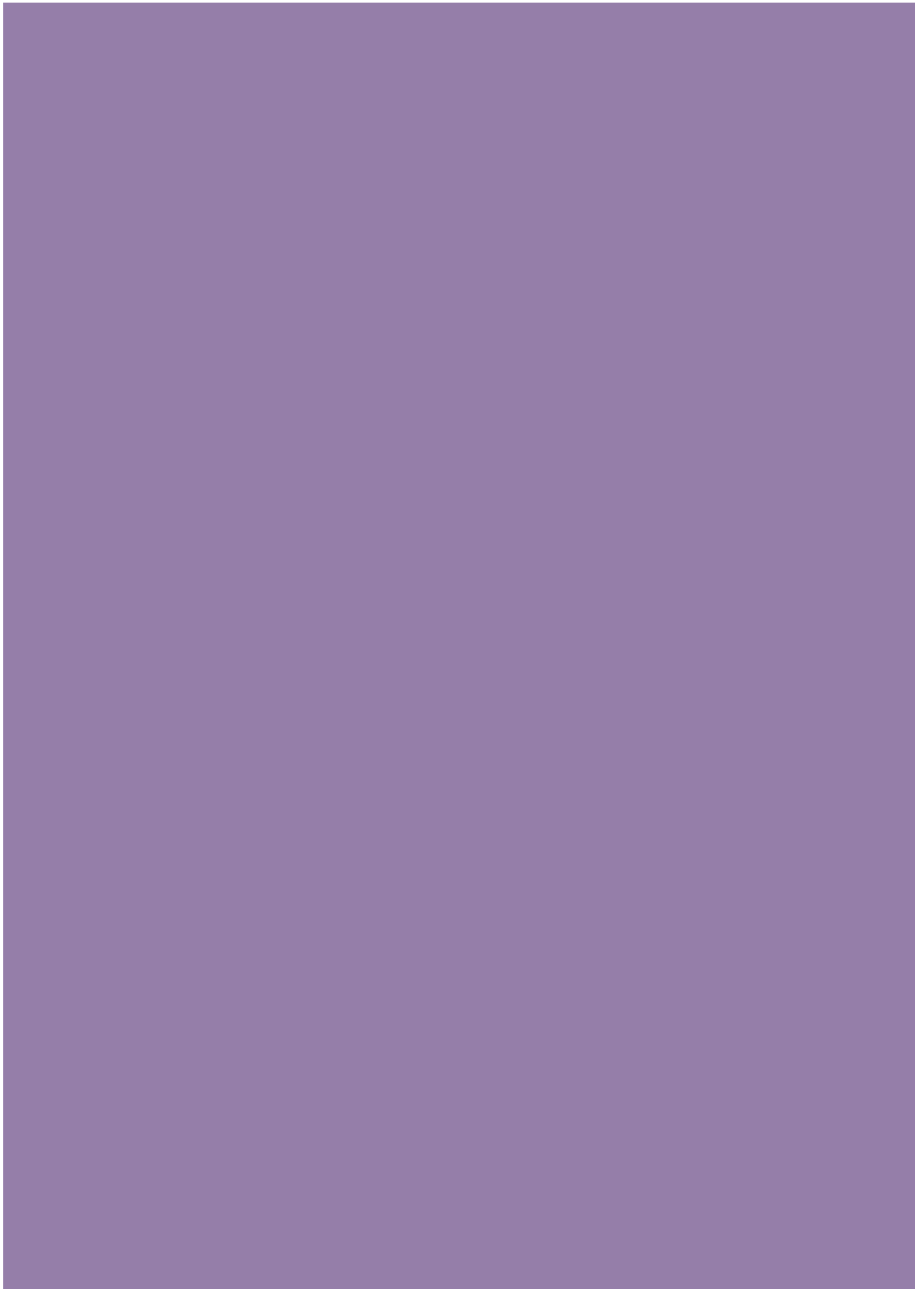# the T4 Lectures.

SUMMER

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**Volume Three (SUMMER)
of the Study Materials for
the Course of 44 Lectures offered
by John Outram's (virtual) Academy.
(JOA).**

http://www.artsofpeace.com

the 44 Lectures

Volume THREE: 32-44.

THE
SUMMER
CAMPAIGN

scripted for

JOA

in three volumes by
John Outram

CONTENTS of VOLUME THREE: 'THE SUMMER CAMPAIGN'.

LECTURES THIRTY-TWO TO FORTY-FOUR.

44 LECTURES ON THE 'WAR OF THE ARTS OF PEACE':

Introduction to 'THE SUMMER CAMPAIGN'.

The sun burns away all cant and half truths. Its brightness casts deep shadows. So deep are these that the palpable body of the world is obscured. A mirage stands in its place: bright, shining and precisely congruent to reality yet as spectral as any dream. Summer is the time when ideas and reality become one. It is a dangerous time, a time for great events and fortune and luck and maximum effort. This is why it is Red, the colour of blood and war.

The fields have been unshackled, the crops harvested and the weapons sharpened. The campaign was now, steadily and methodically, taken to the largest scale. From the Battersea Power Station Palace of Fun, the largest project in London, it passes to Thessaloniki, the first rationally-planned and built European City of the 20C. It moves-on through the vegetable-market of Den Haag, the capital of Holland, to the ruined city of Ammochostos, Cyprus, where' trees have grown in its ethnically-cleansed streets for 40 years until '44 SUMMER' ends in the 2 1/2 sq. km. of *tabula rasa* that was 'Stratford City' before it became an 'Olympic Legacy'. Lecture 42 analyses the collapse of the 'Vitalist' Olympic Design into a plattenbau housing barracks and eco-city-centre for Parisian shopper-citizens. Finally, in Lectures 43 and 44, JOA field, as a first tryout of our own design ideas, a 'Constant-City' alternative.

The name CONSTANT CITY implies just what it is - a city that never changes while it changes for the better. Lecture 40 is titled: 'A 50-year problem'. It describes the moment of its solution on a concrete balcony overlooking the extreme East of the Mediterranean. It had never ceased to challenge me since taking against the destruction of the 19C and early 20C city that I saw in 1954 Canada and the USA. I was especially shocked by Boston, where I saw the beginning of the Fitzgerald Expressway, 200 yards wide, standing high on rivetted steel columns, scything through a city of sooty bricks like London. But one should not be surprised by the destruction of the City of Streets by the City of Suburban Freeways. It was deliberate Class-Engineering. Mike Davis proved, in 'City of Quartz;, that the motorisation of Los Angeles was deliberately planned to exclude public transport from the new up-market destinations. Robert Moses, who saw that New York ended-up with more expressways than even LA, deliberately built them with such low headroom that bus traffic was excluded from his new public swimming pools.

My only requirement for change is that what is built is better than what is destroyed. But everyone knows how very difficult it is to change the layout of streets. The first essential is to get this layout so 'right' that it will last for ever. Speaking as an Architect of 60 years exerience I would say that such knowledge *does not exist in British culture* let alone Anglo Architecture and Planning culture. Our towns are a shambles which grew up as labyrinths into which the Latinised Villeins, escaped from bondage to their Germanic Farmer-masters, could disappear from sight. Today we call such ancient muddles 'picturesque'.

Thessaloniki was one of the first towns to be comprehensively rebuilt in 20C Europe - after its Ottoman centre burnt down in 1917. All of its central streets were re-drawn by its French City-Planner (an officer from the WW I Balkan Front), before its plot-owners

could re-establish an ownership and re-build. Unsurprisingly, it appears in no British city-planning textbook. Building in most British towns and cities is pointless. They will always be a subliterate shambles which the better travelled and the more experienced, as they emerge from 'Uni', will seek to escape. The only solutions are radical. VOLUME THREE, 'SUMMER', is coloured RED because that is the colour of the Fire which should consume mere Urbanisation (and more especially Sub-Urbanisation), so that the Phoenix of URBANITY can rise from its ashes. After which their Mall-rat Consumers can become Citizens and settle-down to an history of steady progress towards URBANITY.

The majority of human beings are now 'urbanised'. They understand that the vagaries of farming can best be escaped in a city. A city offers steadier employment, a more varied society, access to more facilities and, at the purely physical level, an ameliorated exposure to the extremes of climate. It can even be lit-up at night! One is talking here, of course, of the URBANITY of a well-run metropolis, not the merely geographical land-use term addressed to the URBANISATION of some third (or first?) -world shanty town. But where can one find the definitions, with concretely realistic exemplars, which make this distinction clear? *One will not find them in Anglo-American design culture.* More especially where will one find the semiotic theory which will establish the criteria of Urbanity at the most critical level, that of MEANING? They do not currently exist anywhere - *even at a global level*. It is merely an indication of the low level of lifespace expectations found in the USA that Francis Fukuyama considered that Mankind had evolved to its ultimate ideological condition. So far as Urbanity is concerned, the future fate of most of our species, 'evolution' has not even begun.

These LECTURES are texted in English. JOA are an English firm. Most of our work (though not all of our best) is in Britain. But I give my address as UK, London. The UK is no longer important. When we had more battleships than the rest of the world combined, people attended to our eccentricities - like building rubbish cities and wanting to live like pseudo-peasants - a tendency we exported to the USA. Now that we are no longer able to sail up to some city and reduce it to rubble from 20 miles, people no longer find our repudiation of civilised living to be worth the astonished attention they gave it in the past.

