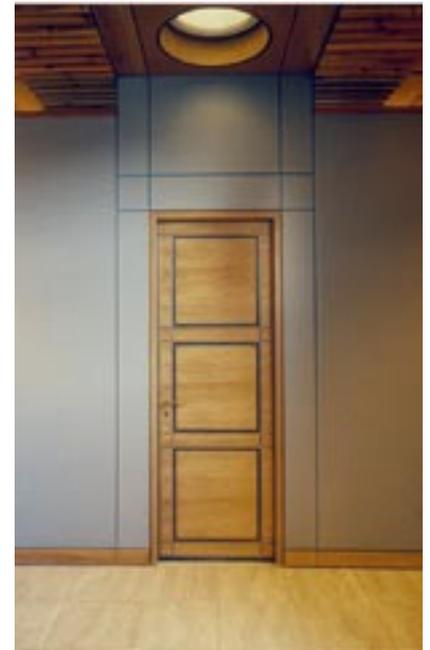
Wadhurst is the story of a complex game played by the 'Serlian rules'. Its traces are recorded everywhere in the house -on the floor, walls, and ceilings. The house is grounded in Infinity so that the story of the flowing of Living Time can be told .



The history of the 'absenting' of a whole 90x90 cm column was 'traceable' by its marble footprint and the 'virtual shaft' of its fiery 'columna lucis'.



The footprint of the 90 cm (3'0") thick Serlian walls, intersecting at each half-'pilaster', were recorded in brick-sized floor tiles of travertino marble.



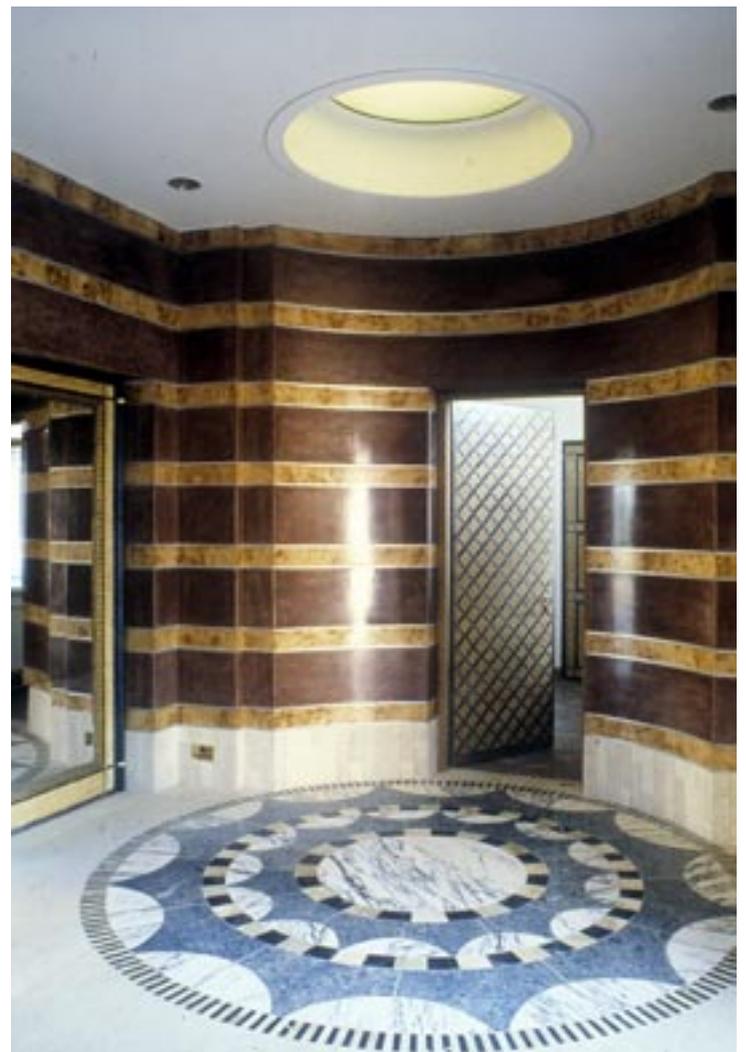
Inspired by 'walking through columns', JOA began to place 'columns of light' above doorways.

It was clear that there were very few places which could sensibly accommodate the full 90 x 90 cm (3'0" x 3'0") girth of the columns native to this house's hypostylar architecture. But the beauty of a design strategy employing the 'Kantian Solid' is that the act of 'not building' their inconvenient presence is accompanied by their epiphanic invocation as an 'enfleshed presence', or 'reified idea'.

