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LINGUISTIC DISCOURSE IN ARCHITECTURE

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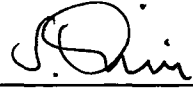
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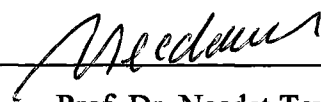
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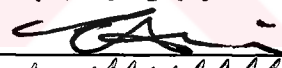


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## ABSTRACT

### LINGUISTIC DISCOURSE IN ARCHITECTURE

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The study develops a theoretical analysis of the problematic of 'language-architecture relationship' as a 'discourse' in terms of its unity; objects, figures and effects. The ambiguity of the object conceptualization of architecture is being recognized as a discursive context in which the 'linguistic discourse' is formed. Within this theoretical and contextual frame, it is aimed to achieve a twofold contribution through the 'analysis of linguistic discourse in architecture': First, a critical awareness of the field of discourse, *in general*, and second, a critical awareness of the 'imprecise' nature of language connection of architecture, *in particular*.

Keywords: Discourse, discourse analysis, language, language on architecture, linguistic discourse.

## ÖZ

### MİMARLIKTA DİL SÖYLEMİ

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Doktora, Mimarlık Bölümü

Tez Yöneticisi: Prof. Dr. Necdet Teymur

Eylül 2000, 215 sayfa

Bu çalışma bir ‘söylem’ olarak ele aldığı ‘dil-mimarlık ilişkisi’ problematiğinin bütünlüğü, nesneleri, figürleri ve etkileri bakımından teorik bir çözümlemesini geliştirmektedir. Mimarlığın nesne kurgulamasındaki belirsizlik dil söylemini oluşturan bir bağlam olarak görülmektedir. Bu teorik ve bağlamsal çerçevede mimarlıktaki dil söyleminin analizi ile iki yönlü bir katkı elde edilmeye çalışılmaktadır: *Genelde* söylem, ve *özelde* mimarlıkta dil bağlantısının belirsizliği üzerine eleştirel bir anlayış oluşturmak.

Anahtar sözcükler : Söylem, söylem çözümlemesi, dil, mimarlıkta dil, dil söylemi.



*To Bora, in excuse for my long absences*

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I am grateful to the members of the Thesis Committee who generously provided both guidance and enrichment in certain periods.

I wish to give special thanks to Harun Kale who made the computer graphics with precision. From the very beginning of this study, he was always ready to help me to sort out the frustrating problems generated either by me or by the computer.

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## PREFACE

'Architecture' is a complex term. It embodies a range of references to a 'profession', a 'form of art', 'production of buildings' and 'buildings' themselves. Variety of meanings and connotations around these references tends to be equally complex. The 'language', within which 'architecture' and all its 'aspects' are formed, conceptualized, defined, classified, discussed, modified, ... accounts for the illusion of a communication. The 'language on architecture' becomes infinitely rich and equally confusing (especially to the outsiders of the field) when the 'practice', as well as the 'products of this practice' are taken as the subject matter according to the changing priorities of different positions and objectives.

All these communicative patterns form what we may call a 'discourse' which is largely linguistic but not reducible to 'language'. In this sense, it is important to analyse 'architectural practice' not only in terms of its designated objects, but also through the discursive ways in which it is linguistically practiced –particularly, within the architectural community. Prior to the specific attempt of identifying and analyzing its linguistic process, the present appearance of this discursive web (–so called 'architectural practice'), has to be briefly surveyed. In the absence of a general understanding of this architectural web, a critical understanding of its linguistically discursive nature does not seem to be possible.

Similar to that of its verbal presentation, 'architecture' can, with difficulty, be set into a conceptual framework. Its grasping capacity of both adopting and dropping a plenitude of theories, paradigms, innovations is, paradoxically, the presentation of its non-theoretical nature. Its subjective inclination towards aesthetic, technological, social, cultural, philosophical, ... satisfaction is the delimitation of its scientificity. Its ambitious effort of being recognized as an ideal essence prevents a disciplinary commitment. This simplified fallacious ideality, which is built upon unique, specific, favorite manifestos, buildings, architects, ... replaces/represses/denies its ever-existing complexity based on the ordinary, the dispersed, the silent. Its faith in a sterilized past, which is edited through leading theories, representative styles, tasteful buildings with some selective functions, allusive meanings, taken for granted contexts, ... reduces the fragmented, incompatible pieces of history to a manageable unique structure. Educational design studios, on the other hand, attempt to regenerate this proper structure in terms of updating the long-standing expectations and contents...

However, it is obvious that the social reality behind the concept of 'architecture' does not match these often abstract practices (of architectural theory, architectural education, architectural research, architectural history, architectural criticism, ...) which appear to be supported by a discursive power. With the purpose of tracing and identifying this power (which enables 'architecture' to *re*-appear in a pre-structured materiality) a number of questions could be raised at once. How does 'architecture' bridge the gap between the confusions, contradictions and incoherences of the (ordinary, but real) world and its

pre-structured one which is complexified with some prescribed and delimited confusions, contradictions and incoherences accompanying a highly organized internal structure? How does 'architecture' maintain its essence in the absence of theoretical, scientific and disciplinary frameworks? Is there a 'hidden order' which controls the unity of 'architecture'? Or, is there a specific 'discourse' which conditions 'architecture'? This thesis, if it does not provide straightforward answers to these questions, has a particular claim that, 'language-architecture' relationship is at the core of these questions. It prolematizes the referred confusing state of 'architecture' in the very specificities of its linguistic aspects with a confidence in the linguistic power.

Here, it has to be pointed out that what is innovative with this study is not a one more touch upon the exhausted discussions on this confusing state. Its contribution is aimed to be its endeavour to introduce and scrutinize a specific discursive power behind the familiar surface: linguistic discourse in architecture. Before embarking upon theoretical or methodological matters, at that moment, it seems reasonable to recognize that 'architecture' is idealized, simplified, complexified, generalized, employed, controlled, ... through definitions, classifications, clichés, interpretations, fallacies, ... Statements together produce the discursive practice of 'architecture'. They discursively prescribe and describe the formation of objects of 'architecture', such as form, space, function, theory, building, ... It is in this introductory and general connection that this study attempts to understand and define the nature of this discursive formation through an analysis which concerns all the related aspects in which the problematic of 'language-architecture' relationship is

generated. More specifically, it remarks that this problematic has to be discussed and analysed as a complex discourse in terms of a 'field of practice' producing discursive objects, rather than a linguistic representation.

Certainly, no research subject is formed by itself, or merely by its theoretical conjuncture. During the process of the research, the mental pre-structuring of this activity can hardly be separated from the ideas, confusions, questions, ... of its producer. It is obvious that in the ongoing process the activity turns out to a 'passive voice'. However, for the present, at the very process of the 'complex network of thinking, reading and writing', my interest in 'language' has provided the main incentive for this study. Here, it is important to recognize that although the statements which constitute the 'discourse' are not necessarily verbal representations, 'language' is the very key issue of 'discourse' and 'discourse analysis'. More precisely, two considerations have led me to study this subject. First, the field of 'discourse' offers the investigation of complex relationships between 'language' and other formations (fields, theories, disciplines, concepts, ...). Moreover, the fascination of the field of 'discourse' comes from its realization of language as a 'constructive' system rather than a 'constructed'<sup>1</sup> one. Second, 'discourse' itself offers an exciting realm of research; 'discourse analysis' itself can be discussed as a 'problematic'. Understanding how 'discourse' and 'discourse analysis' help us to unfold, to question, to scrutinize, to interpret the social and scientific formations is crucial not only to the specific problematic of this study but to any further research activity, indeed on

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<sup>1</sup> Potter, J. & Wetherell, M. (1987)(1992): 35.

any subject. It is, therefore, fundamental to highlight the ways in which 'discourse' and 'discourse analysis' handle their 'objects' theoretically.

Finally, it has to be emphasized that a critical (and personal) understanding of 'discourse', free from dominance of any previous codes, could only be developed after many years of research (which is built on five years of interest in language). Besides many other books and texts (limited in contribution, but not in number), the following ones (limited in number but not in contribution) have provided the theoretical basis and methodological framework as well as the related terminology for this study with their different positions, approaches and priorities. They helped me to constitute my own position, approach and priority :

*The Archeology of Knowledge* (1972)(1995) by M. Foucault ; to realize the complexity of the general concept of discourse and discourse analysis...

*Environmental Discourse* (1982) by N. Teymur ; to pre-structure the conceptualization of the problematic and the methodology...

*Theories of Discourse; An Introduction* (1986) by D. Macdonell ; to differentiate the distinct positions and point of views on discourse...

*Critical Discourse Analysis. The Critical Study of Language* (1995) by N. Fairclough ; to develop a non-linguistic critical awareness of language...

*Thinking Critically* (1991) by J. Chaffee ; to observe the connection between language and critical thought...

And, *other books* which are included in the '*Annotated Bibliography*' (in Appendix A) ; to consider the vastness and ambiguity of the field of 'discourse'...

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## CHAPTER 1

### INTRODUCTION

#### 1.1 Problematic : Conceptual structure

*“...you take your first step into discourse research as you take your first step away language...”<sup>1</sup>*

The present study attempts to constitute a critical understanding of the problematic of language connection of architecture which provides the ground for a specific discourse : linguistic discourse in architecture. It is in this respect that a discourse analysis is established to identify and to conceptualize the referred problematic at a theoretical level.

If ‘*discourse*’ can provisionally be defined as a ‘system of statements’ which prescribes and describes the theoretical formation of an ‘object’ through verbal or non-verbal representations,

- then, what makes the ‘*language connection of architecture*’ a ‘*discourse*’ rather than a mere ‘*linguistic representation*’?

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<sup>1</sup> Parker, I. (1992): xi

If '*discourse analysis*' is to conceptualize the theoretical formation of discourse to take account of all the relations in which 'discourse' is generated,

- then, what makes the '*analysis of language connection of architecture*' a '*discourse analysis*' rather than a mere '*linguistic analysis*' ?

These questions are basically constituted out of a conviction that a discursive problematic is conditioned by the 'language connection of architecture'. Thus, before going through the specific and theoretical issues of the discursive nature of the problematic, the problematic itself has to be unfolded. In this sense, although the previous questions are relevant in reflecting the general attitude of the study at the very beginning, they are not equally relevant in opening up of the discussion.

Beginning with some factual questions will be appropriate to determine the situation. No answers will be given to these questions. They only help to explore the conditions in which the problematic is developed. Their straightforward and objective forms, however, seem to be convenient only for such an early stage. How does 'language connection of architecture' constitute a problematic? What is the specificity of this connection? How is 'language' on 'architecture' possible? What does condition the formation of such a specific language (if there is one)? How is it produced ? Actually, these penetrating questions are based on some general inferences. They can possibly be changed, increased in number or be totally eliminated, since they are arranged for the present only. As it has been implied at the beginning, this study aims to explore

its problematic theoretically. In this frame, these questions do not request some brilliant, concrete responses to illuminate a difficult (architectural or linguistic) situation. They do not seek to discover some new wholes or come to a conclusion. They only assist to form the problematic in its so-called 'factual evidence' before settling it in its very 'discursive place'.