London's Capital has been the motor dragging these islands through the last half millenium of their Imperial history. Anyone who thinks that anything in Britain would 'matter' on the global stage without London's Credit-factory does not know their history. When the British complain about Global Warming and the cloud of smog over Asia etc. etc. They should go to Coalbrookdale and the 18C trip-hammers and forced-draught iron smelters that forged the first prefabricated cast-iron bridge in global history. The Northern cities with their fiery skies and polluted air that so shocked Queen Victoria were the ones that taught the rest of the world how to 'warm the Globe'. If Britain wants a global role it could begin by repudiating most of the values and mental attitudes that powered it through its amazing commercial Empire. We should, if we want a role to suit our global language, invent the antidote to our own history. That is what the Globe hoped-for when it awarded London the 2012 Olympics. The Globe was entirely disappointed!

'*COMMODITAS*' is the least well understood of the Vitruvian trilogy. It is commonly translated as 'convenience' and associated with space-planning. Nothing further than such an *Architecture Autre* enthusiasm for asymmetrical space-plumbing (at which Stirling was such a genius), could be its proper meaning. *COMMODITAS* is *Modus,*

Modality and Measure in the sense of the Metre of a Dance, of Music and of Poetry. It may pursue an 'aesthetic' of regular ratio and proportion. But these are nothing more than 'signs' which stand for a more 'concrete' Meaning. Meaning, if one believes that Existence precedes Essence, is always 'real' always 'concrete' - though media must always translate it to be 'other'. Nor is *COMMODITAS* the cult of numeromancy encouraged by (the dumbing-down), Vitruvius and his succeeding numerophantics.

URBANITY means Social and Political Reason not the Music of the Spheres. *COMMODITAS*, in the design of any building, is actually the first thing a Client gives his, or her Architect. It is a diagram of who goes where, and what sort of room he or she is in and where it should be. In short *Commoditas* is the layout of the 'politics' of any Institution - large or small. *COMMODITAS* is like a good judgment at law. All are satisfied because no-one is satisfied. *COMMODITAS* is the sense that what is done is done RIGHT. One can call it 'space-planning' if one wants to trivialise it. But it is really that most fundamental of qualities, the one Letting Agents call "Location, Location, Location". What they mean is measured in Rent, which is not such an irrational metrication. At least it is given by human evaluation.

Rent, while it may have a statistical form, requires an iconic dimension if a City Plan is to have Meaning. This iconicity also needs to 'cargo' other value-structures, such as the Political and the Ethological. It is here that the darkness of *Venustas* enters the clear light of Urbane *Commoditas*. Meaning always implies its contrary. All of this has to be connoted into a *method of theoretical lifespace-formation*. It is this which is properly termed URBANITY. Such a pro-active theory will provide reasonable, clear and meaningful principles upon which an AREA PLAN, and ultimately a CITY PLAN can be modelled. *COMMODITAS* is the Ontic Constitution of a Human LifeSpace. A proper Theory of *COMMODITAS* is capable of proposing the Geometry of the Good Life. The first culture to go out and build it 'live' will astonish the world - let alone the neighbours.
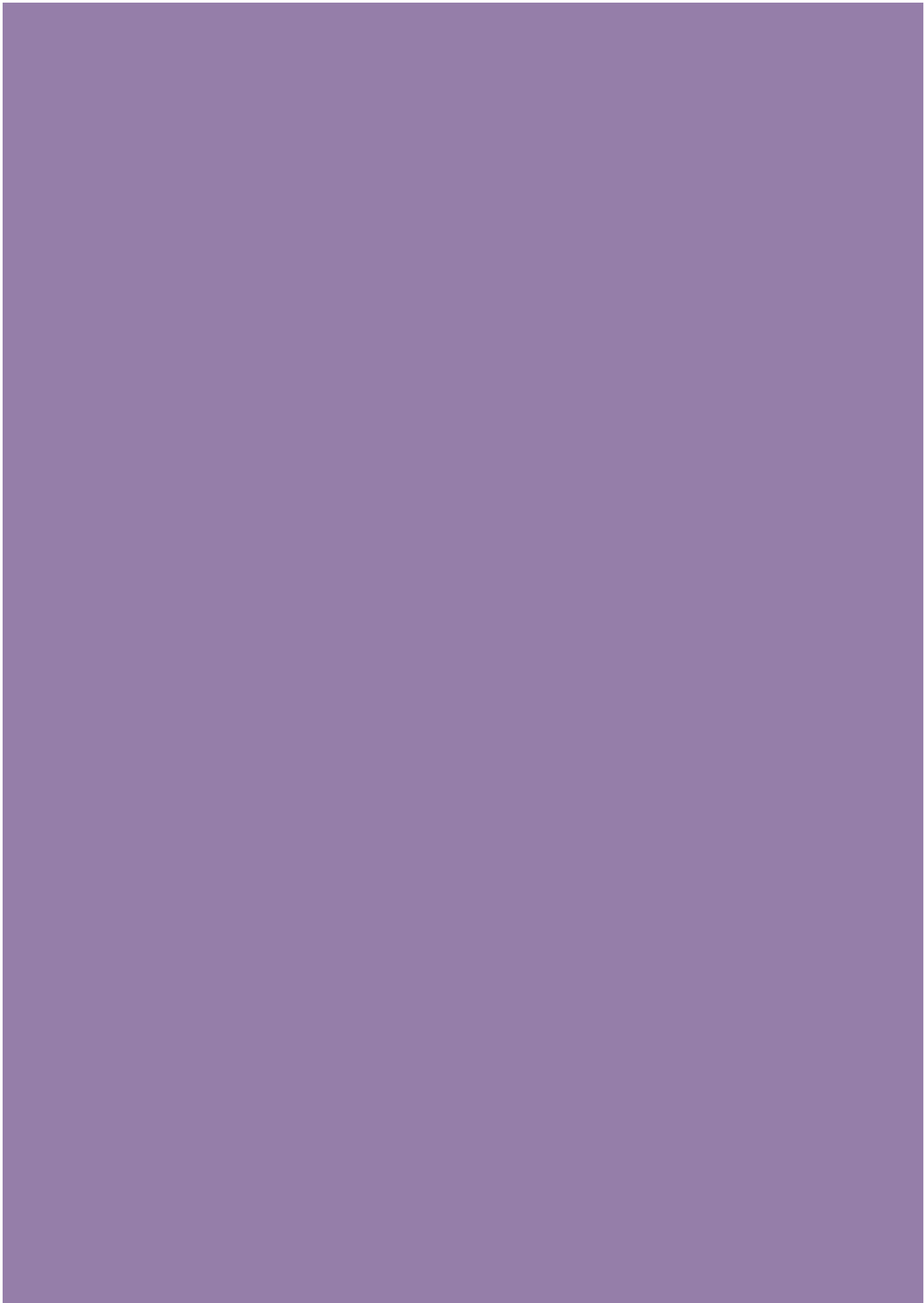
I wrote to my Father at the age of sixteen saying, "I do not want to be an Architect. I want to be an Engineer. I want to design things that work". These 44 LECTURES propose a Lifespace that could work in the way that Architecture has always worked - UPON OURSELVES.

Before one conquers others one should conquer oneself.

the Thirty-Second lecture

A Lost World of Progress

JOA

AFTERWORD for the THIRTY-SECOND LECTURE:
'A LOST WORLD OF PROGRESS'.

Thessaloniki was the first European city to be totally replanned, and rebuilt, in the 20C. Yet it appears in none of the British literature on city planning from Lewis Mumford onwards. Mark Mazower wrote the authoritative history of the large Jewish community that accumulated in Thessaloniki between being ejected from the Catholic conquest of Spain and destroyed by the Nazi Holocaust. Yet even he can decipher no rewarding interpretation of Hebrard's extraordinarily comprehensive replanning and rebuilding. My most informative guide has been the study of the Urbanist Alexandra Gerolympos who was kind enough to meet me and without whose work it would have been impossible for me to illustrate my 'understanding' of her own city.

For me, newly informed by my work in Texas, Thesssaloniki was a revelation.

I found that I was able to provide the Hebrard Plan with an iconography that suggested a deeper culture to his forms than the drily positivist formulae of 'light angles' and 'density' used, since WWII, to disguise the suburbanising ambitions of Anglo Town Planning. I could not judge (though I might suspect) that Hebrard would be cleverer as well as being more cultivatedly Urbane than either Lewis Keeble or 'The Redevelopment of Central Areas'. What was more astonishing to a Modernist trained after WWII was to be able to confirm that Beaux Arts Planning was a distinct improvement on the literal-minded ideas of Hilberseimer, Gropius, Ernst May, Mies van der Rohe, Frank Lloyd Wright, Mumford and ultimately, the great urbanist of the 20C - Le Corbusier. None of the ideas of these savants and practitioners - all required reading as exemplary for mid-20C students - was an improvement on the seemingly simple, yet deeply-symbolic, felicities of Hebrard's Beaux-Arts technique.