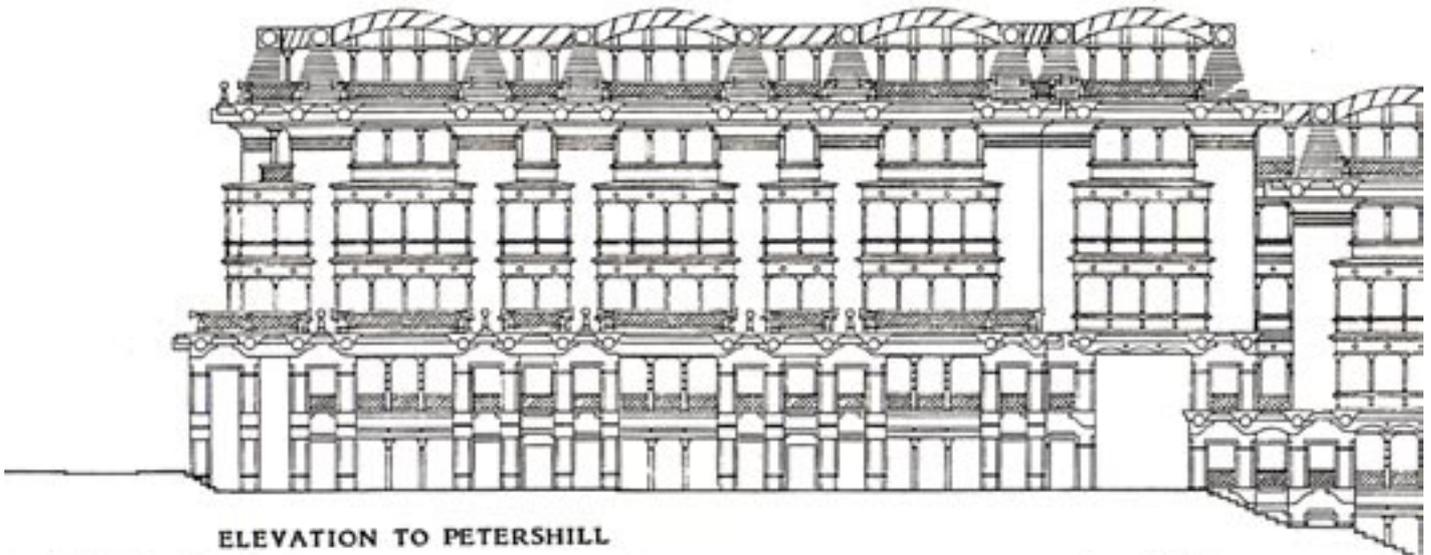
An architecture of wall is called '**mural**', one of arches, '**arcuated**', and one of columns and beams '**trabated**'. the Latin '**trabes**' is a log, beam, club, trunk and purple and white banded garment of a Roman Senator. A '**trabica**' is a raft (similar to 'rafter') woven of trunks. Pliny the elder called a 'trabes' the "**fiery tail of a comet**".

JOA inserted vertical beams of light into the conceptual envelope of the absented column. By this it acquired an altogether more powerful presence, becoming that most primordially 'original' of columns, the 'columna lucis' - a pillar of light and fire.

Beam me up Scotty!

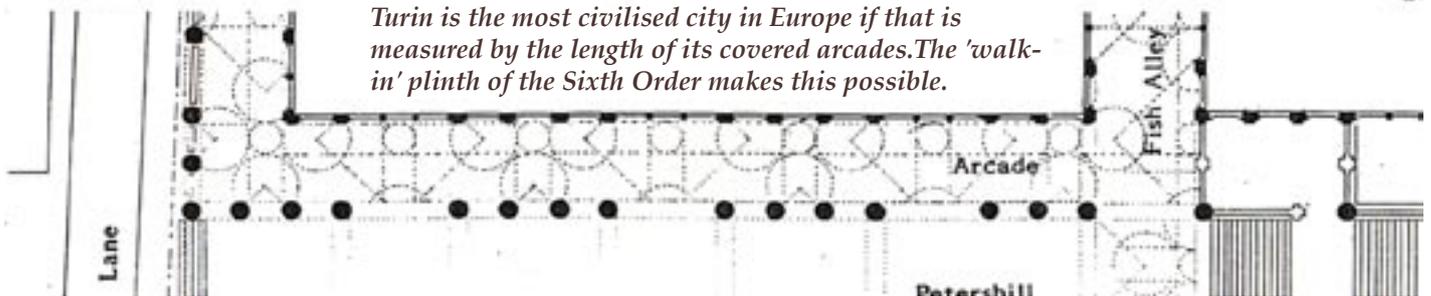


The two largest columns in the design were apotropaic or 'guardian' columns to the front door. Their footprints in the windowless entrance-hall rotated with rings of 365, 12, 52, 13, and 24 parts. Seven bands of stucco-lustro climbed the walls of this turbine-hall of the Flowing of Time.



ELEVATION TO PETERSHILL

Turin is the most civilised city in Europe if that is measured by the length of its covered arcades. The 'walk-in' plinth of the Sixth Order makes this possible.



The Petershill site, like all others near St. Paul's Cathedral, is restricted in height. It was necessary to cover the land up to the back of the footway. JOA invented a new building type for this, which we called the 'waffle' that is described in Lecture 4: 'The Great Escape', pages 4-10 to 4-11.

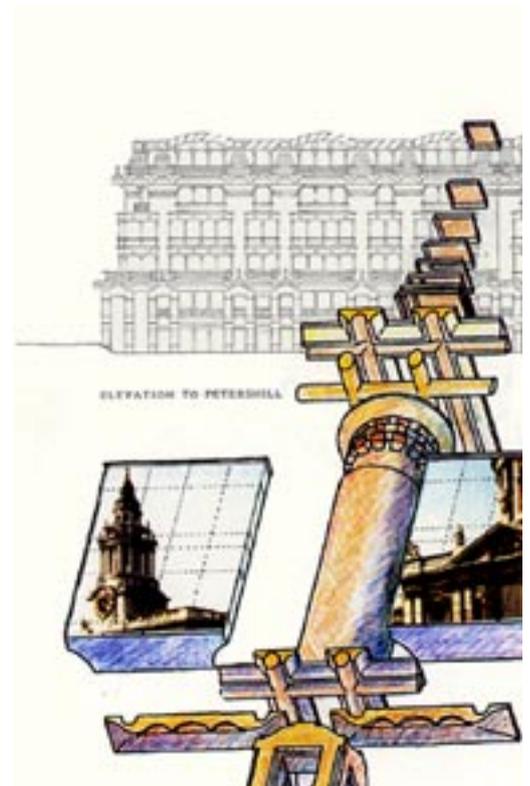
AN ARCHITECTURALLY LITERATE BUILDING CONTROL SYSTEM WAS ABANDONED, IN MID-20C LONDON, BY THE REPEAL OF THE BYELAWS.

