

back to his earlier work frequently characterised by exuberant forms rising out of a solid plinth. In its most celebrated variant this occurs at the Sydney Opera House. For the church a particular tentative solution is suggested by a cloud formation which becomes enshrined in a sketch and eventually transformed into a shell-concrete structure, organised rigorously by a geometry of circles.

Light can perform another function that goes against the canons of orthodox modernism: the application of surface decoration. Charles Correa's Jawahar Kala Kendra in Jaipur, India (1986–92) demonstrates vividly the sharp patterning that is possible by architectural means under the tropical sun. It is not surprising that a similar image is on the cover of the book devoted to his work (Correa, 1996).

Right
Charles Correa, Jawahar Kala Kendra, Jaipur, India 1986–92; watercourt in Arts Centre dedicated to the memory of Nehru



Architectural thought, as has been argued, is non-verbal thought. That is its essential characteristic. The elements of that thought, as well as the concept of architecture itself, become, however, part of our everyday vocabulary; they become metaphor and simile in our speech and writing.

Foremost among any analogies would be the concept of God the Creator as the great architect. When we speak of someone being the great architect of a movement, for instance, we are reversing the analogy and attributing God-like qualities of creation to that person. The architect is seen in everyday discourse as the creator of something significant from virtually nothing. We do not make such comparisons with a cook although arguably the provider of food deals with the most basic human demand. The distinction may be due to the higher levels of thought we ascribe to the creation of architecture; also to its greater permanence.

The term architecture is often generally applied to the organisation of elementary parts which come together in a comprehensive way as in computer design. Such an organisation would be assumed to have *structure* and *foundations*, two elements of architecture that occur frequently in everyday speech. The difference between building on sand and rock has, as a simile, biblical antecedents. *Windows* and *doors* are equally common in general usage; we open windows of opportunity and close doors on undesirable activities. In a similar way we refer to a *vault* of heaven and to someone being a *pillar* of strength when we want to give praise. Extreme irritation may make a person hit the *ceiling* or *roof*, while surprise may make them fall through the *floor*.

The *house* plays, not surprisingly, a special role. We speak of the house of God and, significantly, not the palace or castle. We consider things, optimistically, to be as safe as houses and apply the term house to a royal lineage as in the House of Windsor. Among the building types, *cathedral* occurs frequently as in cathedrals of commerce or railway stations as