

THE TYBURNIA "IDEAS GARDEN".

This is an explanation, in detail, of the ideas in this "Ideas Garden."



Some will be unfamiliar to many. They are all "existing" ideas. Many of which I have simply re-named so as to make them useful to modernity.

I begin with a recent appreciation of the work of my late office of John Outram Associates. I begin my 90th year of life today. So do not be surprised that its 'object', the Isle of Dogs Pumping Station, dates, as Downer remarks, from three decades ago.



philip.downer Edited · 23h

Into this house, we're born; into this world, we're thrown: the Temple of Storms.

Thirty-five years old and still one of the most memorable buildings in all of Docklands, the Temple - along with Cascades - was a late 80s message to the world that London Docklands was going to be a whole different kind of experience.

And it was, of course, though sadly one never again touched with Outram magic. Architect John Outram is a prophet without honour in his own land, and we have far too few of his buildings in the UK. Outram takes classical motifs as inspiration for buildings that could only be modern, and injects colour, imagination, wit and understanding

into everything he does. An Outram posting on Instagram (@john.outram) is something to be savoured, but you'll need to devote some time to his labyrinthine erudition.

The Temple of Storms - aka the Isle of Dogs Storm Water Pumping Station - is one of three pump houses across Docklands built to manage the rainwater run-off resulting from all the development taking place. So far, so prosaic, but the other two are by Richard Rogers (Canning Town) and Nicholas Grimshaw (North Woolwich), so we're talking class.

The Temple of Storms reminds us of the highly decorated Victorian pump houses at Abbey Mills and

Crossness, with its vivid use of function-acknowledging form, freely adapted to an idiom that's part PoMo, and part pure Outram. It's just a thing of wonder.

As Outram himself said when the Temple was Grade II* listed, "I refused to live in a city designed by proudly sub-literate haptics whose ambition was to reduce it to mere 'plant'. I aimed to invent that 'meaning' and confirm those epiphanic techniques".

There are only seven extant Outram structures in Britain. The sub-literate haptics won, alas.

#johnoutram #templeofstorms #pumpingstation #stormwaterpumpingstation #isleofdogs



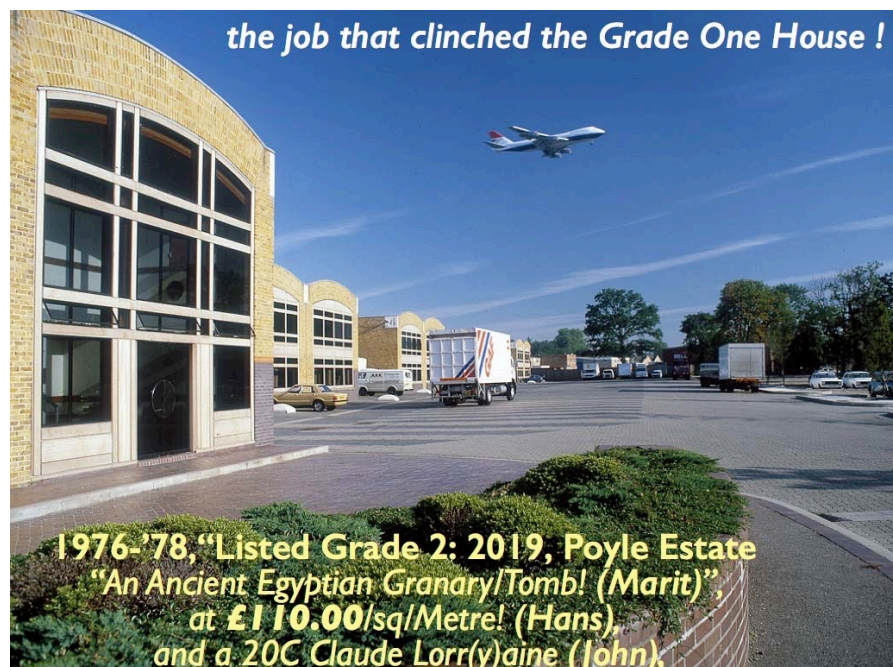
The “Technology of Miniaturisation” that occurred during WW2 initiated a “cultural reversal in building that made the Architectural Culture of the Ancients MORE authentic in the

‘developed’ world. As an ex-airforce pilot this was more obvious to me when an Architecture Student in the 1950s. My Archive shows that I had already invented my version of the “four figures” that made a building ‘besutiful’ to humans. And they , like thos of Corbusier and Semper were not aesthetic but instrumental.

I tried to apply this understanding after my graduation in the early 1960s. After completely failing to do so in several prestigious office, both public and private, I determined to emigrate in the mid-seventies. We were thwarted by a small Levantine war that removed our overseas home and other property from our ownership. Hence the commencement, in 1976, of my London Bureau.