After this, there were crude controls on building volume, but not on rentable area. The owner was allowed to reduce his external wall to a minimum thickness. **The late 20C office-building is nothing but a bag of space with a sheet of glass, like a limp rag, hung on the outside.** They are far from fitting 'Monuments to the Living'.

But JOA's domestic exercises to develop a cultured architecture soon bore fruit at the scale of the city.

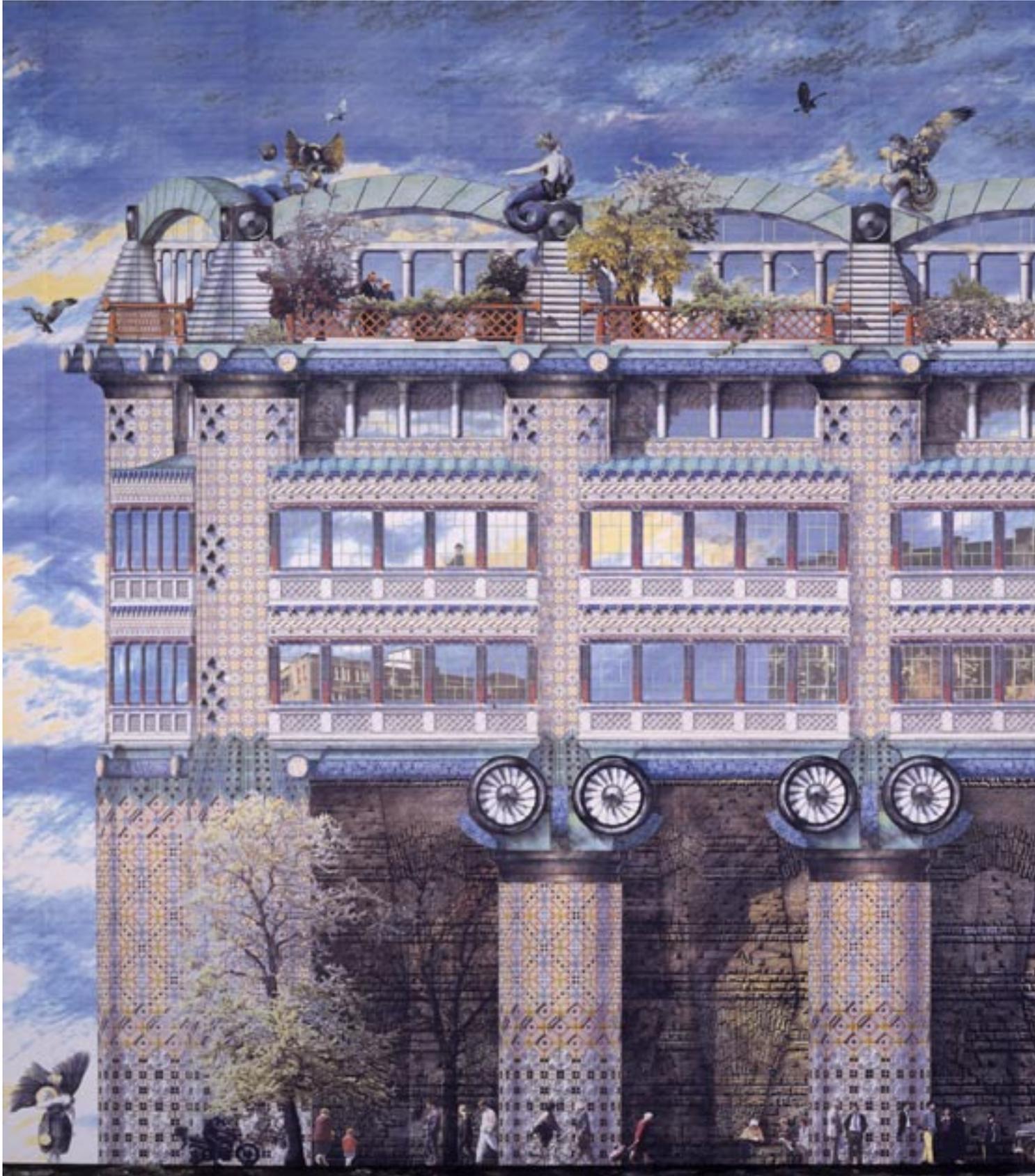
We entered several invited competitions near St. Paul's, in the City of London. At Petershill we invented the 'Walk-in', or as we now call it, the 'Walk-in(g)' version of the Sixth Order.

For the first time in architectural history one could compose with a giant, columnar, order without the inconvenience of actually building a solid pillar. On the lower floor it could be either a facade-composition, or a covered arcade and on the upper floors the column was mainly buried in abutting 'balconies'.



Showing how the shaft is eaten away on its sides by big glazed 'balconies', at its foot by the walk-in plinth and above it by the canonic logs of the 'Entablature' - yet still remains a great and powerful column.

JOA WERE ASKED TO REPRESENT BRITAIN AT THE FIRST-EVER BIENNALE OF ART IN VENICE TO BE DEVOTED ENTIRELY TO ARCHITECTURE.

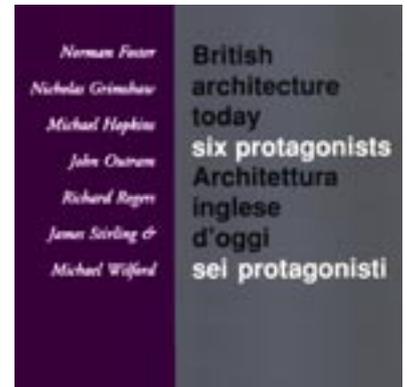


This photo-realistic image, 2.3 M (8'0") x 1.9M (6'4"), in size was made from hand-drawn, hand coloured fragments collaged from A3 bubble-jet colour copies. Our purpose was to overcome the disbelief that always attended JOA's attempts to break the 20C taboo on decoration. For years we had researched, in our actual day-to-day practice, its possible techniques, mastered its intellectually-governed iconographies and sensitised ourselves to its key dimensions of colour and pattern. But Western taste has never been able to assimilate the facts of architectural life revealed by archaeology . The Parthenon, the touchstone of Western taste, was stained, painted, coloured and polished until she shone in the sun like a hotwaxed automobile.