I also found it more than curious that almost every aspect of city planning had become, after WWII, more dysfunctional than before!
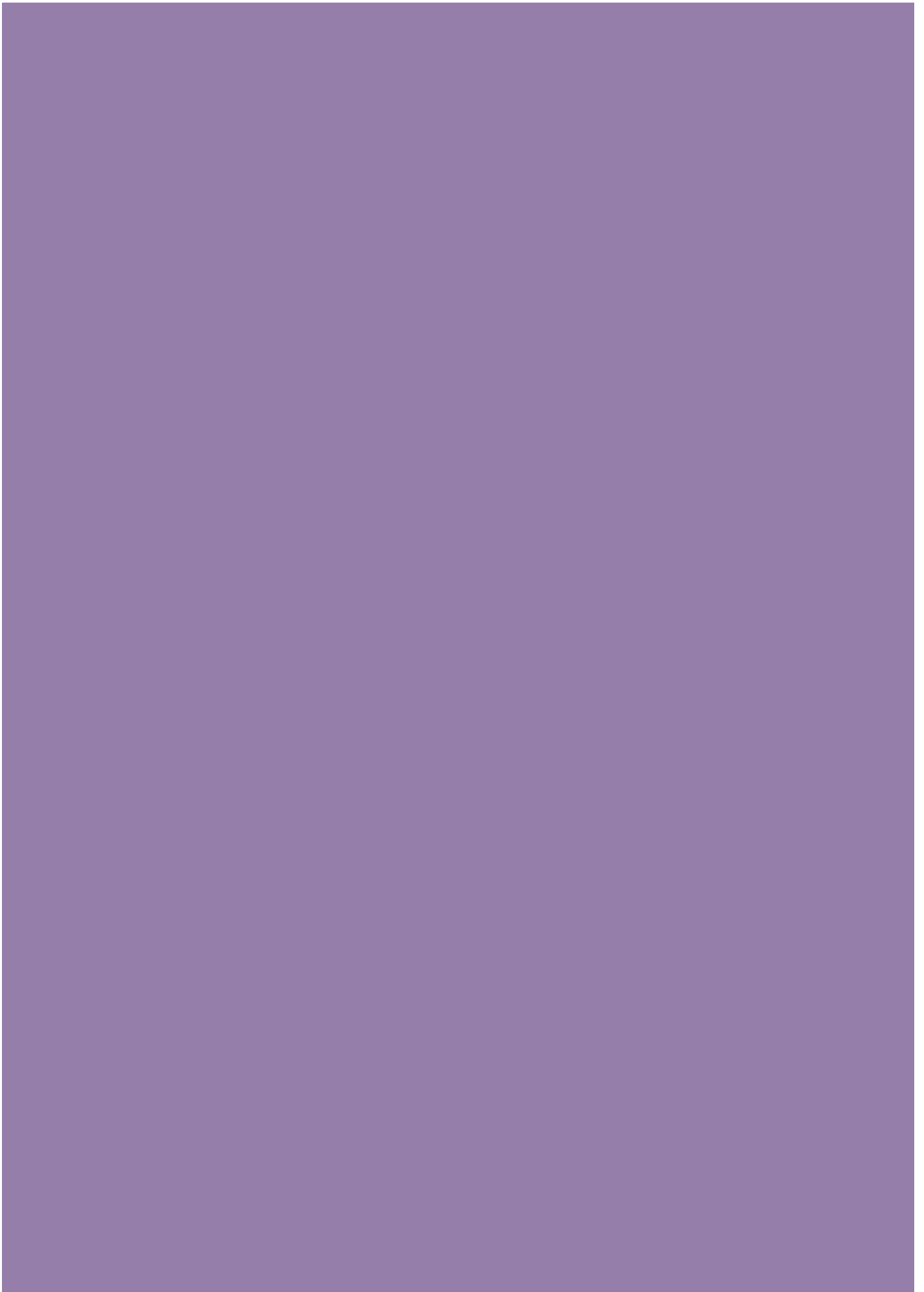
Moreover, I also began to entertain the suspicion that this regression was more than a little due to the failure of precisely the Savants, the Writers and the Theorists of Architecture, to deliver the modernised (and I use this word deliberately) iconics, the syntax and the lexicon that the Architecture that the early-20C Beaux Arts needed for it to succeed. It seemed possible that the principal defect lay in the scriptological field. How ridiculous this must be if it were true that the critical failing was at the level of imagination and literacy - that is at the level of Architectural Theory, rather than that of the City-Planning Theory, and the City-Building Practice, which Architecture reifies!

Such, then, were the effects of the failure to 'modernise' Architecture herself..!

the Thirty-Third lecture

Living with 'Robots'

AFTERWORD for the THIRTY-THIRD LECTURE: 'LIVING WITH 'ROBOTS".

The Thirty-Third Lecture studies of the relationships invented during the 19C and early 20C between humans and machines. Machines were, in the 19C, 'domesticated' with Ornament and Decoration. They were considered 'familiar' and understood as prosthetic extensions of human capabilities.

Why then did so many Beaux Arts City plans, of which we may include that of Hebrard's Thessaloniki, fail to both locate Industry/manual work or provide it with an adequate Architecture, or at least an Architectural Iconics'? The French were, as often happens, the exception to this. The World Exposition of 1900 constructed a truly beautiful topology in which the huge Galerie des Machines 'sourced' the 'Space of Appearances' of a 'Republic of the Valley'. The river of Somatic time flowed 'down' between the stupendous legs of the new Tour d'Eiffel to cross the River Seine: "Pulchritudo splendor veritatis est" indeed.

Paris knew how to do it then!

The post-WWI 'Moderne' addressed the question, finding it 'problematic' to use the favourtite term of late 20C 'Critical Theory'. Its 'difficulty' with the relation of machine and human was illustrated in films like Fritz Lang's 'Metropolis' Karel Capeck's 'Russum's Universal Robots'. But it nevertheless had all the iconic syntax needed to mediate the discourse. It failed, however, to invent, during its short, interwar, life, a persuasive semantic narrative.

The attitude of Corbusier and his CIAM followers, especially afterWWII, became increasingly bureaucratic - merely employing pointlessly abstract patterns to denote the area in which all of the ontic profundity, that was the ultimate physical wealth of a city, would be created. It would seem that at the same time as the Manual Industrial Worker became culturally, economically and politically 'recognised', so his god-like power to 'reify the artificial, synthetic and the 'new' became feared. History shows that as the 20C 'progressed' so the Worker's place in the City, as well as the place where he 'worked', was increasingly denied, banished and iconically downgraded.
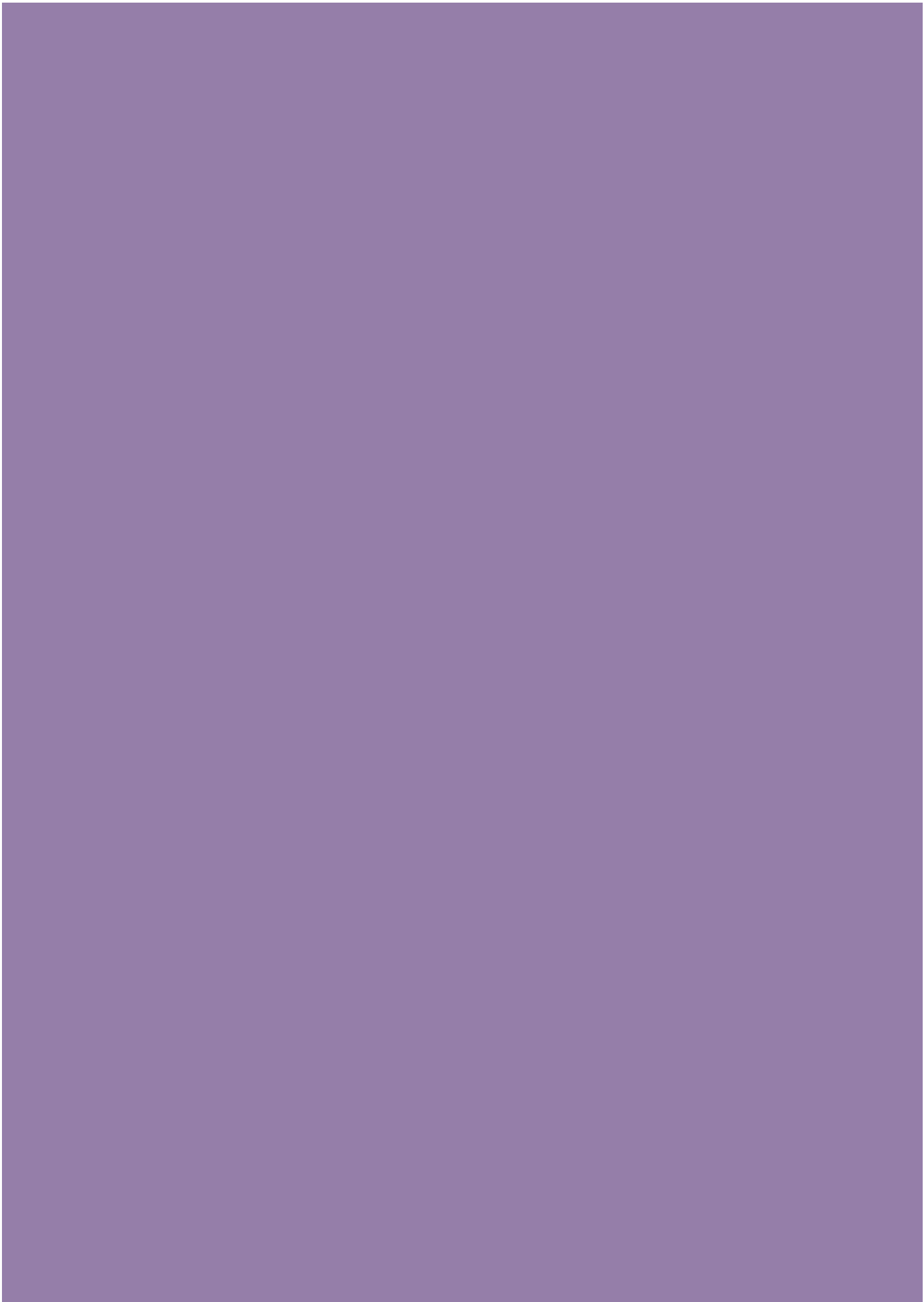
The Sixth Order, in its Working, or 'Robotic' aspect, brings machines to the fore once more. But it does so by assimilating them, as the 19C did, to an metaphysically cultured lifespace. The machines inside the 'Working Order' use the semantic, whenever they are induced to 'appear', that was invented by the Moderne during its brief life. This was later refined aesthetically, but never enriched semantically, by the all-too-literal-minded High-Tech.

