

Giedion wants to use these attributes to give historical backing to what he sees as the crucial characteristics of contemporary architecture. On the other hand Charles Eames, photographing *Vierzehnheiligen* and *Ottobeuren* in the same year as the third edition of *Space, Time and Architecture* concentrates almost exclusively on architectural and sculptural detail seen in rapid succession. That film – 'Two Baroque Churches in Germany 1955' – was made by transferring 296 slides onto film. The experience of seeing close-up images in quick sequence is thus to some extent suggested by the technique of communication which Eames had chosen. It thus seems very likely that how we communicate also affects, in some measure, the final outcome. Similarly, our expectant eye appears to operate when we draw, whether by hand or computer, and is in turn influenced by the drawings that are produced by us as well as others.

Architecture is never simply a matter of piling materials on top of each other to produce buildings but the thoughtful manipulation of those materials on the basis of ideas which are, however, historically changeable. Powerful among these ideas would be the currently accepted notions of innovation and continuity. These ideas are highly likely to affect the eventual visual outcome, namely that outcome which makes the most direct and quickest, though by no means only important impression on our senses. It also, rightly or wrongly, leads to the most immediate judgements.

It is this relation between ideas, architecture, and what we expect to see which is one of the significant topics of this essay. The reason for choosing the topic is that ideas and selection play a crucial role in how we create architecture; they have indeed done so for centuries and continue to do so today. It thus affects all of us and, as a result, is surely of general relevance.

The focus of this book is on architecture and particularly that conceptual aspect which is totally intertwined with the

design process. Eventually we are, of course, involved with the perception of the outcome of any design. The two are, however, not the same: we conceive of the earth as curved but we see it as flat (unless we are astronauts). In a different but related way, we conceive and then read a plan, but we see spaces. What the eye sees is the eventual test and the memory of that seeing influences subsequent concepts. It is inevitably a cyclical sequence.