JOA were, at the time, working for Stuart Lipton on his Holborn-Viaduct to Blackfriars Bridge development. These five buildings along the 'Thameslink' line were the biggest single building permit ever to be requested of the City of London.



The British 'Big Six' at the 1991 Venice Biennale - the first to be entirely devoted to Architecture.

JOA's part in this project was to design the 'jewel', a little 'engine' of a building that would tow the rent-rich freight-cars, designed by SOM and RHWL, through to planning permission.

Combining both of these opportunities JOA decided to create that aboriginal 'surplus', of Architecture that was lacking from 20C culture.

For without the foreknowledge of the architectural versions of the states of ultimate 'excess' - such as the infinite forest of the Hypostyle - how could a policy of self-controlled restraint be fertile with imaginative activity? Design would oscillate, as it does today, between mere dullness and hyperactivity.

JOA's strategy was successful. Stuart Lipton obtained the building permit for his huge development and JOA were funded, by the British Council, to develop this 'architectural excess' for the Venice Exhibition.

Nor should it be imagined that this design was a mere fantasy. It was costed by Empire Stone, the largest industrial pre-casters of the time, to be no more than the most expensive commercial facades being built (such as SOM's on Bishopsgate) during the 1980's building boom.

Not only was every item on this facade an item that carried a 'storyline', but every one had been industrially sourced, technically proven, scheduled, and costed. It was all completely buildable by the contemporary industry.

The building was unrealised because Lipton proved unable to buy the back-plot onto Thames Street that would have given it a financially viable floorplate.

This temple had, after all to charm an Hellenic Deity into not only 'coming inside, but coming inside Phidias' 'chryselephantine' statue. Nothing in ancient Greece was about the 18C Western pursuit of 'technology' or 'construction'. The human lifespaces, no less than a Deity's, is about rendering a mere place 'thinkable'.

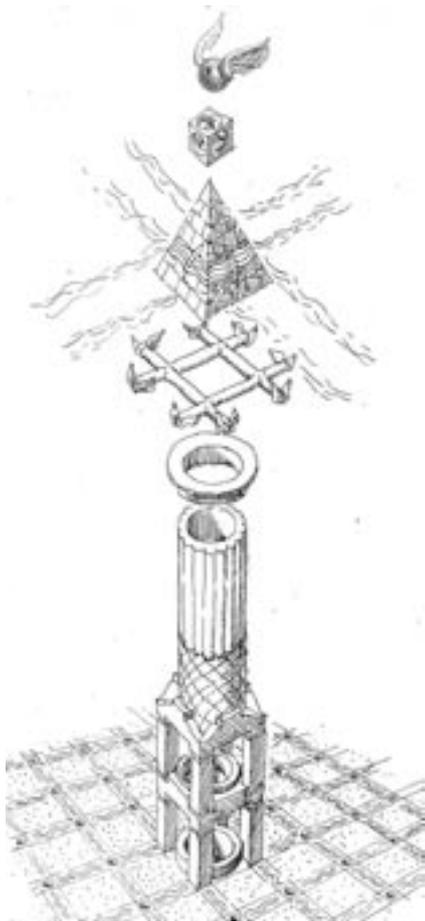


JOA went on to build this architecture in Britain, the USA and Continental Europe. It was Bovis and Stanhope who failed to realise it for my own city: London.



What was 'excessive' for the 1980s in City of London? Lloyds 'facade' cost six times as much and still needed £M12 in damages for construction defects.

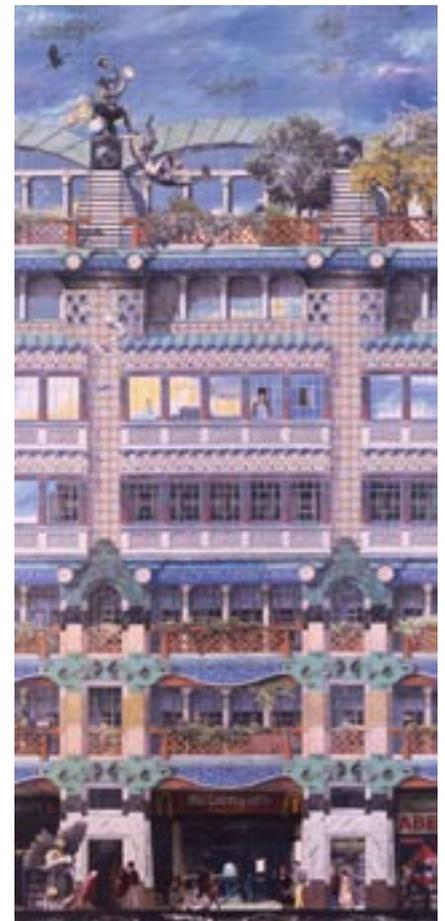
It is the lack of an updated 'architectural culture' within the modernised constructional technique of the 20C that has prevented the development of a lifestage design technique that works to create humane cities. This inadequacy is not because, as all architects have been taught to argue, such an 'updating of the Antique' was either technically, or conceptually impossible. **It was suppressed at every level of the Establishments** who felt threatened by the weight of the enfranchised consumer and citizen. Rather than allow **everyone** full access to the centre stage of urbane being, the architectural stage, and its scenery, was, after the '39-'45 war, abolished. **Streets, squares and facades were tabooed.** The enfranchised were 'decentralised' by being returned to a properly rustic obscurity in specially-designed 'villages' whence they could put forth into endless traffic-jams.