I was born in Malaysia. My father in India and my mother in Argentina. We were all washed overseas by the tsunamis of capital created by the limitless credit of the Bank of England. My ideal landscape is a Eucalyptus forest at 36 Deg Celsius ambient where the dry leaves crackle underfoot. It surrounds a palace on the lines of the Al-Hambra with opus sectile marble floors and glassless windows through which the scented airs gently circulate. My motto is that of Oscar Wilde: “I have simple tastes. I like only the best”. My first large building was an 100-metre long warehouse costing (in 1976), £110/sq. Metre.

The owners, McKay Securities, told me, at its launch party to the Letting Surveyors: “John the Surveyors think we’re losing our grip. Your building is too beautiful.” Its “Listed” Grade Two today. I learnt later, while commissioned by Stuart Lipton, that the Surveying Profession (at its very ‘top’ in the City of London), know that a building will only be



commercially successful if the public is furious and the Town Planners are weeping. This is because, as every Briton believes, “where there’s brass there’s muck”.

The TYBURNIA “IDEAS GARDEN” for the VILLAGE GREEN project: Connaught St W2. page 2

It is also widely believed in England that only the poor live in cities. They are fools who did not get out. Their punishment is to create the wealth that the rich need to live "in the Country". Can one be surprised that Michael Gove, like many Brits, hates Architects? Yet it is this uniquely British Ethos, shared, as have learned, by both Right and Left, that causes 'capital' (which entirely controls construction, to build the "subliterate junk" we have to live-in. I have never subscribed to this political topology. I have lived within walking distance of Hyde Park and even Marble Arch since "coming home" in 1946 at the age of twelve. Pretty well everything I know about how to build a beautiful livespace is in this funny little "Ideas Garden". So here it is.

THE IDEAS BUILT INTO THE TYEBURNIA IDEAS GARDEN.

If this "Ideas Garden" version of Tyeburnia Village Green is built, it will be surprisingly famous. It will attract visitors. Perhaps too many for such a modest place. It will inspire other "idea gardens". Many of these visitors will be from overseas. They will all be attracted , not by my name, which is known only to my own profession, or by the fame of London, which has many other destinations, but by its ideas. The visitors will be attracted by finding very important and powerful ideas displayed (reified is the correct word), in a most casual and open way to any Tom, Dick or Harry just passing by. The visitor will be interested to see that up to seventy - two such passers-by could sit down and think about the ideas brought to their attention. Nor are they obliged to come to any singular conclusion. The seats, - though double (the Ark's passengers voyaged two by two), are not focussed on to a single "theatre" but back to back. These voyagers communicate also through the eyes of the imagination.

A 'RAFT'.

This seating, it will be observed, rests on an irregularly-shaped "raft", the ends of whose quadrated logs float-in a "sea" of 10 × 10 cm black granite cobbles laid in the wavy pattern one finds in Continental Cities. The Raft is one of the oldest Architectural figures. In the popular imagination a raft is lashed up from anything lying around. These can be the trees from the island on when the ship wrecked, or the spars of the wreck itself.

THE DIFFERENT SORTS OF ARCHITECTURES.

*There is **more than one** variety of Architecture. **There is the** "Arcuated" for one made of arches and domes. **Or there is** "Mural" for one made mainly of walls. **Or there is the** "Planar" for one, such as that of the 20C, made of the unadorned planes of gravity-free geometry. 'Trabeated' Architecture **also has** a Latin root. It **takes its name from the** "Trabica" , or raft. It describes an older, but still popular, Architecture of columns and beams. The "raft" however is up with the "roof rafters". Beam is, in any case, the German word for a Latin "trabes", the trunk of a tree, club, senatorial gown or tail of a comet.. This is why, in the Grade One Listed New House in Wadhurst Park I replaced columns removed (for convenience), from its Hypostylar*

grid with vertical "beams" of light. The word "beam" is congruent with "to be". One may walk through the primordial "Columna Lucis" in an Outram building.

A 'CARGO'.



4. The primitive Hut. Frontispiece from second edition of the *Essai sur l'Architecture*, engraved by Ch. Eisen.

The Architectural version of the Raft is not only normally on the roof, or even constitutes the roof (Heofon is Saxon for ceiling (ciel = sky)), but carries, as *lashed-up sailor's* rafts carry, a cargo. This cargo is shown in the 18C (pre-revolutionary), Abbe' Laugier's sketch of Architectural Pedagogy as the pedimental pyramid (or gable end) of the theorists favourite confection: "The Primitive Hut".