With the Sixth Order 'Work', especially of the Mechanical, 'Robotised' sort, is made part of the Urbane lifespace at the highest metaphysical level. At what can 'Pop' Art 'protest' when Robots are 'Ordinated' to the 'Ordinary'?

the Thirty-fourth lecture

The 'Handy-Square'.

JOA

AFTERWORD for the THIRTY FOURTH LECTURE: 'THE HANDY-SQUARE'.

'Industry', that is to say just 'work', is here placed, iconically, exactly where it should be, as the support of 'the good life'. When Eve received self-knowledge concerning the Tree of Life and passed this on to Adam, Mankind was cast out of the Forest of the Infinite Present and had to enter the Flow of Time that became History. Knowing what can be is the human affliction. Working to create it is the human joy and the human burden.

Mark Jarzombek relates J.B.Alberti prescribing the peace of a "Philosopher's Garden" at the centre of every city. Every 'Handy-Square' has one such. What is Philosophia but Knowledge and from what nourishment must it draw its sustenance but Work? In JOA's now demolished project in Kensal Road the small 'office' space was backed-up by a far larger space that was either used for the storage of 'break-bulk' goods or for some work carried-out by human hands. This double-height room could be lit by skylights. But it was often made into two floors. In the case of the Handy-Square, I have suggested large, heavy-glass discs let into the grass of the garden above. I found such amongst the woods of Welbeck Abbey where JOA built the ten Craft Workshops shown in www.johnoutram.com/welbeck.html. They lit the underground roads built by the Fifth Duke of Portland to light his carriage, and those of his friends, as they drove, for kilometres, under the thousands of acres of his ducal estate. The coal-baron, owner of thousands of earth-moving miners, did not like being looked-at by his Ducal Staff.At night these subterranean roads were lit by wall-mounted gas-lights, like the torch-bearing arms in Cocteau's La Belle et la Bete.

The building above, around its London-inspired Garden Square, was invented for a Dutch Client. Its idea took three days to realise. It must have been based, after thirty-five years absence from this field of design, upon my largely fruitless years in London's City Hall. For five years I did nothing except try to invent every variety of urban dwelling, only to return to the Terrace (or Row) House. In the case of the Handy-Square I placed two of these, one upon the other. I reversed their vertical order so as to place the two (potentially noisy) living rooms together.

It is a common complaint, aired in the Architectural Press, that the 20C never invented a universal, common and successful 'house-type', suitable to its own 'modernising' propositions, so that could be mass-produced to "solve the housing problem". Whether this Handy-Square will be that I must leave to History. I know only that its iconics are sound.

There is much talk of 'Sustainability'. Cultures are not sustained by 'Nature'. Nature is indifferent to the fate of Humankind. Cultures are sustained by the 'work' of human beings - the talking, talking, thinking, imagining animal.

the thirty-fifth lecture

Progress Recovered.

JOA

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 exemplay demonstrations of a Theory that has already been proved to 'work' and, as importantly, to encourage further thought.

the Thirty-Sixth lecture

Urbanity Enfleshed

AFTERWORD for the THIRTY-SIXTH LECTURE: 'URBANITY ENFLESHED'.

It was already nine years, in 2005, after JOA had achieved everything we had worked for, back in Rice University, Texas, when we were approached for a very small project in Maastricht. The project was interesting, however, because it offered something of importance to our our overall 'urbanistic project' that JOA had never previously had the opportunity to attempt: polychrome sculpture.

Sculpture, it hardly needs to be said, is the nearest in scale and being to our own upright figure. It serves to animate a place with Beings to which we can relate with ease, sometimes too much ease. The problem with sculpture, of the 'standing stone' type that JOA like to use, is not to make them 'life-like'. For that is all too easy. The task is how to make a sculpture capable of carrying ideas.

Here it is essential to use abstraction. Abstraction encourages polysemy, or the inscription of more than one way of recognising the identity of a form. Colour can work both ways. If colour is used 'conventionally' it can lead to people 'recognising' an object as made of wood, if it is brown, or stone if it is cubic and cream. Such Naturalistic 'recognitions' are to be avoided, as meaning ceases to 'work' as soon as it becomes identified one-to-one with the material presence of the physical object. A medium has to 'stand for, not 'be'.

This is why a graphic is always easier, or to put it otherwise is less 'dangerous' for the ambitous Scriptologist. A coloured figure that is merely 'flat' has little chance of obtaining that physical presence so desired by the vast majority of 20C Architects whose main ambition is to bring all cognition to a halt by creating a rounded, self-contained, physical object that is, if such a thing can be attained, perfectly 'present' yet perfectly UNCOGNISABLE.

It is also the explanation why graphical inscription, a.k.a decoration, is so anathematised. Painting coloured shapes onto an object destroys that preciously introverted ambition to become a meaning-free 'presence' that the iconically illiterate 20C architect so very much desires.
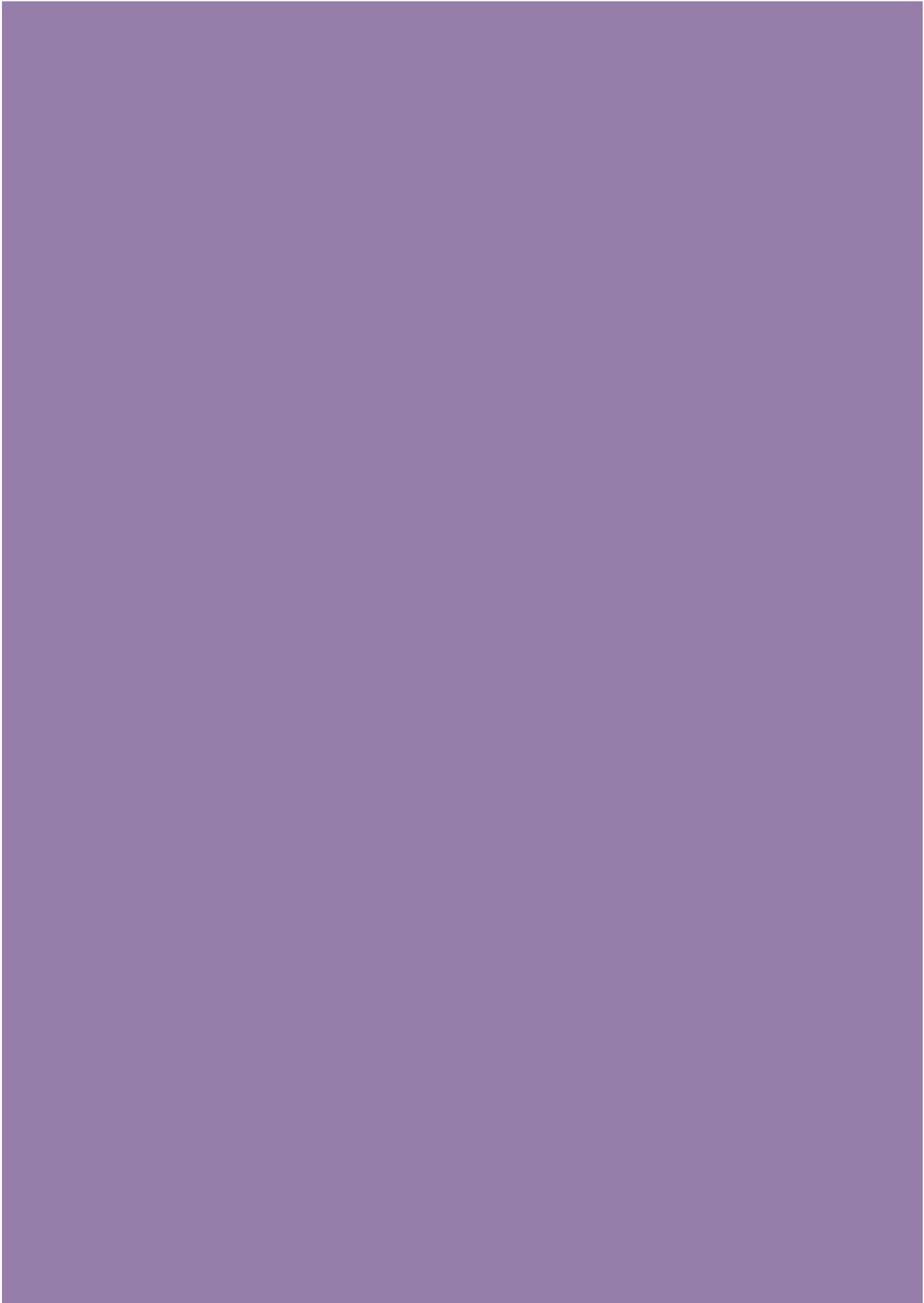
Polychrome sculpture transgresses the desire for that congruence of Nature (aka Matter) with Nothingness which the 20C has everywhere pursued in the belief that it will bring 'peace' to their distubed psyche. Sadly the only "peace" that it brings is that one that "passeth understanding" - which is Death iteslf.