The fully 'excessive' articulation of the 'Walking Order' version of the Sixth Order, as it stood in 1988.



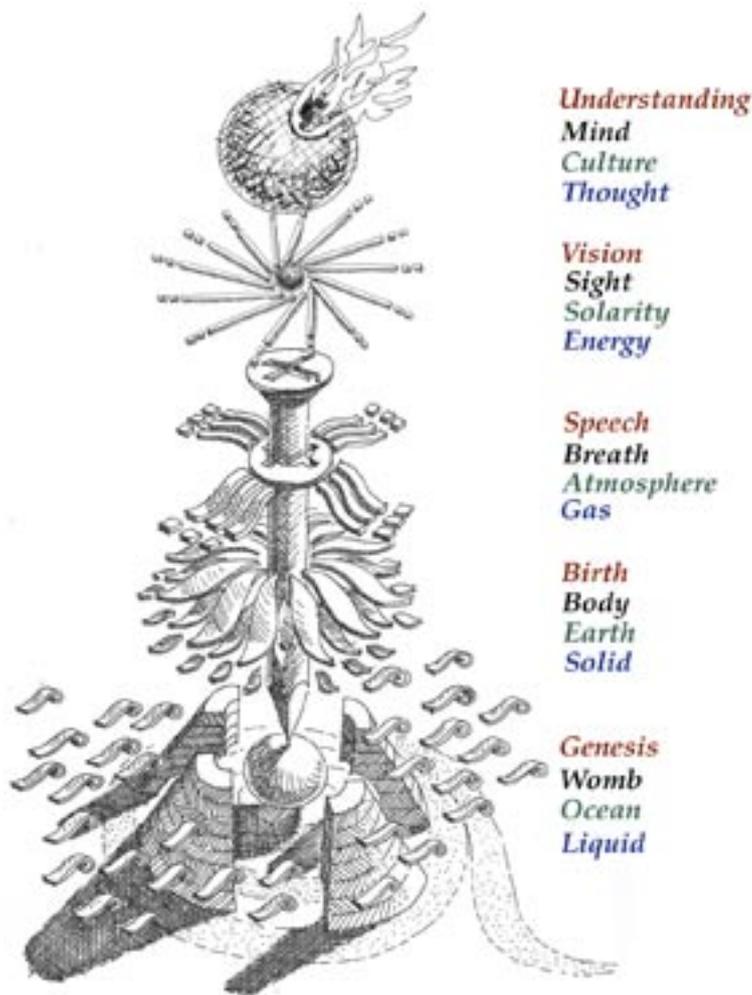
Its reduction, using the tactic of the 'Kantian solid', to a facade suitable to the 'bag of office space' briefs of the 1980's boom.



High-tech is too iconically feeble to overawe 'pop' culture, so it seeks to banish it. Our 6th Order architecture allows Macdonalds to exist by dominating it. War can be fun.

It was unreasonable to expect that Robert Venturi, securely locked inside the safe house built by the 1500 years since the Italian Renaissance, would modernise the 9,000-year-old culture of architecture. American Post-modern Classicism 'burnt-out' in the 1980's. The paranoid chains with which the 20C had bound architectural culture were not to be loosened by breaking some pediments.

One had to look further afield, to cultures that used Architecture in ways that Europe never had. I researched the tabooed polychromies of Ancient Greece that archaeology had known about for 150 years but that the All'Antica Latin West had never accepted. Beyond that, Egypt, China, Mesoamerica, Sumeria and, finally India had to be absorbed. It was while reading F.B.J. Kuiper's 'Ancient Indian Cosmogonies', that the key decipherment was made.



The ultimate Sixth Order Column, combining all of the Vitruvian triad of functions as well as real, true and original 'story-line' of the vertical axis of narration - or 'column'.

F.B.J. Kuiper's decipherment of the 'vertical narratology' rendered into forms which bridge from it into Architecture..

Here, set in the architecture most alien to the sensibility of 20C Architects, and in the oldest architectural texts extant, were ideas which made sense of the peculiar medium that Europe had inherited, and had now rejected. Here were versions of the stories told by Architecture that were not feeble fables with no reasonable purpose, but narrations of histories that still revealed realities that were unchanging.

I was the third generation to have lived in India. Perhaps this was why I could accept so easily that a Vedic cosmogony should throw a light on Western Architecture that made a new sense of its hitherto inscrutable, and now, in the 20C, totally abandoned, Ornaments.

It was in these Vedic narrations that the 'unacceptable truth of Architecture' could be found, faced-up to, and given a form which allowed a proper understanding of the reality of 'building'.

This was the truth that building is always an imposition, a coercion and an act of colonisation and conquest.

What the Vedic version dramatised, however, was that this was not a conquest of 'nothing'. The 'genius loci' had an equal, if not greater part, to play than the invader.

The 'act of inception' destroys the fragile raft of the colonisers. It pins it to the submarine mountain', ensuring that there is no 'return voyage. The 'spear of fire and light' releases the 'dark sun' from the 'sundered mound' and its 'coil of Time'. The 'novelty' born from this violent conjunction of 'that which comes from afar' and 'that which was always there', rises through five stages.

The submarine gestation, is followed by birth onto solid land, the first breath of air and speech, the opening of the eyes to sight.

The final stage is 'thought rendered 'real' - the unique proclivity of our species.



Stage 3: Air: the element of speech: Words flow from the volcanic mouth to quadrate and order the surface of the new earth.



Stage 2: Earth: The element of embodiment. The 'dark sun' births' from the oceanic deeps as a radiating, growing, floating, efflorescence.



