

A river painted realistically as rushing water is not as effective as a serpentine line that is a patterned blue. This is because, to the iconically literate, the serpentine form is polysemantic. A Serpent can be cthonic. A Serpent can be the figure of Infinity. A Serpent can therefore be the 'Abyss'. These far more powerful ideas can be epiphanically reified (that is become palpably 'present', real and concrete), via the polysemantic abstraction of a mere ribbon of water.

Situated contextually the river can become the 'River of Somatic time'. It can axialise a Valley of the Republic with its Event-Horizons of 'Sociation'.

Syntactically, it is the 'abstraction' of the icon away from a one-on-one copy of its 'natural' phenomenality which is needed to encrypt a semantic power.

By hiding ('kryptein'), its natural meaning one evokes a polysemantic cloud of more pregnant ideas.

But by foregrounding the natural with Naturalism, or Natural Materials, one chokes off the semantic power of the icon and prohibits the attainment of the epiphanic reification of some powerful idea. Edgar Wind wrote that "It is fallacious, as Franz Cumont observed, to trust probability in a region of ideas where the improbable is often the attested fact." Wind further writes, in "Pagan Mysteries of the Renaissance: "A myth, it may be well to remember, was defined as 'a mendacious discourse figuring the truth' (quoted by Franz Cumont in 'Symbolisme funeraire' from Theon's Progymnasmata III)"... In short, a Myth is a polysemous Iconocrypt.

This is how the Camera Lucida actually works.

Each of its six Axes of Being can, because it is a room, be represented by a picture plane.

My own sense is that these 'planes' must, themselves, be presented by being framed within and by an Architectural Ordine. The reason for this is that the Ordine itself bears a narrative which situates each plane within certain varieties of Time. These temporal contexts add power to the significances arrayed on the plane itself. They also serve to connect, by temporal sequences, the ideas inside any particular room to the larger 'istorias' needed to script a building, a campus and even up to the scale of a whole city-quarter.

If all this is accepted, and I see no reason why it should not be (in spite of the peculiar antipathy of the Architectural Profession), then the Camera Lucida is the ultimate tool as Maxwell argued "to return meaning to Architecture". For the 'iconocrypted' Hexaxial Camera Lucida is able to reify, in each of the six axes of being, a symbolic array that should bear out the dictum of Paul Ricoeur that "the symbol leads to thought". If this is the case can not we bring to testify both Rene Descartes, who proposed the "Cogito ergo Sum", as well as Heidegger, as quoted by Arendt, that "the essence of man consists in thinking the truth of Being". The Camera Lucida, in all of its material artificiality, but epiphanic reality, can become a Locus of Being in a world in which as Baudrillard proposed: "All that is solid melts into air"?

Why should not this wonderful power, the power of Architecture 'tout court', be used for good?

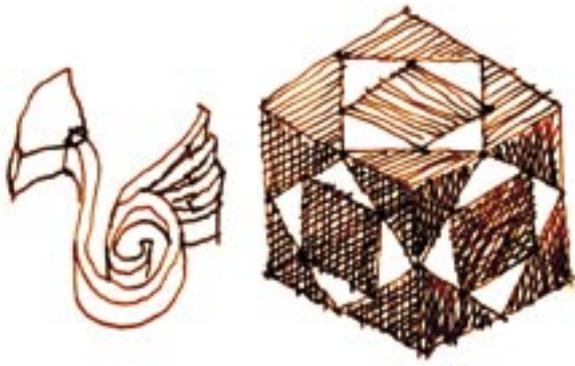


I was left wondering if some of this could be 'encrypted' into an Iconocrypt, an iconocrypt, perhaps of this "Sixth Order" that Maxwell had so kindly given its name.