It is obvious that to treat and to analyse this connection, thus this problematic, in some other (non-discursive) ways would necessarily provide some practical contributions. However, the scope of 'discourse' (so the scope of this study) does not follow a concrete 'utilitarianism'. Here, the aim is to identify the problematic and its supporting conditions. The identification of the problematic requires a theoretical observation of the 'object of the discourse'.

Deployed in this way, this study is a product of an understanding that the complexity of 'language connection of architecture' can (only) be operated at a 'discursive level' which includes the architectural and linguistic inputs, as well as non-architectural and non-linguistic aspects. Otherwise, the attempt would either run the risk of simplifying the complex nature of 'discursive relations' or misguiding the theoretical, methodological and contextual position of the present thesis.

Having declared that this study does not treat its problematic as an 'architectural' or a 'linguistic' one, it is necessary to make clear its discursive treatment. In this connection, the next steps are concerned with the identification of *discourse* itself, prior to attempting to identify its *object*.

A complete understanding of 'discourse' and 'discourse analysis' is a crucial task in the entire process of stating the 'problematic' clearly. Although it will be elaborated in following chapters, the general properties shared by the general notion of 'discourse' can be specified at this very moment. Here, it has to be emphasized that such common features for the field of 'discourse' are not easily available. Instead, in this field one will find many confusions and a vastness, full of different domains of interest. However, whilst a general understanding of 'discourse' is possible, no generalization of 'discourse' is equally possible. It is obvious that even a definition created within its own particular objects, conditions and relations will probably be somewhat tentative; since 'discourse' itself is an ever-transforming operation. Keeping these considerations in mind, the position of this study can be based on a presupposition that 'discourse' is a hardly predictable '*system of statements*' which '*theoretically forms its object*'. These 'statements' operate under some '*complex relationships*'; and these complex, interwoven relationships either support or govern (or control) the *discursive object*<sup>1</sup>.

Here, one-sided emphasis on theoretical issues may seem to be dispensing of the practical dimensions, without which, in fact, one can not speak about discourse. Having this conception in mind, both the figures and the effects of discourse constitute the main domains of the study. This said, the present approach does not discredit the practical issues; on the contrary, it concerns a specific discursive practice. On the

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<sup>1</sup> For the concepts '*system of statements*', '*object formation*', '*complex relationships*' see M. Foucault (1972)(1995) and N. Teymur (1982) as well as related parts of this study.

other hand, methodologically it treats even the most factual things, such as use of adjectives in 'architectural talk', in a theoretical manner.

As already argued, the identification and conceptualization of the problematic (within its inconsistent, fragmented discursive whole) is the main objective of the 'discourse analysis'. It is in this sense that a 'discourse analysis' requires, first of all, a critical observation of its 'discursive object'. And, this study is founded on the premise that the complex relationship between 'language' and 'architecture' constitutes a 'discourse'. In this respect, this relationship is seen as a field on which a 'problematic' is based. It is essential for a 'discourse analysis' to be settled on a 'field'<sup>1</sup> instead of a certain problem or a certain idea or a belief, a conflict or an argument or a paradigm, ... Thus, what is called 'problematic' is superior to all others. It conducts all the issues, and provides the discursive unity of 'discourse'.

Having accomplished this general and brief recognition of the *conceptual structure* of the study, the following parts of the Introduction, on 'ambiguous field of architecture', 'discourse', 'discourse analysis', 'unity of linguistic discourse' and 'framework' discuss respectively the *contextual, theoretical, methodological, discursive* and *textual* grounds of the study in their own specificities (without necessarily setting up direct relationships to the problematic -especially the sections 1.2, 1.3, 1.4).

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<sup>1</sup> See M. Foucault (1972)(1995): 26, who conjectures the concept of "*field*" in a discursive framework. and N. Teymur (1982): 22, who develops a reasonable argument in the same point.



## 1.2 Ambiguous field of architecture : Contextual structure

*"... of course, discourses are composed of signs; but what they do is more than use these signs to designate things. It is this more that renders them irreducible to the language and to speech. It is this 'more' that we must reveal and describe."*<sup>1</sup>

This part concerns a discursive question : *'What are the 'objects' of 'architecture' ?* The shadow conception behind this question<sup>2</sup> is that of the discursive nature of 'language connection of architecture'. This 'connection' opens questions that are more complicated than its linguistic illustration in architectural field. Its discursive nature has a reciprocative relationship with the uncertain and undetermined condition of the 'objects' in which 'architecture' is involved.

Identification of the 'linguistic discourse' is not possible without considering its very discursive context. This said, the 'object conceptualization' of 'architecture' is being recognized as a discursive context through which the 'linguistic discourse of architecture' is formed. It is on this basis that the following discussion attempts to observe this 'discursively shaded' subject : *'the objects of architecture'*.

'Architecture' is commonly, somehow automatically, recognized as a distinguished discipline. The term 'architecture' is used without any precision. It is, in fact, a discursive field which has a multiplicity of

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<sup>1</sup> Foucault, M. (1975)(1995): 49.

<sup>2</sup> Teymur, N. (1992): 104.

‘objects’ (like *building, space, form, function, theory, profession, practice, structure, design, society, art, science, city, ...*), mostly in a discursive state. Unsettled form of its ‘objects’ is in an interacting relationship with the fragmented state of the field. Because ‘architecture’ is so fragmented a field with its incessant ignorances and stubborn concentrations in some certain phases, its ‘objects’ do not exist in a disciplinary coherence. On the contrary, their existence is conditioned either by the gaps or by the refined surfaces.

Another issue to be addressed is that they have their intellectual roots not only in ‘architecture’, but also in numerous different disciplines like sociology, psychology, mathematics, engineering, philosophy, art, science... Here, it has to be underlined that, indeed, there is no discipline which can be isolated from the interdisciplinary interactions. No single discipline can produce and manage its objects without reference to other fields, or without being informed and effected by them. On the other hand, the irregular and sometimes irreconcilable togetherness of the ‘objects’ constitutes a difficult whole, especially in the disciplines which do not have their own ‘clear’ statements. Yet, in spite of their indeterminacy, even in their very existence, the ‘objects of architecture’ are assumed to be at the very core of the field as conceptually configured, institutionally recognized and theoretically specified formations.

A greater and a very familiar fallacy is the assumption that ‘architecture’ has a unique ‘object’ of its own. There are a few attempts to illuminate the factual situation of ‘architecture-object’ relationship which indeed

deserves a special attention. Instead, it is good possible to find numerous attempts either to exploit this uncertain state as an operational field on which one can adopt anything, or to construct paradoxically some serious critical positions on this uncertainty.

Accordingly, it is not surprising that 'architecture' discredits its natal, sinister problematic of legitimizing itself through its 'objects', and deals with its benign problems. Moreover, as it legitimizes itself through another discursive mechanism, 'linguistic discourse', there seems to be ostensibly no need to deal with it through scientific or theoretical means.

Thus, a discursive and an ideal 'essence' replaces the factual and conceptual 'objects' of 'architecture'. Having said this, the former occupies the agenda and does not allow the 'objects' to be identified without difficulty. In this confusing state, the identification of the 'object' is not clear as in some other fields. For example, it can (clearly, or more likely generally) be stated that 'justice' is the 'object' of 'law'; 'questioning of world' is the 'object' of 'philosophy'; 'health' is the 'object' of 'medicine' ...

Consequently, a direct mapping between the concept of 'architecture' and its 'objects' does not seem possible without exploring the 'discursive system' which "*rules their existence*". Not only the 'discursive' ones but even the most 'concrete', most 'theoretical' and most 'conceptual' objects are ruled by this very 'discursive system'. It is in this sense that they have to be specified in their very 'discursive unity', but by no means as a specious 'unique object'.

Putting the problem in linguistic means, 'architecture' is a very ambiguous term (against all the intellectual implications behind it) which does not address a definite non-verbal reference. A set of questions can be raised within this ambiguity: what does this term really designate?; with which concept does it match?; (or more scientifically) what is the 'signified' of this 'signifier'?; what 'architecture' deals with, in this manner, is another ambiguity.

The field of 'architecture' lacks the precise knowledge of its own 'practice' and of its own 'objects'. The most precise knowledge of its own is that of its 'vision', but not of its 'mission'. A field which fails to define its 'object' properly can hardly be understood, theorized, studied, recognized, thus integrated in 'real' social life.

From another point of view, it can be argued that the identification of 'objects' of 'architecture' is a difficult task, since the variety and complexity of concepts, contexts, ideals, paradigms and positions in this field is evident. However, it is also evident that only a minority of this 'variety' and 'complexity' deals with the transformation of the 'discursive objects' of 'architecture' into theoretical (/architectural) 'objects'.

Having these considerations in mind, a more direct question accompanied by an operative set can now be posed to resolve the generalization: 'What are the objects of architecture?' Is it 'building'; is it 'practice'; is it 'theory'; is it 'design'; is it 'art'; ... is it 'all of them'; is it 'some of them'; or is it 'none of them' ? Do any of them have a priority

over the others? Do different positions have their own 'object conceptualizations'?

For example, how does architectural education as an institutionalized position conceptualize the 'objects of architecture'? (i.e. if 'architectural object' is not recognized primarily as a visual object, but rather as a social one, then how can the dominance of the 'slide-show' oriented, eye-contacted 'building-facade-parades' be explained other than a mode of simplification?)

This often ambiguous and confusing state of the architectural field in terms of its object conceptualization provides the ground for the formation of discursive objects and for their discursive operations. It is within this discursive context that the problematic of linguistic discourse in architecture is practically present and dominant with its capacity of producing changes in this field.

### 1.3 Discourse : Theoretical structure

*"The scientific study of discourse creates its own discourse which in turn demands study..."*<sup>1</sup>

After establishing a brief outline of the conceptual and contextual structures of the problematic in previous two sections (1.1 and 1.2), its theoretical structure can, now, be specified and unfolded. At the very beginning, the fundamental question 'what is the foundation on which

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<sup>1</sup> Cook, G. (1994): 53.

the present study could built its both theoretical and methodological approaches?’ has to be posed. Leaving the methodological aspect to the next section (1.4) the former has to be opened up before any attempt towards its specification. The question ‘why discourse is being theoretically addressed to develop a critical understanding of the referred problematic, and why not another’ is based on two distinct but interacting concerns.

