

Mini-Test 2

Passage II

HUMANITIES: This passage is adapted from *Architecture and Democracy* by Claude Bragdon (©1918 by A.A. Knopf).

Broadly speaking, there are not five orders of architecture—nor fifty—but only two: arranged and organic. These correspond to the two terms of that “inevitable duality” which bisects life. Talent and genius, reason and intuition, bromide and sulfite are some of the names we know them by.

Arranged architecture is reasoned and artificial; produced by talent and governed by taste. Organic architecture, on the other hand, is the product of some obscure inner necessity for self-expression, which is subconscious. It is as though nature herself, through some human organ of her activity, had addressed herself to the service of the sons and daughters of men.

Arranged architecture in its finest manifestations is the product of a pride, a knowledge, a competence, a confidence staggering to behold. It seems to say of the works of nature, “I’ll show you a trick worth two of that.” For the subtlety of nature’s geometry, and for her infinite variety and unexpectedness, arranged architecture substitutes a Euclidian system of straight lines and (for the most part) circular curves, assembled and arranged according to a definite logic of its own. It is created but not creative; it is imagined but not imaginative. Organic architecture is both creative and imaginative. It is non-Euclidian in the sense that it is higher-dimensional—that is, it suggests extension in directions and into regions where the spirit finds itself at home but of which the senses give no report to the brain.

To make the whole thing clearer, it may be said that arranged and organic architecture bear much the same relation to one another that a piano bears to a violin. A piano is an instrument that does not give forth discords if one follows the rules. A violin requires absolutely an ear—an inner rectitude. It has a way of betraying the man of talent and glorifying the genius, becoming one with his body and his soul.

Of course it stands to reason that there is not always a hard and fast differentiation between these two orders of architecture, but there is one sure way by which each may be recognized and known. If the function appears to have created the form, and if everywhere the form follows the function, changing as that changes, the building is organic; if on the contrary “the house confines the spirit,” if the building presents not a face but however beautiful a mask, it is an example of arranged architecture.

But in so far as it is anything at all, aesthetically, our architecture is arranged, so if only by the operation of the law of opposites, or alternation, we might reasonably expect the next manifestation to be organic. There are other and better reasons, however, for such expectancy.

Organic architecture is ever a flower of the religious spirit. When the soul draws near to the surface of life, as it did in the two mystic centuries of the Middle Ages, it organizes life; and architecture, along with the other arts, becomes truly creative. The informing force comes not so much from man as through him. After the war that spirit of brotherhood, born in the camps and bred on the battlefields and in the trenches of Europe, is likely to take on all the attributes of a new religion of humanity, prompting men to such heroisms and renunciations, exciting in them such psychic sublimations, as have characterized the great religious renewals of time past.

If this happens it is bound to write itself on space in an architecture beautiful and new; one which “takes its shape and sun-color” from the opulent heart. This architecture will of necessity be organic, the product not of self-assertive personalities but the work of the “patient demon” organizing the nation into a spiritual democracy.

The author is aware that in this point of view there is little of the “scientific spirit,” but science fails to reckon with the soul. Science advances facing backward, so what prevision can it have of a miraculous and divinely inspired future—or for the matter of that, of any future at all? The old methods and categories will no longer answer; the orderly course of evolution has been violently interrupted by the earthquake of the war; igneous action has superseded aqueous action. The casements of the human mind look out no longer upon familiar hills and valleys, but on a stark, strange, devastated landscape, the ploughed land of some future harvest of the years. It is the end of the age, the Kali Yuga—the completion of a major cycle—but all cycles follow the same sequence: after winter, spring; and after the Iron Age, the Golden.

The specific features of this organic, divinely inspired architecture of the Golden Age cannot of course be discerned by any one any more than the manner in which the Great Mystery will present itself anew to consciousness. The most imaginative artist can imagine only in terms of the already-existent; he can speak only the language he has learned. And yet some germs of the future must be enfolded even in the present moment. The course of wisdom is to seek them neither in the old romance nor in the new rationalism but in the subtle and ever-changing spirit of the times.

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11. Which of the following questions is NOT answered in the passage?
- A. What are the two main orders of architecture?
 - B. What are the qualities of arranged architecture?
 - C. What was the name of the period before the Middle Ages?
 - D. What are the qualities of organic architecture?
12. All of the following descriptions are used in the passage to characterize arranged architecture EXCEPT that it is:
- F. based on a Euclidian system of straight lines and circular curves.
 - G. creative and imaginative.
 - H. assembled and arranged.
 - J. reasoned and artificial.
13. Paragraphs 1 through 4 (lines 1–36) establish all of the following about organic architecture EXCEPT its:
- A. origins.
 - B. differences from arranged architecture.
 - C. relationship to intuition rather than rationality.
 - D. paradoxical nature.
14. According to the passage, which of the following best describes the author’s predictions about the architecture of the new “Golden Age”?
- F. The architecture of the future will likely be organic.
 - G. The architecture of the future will likely be arranged.
 - H. The architecture of the future will be for religious buildings.
 - J. The architecture of the future will be the product of self-assertive personalities.
15. The author mentions the idea of how “the house confines the spirit” as part of his argument that:
- A. one can find clear signs to tell the difference between the two orders of architecture.
 - B. the arranged form of architecture follows the law of opposites.
 - C. the arranged form of architecture feels too closed in and claustrophobic.
 - D. the arranged form of architecture is based on an outgrowth of spirit.
16. In the context of the passage, paragraph 9 (lines 69–83) is best described as presenting images of all of the following EXCEPT:
- F. disaster.
 - G. devastation.
 - H. war.
 - J. mystery.
17. The author indicates that one reason he believed that the organic order of architecture was on the rise was that:
- A. since the current trend is arranged architecture, organic architecture will become dominant because of the law of opposites.
 - B. a spiritual democracy would have a law that all architecture must be organic.
 - C. organic architecture is best, so it is the wave of the future.
 - D. the Iron Age was populated mainly with organic architecture.
18. Information in the passage suggests that the author believes the exact features of the future architectural style cannot be described primarily because:
- F. he is not sufficiently romantic or rational.
 - G. we can only know what will come once the war is over.
 - H. one can only imagine based on what already exists.
 - J. even though he knows what it will look like, he cannot express it in words.

19. Based on paragraphs 1 through 4 (lines 1–36), which of the following statements indicates the author’s opinion of the relationship between organic and arranged architecture?
- A. Though they are both styles of architecture, the arranged style is more structured, while the organic style is more imaginative.
 - B. Both the organic and the arranged styles of architecture will soon give way to a spiritual form of architecture.
 - C. All architecture is both organic and arranged.
 - D. For thousands of years, mankind has alternated between an arranged and an organic architectural style.
20. The passage indicates that the violin described in paragraph 4 (lines 29–36) represents:
- F. the human spirit.
 - G. arranged architecture.
 - H. organic architecture.
 - J. a lack of discord.

END OF MINI-TEST TWO
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