What could be a better proof of this than the death and destruction that the ethos of Naturalism has wreaked on the beautiful artifice of the Western City. A beginning could easily be made, through polychrome sculptures, to the project to bring the Urbanity of the Sixth Order and the Constant City to our ruined, dead, lifespace.

the Thirty-Seventh lecture

Swallowing Battersea

JOA

AFTERWORD for the THIRTY-SEVENTH LECTURE: 'SWALLOWING BATTERSEA'.

When Vincent Hwang, the owner of the ruined hulk of Battersea Power Station, asked JOA to re-think the whole master-design of this huge project I recalled its tall chimneys trailing long white plumes when seen across Hyde Park from Marble Arch. At that time, more than half a century ago, if one walked into the centre of this park, no buildings could be seen to rise above its trees. I used to imagine that I was in a great forest which had no edges. The first to rise above the trees was the squat tower of the Hilton Hotel on Park Lane. This was followed by the tower of the Horse Guards Barracks on Kensington Gore, and then one that was to be the dull shaft of an office-block, converted, while still being built, into the equally brutal Lancaster Hotel. The last proclamation of this moronic 'modernity', next to where I live, was the dull litle stump on top of the Odeon Cinema at Marble Arch. The ruin of the illusion of Hyde Park as a limitless forest is just one more index of the sub-literate barbarism of Developers, Institutions and Architects that was allowed to come into being by the post-WWII repeal of the urbane height-controls imposed, for seventy years, by the London Building Acts. London is a big city. But she can not absorb, for ever, the phallophiliac enthusiasms of such as Blair's 'Old Labourites': Livingston and Preston. When one can see the dull prism of Cesar Pelli's Canary Wharf from Bishop Stortford, half way to Cambridge, and realise it looms over some five million lives in total lifespace chaos, it is a sign to either escape-from, or totally rebuild a city whose lifespace-design practice is dead.

Battersea had, by 1997, seen more years as a listed ruin than as a working electricity generator. Everything in it had been destroyed except one, very classy, Art Deco control room. John Selwyn Gummer, when he visited it as the Minister for the Environment was heard to remark, looking up at the roofless ruin "why did we list this?" This committed Christian Environmentalist failed to understand that it was because its masonry monumentality pleased his MP colleague's of the 1930's. Their opposition to a more mechanistic design brought its Architecture into being. Then, once erected, it was the Public who campaigned to preserve its four-square chimneys and elegant enormity.

A lightless interior, its sun alredy excluded by the contract with Warner to build 24 mini-cinemas under the roof, was asking to become an 'occluded temple' along the lines advised by J.B.Alberti. Swallowing the biggest brick building in Europe was no problem for my theory of the Mediaevo-Humanistic topography. It was to prove quite complex in practice. The throw-away geometry of the site did not make designing it any easier. But that is a given in our island's 'Lifespace with no Right Angles'.

If the Sixth Order could swallow Battersea it could eat anything!

the Thirty-Eighth lecture

Digesting Battersea

AFTERWORD for the THIRTY-EIGHTH LECTURE: "DIGESTING BATTERSEA".

Like the double-jointed jaws of a python, the 45˚-90˚-135˚ plan footprint geometry, aided by the division of the accommodation into shallow/daylit buildings and deep/dark buildings helped to digest all of the old Generating Station except, just as in Baroque Rome, its towering short-end street-facades.

I still think that my idea of a Museum of the Empire' was the best use to which this giant hulk could be put. This is not only bcause the Empire was a phenomenon worth commemorating, and because most first-hand knowledge of it is dying out, but, possibly more importantly, such a Museum reminds both others and ourslves, of the cultural continuity between it, the present day Britain, and the present-day cultures which the Empire once included. Such connections remain the true basis for a future to this, the severed head of the first global community.
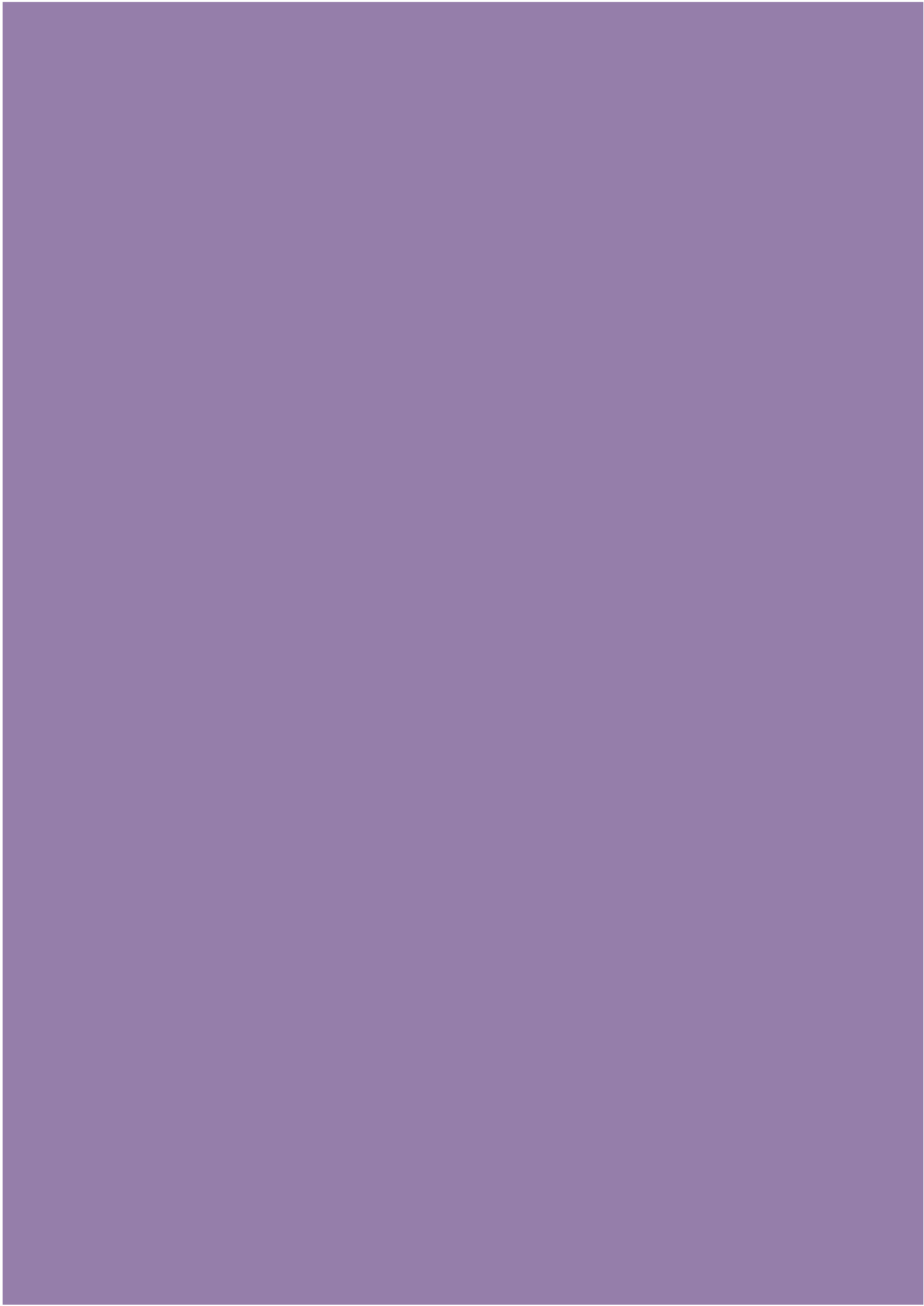
It is futile to pursue the idea that Britain could have some sort of 'ethnic culture'. The possibility of that was destroyed, centuries ago, by the power of London's capital. First it defeated Welsh, then Irish and finally Scots independence. Spreading around the globe, it defeated all its seaborne rivals. A huge commerce, exporting products and importing food, destroyed the island's Agri-culture - the basis of all 'ethnic' culture. Everything British has been globalised for centuries. We retained the illusion that this global culture was 'natively British', because everyone on the globe, out of respect for the fact of the huge empire run from this tiny island, called it British. But now that the real-estate is no longer pink and English is spoken better in India than in Britain, banking globalised, and cricket played all over the place, what is really 'English'? Being 'English' or 'Scots' and so forth is a trivial pursuit when possessed of the global language. Britain's best hope of useful skill, the respect, and self-respect due to skill, and the revenue that will derive from the dominance of a field, is to address the major global concerns and invent (for Britain remains one of the most inventive of cultures), their best solution.