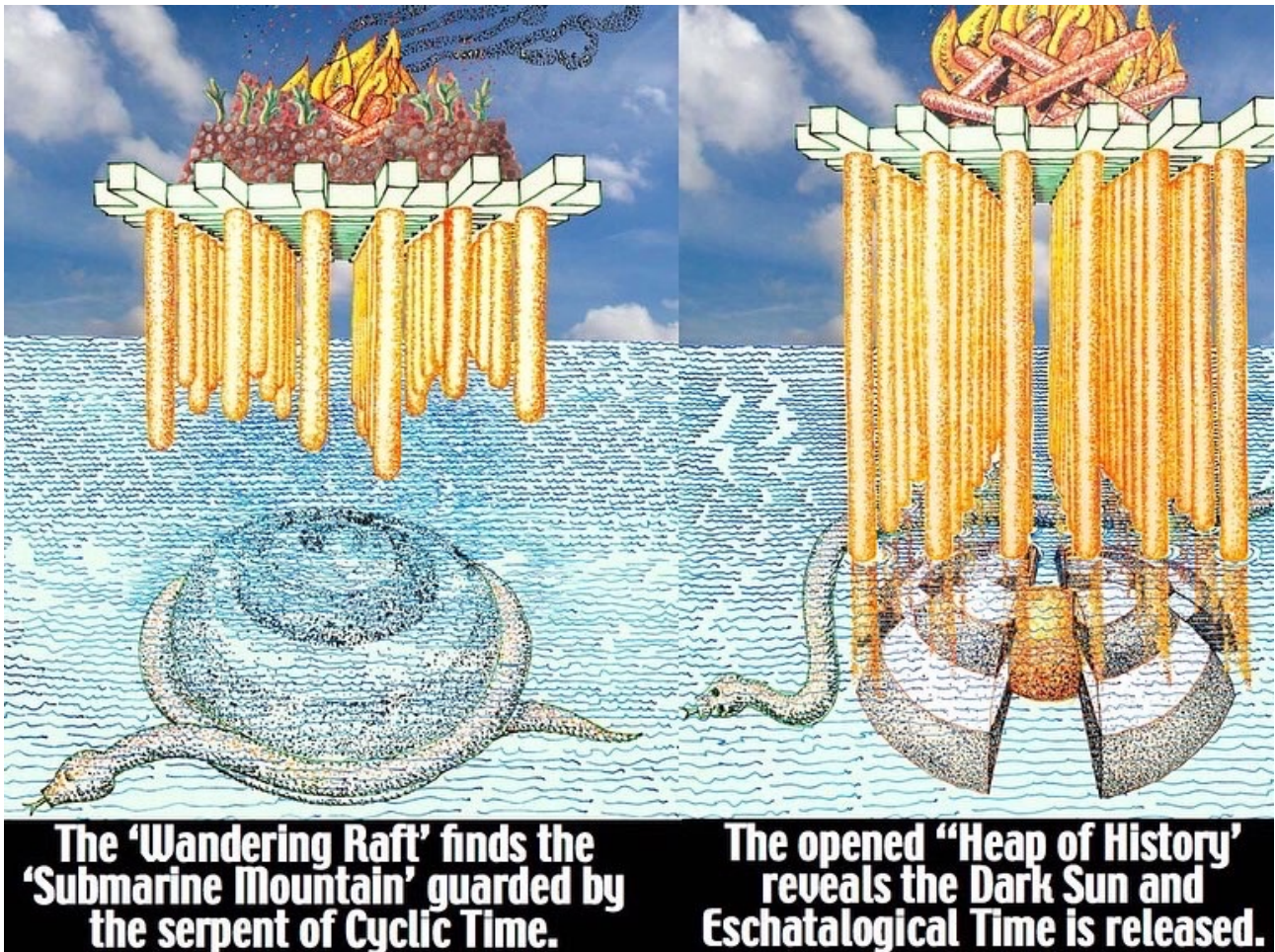
"Pyra" is Greek for fire. So the commonest cargo for the Raft is a "pyre" (a.k.a. pyramid), in fact a cone of ashes. This guards and conserves, for the length of the Voyage, its interior fire: a glowing ember. This will light the sacrificial flame of the new "project" (in the Sartrean sense), at the landfall at the "site, destination, project, promised land etc. etc. The sacrificial Hearth of the mother City will light the flame of the New Foundation at the Time of Advent when the Raft detects its destination below the surface of the Sea of Chaos across which it travels.

This is a myth found in J.C. Kuiper's • Ancient Indian (in fact Vedic), Cosmogonies."