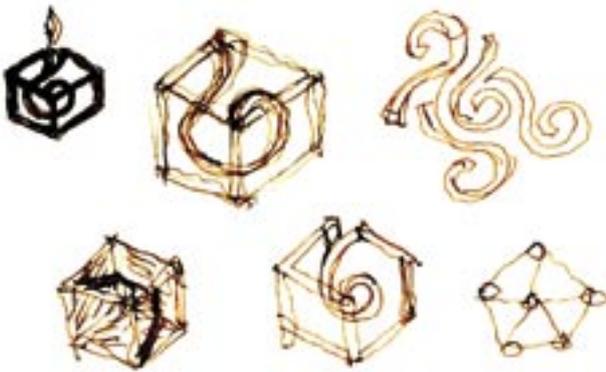
So I began by inscribing the curling shape of the literal integer Six. I then followed with inscribing the cubic volume of the 'Camera Lucida that the Order frames-out and steadies so that each one of its 'six' picture planes may do their 'iconically-engineered' Work.



icon of the Sixth order shining in the Darkness.
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The integer 6 appears to have sprouted a Lotus head and roots like wings, while the Cube has developed and interestingly Mandelbrot-ian regression of type exhibited by 'Russian Dolls'.



The spiral reminded me that it had an identity as a Spiral of Janus which regressed to the remotest past and progressed to a future that never 'returned'. 'Six' could also be pentagonal in the Hellenic denotation.

*inertia becomes progress
but of both order*



The Phylogenetic and Ontogenic Histories whose phenomenologies were explored, inter alia, in Lectures 16 & 17, showed the 'Coil of Inertia' becoming the 'Arrow of (straight-line, non-return), Progress. The barb at the end of the 'Future' shoots 'forward'.

It is compositionally seminal if there is a discourse between forms. The Cube and the spiralling Six shared only a number, which could also be represented by a hexagon. But what else?

I TRIED INSERTING THE SPIRAL INTO THE CUBE AS IF IT WERE SOMETHING INSIDE A ROOM.

The form of the number six, as imported via Arabia from India, provokes an interpretation as a 'Spiral of Janus'. This is a mainly formal, syntactic, relation, that I will work to make conceptual, or lexical. For that is how an iconocrypt begins, through its formal structure. It ends, if successful as a lexical epiphany.

The 'regressive' tail of the Spiral is curled up on the floor. The 'head' of the Spiral goes forward as the 'Arrow' of a time that is a future which is NOT that of the cycling of the Eternal Return of the Ancients. This end of the spiral latches on to the upper edge of the Cubic Room and splits it open as if seeking an exit. This 'breaking out' wanders from the central edge of the room's ceiling, to its corner- a position I seemed to have preferred.

The other formal development, which is encouraged by a more lexical initiative, is the issuance of a streamlined 'body', like a seed or a bullet. It emerges from the split-open end of the Future-oriented extremity of the Spiral.

A brief, but sterile detour was made through the Hellenic version of arithmetical denotation as a pattern of spots, or points, A pentagon can have six nodes if one counts its centre. But the hexagon was preferable. It has not only six nodes but corresponds to the outline of the cubic Camera Lucida when seen in the 'Russian Doll' view at the top of this page.



CUBIC CITY 6TH ORDER

The spiral of the number 6 curled-up inside in the cube as if it was a room. But its top wanted to break out.



The chiffre Six when it became the Spiral of Janus developed barbs. The Future-oriented end, directed towards the 'Eschaton', 'spat out' a body.



The hexagonal 'frame' has six nodes. It is the cubic profile of the Camera Lucida as seen in perspective.



The purpose of any Architectural Order is to set in motion the Quotidian Epiphanic which reifies ideas in Natural Space. So I issued-forth the sensual Elements of Water, Air and Fire via the icons of their representation. 'Water' looked 'back' and 'Fire' shot 'forward'.

Then, to the immediate left, I introduce the icons of the 'Elements' as they appear to the senses. The point of the temporal 'regression' of the Spiral issues as Water, the fluid from which we all, both Phylogenetically and Ontogenetically, issue. The point of the Eschaton, becomes a flame. Is it the blast of a gun?

On this, and the next, page the Iconocrypt of the Sixth Order achieves a more complete, and complex form. The perimeter becomes hexagonal and the fire of the future becomes a distinct flame which encloses a silver centre enclosed in darkness. The golden casing of the main body of the flame enters a halo of silvery light that, is, in its turn enclosed in the dark blue of ignorance. This is the colour that I found, in the fatal year of 1994 (when JOA was ruined by the Fiat Nihil), being painted into the 'cassones' of Rome's Palazzo Massimo.