One of these 'new opportunities' is that over half (and growing) of humanity has now shown it intends to be urban. What have the English Intellectual and Political Establishment to say about that? Where is the glorious record of urbane culture upon which we may 'rest our case? At the outset of the 20C England was, after Holland, the most urbanised patch in Europe. Since then we have been driving, in the diddy little autos we do not even make any more, away from everything urbane and towards everything suburban. The cult of country-house suburban pseudo-rusticity has infected everything in England. The English language, which now, via the USA, dominates world intercouse, carries this deathly lifespace-culture with it. Others might say that it is not global urbanity that needs England, but the reverse.

the Thirty-Ninth lecture

The 'Tall Order'

JOA

AFTERWORD for the THIRTY-NINTH LECTURE: THE 'TALL ORDER'.

None of the larger urbanistic strategies, described in the two preceding Lectures on the Battersea project, could have been brought to a successful conclusion without the inventions that JOA had slowly been accumulating under the rubric of our Sixth Order.

A huge, symmetrical composition, of sort that would be Battersea seen from Pimlico, would be brutal if in the 20C 'Plattenbau' slab-style. But, when elevated by the Sixth Order in its multi-storey version, immediately qualified for that much misunderstood 'splendor' required to unite 'pulchritudo' and 'veritatis'.

The first part of this Lecture explores what was needed to stretch the Sixth Order vertically so that it could 'swallow' the side of a building of extremely regular and repetitive rooms, like an hotel, that was the same height, 30 Metres, as the London which had been so beautiful before the 1950's when its 70-year-old height restrictions were so foolishly abolished. The Lecture then goes on to analyse how polychromy and surface-scripting can add to the tools that the 'Order' adds to the Urbanist's ability to make an urbane home for the Citizen.

The Lecture then analyses the interior of the Funstation and shows how the Walk-in(g) version of the Order accommodates corridors, escalators and vehicle ramps inside the ample quadrapedics of its 'yoked' Chamber of Gestation. It is proposed that quatrefoil versions of the columnar shaft could rotate open to reveal installations that would lead the crowds on an hourly circumnavigation of the whole vast interior - a technique learned from Las Vegas.

Finally, while awaiting a decision on the design of the Interior, the Lecture illustrates the ability of the Sixth Order to script a 'mountainous base' to the whole Funstation. The ability is illustrated by the design of the entrance of the 500-room Hotel, with its main function rooms above. None of the Canonic Five Orders could represent the essential icon of the Heap of History without congesting the ground, or street level, with layers of the rusticated masonry and deeply arched doors typical of Classical Architecture. The Sixth Order Column, by assimilating the whole Ontogenetic phenomenology into it-self, is able to script the Submarine Mountain/Heap of History into the street level while, at the same time, allowing most of the material walling (that was always considered necessary to the iconic functioning of the 'Antique' Orders), to be swept away by the paths of the huge vehicles that besiege our contemporary lifespace. The Abbé Laugier would have approved!

For all of these reasons we propose that the JOA design for the £M500 Battersea Funstation, huge, symmetrical and monumental though it was, could have been successfully brought to an humane 'Urbanity' by our telescopically 'Tall Order'.

the Fortieth lecture.

A 50-Year-old Problem

AFTERWORD: THE FORTIETH LECTURE: "A 50-YEAR-OLD PROBLEM".

"Constant, Consistent, Constitutional - even Insistent and Instant". No adjective can do anything more than act as a mere signpost to the infinite pregnancy of 'City'. I chose 'Constant' because it has the most polysemy and because, for 50 years, the constant impulse to fight the illiterate brutality of the 20C's urbanistic incompetence has lain behind all of my work.

My city-design 'brainstorm' occurred, in 2006, when I had finished scripting the Thirty-Ninth Lecture at the point at which I had resigned from the £M500 Battersea project described in Lectures 36-39. I was disappointed that I would not to be able to add something at the scale of an entire city. But how could I? Which Architect ever gets to design a city?

I was holidaying in Cyprus without any particular context. Unless, that is, it was the overgrown ruins of the deserted city of Ammochostos, the home of my wife's family and the place which would have become my own home from 1974 onwards. When click! - the solution to my 50-year-old problem came out of the blue. I saw how to design a city that was divided into parts which could yet grow and grow and still be both divided and a single, giant, unity - all without drastic re-building'.
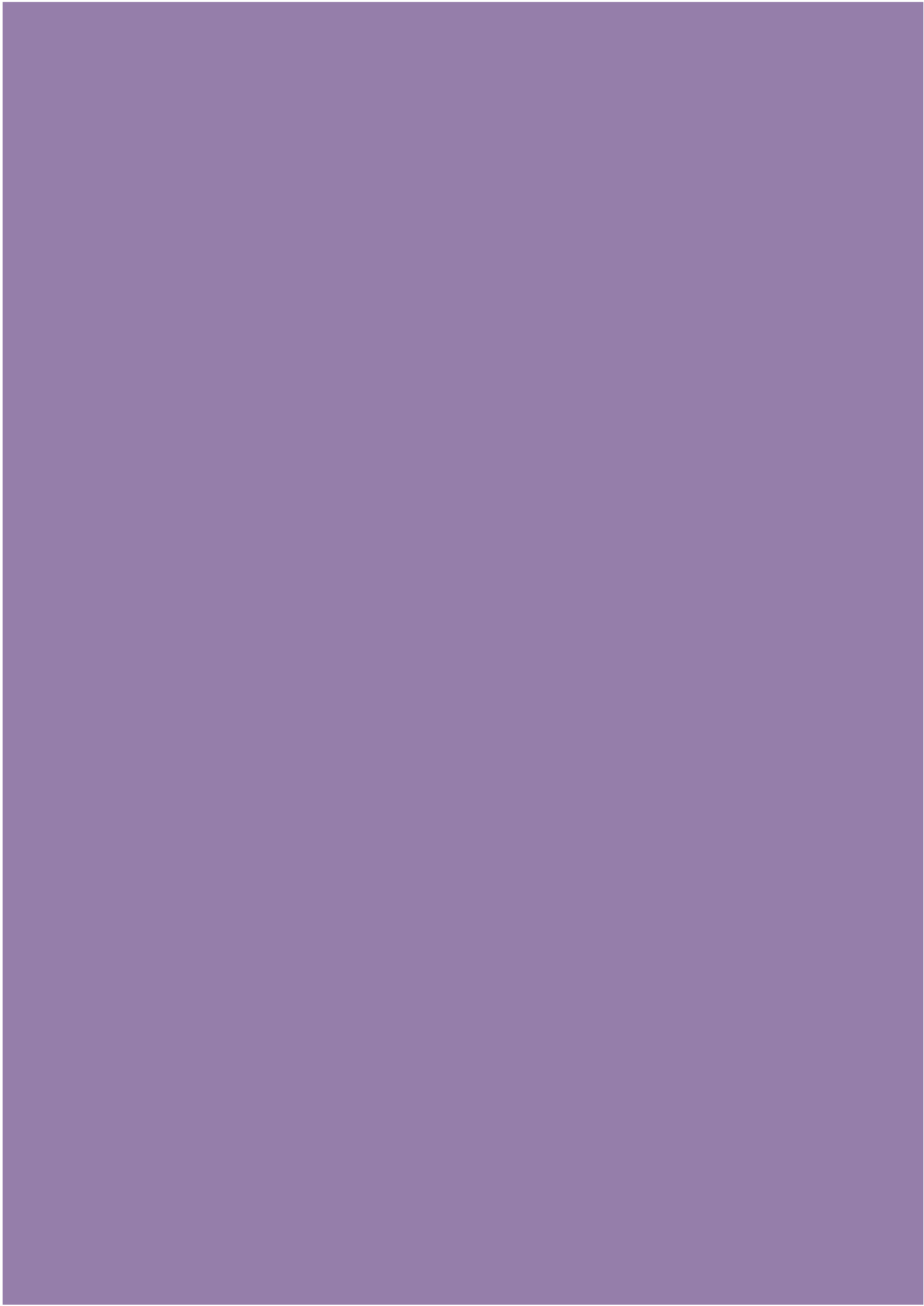
Who knows how an ancient problem is solved - if it ever is at all? My ambition, during my two Final Year Theses, back in 1960-61, was to solve the design problem of a city dominated by automobiles. The first design, for a re-built Croydon, was truly monstrous. All the buildings were as dull as I could make them - not unlike the 18C prints of row-house London, where the streets of houses look like extruded sausages with every wind-hole the same. I was failed twice for my pains and advised to become a Town Planner. I accepted that my urban ambition was hopeless and designed a 'Cambridge College'. I adopted the brief of the recently-completed Churchill College and drew it up in the manner of Kenzo Tange who was himself an admirer of Corbusier. My ever-faithful tutor, Bob Maxwell, advised my Examiners that they "might as well let me through, on this third attempt, as I would never stop trying". I had shown that I was prepared to conform to their pusillanimous suburbanity. I had shown that I could make every building-project a masterpiece of 'difference'.