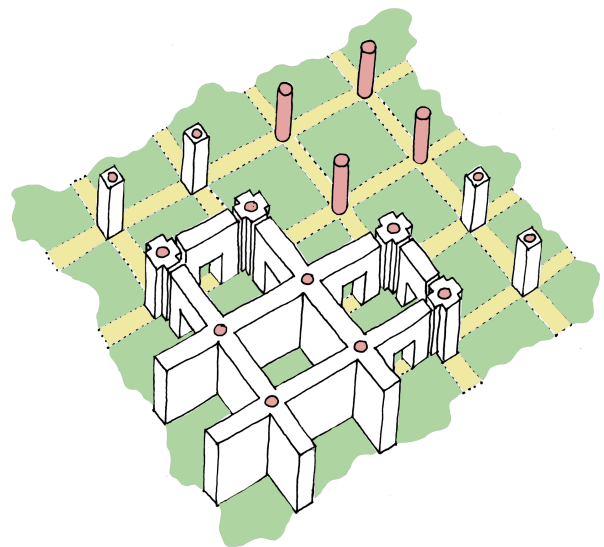
It provides a useful decipherment of Ancient Greek Architecture from which-it could have travelled (in properly polychromatic guise), via Mesopotamia. In ancient Hellas all the domestic hearths (which were never allowed to "go out"), were annually extinguished (for spring cleaning), and then re-lit from the central Civic Hearth (which if a colony came from the mother City). This was a process adopted into the Easter "bringing of the light" of Greek Christianity where the lit candles are returned, via petrol- fuelled automobiles.

LANDFALL.

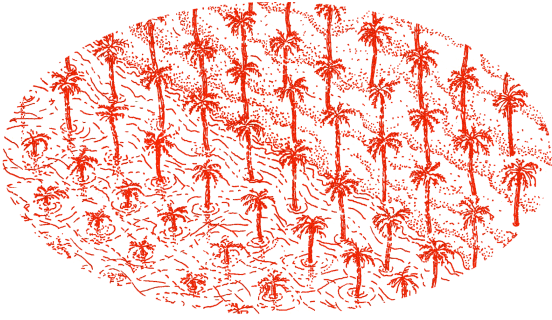
When, finally, the Raft either navigates itself (or is Navigated). to the Heap of History (aka. the Genius loci), or Site of the Project, it "lands" to open the Heap by lowering-in the Columna Lucis to fertilise the hitherto-buried Black Sun.



This Column of ineffable energy can be singular or multiple. Its multiplicity derives from the Quadrative multiplicity of the Raft itself. George Hersey wrote in "Pythagorean Palaces" (Cornell University 1.1.76), that Sebastiano Serlio proposed that when the Architect designed a building he began with imagining it as a regular and endless matrix of closed rooms - a sort of hypomural infinitude. Hypo meaning below and before. To achieve his final "modality" (in the sense of *modus*, meaning rhythm and 'measure'), he removed walls. The removed walls he could mark with a band of paler stone. This is often to be found as a *threshold* to doors through the thick *pochè* of Italian Renaissance buildings. Then at the removal of an intersection of two walls, Serlio's Architect would find a column. To find such columns all buried within a cellular mural infinitude is an almost perfect reification of an hypostylar Forest of Infinitude!



THE GARDEN OF PARADISE



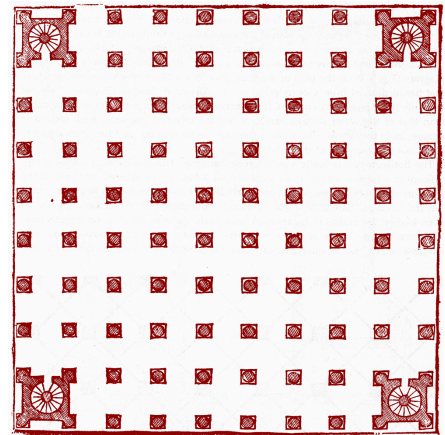
It recalls the regular layout of the Orchard Trees in the Garden of Eden. The late and, much-mourned Egyptologist Henrietta McCall explained that Edin-nu was an orchard set in the Desh-ret, or Red land (desert). This was strange, for that cannot be. Cultivation can only be within the Black Land, watered by the Nile. Paradise was outside the reality of

Nature. in Paradise (para-deisos). Adam and

Eve lived for ever, and without labour. This was certainly a cerebral invention , and most fit to be carried on our Raft of Reason.

THE HYPOSTYLE.