The passion for the direction of the Future contains oblivion at its core. For that is the fate of all Individuals as it is for all Worlds. The light this fiery passion sheds lights only a very short distance into the dark horizon of obscurity which must always surround it - for the Future can, of its nature, never be known.



The Future can be figured by a flame (burning on a column banded as Time), and the Past by Water. What of the Present? No organ seizes the moment like the "twinkling of an eye". The design to the left shows an eye. All are borne aloft, in the traditional manner of Thoughts and Ideas, by a wing.



The final resolution of many sketches. The composition is, as many desire, both symmetrical and asymmetrical. A central line rises from a black disc to a halo-ed flame through the eye inside the regression-curl of the Janus-spiral. Abstracted waves of water issue to the left while a wing beats to the right. The ground inside the hexagonal frame is banded to the right and somewhat 'ovulated', perhaps like the Wadhurst columns, to the left. Now to the next level of invention - that of colour!

Obscured, also, as Science has proved, is also our ultimate view of the Heap of History - all the way back to the 'Event-Horizon' - here signed by a great black disc from which a vertical narrative can be said to rise. The Past is also, eventually lost to view, that is to say Clarity. Which is not to say that the Past can not be known, and even known with confidence. But to so is, as Ricoeur argues, to en flesh it with the vitality of Fiction. The epiphanic process is no stranger to either History or Futurology.

Only the Present lends itself readily to that clarity of Understanding which the mind seeks to achieve. Yet what is the Present when it so immediately passes from what is To Be to that which Has Been?

This is the meaning of the Eye, which nestles in the protective embrace of the final regression of the Spiral. The Eye, with its too-quick apprehension, so easily fooled into false understandings, is the way that the Present is caught and fixed. But the way to 'fix it' is not within the individual consciousness. The individual, living, mind is never 'fixed'. The Mind is never entirely 'present'. The mind is always coming and going - as the Spiral of Janus attests.



The 'hollow' Ordine of the Wadhurst Millenium Pavilion fixes a patent discourse upon its 'solid' framework of ineffable power.

The way to 'Fix the Present' is to **inscribe** the **Six Planes of the Camera Lucida** with a **superfluity of thoughts sufficient** for the **Eye**, and the **Mind** behind it, to achieve that **epiphany sought by Heidegger** when he proposed that "...if the **essence of man** is the **thinking of being...**". A **fabric of thought**, externalised into the fabric of a **Room**, a **Building**, and most ambitious and brilliant of all, a **City**, is the way to "**think being**".

The **medium of a great city** is the most effective **instrument for folding the Vita Contemplativa** into the **Vita Activa** in such a way that one may **enjoy both sorts of life simultaneously**. For how else is one to **Think Being** than by **being both sensually**, that is **physically, active** whilst enjoying an **active cogitation**.

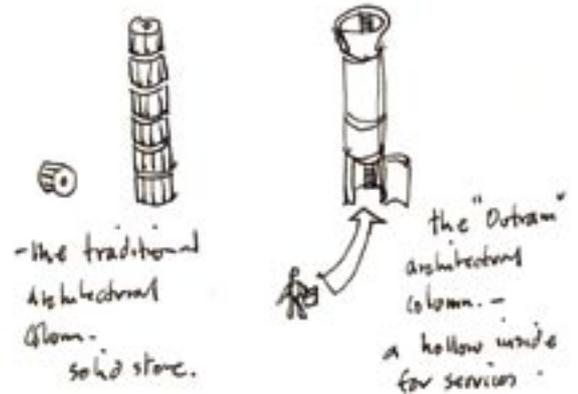
The Iconolect of the Sixth Order represents the matrix of the Architectural Ordine by a silver frame in the hexagonal shape of its cubic body seen in perspective. It is silver so as to reify the origin of the Ordine in the ineffable power of the Columna Lucis that joined the Future, brought by the Raft, to the Past of the Heap of History.