Stage 1: The Dark Sun is the 'cold spark' of 'that which was always there'. When it is reached by the sharp fire of the 'columna lucis' it is stirred into its cycle of powerful vitality.



Stage 4: Light: the Element of Sight that forms images. The point of darkness at the centre of the fiery wheel of visual impressions is the dark genesis of 'ideas'.

THE ONTOGENETIC AND THE PHYLOGENETIC STORIES OF THE SIXTH ORDER.

-as 'told' in the iconic language of a Modernised Architecture.



The Serpentine coil of Time, sign of an infinite resistance that guards the Mountain. Its grip must be loosed by the invading agency.



Stage 5: Idea: the 'Fifth Element' that is 'beyond' the four palpabilities. 'Thought', the doubly-curved shine on the black capital is the true illumination of reality.



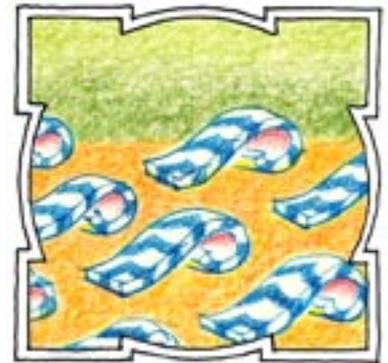
The original form of 'that which comes from afar'. It is the 'bright spark', the germ of the idea that begins any project.



A 'nest of reeds' floats upon the deep. It carries the the cone of Hestia inside whose hearth-ashes the 'hot spark' is hidden and protected.



The 'fiery core' of the 'columna lucis' illuminates the cubic 'theatre of appearances' which the Architectural event hollows out of the Mountain.



The infinite Ocean of Contingency on which sails the Raft of the Founders. It hides the submarine Mountain, of 'That which was always There' from the searching Eye of the Germ'.



The Raft of the Promoters is woven from a 'canonic' logos whose form is the hypostylar reticule of Infinity. It both carries, guides, and targets the Fiery Germ onto its final destination: the Mountain of the Place.



The Mountain of 'That which was always there'. Nights and days layer into the confused and tangled pile of obduracy that is a 'Place'.



The Columna Lucis, wielded by the Initiator, is plunged like a Sword of Light into the 'submarine mountain' of the genius loci. It pins the Raft to it, shattering it into pieces.

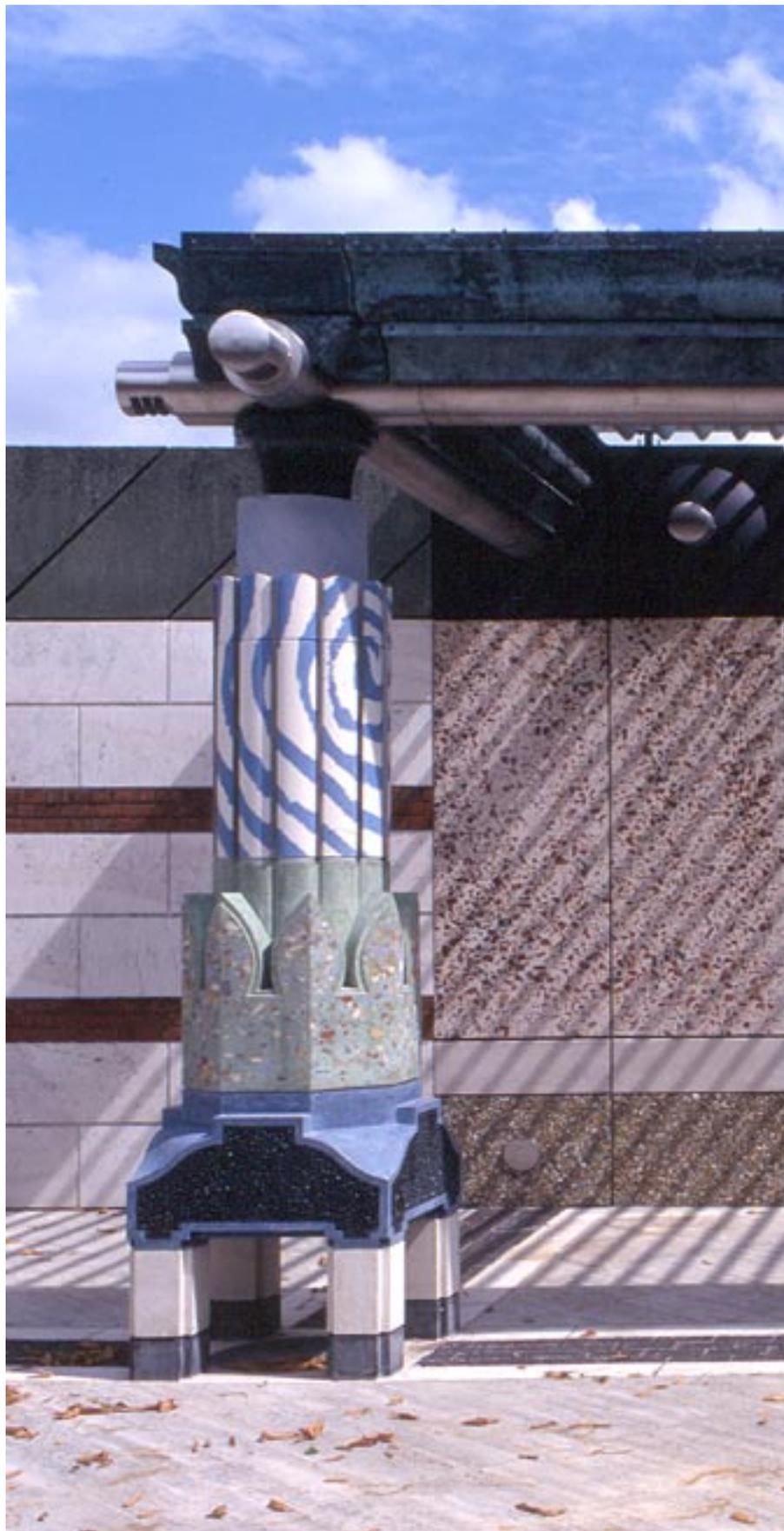
JOA have been fortunate to work with clients with a determination to be 'modern' while retaining the sense that the mainstream of the 20C failed to invent a solution to the problem of Urbanity.