This brought our Raft into the realm of the Hypostyle. An "Hypostylar Hall" is the antechamber to many Egyptian temples. It is composed of forests of huge, polychromatic, columns. Set in gloom, they appear to stretch out into a shadowed infinitude. Should they really do so, and one walk amongst them. one would experience a loss of temporality. Everywhere world be the same. No place would differ from its neighbour. There would be, in such a place, no Past and No Future, only an endless Present. One would experience Infinitude: the time before Time had begun to flow. Such is, translated into



Architecture, the prenatal world of the steady beating of the maternal heart. A world without past or future, rudely interrupted by the Time of Advent that is parturition.

A TIME OF ADVENT.

Which, in the storyline of Architecture is the landing of the Raft, with its Cargoes of its Adventurers, its Pyra; its Hypostylar suspensions of Time and other marvels, down with a bump upon the Heap of History a.k.a. the Genius Loci. Now that is, as I'm sure the Reader will anticipate NOT the End of the story. For where, in all-this agitation, is what the Client is paying-for: the usable and rentable Building itself? Oh well that, in fact, was just lurking away hidden under the Ocean of Chaos waiting for those lovely golden "investments" of the Columna Fiscalis to be lowered. For then it will be found to arise the sturdy stalks of the Ordine Robotico or "Working Order". The hypostylar dreams of Adam and Eve's timeless Paradise are, it is true, translated into the Eschatological time of Labour, Regeneration, Life and Death. But the Time of Advent rewards them with the spherical apple of knowledge offered by Serpentine Time. So after their apple-pie 'education', Adam and Even invented some Machines to do some of this "work" for them.

THE CONCRETE AND GLASS NAVY.

Here occurred one of those cultural "reversals" that can render an exotic import more "authentic" than its aboriginal invention. The trans-alpine European cultures were in no way one of the five, or so, autonomous origin's of the Architectural Medium. Hellas is the most contingent of Egypt, Mesopotamia , India, China and distant Mexico. so few Britons complained (especially if authenticated by Vitruvius), if a building of consequence imported the sturdy columns and bulky Entablatures of Ancient Greece. But then as, and especially in misty Britain, the cultures of Industrialisation bloomed their smoky fiery skies, these ancient Architectural cultures lost their appeal. Something like the gigantic steel ships was needed. A glass and concrete Navy sailed into the old cities. Not that this was really the problem. The damage was done by a combination of hubris (or pride), and the ignorance pride encouraged.

A 'NEW' ARCHITECTURE.

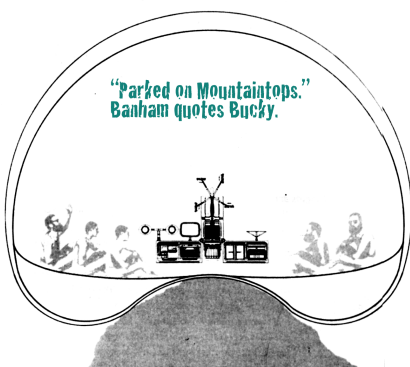
The idea was launched, a century ago, that it was not just an adjustment that was needed, but A WHOLE NEW URBANITY. the final model that was adopted was useless for any country that was not very thinly populated by both Aborigines as well as incoming Colonists. This model pursued political economies, as Thorstein Veblen described, of conspicuous consumption which enlarged the invader's wealth and power. The rest of the globe, which was-the vast majority of Humanity, has been left without a clear model. But this is changing.

THE "THREE CHORAE".

These were conceived during my work on the (Grade One Listed) House of Hans and Marit Rausing of Wadhurst Park. As an exercise-in-miniature: "Urbanity" is Marit's' House, "Savagery" is Hans' 1.000 - acre "permaculture" Deer Park and" Husbandry" is Anthony du Gard Pasley's Walled Garden.

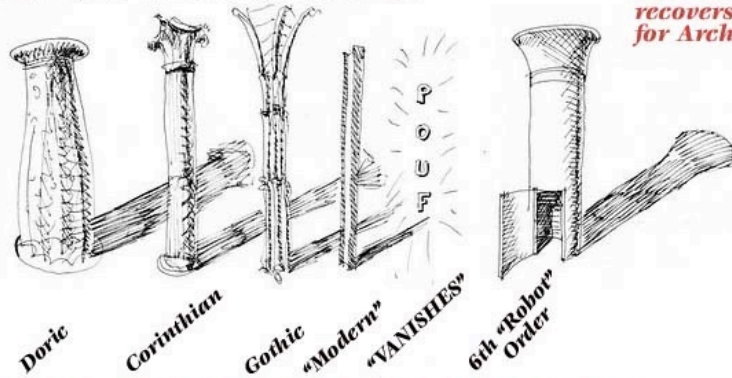


THE GREAT 'CULTURAL REVERSAL'.