This study marks the ‘field of architecture’ in terms of its confusions in its ‘object conceptualization’ as a discursive field, which produces the problematic of relationship between ‘architecture’ and ‘language’ (as well as many others which are not included in the present task). This relationship could, no doubt, be examined, for example within a linguistic framework dealing with the problem at the level of ‘which linguistic signifiers signify which architectural signifieds’ with an emphasis on signifiers. Or, it could be scrutinized within a more architectural framework, which highlights the signified and renders the linguistic signifiers as the transparent reflections of the concepts.

However, neither these two approaches, nor the possible others can treat (and master) the complexity of the problematic more competently than a ‘discursive framework’ which corresponds both to the nature of the problematic in terms of its formation, unity and the nature of the research programme according to which this study is conceptualized, surveyed and produced. The research is generated on the basis of the investigation of the ‘stated’ (as well as ‘unstated’) expressions in various linguistic (as well as non-linguistic) forms. This means that the aim of the study is not

to constitute a theoretical position of its own, not to suggest new strategies in verbalization of architecture, not to underline, or solve the problems behind the 'stated' units.

Instead, it explores the relations and operations in which existences, absences, changing densities of the 'statements' take form and place. Thus, as it has been stressed above, the study scrutinizes its 'object' in its very situated position to establish a critical understanding of it within its very discursive unity without any attempt to dislocate it, or to change, transform, reproduce its shortcomings, or to support, confirm, approve its virtues. In other terms, it *remains within the dimension* of discourse<sup>1</sup>. On the basis of this theoretical context, establishment of a general understanding of discourse (somehow free from the specificities of the problematic) seems to be a crucial task for setting up a comprehensive and critical discourse analysis of this problematic. On the other hand, the statements (in the Preface), that 'discourse' itself offers an exciting realm of research, and 'discourse analysis' itself can be discussed as a problematic, need to be unfolded.

It is in this connection that the following part is not about a 'specific discourse' but '*specifically*' about 'discourse': The meaning of it within its internal and external relations, the different theories and definitions abound, the different approaches and conditions that give the format of the discourse analysis. Therefore, the principle aim, here, is unfolding and discussing discourse almost as a problematic, in order to contribute to the general understanding of 'discourse' in its all senses; in its very

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<sup>1</sup> Foucault, M. (1972)(1995): 76.

dynamic, ever-shifting formation, in its effects and analyzing systems. The best method to be applied to the process of understanding of 'discourse' would, no doubt, be to use the methods of 'discourse' and 'discourse analysis', itself. Yet, this does not imply that 'discourse analysis' offers some general methods and theories to conceptualize its object. Since there is no constant 'discourse', there is no general 'discourse analysis'.

Instead, there are ever-changing mechanisms, tools, ways, criteria; there are ever-shifting emphases, parameters, relations, through which 'discourse analysis' operates. Here, the subject is 'discourse of discourse'. It stands as a complex entity, but not in unity (likewise all other discourses). It stands as tissues of fragmented, abstract pieces in some written forms, in some spoken interactions, in some invisible formations, in some definitions, in some thoughts, in some questions, in some theories and even in silence. And, if the mission of 'discourse analysis' is to conceptualize the theoretical formation of 'discourse' and to concern all the relations in which 'discourse' is generated, it would be superficial to claim that a method of 'discourse analysis' is being applied in this section. Many reasons can be set out, but one good practical reason is that this study covers only the investigation of written texts. Thus, the non-textual statements about 'discourse' would not be included in such an analysis. In this sense, the analysis would deny the very essence of 'discourse', that it is found also in non-verbal behavior. For the present, it is good enough to borrow some modest strategies from 'discourse analysis'.



In academic milieu, some terms mislead us by their specious familiarity<sup>1</sup>. No doubt, 'discourse' is one of these terms, which is commonly used, but rarely defined. It is, in fact, difficult to define 'discourse', yet, you may find a well-formulated definition in any dictionary. However, even for the ones who would be satisfied with a frozen dictionary information, the meaning of 'discourse' is still blurring. 'Discourse' is not associated equally with the isolated information which falls under its dictionary definition<sup>2</sup>. Unfortunately, the situation is not less blurring for the ones who recognize 'a clear understanding' from the definition. Probably, the only point all interpreters would agree on in the realm of 'discourse' is the state of uncertainty and confusions abound<sup>3</sup>.

A number of different disciplines, such as linguistics, psychology, anthropology, sociology, social psychology, philosophy and media studies, uses the term 'discourse' with a different theoretical point of view. Each approach adopts an entirely different view of 'discourse' and applies a different 'discourse analysis' according to the domains of interest<sup>4</sup>. For example, in the discipline of linguistics the examination of use of connectives like *so, because, and, but, or*, and the particles like *oh, well, now, then, ...* (which are all named as 'discourse markers') is a 'discourse analysis' searching *how these markers allow speakers to construct and integrate multiple planes*<sup>5</sup> ... in everyday language.

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<sup>1</sup> Kiniry, M. & Rose, M. (1990): 20.

<sup>2</sup> In dictionaries 'discourse' is generally defined as "*long and serious treatment of a subject in speech or writing*".

<sup>3</sup> Potter, J. & Wetherell, M. (1987): 6.

<sup>4</sup> Schiffrin, D. (1994): 15.

<sup>5</sup> See 'Discourse Markers' by D. Schiffrin (1987)(1992).

On the other hand, at another theoretical perspective, epistemologically<sup>1</sup>, Foucault uses this 'generic term' 'discourse analysis' in his work<sup>2</sup> on 'discourse' which looks at the *social and material existence of knowledges, without regard for their truth*<sup>3</sup>. In this way, an important number of different issues and definitions falls under the same label of 'discourse'. In short, the different domains of different disciplinary interests provide their own understanding of 'discourse'; and, this diversity of approaches (which sometimes merge into each other, sometimes ignore each other totally) defies an exact definition. It is, then, of great importance to clarify what is meant while using this term.

Thus, it is obvious that both the terminological and conceptual confusions derive from the vastness of the field of 'discourse'. However, this vastness should not be perceived as weakness<sup>4</sup>. Instead, it has to be considered as richness which supports the very fascinating and intriguing nature of 'discourse'. In this sense, this study does not intend to reduce this vastness. On the contrary, it addresses the variety of debates in this field as a bewildering incentive for any research activity on 'discourse' and 'discourse analysis', since this variety deserves a special attention.

On reflection, the dominant contradictions which underlie the confusions stem from the conceptualization of 'language'. A strong form of argument in the field of 'discourse' would be that the concern of

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<sup>1</sup> ... the branch of philosophy concerned with posing and resolving the problem of how 'valid' knowledge is possible: def. from D. Macdonell (1986).

<sup>2</sup> The Archeology of Knowledge.

<sup>3</sup> Macdonell, D. (1986): 61.

<sup>4</sup> Schiffrin, D. (1994): 5.

'language' is a key issue (in particular, from the late 1960s onwards<sup>1</sup>) within the amorphous periphery of 'discourse'; either with a crucial importance or in a moderate sense. Yet, it is not the only but the most influential medium in which 'discourses' operate. However, it is obvious that discourses can not be reduced to language although they are composed of signs<sup>2</sup>. Thus, neither their structures, nor their mechanisms can be examined with the rules of linguistics<sup>3</sup>. At that point, it has to be stressed that there is no consensus in this view. There is a huge amount of approaches that recognizes 'discourse' as a linguistic matter.

This said, the purpose of the following rough division in the field is in no way to make a reductive, simplified classification, since the conceptualization of 'discourse' through some fixed classifications would be an awkward attempt. The main purpose here is to guide especially the ones new to the area in terms of the different uses of the term not to be lost in the vastness, praised in previous sentences. This division<sup>4</sup>, unsurprisingly, reflects different disciplinary and intellectual goals and influences. As briefly mentioned above, on one side, there are the radicalized linguistic approaches concerned primarily with language in its different contexts, on the other side, radicalized concerns for the theoretical problems and relations within or around 'discourse'.

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<sup>1</sup> "... the sixties witnessed a theoretical ebulliance that could roughly be summarized as leading to the discovery of the determinative role of 'language' in all human sciences ... " (Kristeva, J. (1980): preface vii).

<sup>2</sup> Foucault, M. (1972)(1995): 49.

<sup>3</sup> Teymur, N. (1982): 23.

<sup>4</sup> G. Cook discusses this in terms of 'scientific' and 'post-scientific' approaches in his 'Discourse and Literature' (1994).

The second approach refers to 'discourse' as a complex group of relations irreducible to language. Clearly, these two extreme approaches have great contributions to the understanding of 'discourse'. However, they have some shortcomings as well. It is not coincidental that the form of 'radicalism' is the symbiosis of 'contributions' and 'shortcomings'.

Needless to say, these two main approaches are not homogeneous in themselves. On the contrary, the differences are striking. Although the linguistics oriented approaches have ostensibly a common vantage point, there are many different positions. For example, some are concerned with language in its *social and cognitive context*<sup>1</sup> while some are confusing on *linguistic units*<sup>2</sup>, and some others focus on *cohesion and connectedness* across sentences<sup>3</sup>. Some use the term 'discourse' to indicate *all forms of talk and writing*<sup>4</sup>. What they have in common is a strong belief in the linguistics based, 'scientific' approach. These sort of approaches impose to study and observe the 'discourse', somehow standing apart from the process. They look for the 'meaning', constructed through the interactions of some existing mental representations. This is the very notion which unites these linguistics based approaches, despite their differences<sup>5</sup>. These approaches have a common tendency of departing from the details of language towards broader phenomena. In other words, they tend to work '*bottom-up*'<sup>6</sup>.

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<sup>1</sup> For 'social context', see G. Brown & G. Yule (1983), T. A. Van Dijk (1985).

<sup>2</sup> For 'linguistic units', see M. Stubbs (1983).

<sup>3</sup> For 'patterns of sentences', see Tannen (1984).

<sup>4</sup> For 'discourse as all forms of talk and writing', see Gilbert & Mulkay (1984).

<sup>5</sup> Cook, G. (1994): 51,52.

<sup>6</sup> *ibid*: 52.

Since these inductive approaches are so much engaged in the details of language, they can rarely achieve their 'broad statements'. Unfortunately, they are mostly forced (by their own standpoints) to be satisfied with some limited statements. Yet, their position, from which 'things' are seen and opinions are formed, does not allow a wide-angled perspective. They run two types of risks: firstly, to be lost in the linguistic details, secondly, to obtain a *distorted illusion*<sup>1</sup> of reality.

The second group of approaches which uses the term 'discourse' strikingly different from the previous one, has indeed also a strong concern for 'language'. Yet, the way they understand 'language' is not the same. Moreover, it shows radical differences with the first group. In spite of some distinctions between them, the second group uses the term 'discourse' generally to refer to much broader practices. In its most explicit sense, they refer to 'discourse' as a complex group of relations which are irreducible to some internal relations in the means of language and speech<sup>2</sup>. However, these relations, which establish 'discourse' as a practice are either irreducible to external relations in terms of limitations, impositions, ...<sup>3</sup>. So, 'discourse' can be considered (/ prisoned) neither in a position between 'thought and words', nor in a 'language - action - knowledge' trio. This group of approaches has also a tendency of stressing the importance of language within the formation and understanding of the 'discourses'.

