MANNERISM AND MODERN ARCHITECTURE

that cubes, spheres, cylinders, cones and their products are demanded as objects governed by and intensifying sensuous appreciation. At one moment, architecture is "in the air," at another it is "in the state of Platonic grandeur"; at the next it becomes clear that this state, far from being changeless and external, is an internal realization of the personal perception of "the masterly, correct, and magnificent play of masses brought together in light." The reader can never be the Bauhausian! Picasso shows it. In an intellectual idea, apart from, but infusing, the object (the theory of the Renaissance), is the material attribute of the object itself (the theory of 1909)!

Thus definition remains elusive to the end.

Movement and geometry are, of course, not the only standards which Le Corbusier erects against the theory of the Beaux Arts and 1900. "Towards a New Architecture" proposes programmes of social problem, within which architecture, generated by function, structure or technique, is to acquire objective sig- nificance for social economy. But it becomes clear that for reasons of the same in-
decision, the essential 'realism' of these programmes cannot be translated into architecture.

The attempt to assert an objective order appears to result in a kind of inversion of the aestheticism, which was suspected in the Bauhaus. The mathematical or mechanical symbols of an external reality are no longer paraded than they are absorbed by the most sensitive of the Bauhausian observers; abstraction, far from making public, confirms the intensification of private significance.

This programme is not peculiar to Le Corbusier. In varying degrees it is a dilemma which the whole modern movement appears to share; and in the content of the modern movement in the sixtieth century receives its clearest parallel at the present day. Internal stylistic causes for seventeenth century Man-
nerism seem equally to lie in the impossibility of maintaining the majestic balance between clarity and drama, which had marked the mature style of Bramante; but external factors of schism are also represented, and Mannerism's architectural process is to a great extent determined by those religious and political conflicts which devastated contemporary Europe. The Reformation and Counter-Reformation, emphasis of religious values opposed to those of the humanist, the threat to the Papacy, and the European schism, which the Reformation itself provoked; the resulting increase of Spanish influence in Italy; all these represent and contribute to the emotional and intellectual disturbances. If, in the sixteenth century, Mannerism is the visual index of a new spirit, the recurrence of similar patterns at the present day should not be unexpected, and corresponding conflicts should scarcely require indication.

In an architectural context, the theory of 1909 might be interpreted as a reflection of the tolerant liberalism of that period; and in our own inability to define our position towards it, we might observe our contempt for the nineteenth century liberal's too facile simplifications. Fecolesicism is essentially the liberal style, and it was eclecticism which created that characteristic product, the detached and sophisticated observer. He is a personality who seems to be in fairly constant demand by the modern movement—the Ville Radieuse exists for him to enjoy—but this town also embodies a society in which it seems likely that his detached observation could have no place.

The Arcadian Realm, May 1959

Work and Workmanship is the most advanced attempt before 1914 to extract architectural feeling from a building's structural skeleton. Specific archi-
tectural effects of the past make this slightest contribution, and detail is reduced to the simplest geometric form; but, although in this building, mass is contracted to an ultimate limit, there appears to be no decisive break with the pic-
torial ideals of 1900. The motif of the famous staircases, the occur cylindrical element, which appears as wrapping round or bursting through flat façades, can be paralleled in academic architecture before this date; and although the transparent masses of this building represent the supreme affirmation of a mechatronic idealism, they contain in themselves no single element which appears to contradict the dominant academic theory. The famous element of space-time does not enter into this building, and unlike the Bauhaus its complex can be summed up from two single positions.

Even as late as 1925, the experimental Haus Am Horn at Weimar, a simple pyramidal composition from geometrical masses, can be interpreted in these terms, and a parallel with a Neo-Classic monument, Goodenough's Temple, amply holds; could still be realized in those an abandoning of the idea of mass and masses, a substitution of plane, an emphasis upon the pris-
maic quality of the cube, and at the same time an attack on the cube, by which disorganizing the coherence of its internal volume, intensifies our appreciation of both its plane and its geometrical quality. The projects which appear as complete illustrations of that Giedionian concept of space-time for which the


The Bauhaus is justly famous. They are compositions which "the eye cannot sum up . . . at one view," which "it is necessary to go around on all sides, to see . . . from above as well as from below." In itself the idea of physical movement in the observation of a building is not new. It formed in fact the Baroque's typical mode of viewing the composition of fall of masses, and is even more apparent in the irregular schemes of Romanticism. However, even they, let alone such symmetrical compositions as the Haus zum Blau, are usually provided with a single dominant element, and seen through the media of distance and atmosphere, the interrelated and superimposed masses is combined as a picturesque whole. It is clear that though intellectual limitations do not enter into the rotund magics of the Baroque, the limitations of the eye, of human vision, are scrupulously observed.

At the Bauhaus one registers mental appreciation of both plan and structure, but the eye is faced with the disturbing problems of simultaneous impact from several points of view, and only the central element is eliminated, subsidiary units are thus unable to play a supporting role; and in a state of visual autonomy they are disposed around the entrance, the central bridge, which neither provides visual ex-
planation for them as a consistent scheme, nor allows them to be completely seen. Clearly the activities of this bridge as the functional core of the conception, and as the negation of the supporting detail, are characteristic. In general, central and angular elements are related to those of the blank panel at La Chaux-de-
Fonds. In a similar way, it is both central and peri-
odic from the eye. Here, at the one angle, the 'abstract' view from the air, can the Bauhaus composition become intelligible to the eye.

Toward a New Architecture is a book that is still valuable, if only in connection with the history of modern architecture theory. The space-time factor has not changed.

* Le Corbusier's "The Pocket Guide to the Bauhaus Exhibition of 1914, and the latest fashionable cubism are still valid, if only in con-
nection with the history of modern architecture theory. The space-time factor has not changed.

A profound knowledge of Giedion's concept of space-time for which the