The role of the greatest Patrons of Architecture, such as the builders of this 'Millenium Pavilion', has always been to benchmark a state of architectural perfection and excess.

Such clients do what they can to extend the envelope of the devices that JOA have created. For, as we have argued, an 'ordinary', that is to say restrained and inexpensive lifespace design, can not use the economically advantageous technique of 'deducting' and 'absencing', that we term the 'Kantian solid', unless a clear grasp of the 'excess' that is being reduced already exists.

For it was always a sine qua non of the Modernism, which was born of the French Revolution, that it was necessary to invent an 'architecture parlante' which could **discourse with the Citizen.**

An Architecture that links the visceral to the intellectual, through the iconically 'textual', adds 'story-telling', or narrative, to all the ordinary uses of building, to make of it a lifespace fit for thinking beings.....



Finished before January 1.1.2000 this Millenium Pavilion has a fabric canopy that extends forward out of the 'cavetto' or 'scotia' (meaning darkness and death) moulding of its post-patinated copper entablature. Its roof is of louvres that turn to open to the sun. Each louvre has a gutter that forbids drips when opened after rain.



They rest on a 'raft of stainless canonic logs' whose fiery ends reveal their etymological origin in Pliny's trabeated "comet tails". The five stages of the columns descend through the capital 'blackness of thought', the structural lead crystal section of 'lightness', the blue and white through-colour concrete of 'airiness', the green 'blitzcrete' flower of 'earthliness', the wavy blue oceanic 'shoulders' of the yoked plinth and the hollow chamber of gestation in the 'mountain of that which was always there' filled with black marble 'dark eggs'. This is where the inner beam of the 'columna lucis' met the 'dark sun' to engender the uprising novelty of the onto-, and phylo-genetic 'story-lines'.

This was certainly the opinion of the Citizens of Cambridge, (a city with more good modern Architecture than any other).

For they landslided JOA's Judge Institute, by more votes than all of the other contesting new buildings combined, to be their city's 'building of the ten years' between 1988 and 1998.

But architects, sitting in other juries, argued furiously, refusing even to give a prize for brickwork. Unable to agree, they eventually gave it a minor prize for 'chutzpah'.

So the Brick Industry baked us a special brick, brass-plated it, awarded JOA a prize 'hors de concours' and asked JO to chair the awards jury for two years.

What was it that so worried the Architects?

It was about this page from Le Corbusier's 'Vers une Architecture' - the 20C most famous argument for a 'modern' architecture. He called it his 'ROME OF HORRORS'

Corbusier had a point.

The 'conceptual' function of the big columns and beams of a trabeated architecture had been to 'steady, frame and 'project' the 'views' which the perspectivised painting of the Renaissance could open into 'transcendent' space.

So a main reason why the 'Architectural Orders' were abandoned in the 20C was the collapse of perspective space in Western painting that finally took place at the end of the 19C. Behind this collapse lay the destruction of transcendence in general by the expansion of Science, led by such as Darwin, Freud and Einstein, into every corner of space and time.

It's the design of the decade

CAMBRIDGE: The Judge Institute of Management Studies has been picked as the city's best building of the decade.

It has won the David Urwin Award, the prestigious architectural prize set up in tribute to former Cambridge planning chief David Urwin, who died in 1988.

The award is normally made every two years, but this year a special award scheme was run to mark the 10th anniversary of Mr Urwin's death.

Seven entries were asked to vote for the building that had made the most impact on the city from a shortlist of six produced by a panel of judges.

The Judge Institute, created for Cambridge University on the site of the former Old Addenbrooke's Hospital, was the runaway winner. Other runners-up were Fitzwilliam College Chapel and Jesus College library. The other three shortlisted schemes were the Cryology Data Centre in Union Road, Trinity College's Russell's Field development, and the Robert Robinson building in Eagle Yard.

The award was announced by Robert Sutcliffe, Editor of the News, at the annual dinner of Cambridge Forum for the Construction Industry (CFCI) at Corpus Christi College last night.

The award was presented by Cambridge Mayor Daphne Roper.

The seven judges who awarded the prize were in partnership with the city council and the News.

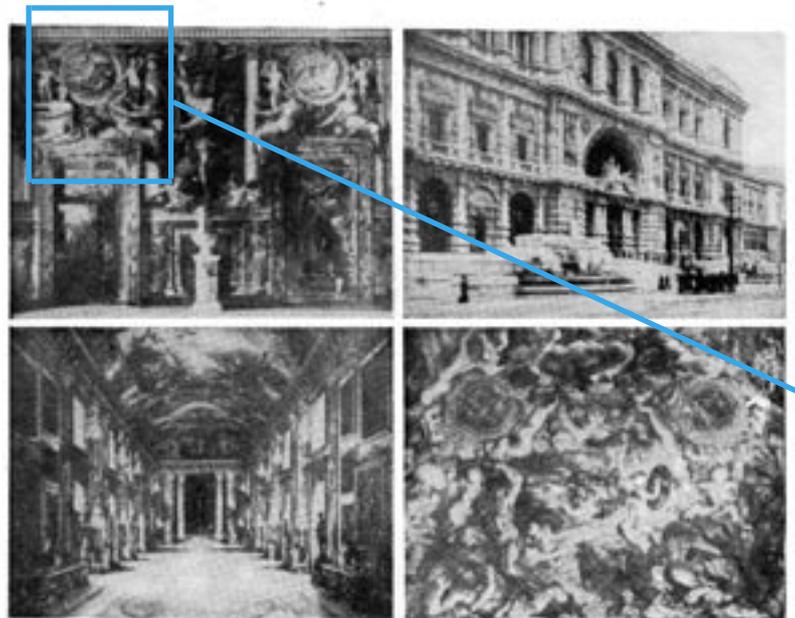
Peter Stubbart, city council director of planning, was one of the judges, with "The transformation of the former hospital into the institute has given dramatic new life to a building which has a special significance for Cambridge people."