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<sup>1</sup> because of the very close 'standpoint' to the 'object'

<sup>2</sup> Foucault, M. (1972)(1995): 46.

<sup>3</sup> Teymur, N. (1982): 21.

However, they often mention the crucial importance of language, but rarely consider the linguistic issues. They never regard the linguistic details. It is obvious that the meaning which they load to 'language' is not overlapping with the formers'.

But, the use of the term 'language' becomes a speculative action whenever it is not well defined. These approaches, particularly shaped with the discussions of 'discourse' by Foucault, tend to work 'top-down'<sup>1</sup>. In other words, the mental activity here mostly begins with intuitively perceived pieces of 'discourse'<sup>2</sup> and to an extent, it moves towards the detail of language<sup>3</sup>.

On the basis of these arguments, the two contradictory approaches to 'discourse' are complementary as well. Hence, observation and identification of these approaches are vastly important for their 'celebrated diversity'. Otherwise, it would be "*a great deal of potential for confusion*"<sup>4</sup>, because, "*it is a field in which it is perfectly possible to have two books on 'discourse' with no overlap in content at all*"<sup>5</sup>.

The attempt, here, is not to reconcile the opposing goals and visions of the two sides. It is neither aimed to impose nor to undermine these

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<sup>1</sup> The terms 'bottom-up' and 'top-down' have been borrowed from G. Cook. While using these terms, it is not intended to discredit these approaches with some negative inspirations.

<sup>2</sup> A beginning from 'a piece of writing', an utterance or something like this does not change the nature of this 'top-down' approach.

<sup>3</sup> Cook, G. (1994): 52.

<sup>4</sup> Potter, J. & Wetherell, M. (1987)(1992): 6,7.

<sup>5</sup> J. Potter & M. Wetherell point out two books with totally different contents: One is Macdonell's (1986) *Theories of Discourse*; and the other is Stubbs' (1983) *Discourse Analysis, The Sociolinguistic Analysis of Natural Language*. These two books epitomize the situation. It is also possible to increase them in number, since there are a number of different books and texts on discourse without any intersection points.

approaches. Instead, the aim is to scrutinize them, for a better understanding of 'discourse'. A critical scrutiny on them is, in a sense, a critical understanding of 'discourse', since these extreme approaches do not merely define<sup>1</sup> the structure of 'discourse', but rather problematize it. No doubt, this second aspect is more relevant to the content and intend of this chapter<sup>2</sup>.

To accomplish all these arguments a set of *statements*<sup>3</sup> from the field of 'discourse' will, now, be given. The principle aim, here, is both to see and to show the complexity of 'discourse' through the "*practical domain*" of "*field of statements*". Accordingly, such an aim, accordingly, does not require perfect definitions, but does require a clear look at the circulating definitions. This does not necessarily require to fix some categories, but may require to use some categories to perceive or to redraw the boundaries.

On the basis of these objectives, the following statements should not be considered or examined with their own particular arguments. They are referred to since they (together) epitomize the variety of approaches and exemplify the vastness (and ambiguousness) of the field. In this sense, their multiplicity contributes to this study as a documentary support:

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<sup>1</sup> In fact "*definitions carry with them 'the problematic' ... that is dominant in the respective discourses*" (Teymur, N. (1982): 43).

<sup>2</sup> Although, at the beginning it has been stressed that this part would examine 'discourse' somehow free from the very problematic of the present study, at this point, the position of the term 'discourse' (within the topic of Linguistic Discourse in Architecture) can be located somewhere closer to the theoretical understanding of the second group of approaches (however, with a more comprehensive concern for language, in a sense, not much at a distance from the first group).

<sup>3</sup> 'Statements' as "*discursive elements*" will be discussed in detail in Chapter 3.



*"Discourse is quite a different concept which can be defined as the production of spoken and written utterances as well as the totality of such productions and which can extend from a short sentence to the entirety of discourse produced by a social group over a period of time."*<sup>1</sup>

*"... I would like to show that 'discourses', ... are not ... a mere intersection of things and words: an obscure web of things, and a manifest, visible, colored chain of words; ... discourse is not a slender surface of contact, or confrontation, between a reality and a language, the intrication of a lexicon and an experience; I would like to show ... that in analysing discourses themselves, one sees the loosening of the embrace, apparently so tight, of words and things, and the emergence of a group of rules proper to discursive practice."*<sup>2</sup>

*"... But what exactly does discourse mean for Foucault? First, discourse is a vehicle or an instrument of knowledge. Second, the truth of a discourse lies as much in what it says as in the strategies it brings into play ... Third, discourse and power are related in a complex manner. Thus, claims Foucault, discourse is like everything else in our society: the object of a struggle for power but... the decisive stake of power."*<sup>3</sup>

*"Discourse studies is the discipline devoted to the investigation of the relationship between form and function in verbal communication."*<sup>4</sup>

*"Understanding communicative action requires bridging two worlds: the world of social actors with the purposes, concerns, and goals that motivate their actions, and the world of discourse in which everyday actors' goals are expressed and inferred."*<sup>5</sup>

*"It should not really be surprising that discourse analysis is so vast and diffuse ... it has its intellectual roots not only in linguistics, but in the social sciences and in philosophy."*<sup>6</sup>

*"Knowing a language ... permits combining sentences ... to express complex thoughts and ideas. This linguistic ability makes language an*

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<sup>1</sup> Rey, A. (1995): 168.

<sup>2</sup> Foucault, M. (1972)(1995): 48,49.

<sup>3</sup> Harari, J. V. (1979)(1980): 43.

<sup>4</sup> Renkema, J. (1993): 1.

<sup>5</sup> Tracy, K. & Coupland, N. (1990): 1.

<sup>6</sup> Schiffrin, D. (1987)(1992): 2.



*excellent medium for communication. These larger units are called discourse ... Discourse analysis involves many aspects of linguistic performance ...*"<sup>1</sup>

*"Discourse is social. The statements made, the words used ... depends on where and against what the statement is made ..."*<sup>2</sup>

*"Much of the fascination of discourse analysis comes from the realization that language, action and knowledge are inseparable."*<sup>3</sup>

*"Discourse ... treated as a potent, action-oriented medium, not a transparent information channel."*<sup>4</sup>

*"Discourse is text and context together, interacting in a way which is perceived as meaningful and unified by the participants (who are both part of the context and observers of it). The task of discourse analysis is to describe both this phenomenon in general and particular instances of it, and to say how participants distinguish one type of discourse from another."*<sup>5</sup>

*"... discourse can be defined as a stretch of language consisting of several sentences which are perceived as being related in some way."*<sup>6</sup>

*"A discourse is a formation that consists of all that are expressed, represented or meant, (that is, 'statements' which may or may not have been said or written) around some objects."*<sup>7</sup>

*"... criteria for distinguishing discourses: ... A discourse ... is realized in texts ... is about objects ... contains subjects ... is a coherent system of meanings ... refers to other discourses ... reflects on its own way of speaking ... is historically located ... Discourse support institutions ... reproduce power relations ... have ideological effects ..."*<sup>8</sup>

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<sup>1</sup> Fromkin, V. & Rodman, R. (1974)(1993): 154.

<sup>2</sup> Macdonell, D. (1986): 1.

<sup>3</sup> Stubbs, M. (1983)(1987): 1.

<sup>4</sup> Potter, J. & Wetherell, M. (1987)(1992): 160.

<sup>5</sup> Cook, G. (1992): 2.

<sup>6</sup> Nunan, D. (1993): 5.

<sup>7</sup> Teymur, N. (1982): 21.

<sup>8</sup> Parker, I. (1992): 6-19.

*"Discourse analysis is limited only by the ingenuity and imagination of the researcher, and by the limitations of the technology at the individual's command."*<sup>1</sup>

*"Historical discourse supposes ... a double operation, one that is extremely complex. In a first phase ... the referent is detached from the discourse, it becomes exterior to it, grounds it, is supposed to govern it ... in a second phase, it is signified itself which is repulsed, merged in the referent; the referent enters into direct relation with the signifier, and the discourse, meant only to express the real, believes it elides the fundamental term of imagery structures, which is signified. Like any discourse with 'realistic' claims, the discourse of history thus believes it knows only a two-term schema, referent and signifier ..."*<sup>2</sup>

*"The linguistic study of discourse, being part of the more general study of natural language, must share its basic aims with linguistic theories in general and with grammars in particular."*<sup>3</sup>

*"Every discursive formation, by the transparency of the meaning constituted in it, conceals its dependence on the 'complex whole in dominance' of discursive formations ..."*<sup>4</sup>

*"We think about discourse primarily in three ways. It is an act ... done with words ... something that takes place among persons ... as an ongoing activity, a process ..."*<sup>5</sup>

*"As capitalist society is being economically and politically choked to death, discourse is wearing thin and heading for collapse at a more rapid rate than ever before. Philosophical finds, various modes of teaching, scientific or aesthetic formalism follow one upon another, compete, and disappear without leaving either a convinced audience or noteworthy disciples."*<sup>6</sup>

*"... discourse analytic study differs from traditional studies in its perspectives on language. While attitudinal research sees language as an*

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<sup>1</sup> Bonta, J. P. (1996): 4.

<sup>2</sup> Barthes, R. (1984)(1989): 138,139.

<sup>3</sup> Van Dijk, T. A. (1977)(1980): 1.

<sup>4</sup> Pecheux, M. (1975)(1983): 113.

<sup>5</sup> Crusius, T. W. (1989): 158.

<sup>6</sup> Kristeva, J. (1977)(1980): 92.

*essentially colourless, transparent medium ... discourse analysis takes language as actively constructing versions of the social world.*"<sup>1</sup>

*"The discursive system formulated and codified by the discourses, in fact, cannot accommodate a powerfully impressive painter ..."*<sup>2</sup>

*"... discourse as a general term to refer to all acts of verbal communication ... and the term text as the ... 'recorded part' of discourse."*<sup>3</sup>

*"One major advantage that Lacan's theorising about discourse has over other contemporary theories ... lies in its articulation of the relation between language and what is not language ..."*<sup>4</sup>

*"... most of the descriptive problems in the analysis of spoken discourse remain to be solved. There has so far been no detailed theoretical discussion ..."*<sup>5</sup>

*"Discourse is characterized by the presence of the speaker, ... by the relation of the subject, and by the use of all the tenses except for the preterit, with the present playing a dominant role."*<sup>6</sup>

*"... when we ... ask how it is that ... we as language users, make sense of what we read in texts, understand what speakers mean despite what they say, recognize connected as opposed to jumbled or incoherent discourse, and successfully take part in that complex activity called conversation, we are undertaking what is known as discourse analysis."*<sup>7</sup>

*"... discourse is use of language seen as a form of social practice, and discourse analysis is analysis of how texts work within sociocultural practice."*<sup>8</sup>

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<sup>1</sup> Marshall, H. & Raabe, B. (1993): 36.