The Eureka-Moment allowed me to propose a tripartite territorialisation. The function of the 'City' was to adjudicate between the demands of the territories of Extractive Industry, principally Agriculture, and Savage Sustainability, or Nature'. The Constancy of the 'Constant City' is proposed to guarantee Sustainability. Nature, including Human Nature, changes only very slowly. Whereas Culture changes all the time. The Constant City, by reifying these 'Constants' sustains us humans through all the changes that constitute our turbulent and increasingly precarious History.

the Forty-First lecture

Republic of the Valley

AFTERWORD: THE FORTY-FIRST LECTURE: REPUBLIC OF THE VALLEY.

JOA only built once on what the British call "the Continent" in the sense of "Fog in Channel, Continent isolated". The project was well done, except for the ceiling, where we were studiously ignored by a commercial, but very civil Client who 'collected art'. I am told he subsequently regretted this off-handedness. The way it was built also ignored everything JOA had done, and learnt, over thirty years, with predictable results on the project's timeline and Contractor's profits.

But the Public, who called it the Candy-box, loved it so much that they 'voted' to shrink it and put it, at 1:15 scale, into Madurodam, a miniaturised Holland complete with Schipol Airport, canals, trams, music-playing opera houses and all, built in the memory of a Jewish man, from Curacao, whom the Nazis killed in Auschwitz. The Public, as they always have, such as when they gave the internally-damaged Judge the decennial prize in Cambridge, supportd an Architecture that did not treat them like illiterates, fit only to be watered and heated like vegetables ready for cropping. Groenmarkt had 'Become an Idea'.

A trip to New York in 2009 revealed a brilliant moment in the history of the 'skyscraper', when the Beaux Arts Weave was not yet dead in American Architcture. Not that it is entirely dead today. In 2003 the small, and local, New York firm of Peterson/Littenberg submitted an invited entry to the competition for the site of 9/11 which showed a continued understanding of its principles of 'weave'. It goes without saying that Herbert Muschamps, the sycophantic Architecture Critic of the New York Times, seeking to please his 'friends' the Starchitects, all of whom proposed buildings of a gratuitous ugliness and urban illiteracy, went out of his empurpled way to denigrate the urbane civility of the Petersom/Littenberg design.
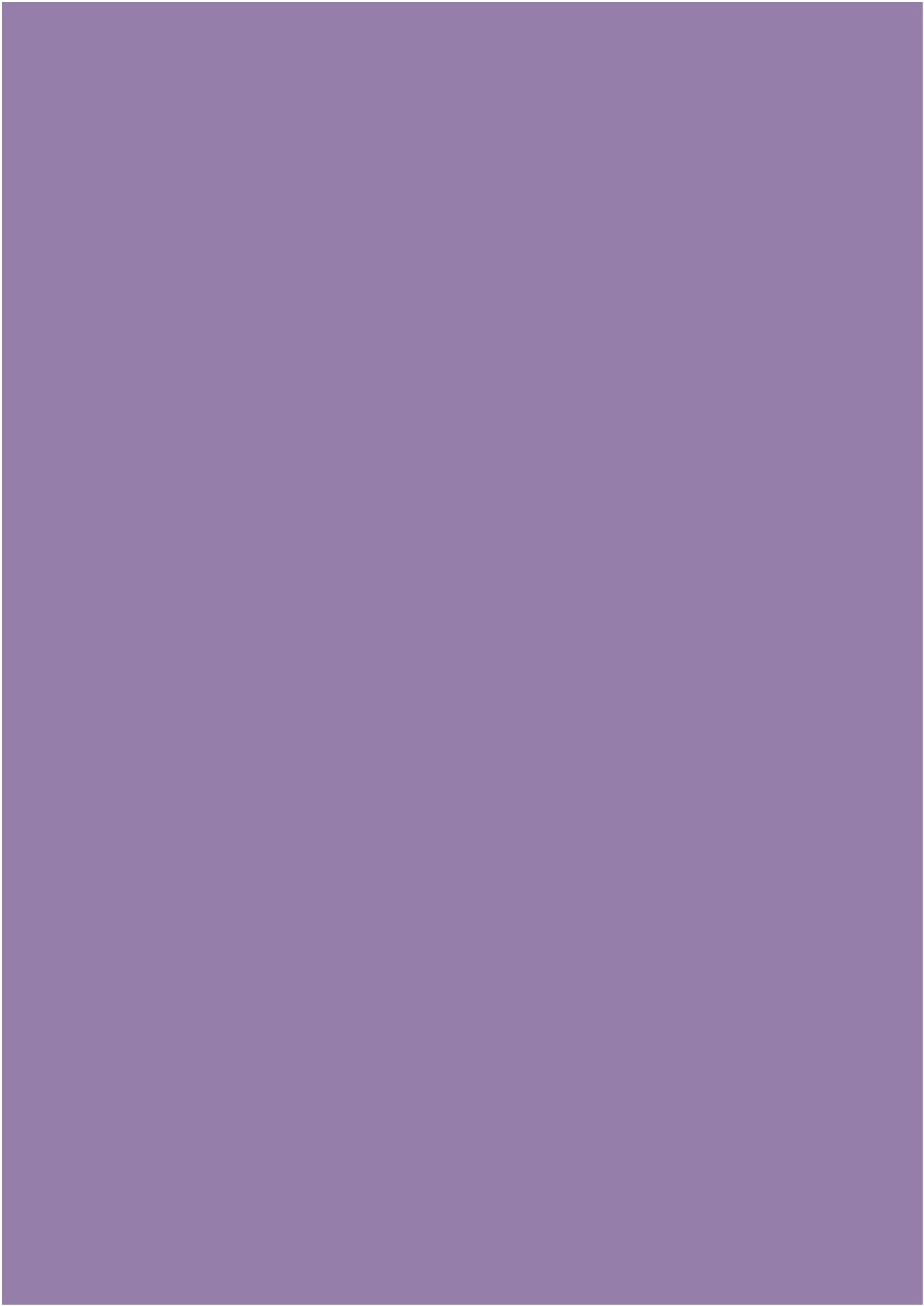
I thought hard about whether to go any further with these unfashionable ideas concerning what was becoming the design of an Ideal City. The bigger the scale the less time there is to 'fill-in' the all-important detail. But then, I thought to myself, what better opportunity will I have to make very broad and sweeping 'theoretical' generalisations than in Lectures which have already demonstrated in some detail, that detail can always, and I repeat always, 'humanise' the largest idea. The idea is the End, the detail the Means.

If anyone is frightened by the rigour of the last few pages remember that they are design principles which, when applied in the circumstantial world must, as happened in the Judge Institute, and to lesser extent in Duncan Hall, always require those variations and compromises whose solution is the test of a designer's capability to 'rise to the occasion'. Responses to obstacles make for the 'tragic' in any situation. This is why a finished building should always be better than a paper design. The workings of matter reveal the beauty of ideals.

the Forty-Second Lecture

Westfield Park

AFTERWORD: THE FORTY-SECOND LECTURE: 'WESTFIELD PARK'.

I was aware that The London 2012 Olympics had been 'won' with Ye Good Olde Englishe promise of 'Ye Natural Parke' - or Le Jardin Anglais, *as they call it in Paris. But it was not until JOA began to analyse its actual design that the absolute unreality of FOA's Running-Tracks of Parkland really clarified. Is it just that drawing things on computers removes them from the tightly 'enfleshed' neural feedback behind hand, eye and mind? Is it that this new looseness introduced by the interposition of the computational 'black box' allows the expenditure of thousands of pounds of fruitless fees on the months and months of the pure silliness of the Olympic Park of Parallel Paths to the Fructiously Ripening Lifespace of Curvy Bridges and Petalicous Olympic Stadia?*

Then as the 'Olympic Legacy' drama unwound its curious tale through the public media it became clear that it was not the Olympics that had seeded the whole 'Olympic Legacy' City/Park, or whatever it was supposed to become, but a long-standing decision to use the pre-existing Eurostar Undersea-to-Paris Express Stop at Stratford to inseminate a massive suburban building boom. It was this huge 'capital-event' that drew the Olympics to it, like the Death Star's Tractor Beam, rather than the reverse. In this it closely resembled the way that the 1999 Millenium/Dome ended-up on the tip of the Greenwish peninsula because in that position it could sit on the end of the biggest and newest metro line built in London for half a century. These sequences were obvious to the entrepreneurs who built railway lines across the USA, or even out into a 19C city's suburbs-to-be. They knew you paid for the capital cost of the railway by buying-up the cheap farmland around the spots where the trains would stop. Such simplicities have been long-overlaid by the Meritocratic preachings of 20C Land-Use Planning.

