

Understanding
 Mind
 Culture
 Thought

Vision
 Sight
 Solarity
 Energy

Speech
 Breath
 Atmosphere
 Gas

Birth
 Body
 Earth
 Solid

Genesis
 Womb
 Ocean
 Liquid

An 'emplotment' chosen for the Sixth Order Column in its fully explicit guise. The 'prop' in the Jaws of Death has become Humankind. Our species can either preserve the planet or destroy it. We have become, 'faute de mieux', not so much the 'support' in the old statical sense used by the doctrine of 'Truth to Structure' but that which, by holding apart the two lethal extremities of the Earth's Core and Outer Space, we preserve the Middle Earth, our only habitat.



Upward Cycle

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.



Upward Cycle

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



Upward Cycle

Stage 3: Air: the element of speech: Words flow from the volcanic mouth to quadrate and order the surface of the new earth (otherwise termed the 'Four Rivers').



Upward Cycle

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



Upward Cycle

Stage 1: The Dark Sun is the 'germ' of 'that which was always there'/Genius Loci. When reached by the sharp fire of the 'columna lucis' of the Future Project the upward cycle begins.

The iconic 'plots' of the received 'Five Canonic Orders' have not been vouchsafed to us by the textual record. They have had to be ferreted out by the scholarly imagination of such as Joseph Rykwert.

The Sixth Order is novel in being the first to be entirely em-plotted to image an exclusively Human phenomenology. Event-horizons 1. to 4. of the 'Upward Cycle' are shared by many other genera and species. But Humans are the only ones to have developed Event-Horizon 5. i.e. 'Thought' to such an elevated level.

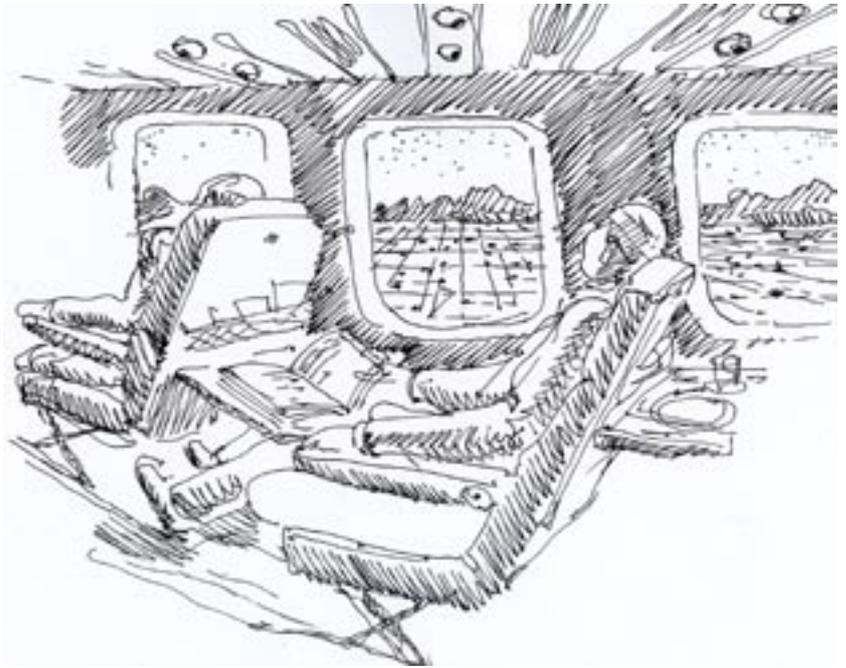
Beyond that, as we will investigate in Lecture Twenty: 'Learning to Write' lies that even more uniquely human 'Event' - that of an 'Embodied Culture' - the phenomenon of which Goering famously declared: "When I hear the word 'culture' I reach for my gun".



This strange object, to all extent holding up an entablature made of a curved copper cyma-recta gutter above a scotia moulding (which extends mechanically to be an awning) is the version of the Sixth Order column most emphatically dedicated to the function of 'Talking'. In fact it does its duty to Gravity, albeit via a cylinder (the one denoted 'Light' or 'Sight') made of solid, loadbearing, lead-crystal glass. These were hard to realise. Three failed by cracking during annealing them from a hot liquid to a supercooled solid.



At night the Columna Lucis can be seen passing through its whole length, up and down from the Gestation Chamber, up to the Birth-Lotus, through the spiral of Breath, into the cast lead crystal cylinder of Sight, and finally up to the curved black capital (the Latin for head) of Thought. The first entirely Anthropophilic Ordine supports the Entablature that gave it birth and which it now supports so as to advertise its Cargo. All of its materials, except the glass, are of photolithic, through-coloured concrete.