<sup>2</sup> Heffernan, J. (1993): 135.

<sup>3</sup> Blass, R. (1990): 10.

<sup>4</sup> Bracher, M. (1994): 1.

<sup>5</sup> Coulthard, M. & Brasil, D. (1981): 82.

<sup>6</sup> Choay, F. (1980)(1997): 123.

<sup>7</sup> Yule, G. (1985)(1993): 104.

<sup>8</sup> Fairclough, N. (1995): 7.

To establish the 'discourse' in its (varying) theoretical framework(s) is essential for a better understanding of it beyond the definitions and approaches. No doubt, works on 'discourse' do not exist in a theoretical vacuum. It has some departure points. Today, it is referred without any local reference. However, the works are shaped, matured and gained actuality<sup>1</sup> especially in France in the late 1960s.

Those years mean something to the ones who are concerned with 'language'. The great propensity in language influenced many fields. In the sixties, rediscovery of Saussure's "*Course in General Linguistics*", written in 1916, was the drive of these movements. The strong argument of this book paved the (so-called) 'structuralist' way of thinking. The argument was that, there is a general system of sounds and meanings which governs all aspects of language, in terms of a structure.

From all this, it should not be derived that 'discourse' built up their origin on this view. On the contrary, 'discourses' appeared as an opposing formation to the generalization of this system. They did not deny this system of reflections totally or partially. But rather, they rejected the idea of the same system lying behind all the 'discourses'<sup>2</sup>.

Another discrepancy (in this way, another departure point) with the structuralist view was its way of conceptualizing the notion of society. Saussure's linguistics supposed that anything social is homogeneous. In

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<sup>1</sup> "The formal description of groups of words superior to the sentence (*which will for convenience's sake be called 'discourse'*) is not of recent date: from Gorgias to the nineteenth century, it was the specific object of the old rhetoric. Recent developments of linguistic science nonetheless give it a new actuality and old means..." (Barthes, R. (1967)(1989): 127).

<sup>2</sup> Macdonell, D. (1986): 1,2.

this way, all the conflicts and differences between (even within) the 'discourses' were ignored<sup>1</sup>. Obviously, the search for 'a common structure' could not overlap with the ever-shifting, contradicting and transforming structures of 'discourses'. However, this conditioned the very characteristics of 'discourse', that a 'discourse' can only be studied through its specific contradictory whole.

In short, studies on 'discourse' questioned the certainties of the 'general structure' in the late sixties and early seventies. This process of interrogation was so fruitful for these studies, since they did not simply aim to reject the structuralist view. Instead, they constituted their own understanding through this operation. Moreover, this operation was sometimes in a form of developing what had been stated. For example, the "*langue / parole*" opposition of Saussure "*is displaced by linguistic base / discursive processes*"<sup>2</sup>. The notion of semantics was reconceptualized as "*a point of entry for philosophy into linguistic science*"<sup>3</sup>. In this context, "*work on discourse both goes beyond and departs from structuralism*"<sup>4</sup>. There is no doubt that, the social conditions of those years were also important in the formation of the studies in 'discourse'. Late sixties were the years in which widespread critiques of many institutions, organizations, social life, economical policies, disciplines, etc., were made (especially by young intellectuals of western world). It was a general interrogation of the whole system,

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<sup>1</sup> Macdonell, D(1986): 11.

<sup>2</sup> Woods, R. (1977): on "The Work of Michel Pecheux".

<sup>3</sup> *ibid*

<sup>4</sup> Macdonell, D. (1986): 12.

without an organized unity, but instead, with a spontaneous and subversive fragmentation<sup>1</sup>.

These are not mentioned to settle down the 'discourse' studies within this unsettling perspective, but to underline the challenge of "*the questioning of knowledge*"<sup>2</sup>, which emerged in the same years. It is not coincidental that studies on 'discourse' and 'discourse analysis' are so central to this formation, since the 'discourse analysis' is, in a sense, interrogation of the 'discursive practices', especially in terms of its effects in the related fields, disciplines, institutions, segments of society, ... Having discussed 'discourse' in its various aspects, this section can be, by now, concluded with some brief remarks on some specific points:

- The term '*discourse*' does not allow to be considered in one absolute definition. Its vast and ambiguous nature as a complex phenomenon can, seldom, be understood in isolation. In this sense, it is irreducible to a unique definition or statement.
- Any definition, pre-structured to describe the '*discourse*', has to be supported by the explanation of approaches in which this (but not another) way of understanding of discourse is conditioned.
- '*Discourse*' can not be superficially and easily used up (as if it is merely an intrusive compound word) to accomplish another complex phenomenon. We hear very often - *architectural discourse, political*

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<sup>1</sup> D. Macdonell analyses these conditions in 'Theories of Discourse', in Chapter 1, "The End of the 1960s - May 1968 and Questions of Practice".

<sup>2</sup> Ibid: 17.

*discourse, sociological discourse, academic discourse, linguistic discourse, ... etc.* Since the users are mostly competent (!) in the former part (say architecture, sociology, ... etc.), they see no trouble in coupling it with the ostensibly transparent (!) word '*discourse*'.

- Finally, understanding the very complex phenomenon of '*discourse*' itself as a problematic (in terms of its 'unity', 'operating mechanisms' and 'relations') is the prerequisite of applying this term (or its mechanisms) to any purpose, in any field<sup>1</sup>.

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<sup>1</sup> And,

- This section would be better framed if the '*discourse*' itself is to constitute the case field (example) of a complete '*discourse analysis*'. ( - be it called, "*the discourse analysis of discourse*"). Perhaps, it would be proposed as a modest attempt (at least with some attributions) if it were not realized that such a comprehensive study surmounts both the content and the intent of the present study. However, within its very limits this study attempts just to pave the way for further studies against the background of a critical understanding of '*discourse*'.

- Neither have attributions to the specific object (: *Linguistic Discourse in Architecture*) of this research been made, nor concrete examples from any specific '*discourse*' have been given. This section is located in a more abstract ground.



#### 1.4 Discourse analysis : Methodological structure

*“Analysis of discourse is like riding a bicycle... There is no mechanical procedure... Just as with bike riding, it is not easy to convey the analytic process in abstract. Words fail us at this point, it is not a case of stating, first you do this and then you do that...”<sup>1</sup>*

As it has been stressed before, the principle aim of this Introduction is to locate the problematic in its *contextual* (: ambiguity of the field of ‘architecture’), *theoretical* (: field of ‘discourse’) and finally, *methodological* (: field of ‘discourse analysis’) grounds; but for the present, (leaving the one-to-one relationship with the problematic to other chapters) in their very particularity which allows establishing a general and critical understanding on each. It is on this recognition that the following discussion concerns with ‘discourse analysis’ in terms of its complexities and specificities as it provides a comprehensive way of examining the discursive nature of the problematic of this study.

At the very beginning, ‘discourse’ has been defined as the system of statements which prescribes and describes the theoretical formation of an object through verbal and non-verbal representations. And, it has been emphasized that this rough definition will be reformulated. Definitions are powerful when they are flexible to perceive the ever-shifting boundaries and relationships of the defined. They are valuable when they

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<sup>1</sup> Potter, J. & Wetherell, M. (1987)(1992): 168.



perceive their defined objects not as entities frozen in time, but rather as ongoing processes<sup>1</sup>.

Now, it is time to rethink and support what has been stated since no isolated definition of 'discourse' may remain free-standing from its supporting conditions. Similarly, there is not a unique entity of 'discourse'. Yet, what we have is just pieces spread all over in various forms of -'said or non-said', 'written or non-written', 'thought or non-thought'- issues under some inconsistent confirming or refuting conditions.

Identifying the object of 'discourse' is the prerequisite of defining this object. However, there is no general method to do this. Thus, this process runs the risk of false-identification of the object within a number of complex relationships. Realization of this object requires the realization of the relationships in which the object is shaped because no discursive object pre-exists itself, but "*it exists under the positive conditions of complex group of relations*"<sup>2</sup>. These "*discursive relations*" are neither internal nor external to discourse: they characterize neither only the language of discourse, nor only the circumstances in which it is deployed. These relations characterize "*discourse itself as a practice*"<sup>3</sup>. This practice does not deal with real objects of material world, but rather with the theoretical objects that is formed by it.

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<sup>1</sup> See, Kiniry, M. & Rose, M. (1990): On 'definition'.

<sup>2</sup> Foucault, M. (1972)(1995): 45.

<sup>3</sup> Ibid: 46.

In this sense, it is a 'representational practice'. This is to say, 'discourses' "*bring phenomena into sight*"; "*they allow us to see things that are not 'really' there, and once an object has been elaborated in a discourse it is difficult not refer to it as if it were real*"<sup>1</sup>. Thus, identification of 'discourse' is so central to the observation of this theoretical practice. In this section, this process (so called 'discourse analysis') will be handled as a problematic.

The term 'analysis' can roughly be defined as the study of something by examining its parts and relationships. However, when it couples with the term 'discourse', the definition can not appear or sound that much clear and distinct. It is not simply because of the unclearness or indistinctness of the parts and the relationships of 'discourse'. The 'discourse analysis' in itself is a problematic, since neither its structure nor its mechanism, or method previously can be coded. Furthermore, it is related to a more undefined field (so-called 'discourse') formed through some difficultly predictable relations. Contrary to the conventions of 'analysis', 'discourse analysis' has to handle its 'discursive object' in its very unity. Thus, 'discourse analysis' is nothing, but the identification and observation of "*the 'problematic' which makes a discourse possible as a unity*"<sup>2</sup>. It is obvious that this 'unity' is a 'whole' different than the whole, used-up in the very popular 'elements-whole'<sup>3</sup> relationship. This 'whole' is something ever-changing, and in this sense difficult to be discovered. This 'whole' is something inconsistent, and in this sense difficult to be interpreted. The unsettling 'whole' of these ever-changing and

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<sup>1</sup> Parker, I. (1992): 5.

<sup>2</sup> Teymur, N. (1982): 25.

<sup>3</sup> ... that a whole can not be the sum of its elements.

inconsistent statements however, makes the 'discourse analysis' an intriguing phenomenon.

In this context, similar to 'discourse' itself, the conceptualization of discourse through the shifting mechanisms of 'discourse analysis' is also worth to concentrate on. There are no constant discourses. Consequently, there are no constant 'discourse analysis'. In other words, there are no general methods of 'discourse analysis' to operate in any 'discourse'. Moreover, it is possible to apply different methods to the same 'discourse', parallel to the various approaches, goals and disciplinary interests.