The **Iconolect** shows, **inside** the **Silver frame** of the Ordine a **banded ground of Red and white**. **Banding** is always readable as

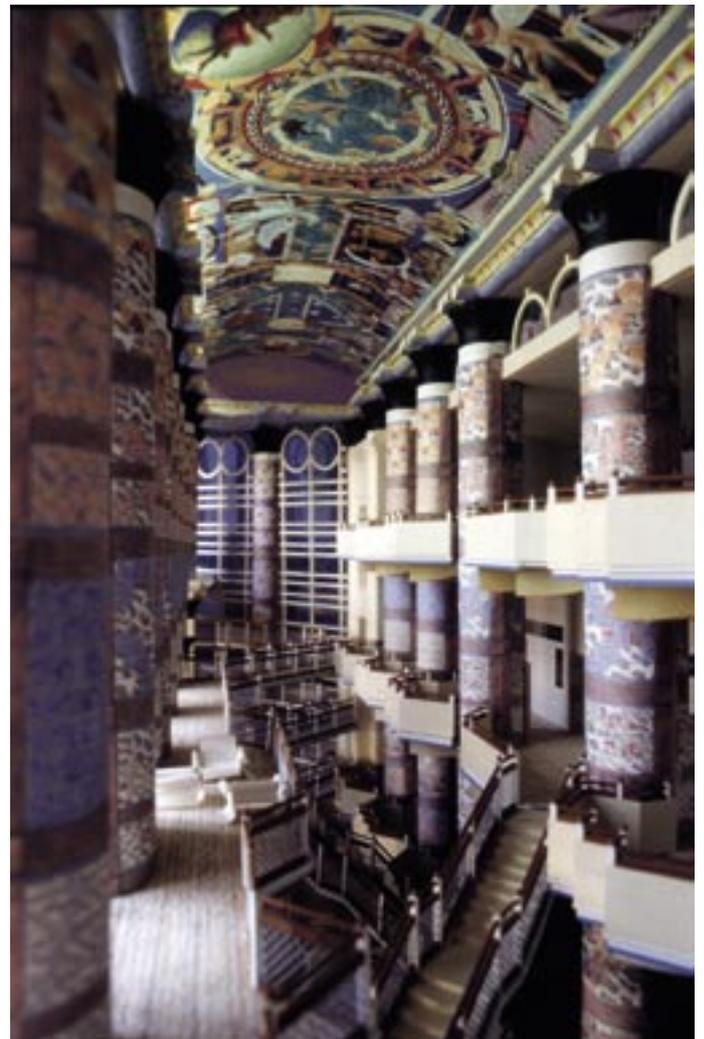
that **cut through the geology of sedimentation** which I have used, for example in **brickwork**, to signify **Historical Time**. In this case, as in the **phenomenologies of Ontogeny and Phylogeny**, it **reifies the Heap of History**. This **'mountainous'** concept is also pursued by the **step-like indentations** in the **silver frame**. The **black cubes** imposed upon the **red flag**, on the other hand, represent the **advent of the Hypostylar Array** of the **Infinite Present**. It is the **imposition of this latter figure** upon the **former** that is described in Lectures 16 & 17. Their result was the **invention of the Individual**, and their becoming conjoined into **'Mass Movements'**.

To the top right and centre-left of the silver Ordine-frame I show the signs of sensory elements whose icons are needed to complete the epiphanic reification of ideas that is the 'Thinking of Being'. For it is only when an idea can be manifested in some palpability that its 'enfleshment' can be said to have taken place. The three watery effusions to the left may be too abstracted. Perhaps they might acquire snakes' heads (even though, as Universal Pictures said of my father's 1930's documentary film of a Burmese mountain covered in snakes "they will frighten the women and children").

The size of an **iconolect** is equally germane. **Abstraction** accompanies **compression**, as we can see from **Architecture engraved onto coins**. Thus the **five small discs** hanging from the lower right **sign** the **five stages of the Ontogeny**, from the **Liquid**, through the **Solid**, **Airy** and **Fieri** up to **Thought** itself.



A merely solid 'prop', today, of steel or concrete, betrays a metaphysical illiteracy. A fat 'column', filled with stone as did the Ancients, betrays a physical illiteracy. Only the hollow column of the Sixth Order show a proper respect for both the Vita Activa and the Vita Contemplativa.



The Gallery of the Judge Institute, which will be 'inscribed' when the Wars of the Arts of Peace are finally understood and joined, fixes thoughts, many complex and diverse thoughts, into over 3,000 aleatory column panels and the more easily 'read' 'cargo' of its 30-metre long Entablature.