When Jefferson sent his Geographer-General to divide the USA into one mile sections by walking in straight lines from the Alleghenies to the Mississippi he entrained the largest 'building project' in human history. He Quadrated a Continent. A gesture of such hubris along with the alienation of the Praries into 'ownership in fee simple', unleashed the commercial energies that created today's Superpower. But, considering its effects as-a-whole, one may be allowed to wonder if would not be more proper, in the long run, to Quadrate the City of Humans and 'Naturalise' the terrains of Nature?

For the object of **Quadraton**, and the reason that it is more proper to the **City** than the **Country**, is the creation (via what Architectural theory has been pleased to call **Trabeation**), of the **Proscenium-Effect**. The use of the Proscenium, as we will explore it in the coming Lectures, is to face our deepest fears and anxieties by **seeing** them **reified in public** in a form that is **distanced**. We can face them more easily if we do so **together**. If we '**see**' them in the mediated form of **iconically symbolised arrays** then we will find that we can accustom ourselves to them and **learn how to deal with them** without merely suppressing them.

We will be able to **include them into our cultural fabric**. 'Deep fears and feelings' **power** the human **psyche**. **Suppression** leads to **distortions, illness and fatigue**. '**Explication**' makes it easier to satisfy the instinctual human urge denoted '**Air**' or '**Speech**' whose **Event-Horizon** lies **third** in the **Upward Cycle of the Sixth Order**. It is this **urge to speak**, manifest in the **first seconds of a human's life**, that is the **basis of the phenomena of Culture**. The **'Air' icons** are like **hands** reaching out to **touch** and **discourse** with the other **Monads** that constitute the **primordial Forests of Infinitude** - and **Solitude**.



The icon for '**Air**' and '**Speech**' is the **Third Event-Horizon** of the **Upward cycle** that defines what is actually built as the home of the **New Foundation**. It represents the **flowing in and out** to the four quarters of the discourse of the new Society. It is by this discourse that the Institution comes to be alive within the general **Ethos**.

AFTERWORD for the SEVENTEENTH LECTURE: 'JAWS OF DEATH'

The Sixteenth Lecture: 'Raft of Advent' addressed the Architectural 'Ordine' from above. This Lecture looked at it from below. Our ancestors did not live in the 'lunar' landscape uncovered by Neolithic Archaeology. They retired to the neatly thatched mud cylinders which they raised upon it. I used Khirokitia iconically to say that the 'History' (by which we set such store in Britain) is much like the shell-pitted wastes left behind by a heavy bombardment. 'History' is a superabundant layering of contingent events that has left what is described, in these Lectures, as 'The Heap (of History)'. The more that the last two centuries have examined this 'heap' the more it fascinates, and yet, as often as not, the less it illuminates. Architectural attitudes to 'The Heap' have waxed amiable and waned dismissive. Some advise learning from it, others want it entirely swept aside. A few advise repeating some aspect of it as if History had been, or at least should have been, the endless repetition of an ideal (final) apocalypse. The strategy advised by this Lecture is developed in the second part of this Lecture - and summarised by its Title: 'Jaws of Death'.

One of its earliest advocates was Shu, the Egyptian god of the Atmosphere. He found his two children, Geb, of the Earth, and Nut, of the sky, in a permanently incestuous embrace. I leave it to Egyptologists to explain why he found this behaviour unacceptable but he prised them apart and inserted himself between them. This was the way the Ancient Egyptians liked to describe the advent of that meagre sphere, a thin crust of breathable gas, which supports the Zoosphere of our planet, and, which is probably of more consequence to these Lectures, allows both speech and hearing. Continuing their peculiar story, the Ancient Egyptians then, perhaps suspecting that Father Shu might have other ambitions to pursue, allowed him to substitute an 'Architectural Column' to perform this task. Aware of the needs of such instruments, they then proposed the sky as an iron slab that required such a 'column' at each corner, and then to control 'deflections', one in its centre.

I use this history to illustrate the utility of the 'Column' if we use it in what might be described as an Hegelian manner - that is to act as the matchstick holding open the jaws of the crocodile while its prey survives. We allow ourselves Room to Live without needing to kill the Great Beast. The Column separates the 'heavens' of the Entablature and its Cargo from the 'deeps' of the Heap of History. This allows us the 'nobility' of living within sight of them, but of being subject to neither of them. So we are not compelled to combat our fear of them by destroying them. We have the delight of living 'sub specie aeternitatis' - in the Mirror of Eternity - but still as mortal Human creatures.

Lecture Sixteen saw the Column as a lightning-strike which invoked the Time (and thus the Space) of Advent. This Lecture sees the Column as a symbol to recall that Man is now, increasingly, the maker of his Planetary home.