However, this phenomenon should not be misleading. Previously, it has been stressed that the main objective of 'discourse analysis' is to observe and to conceptualize the 'problematic'. What has to be strongly emphasized here, is the very characteristic of 'analysis'. 'Discourse analysis' handles its 'object' in a theoretical manner. That is to say, whatever the position is, no problem-solving oriented results should be expected<sup>1</sup>. Namely, 'discourse analysis' is not a cure, but a collection of symptoms. Thus, the approaches, goals and interests might be various<sup>2</sup> but they must be all theoretical. The only orthodoxy in this field is that

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<sup>1</sup> In most cases the 'discourse analysis' problematizes its object, instead of solving the problems around or within it.

<sup>2</sup> The vastness and ambiguity in the field of discourse are also valid for the discourse analysis. Since these two phenomena carry great similarities in nature, and since it has been discussed in the previous part, the dominant approaches in discourse analysis have not been specifically stressed.

the analysis “*relates with its referent*<sup>1</sup> *theoretically: as a ‘theoretical object’ deals with the ‘real object’*”<sup>2</sup>.

The two crucial issues of 'discourse analysis' set out so far are identification of the 'object' and conceptualization of the 'theoretical object'. By now, it is obvious that distinguishing the 'discourses' is primarily important and fairly difficult. It is important, because the format of the 'analysis' will be shaped through this identification. It is difficult, because 'discourse' can only be identified through some 'discursive relations'<sup>3</sup> realized in a multiplicity of texts. However, so-called 'text'<sup>4</sup> is not the unified theoretical statements defining the 'object', but rather some fragmented 'discursive representations'. Furthermore, before they are observed theoretically by the discourse analyst, they are merely some codes; they are everything and they are everywhere.

Although 'discourse analysis' is not a general method to be applied to every 'discourse', there are some widely accepted criteria. They support the process of 'identification of discourse' to avoid the confusions abound. If “*discourses are practices*” that “*systematically form the*

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<sup>1</sup> For the concept of 'referent', see M. Foucault (1972)(1995): 47.

<sup>2</sup> Teymur, N. (1982): 21.

<sup>3</sup> “Discursive relations are not ... internal to discourse: they do not connect concepts or words with one another; they do not establish a deductive or rhetorical structure between propositions or sentences. Yet they are not relations external to discourse, relations that might limit it, or impose certain forms upon it, or force it, in certain circumstances, to state certain things. They are ... at the limit of discourse ...” (Foucault, M. (1972)(1995): 45,46.)

<sup>4</sup> “Speech, writing, non-verbal behavior, Braille, Morse Code, advertisement, fashion systems, bus tickets ... are all forms of text.” (Parker, I. (1992) : 7).

*objects of which they speak*”<sup>1</sup>, then, they are superior to the language. In this sense, its analysis can not be equated to a linguistic analysis.

'Discourse analysis' is more than depicting what has been said on a certain formation. (It can not merely be a part of it). Moreover, the elements of the whole may or may not represent the very position of the 'discursive formation'. Thus, any of these elements can be the 'starting point'<sup>2</sup> of the analysis.

Rather, the 'field' itself in its very unity should be the starting 'area'. Starting from any of the elements (-say, all the stated ideas on the field) would have a misleading potential since 'discourses' are not simply composed of coherent elements (as some commentators suggest<sup>3</sup>). They may perfectly be composed of discontent units, dilemmas, contradictions, incoherence or specious coherences.

And, identification of 'discourse' requires the identification of these conditions. Since 'discourse' is a complex and social phenomenon, it can never be reduced to individual statements. In other words, 'discourses' are not individual but social<sup>4</sup> formations. They *"differ with the kinds of*

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<sup>1</sup> Foucault, M. (1972)(1995): 49.

<sup>2</sup> "... the most important condition for an analysis is that it should avoid taking its starting point, or as given, the object(s), books, disciplines, styles, knowing subjects, psychological subjects, or the collection of things and words, of the discourse that is being analyzed." (Teymur, N. (1982): 22).

<sup>3</sup> Adherences of the views that *"discourses exhibit coherence relationships"* (Blass, R. (1990): 14) are, not surprisingly, the commentators who espoused the linguistics-based approach.

<sup>4</sup> *"Discourse is social. The statement made, the words used and the meanings of the words used, depends on where and against what the statement is made."* (Macdonell, D. (1986):1).

*institutions and social practices in which they take shape, and with the position of those who speak and those whom they address.”*<sup>1</sup>

According to this view discourses possibly support institutions, or sometimes, they are supported by institutions<sup>2</sup>. However, it is also possible that this process operates in a contradictory way: in terms of discrediting rather than supporting. Deployed in this way, identification of ‘institutions’ (“*which are reinforced*” when a certain ‘discourse’ is used, and “*that are attacked or subverted*” when a certain ‘discourse’ appears<sup>3</sup>), is of great importance during the process of analysis.

Two other aspects, ‘power’ and ‘ideology’, are also to be considered. In this sense identifying the ‘power relations’ and ‘ideological effects’ is also important: investigating “*who gains and who loses from the employment of the discourse*”, and “*who promotes, and who dissolves the discourse*” also showing how discourses allow dominant groups to tell their narratives about the past in order to justify the present<sup>4</sup>. These relations are to be emphasized since they shape the society’s ways of controlling ‘discourses’ (as well as producing them).

Some “*rules of exclusion*” (like prohibition, division, rejection, ...) are applied to ‘discourses’ “*to avert its powers and dangers*” “*to cope with*

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<sup>1</sup> Macdonell, D. (1986): 1.

<sup>2</sup> “*The medical discourse, for example, exists in a variety of texts, medical journals and books, research reports, lectures, General Medicine Council decisions and popular medicine programmes, as well as the speech in every consultation with a doctor. In cases such as these, the employment of a discourse is also often a practice which reproduces the material basis of the institution ... giving an injection, cutting a body are ‘discursive practices’.*” (Parker, I. (1992): 17).

<sup>3</sup> Ibid: 18.

<sup>4</sup> Ibid: 19,20.

*chance events*”<sup>1</sup>. These external rules are not alone in operation. There are also some “*internal rules*”<sup>2</sup> which accompany them. With these internal rules (like classification, ordering, distribution) discourses control themselves. Thus, the investigation of these control systems is another criterion of the identification of 'discourse' for the 'discourse analysis'.

Finally, a 'discourse analysis', which takes all these criteria into consideration, does not aim to reveal the universal existence of a 'discourse' (with its all meanings, statements, conditions, etc.), but it “*brings to light the action of imposed rarity, with a fundamental power of affirmation*”<sup>3</sup>.

On reflection, such a complex and general frame might seem to be the ‘*impossibility of discourse analysis*’. However, it is not. On the contrary, this problematic nature of 'discourse analysis' provides the main incentive for concentrating on this very loaded field. Moreover, for the present study, it is being addressed as the only methodological field which conditions the identification of the ‘*language connection*’ through its unity, formation, figures and effects similar to ‘discourse’ which has been acknowledged as the only theoretical level in which the referred connection can comprehensively be problematized and treated.

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<sup>1</sup> Foucault, M. (1971): 2,3.

<sup>2</sup> Ibid: 6.

<sup>3</sup> ibid: 21.

## 1.5 Unity of linguistic discourse : Discursive structure

*"It is the problematic of a discourse which defines its unity ... "*<sup>1</sup>

'Architecture' is a verbal denotation which is often enunciated as if its reference is self-evident. Yet, there is a semantic confusion, since the 'word' denotes sometimes a whole field (*the field of architecture*), sometimes a part of it ( *-mostly, 'good', 'beautiful', either contemporarily or historically stylish buildings*), or a part replacing the whole ( *-let's say, professional aspects*). When the 'word' is phrased depending on the context in which it is used, the situation is often *not* less confusing (*i.e. Roman Architecture, a piece of architecture, ...*).

This uncertainty can, no doubt, be approached as a linguistic problem of 'denoting', 'naming', 'signifying', 'describing', ... since it is not specific to the field of 'architecture'<sup>2</sup>. However, the density of the linguistic uncertainty is mainly due to the capacity of the referred field's conceptualization of its objects.

As it was primarily pointed out in section 1.2, the ambiguity of the field of 'architecture' arises through the unclear state of objects. Such a state conditioned with different levels of discrepancies, disagreements, breaks,

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<sup>1</sup> Teymur, N. (1982): 27.

<sup>2</sup> This problem which can probably be valid either for any field (i.e. biology, chemistry, politics, etc.), or even a thing (i.e. room, human, world...etc.) is discussed linguistically in J. Jarvinen's 'Reference and Meaning in architecture' with many comprehensive references to Russell, Frege ... Also, B. Russell (1912)(1986) discusses the 'incompleteness' of words, relationships between words and universals philosophically in 'The Problems of Philosophy' with different examples such as justice, whiteness, ... etc.



discontinuities and ignorances, (which have all 'destructive', *negative* implications) is paradoxically proper to the appearance and practice of a 'discourse'.

In this respect, it can be claimed that 'architecture' is a field in which a number of discourses (for example, professional discourse, social discourse, technological discourse, theoretical discourse, representational discourse, environmental discourse, ... etc.) operates, besides the linguistic discourse, which the present study attempts to analyse. By now, it has to be obvious that the so-called operation is something 'anonymous' beyond the ideas, statements of a referent; it is beyond the systematic verbal (or non-verbal) activities of a group sharing -say, the same paradigm. It is rather ruled, formed and conditioned by a field which discursively controls the 'statements' in terms of their positions and densities. Thus, neither their status<sup>1</sup>, nor their occupation is determined by an 'individual'<sup>2</sup>, an 'institute'<sup>3</sup> or a 'position', but by the very modality of the field.

The field of 'architecture', constituted by, or against, a multiplicity of objects such as building, practice, design, form, space, function, theory, piece of art, drawing, structure, education, city, society, ideology, style,

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<sup>1</sup> Discursive status is not concerned with the 'truth' or 'value' of the 'statements'. Instead, it concerns with "*their capacity of circulation and exchange, their possibility of transformation...*", see M. Foucault (1972)(1995): 120.

<sup>2</sup> "... a synonym for person" and, by extension "*an adjective for that which cannot be divided further*" : in Fiske, J. (ed.) (1992): 113. Here, the architect, theoretician, teacher, critic, student, user, client, politician, ... etc.

<sup>3</sup> "... *those enduring regulatory and organizing structures of any society, which constrain and control individuals*" : *ibid*: 116. Here, the school, government, library, ... etc.

movement, ... and transmitted<sup>1</sup> through a proliferation of their related statements, concepts, terms, definitions, classifications, ... provides a (fragmented) unity.

Hence, this unity is neither homogeneous, nor precarious togetherness of all these. It is, rather, a discursive unity which is "*defined by the problematic*"<sup>2</sup> of the linguistic discourse and 'ruled' by the 'discursive power'. And finally, all the goal here ( -the analysis of object formation, figures and effects) is towards the identification of this unity<sup>3</sup>.