The "cultural reversal" that occurred took place soon after the second of the two 20C Global Wars. It coincided, due to the flywheel-effect of the "institutional mind" , with the final "jettisoning of the Architect's Cultural load", as Reyner Banham anachronistically argued for the increased "Functionalism" of the so-called Machine Age. But The technical effect of aeronautical warfare had already led to the miniaturisation of machines.

Some of the "ORDERS" of Architecture.

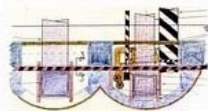


The "Sixth" Order recovers Modernism for Architecture.

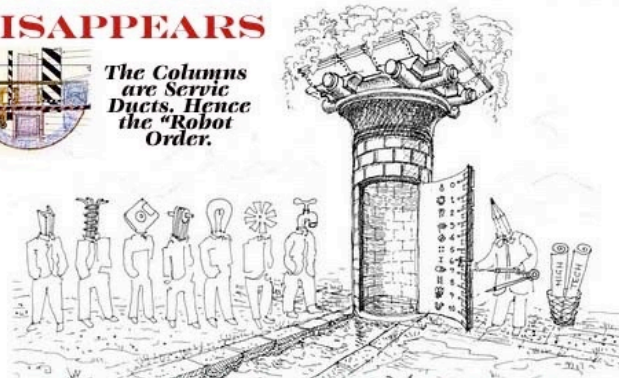


The meaning of the "Robot" or "Working Order": All the engineering (Physics), "boys" are shown into the nice dark column-cupboard. Engineers are happiest while "working in the dark" and not being told, by Interior Decorators to "please can you use those nice green and yellow cables". All machines tend to become cheaper and smaller as they follow the laws of economics. Almost everything inside a building can be broken down to fit through a door. This leaves the outside of these columnar service-cupboards free to carry surface scripting a.k.a. "Decoration". Maybe this is why the girl is laughing?

THE COLUMN DISAPPEARS



The Columns are Service Ducts. Hence the "Robot Order".



AND RE-APPEARS AS ROBOTIC

The Column "VANISHED" when Frederick Etchells mis-translated Le Corbusier's 1920s "Vers une Architecture" into "Towards a NEW Architecture". At that moment England, a minor Player in global Architecture rose to prominence, especially after WW2 with Hi-Tech, Post-Modernism and Deconstruction. But the long-term effect was to destroy the English City because Architecture as-such birthed with and enabled the CITY to come into Being.

Buildings no longer had to be BUILT AROUND huge dynamos and boilers and ventilators. The Machine Aesthetic had died during WW2. But Historians are the last to notice these things. Practitioners have to deal with "Reality". This kit had all been shrunk to fit into aircraft and now even rockets. So they could easily be fitted into those burly columns and beams favoured by the Architectures of the Ancient world. What would not Ictinus and Callicrates have given to fill the columns of the Parthenon with real machines rather than all that lovely rock? Is not the Ordine Robotico even more "authentically" Architectural than the carved stone of Doric Architecture's aboriginal birthplace?

WORKING...WALK-IN...TALKING



(6a) , On the LEFT: All the machines are inside. No one except silly boys want to see them. (6b). In the MIDDLE: This is why the columns are called an "Order". They "measure-off" the spaces of a building. (6c). To the Right: "Surface Scripting" aka Decoration, which is Information as Beauty. It has been banned from Architecture since WW2. This was a panicked response to its use by the totalitarian regimes of WW2. Yet the Ordine was invented by the Hellenes - whose politics found those of the Western democracies.



If so, the sturdy 90 cm diam. stalks of a Twenty-First Century Ordine will have no "Imposter Syndrome" when they rise from the landing of this Raft at Tyburnia Village. They are canonic - descended from the "canna", the Nilotic Reeds form when the Papyrus-'logs of their Raft was scrolled. This is the great, solid and authentic story of Architecture itself with the best pedigree that practical scholarship can obtain.

ORDINE ROBOTICO.

In the normal course of the Narrative of-the Sixth (6th), Order the columns would rise to firstly" look down" to confirm the regular grid of their hypostylar ambitions and secondly" look up" to support that "normal" position of the Entablature (Raft), as a Roof and a Cieling. But our ambition in this village Green is only to be a Garden. So we have no need to remember and recall our arrival on-the Raft of Reason with the Raft as an Entablement-Entablature on which and under which to advertise our values and ambitions. We can just go straight to this Cargo "itself! We turn the head, mind, a.k.a. Capital of each of our nine Sixth - Order columns into a Planter.



MORE PLANTING = MORE FLOORS-SPACE!