Our old clients Rosehaugh-Stanhope were involved in the early stages of Stratford (Train-Stop) City, along with a galaxy of their favourite Architects - namely Lords Rogers, Foster et al. But they disappeared along with the overall 'Scalextric Park' design to be replaced, around the complex of three diverse public-transport stations by the Giant Global Shopping Mall Developers - Westfield. Then the 'Park' moved away upstream to the steeply-ramped banks of the Lea River where their moveable plant-pot forests became confused with the spaghetti-junction acrobatics of the BMX rough-riding cycle-track.
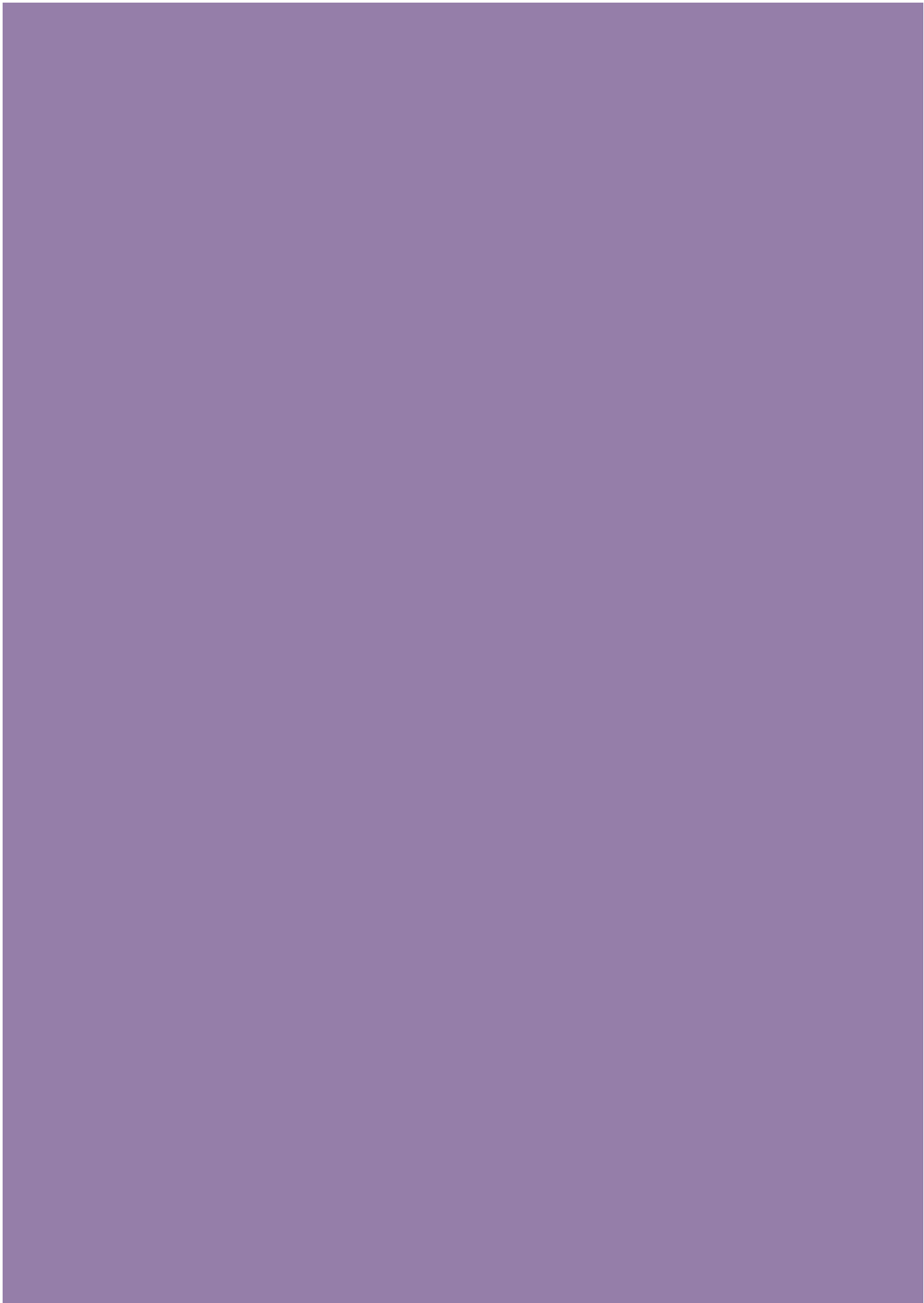
Finally some of the most brutally 'Continental' mass housing of the sort flung up by the Class-War bureacracies of France and Holland was erected for the 'Athletes Village'. Its 'plattenbau' slabs created courtyards so tight and deep that the winter sun would never refresh the turfs laid for the promotional pics.

It would be really hard to imagine a worse way of creating a Sustainable Community/Olympic Legacy. It was just another swathe of British Rubbish.

the Forty-Third lecture.

Training Camp 2012

AFTERWORD: THE FORTY-THIRD LECTURE: TRAINING CAMP 2012.

In the Training Camp one begins to put together a strategy for the Big Fight. Then one invites some sparring partners. My strategy, as I suspected, would tolerate none of the 'taboos' of the 20C. But still I was unsure of the ability of the Constant City Plan, as it emerged, to solve many of the real design problems of a Metropolis like London. So I needed some sparring partners to sharpen my wits. I chose two who had examined Mies van der Rohe. For Mies, as we showed in Lecture One, on page 23 of 'The End of Urbanity', had shadowed the process of inscribing the Hypostylar Forest of Infinitude without either beginning with its adumbratory inscription, or ending with its concrete reification.

Koolhass had actually built his own work in-amongst the largest collection of Mies' buildings ever raised. Koolhaas failed, or refused, to understand what Mies had done in the shadowy half-life of the Classical Ruins of the West. So he failed to bring these ghosts back to life, as JOA did between the First Order of Wadhurst Park, and its epiphany in the Millenium Pavilion. Instead, Koolhaas assaulted the emaciated body of Mies, slashing and beating at it with his huge 'rail-tube' in order to 'bring it back' to "chaotic urban life".

The relation to Mies of my late 5th-Year Tutor, Peter Smithson was never so close. Smithson made his name by riding Mies to a happier destination, that of Welfare State Brutalism as Reyner Banham named it. What Hunstanton lost in Classical culture it gained in 'Kitchen-Sink 'authenticity'. But the Smithsons ended their design career far from its Miesian start. Their Faculty of Architecture at Bath pursued a 'picturesque' irregularity which, when combined with the exhibition of raw, unpainted brick and concrete hoped to arrive a state of 'authentic' submission to a passive and compulsive contingency. In short the Smithsons ended their works with an entire repudiation of conceptual ambition.

Neither Architect was able, or maybe not even willing, to build on what remained, in Mies, of Western Architectural culture. Their difficulty was either their reluctance, or their inability, to break the long-standing 20C taboo on enfleshing the lifespace with a coherent narrative as well as rendering it capable of a coherently narrated decryption.

JOA never subscribed to this death-wish. In opposition to the injunction of Karl Kraus to "Step forward and say nothing" - JOA spoke - a lot. Not that we did not begin by founding our discourse upon the secure ground of 'Nothing'.

In and out of this 'sparring' JOA methodically began to apply the design theory for creating a Constant City into the Stratford Olympic Site. It seemed to be going well. So we just carried-on into the next Lecture: 'The Olympiad of Urbanity'.

the Forty-Fourth lecture.

Olympiad of Urbanity

AFTERWORD: THE FORTY-FOURTH LECTURE: OLYMPIAD OF URBANITY.

Every affliction breeds, if it is to be cured, its own antidote. Lacan's "The symptom returns as the cure". The tabooed medium of Architecture returns to cure the affliction of suburbia that has destroyed the human lifespace and now threatens the very planet by its insatiable, and ever-growing, demands for resources. If any one spot can be designated as the place this affliction began it must be London. For was it not here that a visiting 18C Frenchman wrote. "English towns are like pipes, with their streets running out into the country". The English 'Country House' was the high-culture model for what became the 20C Levitttowns of the North American ranch-house suburbia whose machinery was expected, until recently, to spread all over the planet.

Such were the expectations we found in Tashkent in 1997, when I led a delegation from the British Council to inform them of Britain's City-Planning theory. I told them of L.B.Alberti's technique for the invention of the cities of Mediaevo-Humanist Italy. The newspapers reported, in Russain, "The English told us fairy stories". I thought that if the Uzbeks wanted to 'go Western' they should begin at the beginning. They were changing their script to Latin from Cyrillic and before that, from Arabic and before that from Greek and before that from Sanskrit. The Silk Route caravans leave their beguiling traces.

But in the 21C things are different. The caravan of 'Government by the Market' has passed, along with 'Retail-led Regeneration' and the ready credit that spread its rubber-tyred, big-shed, Downtown-skyscraper, Decon-style rubbish over whole continents. The profession of Architect, as it has developed over the 20C, remains fragrant with the odour of this rotten project.

No longer should we have to suffer the 'individual masterpieces' left behind by this industrious crew of subliterates. The gross forms of the 'isola blocks' should be rigorously prescribed by the building laws of the Urbane Quarter. The licence for invention should be reserved mainly for the details of their Orders, Entablatures, Balconies and so on. This was always more than enough in the past, when the West's most urbane cities were built. Even more licence would be available, after a proper analysis, on those parts, such as floors and the soffites of vaults that offer a place for surface-scripting. As for the standing stone Icononocrypts, if the Architect is capable, then why should he, or she, not do them as well? It is a level of intellectual and plastic capability that the Architects of the past could achieve. So why not those of today?

The application, to the Stratford Olympic Site, of the theories described in these Lectures is little more than a 'finished sketch'. JOA had no time to do more than that. A level of 'finish' was needed to provide that 'air of versimilitude' which plausibility demands. Much needs to be done. But one can have hope.