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<sup>1</sup> The transmission of the concept of 'architecture' through the built or drawn environment is demarcated to circumscribe the field of present research in its own boundaries. For '*demarcation in research*', see R. S. Jutla's "An Interdisciplinary Approach to Urban Design Research"(1996).

<sup>2</sup> "*It is the problematic of a discourse which defines its unity.*" (Teymur, N. (1982): 27).

<sup>3</sup> M. Foucault (in (1972)(1995): 37) opens up a discussion about the notion of 'unity of statements' with an analytical question on the bases of their unity. His four hypotheses (on large group of statements... which are called medicine, economics, or grammar) are briefly outlined here, as they reflect, more or less, the situation of another field; 'architecture' :

*"On what their unity (unity of statements) could be based?"*

*-On a full, tightly packed, continuous ... well defined field of objects?*

*... (but what appears is) rather... gaps ... differences, distances, substitutions, transformations.*

*-On a definite normative type of statement?*

*... (but one finds) different formulations of levels,... heterogeneous functions... to be linked together or arranged in a single figure.*

*-On a well defined alphabet of notions?*

*... (but one is confronted with) concepts that differ in structure... in use, which ignore or exclude one another.*

*-On the permanence of a thematic?*

*... (but one finds) various strategic possibilities that permit the activation of incompatible themes."*

Its analysis (which has been graphically represented through Fig. 1, at the next page) is, then, to "study forms of division" and to "describe systems of dispersion".

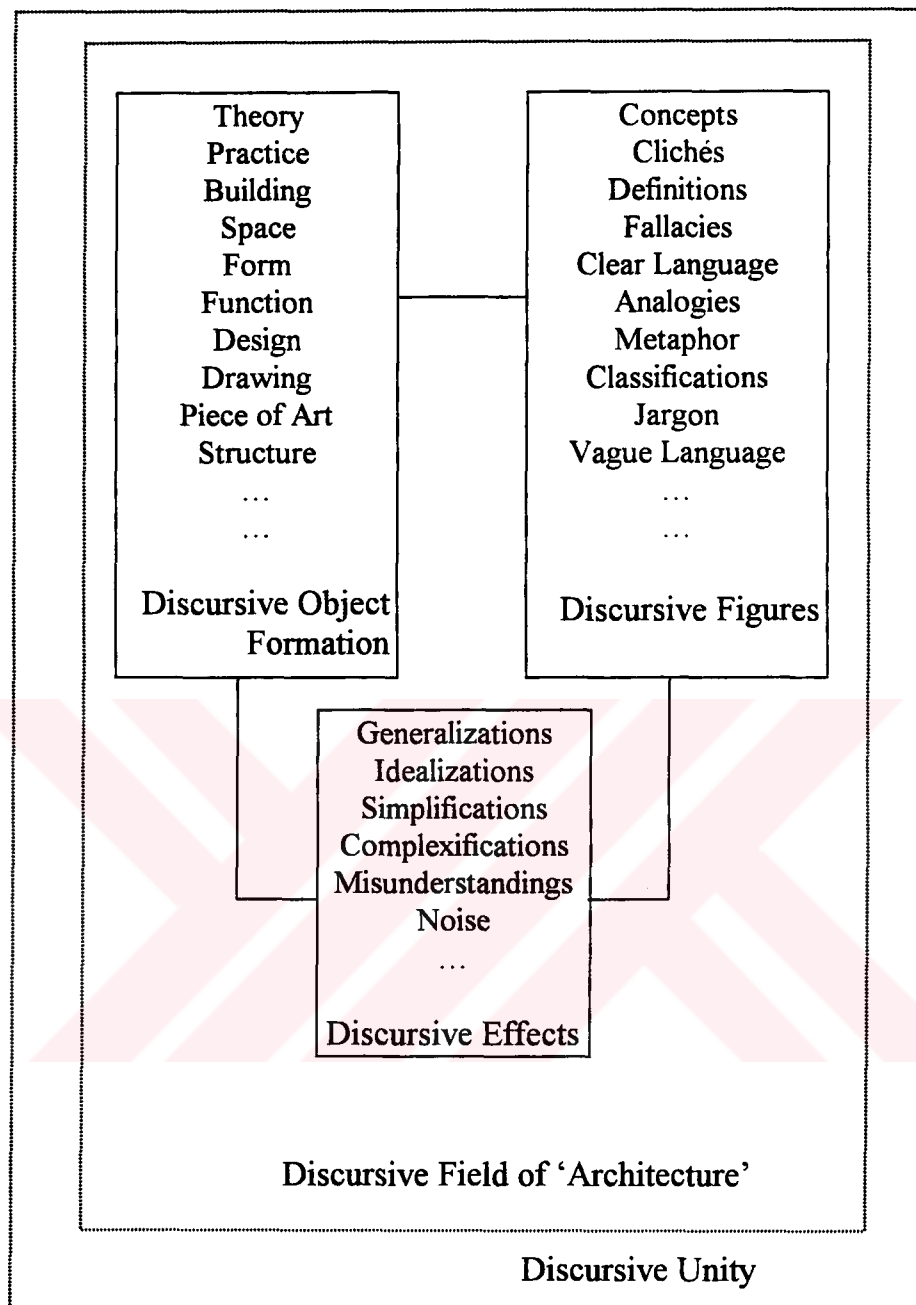


Figure 1: Discursive unity

## 1.6 Framework : Textual structure

*“Put your discourse into some frame,  
and start not so wildly from my  
affair...”<sup>1</sup>*

Having respectively outlined the *conceptual*, *contextual*, *theoretical* and *methodological* structures of the problematic in previous four parts of the Introduction, the *textual* structure of the study can, now, be introduced<sup>2</sup>. By now, it is obvious that the Introduction of this study is rather a comprehensive one, as it is more than an entry. It is pre-structured somehow as a ‘general’ *self-contained* ground as well as providing a ‘specific’ foundation for the successive chapters. Chapter 2 analyses the *formation of the objects* of the linguistic discourse through the “*field of statements*”. Chapter 3 is the analysis of the linguistic (and non-linguistic) items which are referred as *figures* of the linguistic discourse. Chapter 4 identifies the *effects* of linguistic discourse in the field of ‘architecture’. Finally, Conclusion discusses the intended *contribution* of the study in its all aspects.

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<sup>1</sup> Shakespeare, W. : from ‘Hamlet’.

<sup>2</sup> The fine-finished form of the structural determination which controls the textual formation of the study (which could only be possible after years of research) should not be taken as its conceptual finality. However, the temporal limits necessitate a textual finality, which would represent the specific goal, nature and approach of the study to be identified by others. On the other hand, identification of a study, which deals with a discursive object, is by no means possible without any incompatibilities. Different goals and approaches could set up different organizations and outlines according to different priorities even on the same subject. Yet, the textual organization of this study is mainly formed towards the aim of building up a critical understanding of the linguistic discourse in terms of its structure (*Introduction*), formation of objects (*Chapter I*), figures (*Chapter II*) and effects (*Chapter III*), in a problematic field; the field of ‘architecture’ (*Conclusion*).

## CHAPTER 2

### THE OBJECT FORMATION OF LINGUISTIC DISCOURSE IN ARCHITECTURE

*“One reason that has certainly kept many linguists away from studying real discourse is the fear that once the door is opened, there is no way of preventing the whole world from rushing in.”<sup>1</sup>*

#### 2.1 Introductory notes

The discussion can be opened up with an analytical question: How does the linguistic discourse in architecture form its ‘object’ if, as Foucault puts it, *“discourses are practices”* that *“systematically form their objects of which they speak”* ? This question requires an understanding of the ‘system of statements’ which prescribes or describes this formation. Both ‘language’ and ‘architecture’ are loaded and ambiguous terms. When connected they constitute a contentious discursive formation equipped with discursive objects which circulate in the field of ‘architecture’ thus, cause discursive effects.

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<sup>1</sup> Stubbs, M. (1983)(1987): 123,124.

It is on this basis that any attempt of establishing this connection merely as a linguistic formation instead of a discursive one, can be criticized for its lack of concern with pervasive effects. As pointed out earlier, the language connection forms a problematic which provides ground for a discourse. The 'object' of this discourse is 'language on architecture'. Yet, it is neither a linguistic, nor an architectural object; it is a 'discursive object' which is shaped through the authority of a 'discourse' and multiplicity of 'statements'.

And, neither this authority, nor its operating statements can be prisoned in a linguistic area. It is, moreover, a disordered plane which is transformed over again according to the changing (or non-changing) conditions. Sometimes, the 'invisible statements' of a non-changing condition form the object more powerfully than the visible ones<sup>1</sup>. Having these general and introductory conceptions in mind, the "*field of statements*"<sup>2</sup> can be analyzed.

## 2.2 Statements

Identification of a 'discourse' through the "*field of statements*" necessitates the recognition of this field's incoherence. Statements together do not provide a structure which sustains the 'discourse'. They occur or act according to an unformulated system which may either be situated at a level of normative regularities or incompatible manipulations. Thus, the case is not that there is a uniform system which

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<sup>1</sup> The common view in the field of discourse is that the power of discourse is exercised through the 'unsaid' as well as the 'said'.

<sup>2</sup> See, Foucault, M. (1972)(1995): Chapter 3.

generates the statements (with some varying effects) dispersed on the field. Then, the task is to uncover the “*system of dispersion*”<sup>1</sup> among through what the statements ‘state’.

An important concern on statements is that the ‘sentences’ (linguistic items) are appreciated as ‘statements’ (discursive items) to the extent that their positions can be abstracted from their referent and occupied by others<sup>2</sup> within its associated field. An immediate reminder here is; the statement, however, can never be abstracted either from its operational field, or from the other statements<sup>3</sup>. All the statements are subjected to the complex internal relationships which are either in state of gaps, conflicts, exclusions, ... or coherences, permanences, supports. And, this unsettling state is nothing but the very discursive network that is established by themselves (at the same time, reciprocally, establishes them as statement). Another significant recognition, here, is that the first step of the analytical treatment of these ‘statements’ is a ‘surface treatment’ free from any investigation or inference of any sub-content more than they ‘materially’ occupy. They are observed through their present densities, fractures, divisions, differences, separations, contradictions, demarcations, boundaries, repetitions, disappearances, absences, ... but not through the reasons underlying them.

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<sup>1</sup> Foucault, M. (1972)(1995): 37.

<sup>2</sup> “To describe a formulation *qua* statement does not consist in analysing the relations between the author and what he says (or wanted to say, or said without wanting to); but in determining what position can and must be occupied by any individual if he is to be the subject of it.” (ibid: 95).

<sup>3</sup> “This makes the statement something... more, than a mere collection of signs which in order to exist need only a material base -a writing surface, sound... this distinguishes it from the sentence ...” (ibid: 96).