The Iconocrypt, or Iconoclect, of the Sixth Order is a 'scripting' of the ideas explored in the preceding three pages. Its level of abstraction is designed for the size of its representation on the verso of this Volume No. 2. It is not the Sixth Order itself. It is only superstitious cultures, like those of Northern Europe, that can not pass from the physical to the metaphysical without becoming confused. The Sixth Order is an Architectural Order. But this is not an object of the cognitively vacant sort desired by L'Art pour L'art. Any 'Order's' purpose is the Camera Lucida, whose purpose in turn is the reification of ideas. The whole is a 'Russian Doll' of instruments and effects. The ambition of this 'iconoclect', as that of the whole 'City', is to 'fix' ideas so that they 'exist' (have Being), in an 'unending present'.

So, to return to Houston and Rice...one of the accusations levelled at the 'white' modernism of the Heroic Period was its arid lack of sensuality. This was usually compensated by a recourse to a situation 'al fresco' whether a view of Corbusier's counter-urbane jungle parklands or the equally savage views projected by Mies van der Rohe and his infinity of followers. But Duncan Hall was already situated in "one of America's finest urban parks" - as the BBC Morning Programme once announced at breakfast in London. So this 'escapist', contra-urbane, setting was an already-given! Yet such was the iconic power of the Cram Campus Plan (which no-one in the Architecture Faculty understood), that the whole Campus was both verdant and perfectly 'urbane'.

Nonetheless, there was something that needed to be done. Life in Houston has become, over the past 50 years, entirely air-conditioned. One could never smell, through permanently fixed windows, the verdure of this beautiful Campus! I needed to use my 'Source-Balconies' for physical as well as conceptual 'break-out'.

AFTERWORD for the THIRTIETH LECTURE: 'CAMERA LUCIDA'.

I would not have had the nerve to script any of these Lectures, and certainly not with the confidence they project, were it not for the contents of these last two Lectures. My feelings of respect for the Building and Grounds Committee of Rice University know no bounds. So far as I am concerned, they fulfilled my life's work. They are the only one of my many Clients who were personally prepared, not only to travel thousands of miles, flying across the Atlantic, to meet my other Clients, and look at my other buildings, but to take the unprecedented step of allowing me to "break taboos" (in the words of Bob Maxwell) that no other Client had had the nerve to allow (and JOA have had amongst the best that there are to offer in the 'Old World').

For I could see that when, especially, the Academic Texans came to Cambridge that they were irked - irked by its effortless sense of supremacy and irked by its Ivy-League, 19C 'Gothick', faked-up Antiquity. When they saw, in 1995, in the Judge itself, the huge gulf between the slides of the Judge interior that I had showed Josephine Abercrombie in my first presentation back in 1992, and the beige and brown interior of the finished building, they knew they could knock Cambridge back into the second league, at least in Architecture. It was not an opportunity that Texas was going to refuse!

The Cambridge building is floored in Italian marble slabs and veneered in polished hardwood skins. Rice's floor is of the pulverised (and natively Texan) marble that is terrazzo. Its vertical surfaces are either latex-painted steel or latex-painted sheetrock. Yet the Judge is a conceptual corpse and Duncan Hall is a conceptual athlete. And all, such is the power of mind over matter, for half the cost per sq. metre of surface!

Michael Graves, after he took over the Rice masterplan from Cesar Pelli, was heard to remark: "One must watch Outram. He does not know when to stop". I was surprised by this. My cutaway view into the cargo of the Duncan's rafted entablature does not discourse on when to stop, but on how it all began. One cannot talk about 'endings' in Texas. Not while the incorruptible beauty of the last, unlit, Apollo Rocket lies in the long grass of the trashy 'Space Centre'. Graves, who should know better, subscribes to that enfeebled 'good taste' which is the nemesis of American Fine Art, hemmed-in as it is between Old Yurruup and the mindless blatancies of Vegas.

Jefferson 'quadrated' a continent, readying it for the 'Architecture' of an Enlightenment which he knew at first hand. Yet stopped, completely stopped, is where American Architecture is today... betrayed by her Architects into the ontological timidities of Academically-approved, Contra-Formal and Counter-Functional Starchitect 'Decon'. Jefferson must be spinning in his grave.