The institute was designed by architects John Outram Associates, and constructed by Laing.

Simply the best... at the award presentation are, from left, Joe McNamara, of Laing, architect John Outram, Daphne Roper, David Ridgeon, chairman of the CFCI, and Sir David Harrison, Master of Selwyn College, representing the vice-chancellor of Cambridge University.

Picture: Michael Hall (2000021)

The Urwin Prize is named after a much-admired city-planner for Cambridge who died young. It is given by the Cambridge Evening News. Six buildings are shortlisted by a jury of Architects. but the final vote is by coupon, phone-in, telephone, e-mail and so on. The Judge got more votes than all the other five combined.



THE ROME OF HORRORS

- | | |
|---|---|
| 1. Renaissance Rome. The Castel Saint Angelo. | 1. Modern Rome. The Palazzo di Giustiniani. |
| 2. Renaissance Rome. The Galleria Colonna. | 2. Renaissance Rome. The Palazzo Barberini. |

If there was no space, in the Universe now mapped by Science, for a transcendent 'place', then how could it be painted and projected through a wall or ceiling as scantily-clad pink angels carrying bearded bishops up to heaven?



JOA were forbidden, by the Donors, to use any 'modern techniques'. We turned to Inigo Rose, a young painter of the ancient 'buon fresco' technique. Using JOA's iconographical script, Inigo made this 1:12 'modello'.



The Donors commissioned a 1:50 model. Ironically, when papered with 1:50 reductions of the proposed decorations and photo-graphed, it obtained the commission in Texas which finally achieved JOA's 'project for modernity' described in Lectures 20-24.



Whenever Corbusier wanted to bad-mouth something he presented it via the worst reproductions ever. He should not have chosen Perin del Vaga, one of Europe's finest artists.

It could be that what worried the Architects on these juries was the idea that their 20C project of becoming 'aesthetically-gifted 'engineers' who had assumed the ethical duty of saving the world, was going to be overwhelmed and destroyed by an invasion of the daubers and charlatans that passed themselves off as bohemians and 'artists'.

Having banished (an admittedly collapsed) Art from Architecture, here was JOA seeking not merely to reintroduce it but to foreground some sort of large-scale 'Architectural Painting' by framing it in a novel Architectural Order of larger proportions than any previously known to history.

My dear colleagues were disturbed!

AFTERWORD to the SECOND LECTURE: 'A SIXTH ORDER'.

The fact was, as the Practitioners discovered, that the Sixth Order worked as well as most of the design-methods on offer in the second half of the 20C. In the Autumn of 1974, I had placed electrical and telecom cables, springs and pulleys into a made-up off-the-peg wooden architrave-and-dado 'Architectural Ducting' system. From then, until July 1997, when JOA finally signed-off Duncan Hall at Rice University, in Houston, I seldom, if it was in JOA's power, built a 'Architectural Column' that was not also a services-duct, becoming both bigger, and more 'authentic' in the process.

It had taken me fourteen years, since graduating, to hang out my shingle. This was not the career of a 'breaker of taboos' - eager to escape from his Profession's culture. It was, rather, the history of an Architect who was more than happy to work in a large organisation, providing it built 'Architecture'. It was only despair at working for Architects, both Public as well as Private, who failed this simple test, that pushed me into 'opening an office' of my own.

I was surprised at how easy it turned out to be, now that I was my own master, to make rapid progress towards what I thought the obvious goal of a Twentieth Century Architecture. I can summarise this by saying that my ambition was for the Shade of one of the better Architects of the past, were he, or she, to come back to us, to feel envy. I wanted for the Shade to admit "I wish that I lived in the 20C". We were richer. Our technology was superior. Our historical and archaeological knowledge was more scientific. Only one ambition conflicted. It was that idea, held most enthusiastically by the most eminent in the Profession, that a line (around 1900) had to be drawn across history after which nothing of 'the Past' could be allowed authenticity. The task of the Profession was to invent an 'Other' Architecture (une Architecture Autre), - one that owed nothing to this 9,000-year 'History'. I thought the real iconoclasm were not the small adjustments which I had invented, but this ideological trashing of the entire medium, in the hope of this 'Other' as my colleagues called the 'New'.

The (very), 'best' schools teach Architecture in this spirit - that of the chimpanzee army tapping-out Shakespeare on a thousand typewriters. Design is taught as Serendipity. It is the search for the haystacked needle or the recognition of an evolutionary 'sport' in the Datafields of Contingency. A foreign student asked me after a criticism I gave at my alma mater, the Architectural Association: "Mr. Outram, what do you think of the education which I am receiving?". The tuition fees alone, over six years, would be some £120,000. I replied: "It will fit you for a practice in which there are no canonic models and no theory. There will be nothing to rely on except luck and, I added, your own genius". Down in the Basement, the 'Triangle Bookshop', once the best Architectural Bookshop in London, has only one short shelf, in 2010, for books on buildings built before the 20C. Why this is, how we got here, and what we can do about it are the subjects of my Forty Four Lectures.