These are 90 cm at the base, that rests on each column, but widen to 2M at their mouths. Fitted with automatic watering-they provide twice-the area of biodiverse planting that can be had on the ground. Raising-up our plants and flowers leaves our birds and insects free of interference by our canine pets and their fecal gifts. It also releases the ground floor of our small "Green" for the exclusive use of its creators: ourselves. The largest "room" in our proposal leaves a nice flat floor of 6m × 6m. We have reserved to "Nature" the starring role of this Architectural story. What then of the nine Columns? Who are in the "supporting cast" of this Architectural theatre-company?

THE NUMBER NINE AND THE WOLTON FAMILY.

Their number, "nine" derives from the nine-fold square plans of some of the oldest houses yet excavated. I met the Archaeologist Jimmy Mellart in the house of Jenny and Aubrey Wolton a wealthy and cultured family who were prominent in the Connaught Square of the 1980s. Jenny re-planned the entire square garden rebuild including the Kiosk. She helped orchestrate the "Plant a tree in '73; and "Plant



River of Somatic Time's springs Nymphaeum: top right to 'Confluence' then on to the 'Academy', down to 'Gender' Right to the 'Old Tree', and the 'Mines of Moria' down to 'Twin Towers' & 'Balcony of Appearances' to finish at the 'Delta-Portus'.

some more in '74" that left us with most of our local street Planes and Chestnuts. They promoted a full pedestrianisation of Connaught Street which was only abandoned after a badly-engineered temporary road closure of ramshackle design with inadequate lighting caused an accident.

CLAUDE LORRAINE AND THE HELLENIC POLIS.



Displaced (ruined) "Crossing" of closed Tholos-Tomb versus... Naturalised "Crossing" under the Sky

I adopted the Nine-Fold-Square for the icon of the Cite des Affaires of my 1969 decipherment of the paintings of Claude Lorraine shown in the Hayward Gallery exhibition of that date. This "cité" is but one of the Event Horizons of what I call the "Republic of the Valley" in deference to the fact that the Hellenic Polis was not a walled Medieval Castle-City but one of the drowned river valleys of Ancient Hellas.

I understood Lorraine to be painting the iconic sequences of the NEW IDEA of the RATIONAL STATE founded on the fact (adumbrated by Machiavelli and proved by the later book of Gustave Glotze), that the Hellenic Polis was an hydrological unit of the Greek peninsula.

LORRAINE'S SYNTHESIS of ANTIQUITY AND NATURAL SCIENCE.

Many of the globe's works of Architecture employed this fluvial metaphor. The political project of Renaissance Italy gave it a special Western impetus. Lorraine's magical canvases linked the ruined Antique world to the Naturalism of the New Science. The crossing of Lorraine's Cathedral was the Open Sky. But the ruins of its Antique Original stood close by. Lorraine was like an Arcimboldo who used the parts of a natural valley to rehearse the Architecture of Antiquity. With it, his time believed, one would build a wholly 'natural' Modern culture that escaped from both savagery and superstition.

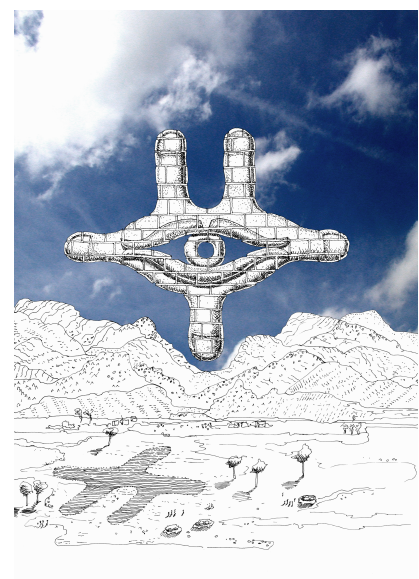
BEAUX-ARTS CITY PLANNING versus IMPERIAL GOTHIC..

Lorraine worked in Rome. But as his name indicates, he was French. France, then, was the culture that took his ideas the furthest. The fluvial metaphor was carried by the Christian Basilica through the Mediaeval "dark ages" . It flowed out into natural daylight as the Italian Renaissance Garden. But its most brilliant re-birth was Post-Napoleonic City-Planning. This was adopted world-wide. The exception was Britain-and her 19C Empire. Disraeli advised that Classical Architecture led to Rationalism and Revolution. It was only invented in the cradle of Democracy. He insisted that the new early 19 C Parliament of the young Queen Victoria was rebuilt in Gothic - the desperate military invention of the Franks as they lost territory to the 12C Iberian Islamists. Gothic remains the British State Style as enforced also by the Rt. Hon. Baroness Thatcher. Our Empire's major monuments were then realised in this 19C miasma of of pseudo-Saxon Indo-Saracenic "Architectures of Convenience".

"ICONOLECTS" MADE WITH THE "TRICORSO".

