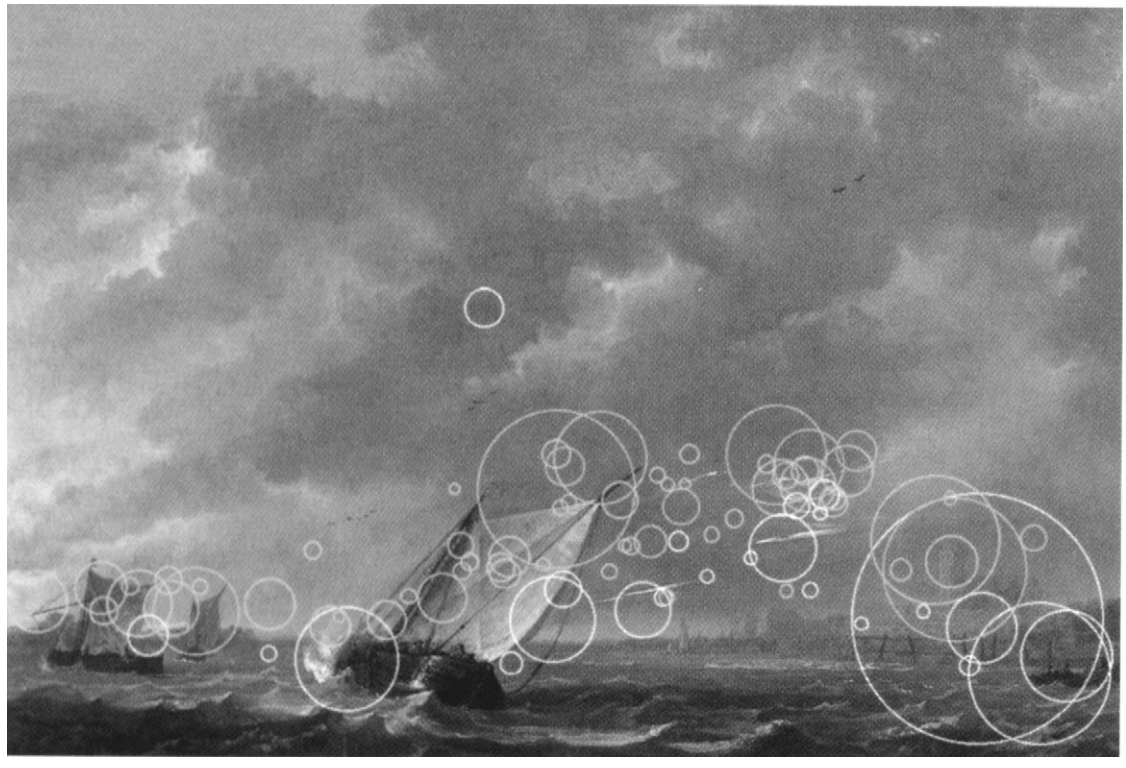

Left
Aelbert Cuyp, *The Maas at Dordrecht in a Storm*, ca. 1645–50; the radius of the superimposed circles relates to the duration of each fixation by the viewer: the larger the circle the longer the fixation which can vary from 100 milliseconds to 1 second

It would be wrong – and unhelpful – to claim that architecture is the only discipline in which non-verbal thinking plays a powerful role or in which the competing claims of continuity and innovation are relevant. Obviously paintings and sculpture are created as a result of non-verbal thought. As in architecture, words are used to discuss a work afterwards or certain lines of non-verbal thought are laid down initially as a result of verbal discussion. Music and dance are also, presumably, derived predominantly from non-verbal thinking, as must be much of photography and film making. Landscape and garden design as well as furniture and other product design need also to be included in what would appear to be far from an insignificant category. It would seem, on the contrary, that large parts of the world which surrounds us every day owe much to non-verbal thinking. I would therefore argue that any discussion of non-verbal thinking is of general relevance and considerable significance.

The role of models is, for example, readily discernible in the history of painting. It is generally agreed that Japanese woodcuts had an influence on French Impressionists, that African tribal art as well as the wall paintings of Pompeii affected Picasso strongly and that the time-lapse photography of Muybridge affected Francis Bacon's vision of the human figure, to choose three groups of paintings considered innovatory which nevertheless have known antecedents. The whole of the renaissance and later neo-classicism were conscious movements to find what were considered to be appropriate models, yet they were still able to arrive at original solutions. Examples in all the arts are numerous; form feeds on form.

Many of the arguments put forward for the nature of architectural thought are likely to apply to the thought processes of other visual disciplines. An example from structural engineering was the topic of an earlier section despite, or because of, the claim frequently made by engineers that calculation rules their subject.

The visual arts and architecture collide most forcibly in museums and galleries. That contact may be disastrous or