The Nine columns carry supergraphics invented by the technique of the "Tricorso". This takes a subject and writes-its phenomenology. Then it makes a graphic narrative of some of the text's more visual metaphors. Then it pictorialises some of these "frames" and re-mythysizes the "scene". "Iconolects" eventually emerge. These are images that, having been born of Text (and not Naturally "given" objects), can be deciphered back into Text. This is a route to a synthetic iconology: a legible graphics.

The graphics rehearse the "Event Horizons" of the fluvial phenomenology from the Springing down to the Ocean. These nine "stations" serve to represent, in one direction, the human story from Birth to Death.



In the other direction , climbing UP the River of Somatic Time, the Nine columns read as the Tridentine Portus or three-arched Gate. Flanked by the Red and Black Towers of the "Political Game", the Gate is topped by the "Balcony of Appearances". In this, upward direction, the fluvial history ends in the Nymphaea of Sanctuaries and "temples" where the one-ness of our Monadic origins can restore our infant innocence. This understanding of the "City" as a reification of community is so much older and so much more secure than the consumerist "community of shopping" that is currently being collapsed by Mr. Berners-Lee's very British invention - The Nation of shopkeepers is in peril of disappearing up its own U-R. L.

"IN NUCE".

Thus, "In Nuce", the Ideas Garden cn be understood as:



A: "Nature", representing "Savagery" , is elevated to a pure and uncorrupted status.
 B: She is supported by "Humanity" as representing "Husbandry" , because after we left our pre-natal "Paradise" we were condemned to work for the things that Nature did NOT provide.
 C: Nature is also supported by "Urbanity". Urbanity is the name of the peculiar, and artificial life-space. by which

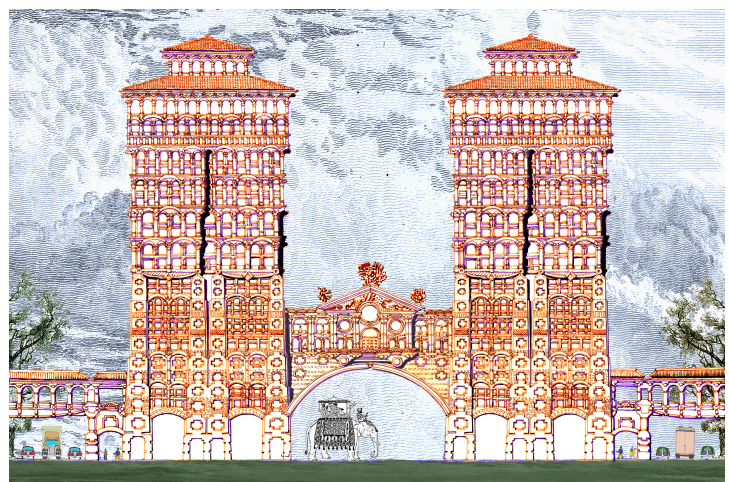
we mediate between Nature and Humanity, or betweenSavagery and Husbandry. This territory used to be called the "City".

In this IDEAS GARDEN the city uses the same model as the Human life. Both are modelled, for this theorisation, on the

river. The River is the the Hydrological Cycle. The Hydrological Cycle is the Climate for which there is much concern. So Nature is supported. here by the Climate. So what has to change? The Human life is fixed" .

The terrain of the Earth with its Rivers is fixed. It is imagined (rather too glibly!), that our Culture is not so fixed.

So what has to change is the " City".'



THE CITY AS THE BODILY REIFICATION OF COMMUNITY.



Our IDEAS GARDEN proposes that the City becomes the "object" by and through which a community "appears" to its individual citizens. The city should not merely exist for its functions. These used to include going to the Workshop, the Market Hall, the Theatre, the Baths, the Cinema, the Bus station, the Train station, the Hairdresser, the Tailor and so on. All of these expeditions have been largely eroded by increased personal wealth and the fallout from the miniaturisation pursued by military technology that is then employed by the personalised consumer

culture. These changes appear unstoppable. Yet a Community has a need to appear to itself. It requires this for its self-respect and its sense of collective identity. If it is denied this then a community becomes merely a mass of de-institutionalised individual consumers or clients who can be manipulated by unseen agents and agencies such as Cambridge Analytica and any such with access to the technology of the miniaturised digital media. What is the alternative to Urbanity itself a.k.a. the body of the City itself, the Tyche with her crown of battlements paraded through the streets, as the ultimate, irreducible social medium.

That is how it all began 12,000 Years ago at Gulbekli Tepe-Not with agriculture, not with residence but only with inscribed megaliths that bring people together like these proposed for our IDEAS GARDEN.



End of Storyline.

John Outram June 21 2023.