Thus, their observation is towards the determination of the “*rule*” (or principle) which allows (or not allows) the statements’ getting form and power in the field of signifiers<sup>1</sup>.

Having these general conceptions in mind, the “field of statements” can, now, be surveyed with the primary purpose of examination of the “*formation of objects*”. With this very purpose, it is aimed to introduce and apply Foucault’s way of pre-examining the “formation of objects” on the basis of three phases: “*the first surfaces of emergence*”, “*the authorities of delimitation*”, “*the grids of specification*”<sup>2</sup>.

The unity of these phases is considered as a discursive “rule” which conditions the “existence” of the objects of discourse. And, the present attempt, here, is to analyse all these processes through the means of some ‘quoted’ statements which are totally independent from the content of this study in terms of their own contents (; arguments). Abstracted from their ‘validity’, ‘truth’, ‘soundness’, ... these statements have merely the mission of conveying the present consideration of the ‘objects of architecture’ in this discursive field. The ‘discursive’ grouping (if not a ‘scientific categorization’) designated above (and specified below) provides moreover a structural system which practically avoids being trapped by an easy generalization of collecting them arbitrarily.

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<sup>1</sup> In ‘discourse’ the ‘*signifier-signified*’ relationship is different to that of ‘linguistics’. While the relationship is treated as a ‘word - concept’ couple in linguistics, in discourse it is more complex: ‘statement - stated - discursive rule’.

<sup>2</sup> See (Foucault, M. (1972)(1995): 40-9) the chapter on ‘the formation of objects’) which gives a distinctive concern of the notion of ‘object’.



Primarily, *"the first surfaces of their emergence"* have to be mapped which give the objects a *"status"* and accordingly make them *"manifest, nameable, and describable"*. Secondly, *"the authorities of delimitation"* have to be described to constitute the profession *"as a body of knowledge and practice, as an authority recognized by public opinion ..., as a delimited, designated, named, and established object"*. And thirdly, *"the grids of specification"* have to be analysed, which are the *"systems"* that *"divide, contrast, relate, regroup, classify"* the 'objects'.

As Foucault himself reminds, such a description is still *"inadequate"* for two reasons. First, these three phases *"do not provide objects, fully formed and armed"*. Second, it lacks the relations between the *"several planes of differentiation in which the objects ... may appear"*. Being aware of this 'incompleteness', let's leave the first problem aside until the next chapter. Yet, the second shortcoming is tried to be overcome by focusing a specific 'plane' in terms of 'time'<sup>1</sup>. Here, it is very important to remember that discourses, in fact, do not follow a 'chronological pattern' but, they may differ in their ways of formation and effects according to their changing densities. However, tracing back to a specific time sequence, which is determined due to the changing densities of discourse, makes the process of discourse analysis *more sound and specific and less awkward and general*. It is in this connection that this chapter aims to convey the subject from its more theoretical (and general) ground to a more concrete (and specific) one.

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<sup>1</sup> This analysis is in fact an *ever-incomplete*, as well as a generative one, since it is quite possible to derive numerous types of relations in different planes, sections of *i.e.* time ...

In this sense, the 'linguistic discourse in architecture', with its governing rules and its objects will be analysed at the limits of 'language' appearances as a theme in the field of 'architecture' in 1960s<sup>1</sup>. And, the relations between "*individuals*", "*institutions*" and "*positions*"<sup>2</sup> will be given as the discursive link, which marks the discourse as a "*practice*" even (or especially) after the disappearance or dispersion of those three.

It is important to remark on the presence of 'linguistic discourse in architecture' before 1960s, and the fact that it will be present in the future (as it is a 'long-standing' one). Thus, taking only the statements from 60s (and 70s) do, by no means, aims to limit the discourse to an interval of time. It just indicates the effects produced by that discourse within a 'growing consciousness' of 'language' in almost all disciplines, as well as in the field of 'architecture'. Then, it is obvious that tracing specifically back to these years is not an arbitrary treatment or a chronological insistence. The practical occasion of 1960s (and not, say, 19<sup>th</sup> century or last quarter of 20<sup>th</sup> century, ... etc.) is constituted on the basis of analyzing the object formation of linguistic discourse<sup>3</sup> and its discursive practice "*under the positive conditions*" of a field which has 'discovered' the 'language' more or less as a scientific formation.

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<sup>1</sup> 'Architecture - language relationship' in the field of 'architectural research', in particular under the widespread 'linguistic approaches' of 1960s, has been critically examined in Appendix B in order to provide both a critical and documentary basis to this specification.

<sup>2</sup> These three ("*discontinuous*") items are exemplified by M. Foucault in the field of "psychopathology" as doctors, hospitals, ... medical domains ... and pointed out as the various *planes* from which the subject speaks.

<sup>3</sup> Here, it is very important to remind that neither the previous chapter, nor the following ones (or even the sections of this chapter other than the section 2.3) are specified according to this time interval. Besides its appropriateness in the means of so-called linguistic consciousness, which has been emphasized above, this has to be evaluated merely as a methodological decision to overcome a possible irregularity in terms of collection of statements.

The objects in which 'architecture' is involved are subjected to change (appearance, disappearance, ...) according to the relations which can be, by now, marked with three important planes (amongst many others): "*individuals*", "*institutions*", and "*positions*".

"*Individuals*" refer to the stating (writing, speaking, enunciating, debating, remarking, asking, keeping silent, ...) architects, critics, theoreticians, ... equipped with a certain acknowledged "status" (thus, with a "*right*" to state) in architectural field. Architectural statements are not produced or put forward by "*any*" person, but by architecturally (and intellectually) competent (and informed) 'individuals' who have direct or indirect relationships with other 'individuals' with various 'institutions' and 'positions', as well as, say, the citizens, students, users, politics, media, different disciplines, groups, ... etc. The special proficiency of the 'individual' seems to be the complementary aspect of the power of his/her 'statement' in terms of its discursive effectiveness (particularly after his/her dissociation as a referent). Thus, the 'statements' which form the various representatives of the numerous objects, like 'building', 'space', 'society', 'function', ... are the 'distinguished' utterances of the professionally thinking, writing, designing, practicing, theorizing, drawing, teaching, learning, researching, criticizing, ... 'individuals'.

"*Institutions*" can be referred as another 'plane' on which all those (architectural) utterances (not necessarily all gained the status of 'statement') are (semantically) formed and (syntactically) performed at very different levels of hierarchical orders. They provide legitimacy, diploma, right to built, right to design, promotion, knowledge,

accumulation of knowledge, professional role, fame, authority, information, categorization, power, ... to the 'individual' who establishes the complex and discursive object-field relationship through distinct 'statements' dispersed as discursive elements in the field. In other words, the 'statement' becomes 'socially' registered both in terms of their occurrences and dispersion through these institutional formations such as schools, legislations, chambers, libraries, offices, (architectural) literature, ... For example, the 'object' of 'architecture' has been primarily defined as 'art' by the library codes. Through this socially, intellectually and professionally recognized institution -library, the field (thus, its prevailing statements), then, conditionally divorced from the non-artistic aspects such as structure, lighting, heating... which are assorted under the 'science' index. Universities, on the other hand, are institutions where the 'discourse of architecture' gets form through systematic (mostly conventional, sometimes innovative or experimental) programmes, researches, lectures, studios, ... and through the changing emphasizes and priorities (as well as ignorances, insistences) on different 'objects'.

Besides the 'individuals' and 'institutions', the "*positions*" have to be considered as the third plane according to which the 'statements' get their sense. Both the 'individuals' and 'institutions' have different 'positions', but what is denoted by 'position' is not an appropriate paradigm or a specific theory or an understanding, ... It addresses the situation of the 'stating element' (an individual or an institute, ...); in

other words, it deals with the pragmatic<sup>1</sup> formation of the 'statement' which involves the speaking subject and the situation in which the 'statement' is stated (*i.e.* if the statement is taking place in a 'position' of interpreting, defining, criticizing, teaching, researching, organizing, identifying, communicating, chatting, interviewing, questioning, or participating... becomes the criterion to situate the statement). For example, the statement "*The Greek temple is the most perfect example ever achieved of architecture finding its fulfillment in bodily beauty*" allows a number of different interpretations according to the situation that the 'speaker' occupies (and to the situation in which the statement is being stated). One possible pragmatic field; -say, a tourist guide who is flattering a charming building at an historical site with pretentious words, would, by no means, be the same with the theoretical field of an historian who uses this statement as the first effective sentence of a celebrated book<sup>2</sup> in the field of 'architecture'.

What is conceived above as the (relations between) different "planes" should not be considered as the unfolding of the statements according to some regularities. Nor they illustrate the discursive situation. It is not the "totality" of these 'planes' ("*individuals*", "*institutions*", "*positions*") which brings out the governing rules of the "discursive practice". It is the "link" between them (; a minimal "totality") which is already there after their disappearance (or dispersion): *the unity of the linguistic discourse in 'architecture'*.

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<sup>1</sup> Putting the problem in linguistic terms, "*the 'pragmatic' meaning of a word involves the person who is speaking and the situation in which the word is spoken.*" See, J. Chaffee (1990): 252.

<sup>2</sup> An Outline of European Architecture, by N. Pevsner (1963) (1981): 19. The sentence quoted above is the first sentence of the first chapter.

Thus conceptualized, these planes are introduced and discussed at the first step in order to eliminate them at the second step, however, with an awareness of their very nature. By now, it has to be clear that the 'linguistic discourse' (like many other discourses) is a "*discursive totality*", through which the "individuals" are dispersed, "institutions" are dissociated, "positions" are suppressed.

And, some "*statements*" (in their very 'fragmented', incomplete', and 'discontinuous', discursive nature) initially appear to designate and entitle the possible objects of discourse (; here, *the language connection of architecture*) for a recognized position:

First appearance - *Statements I.*

Then, *some* distinguish the general regularities for the constitution of a professionally performing practice through a network of knowledge which is intellectually, officially and socially approved:

General regularities - *Statements II.*

Finally, *some* regulate the already recorded and registered 'object' in terms of classifications, categorizations, divisions, separations, selections:

Specific patterns - *Statements III.*

The following statements, in this sense, are collected for the purpose of specifying the situation in the field of 'architecture' against the background of the "*positive conditions*"<sup>1</sup> necessary for these three phases. Some additional notes on their grouping and collection can be given. The grouping of the statements in itself is, more or less, a discursive process. It does not dictate a firmness in terms of drawing absolute boundaries between these three groups. It mainly attempts to position them in order to obtain a less obscure and less entangled "*surface of contact*". During this "*contact*" the reader should not try to follow or discover a 'trace' which is combining the statements. What brings them together is rather their linguistic formation, their discursive fragmentation, their discursive density on some specific concerns, their rarity on some others, their stubborn repetitions and lackings, and their limitation, ... but *not* their conceptual value for the architectural field.

Thus, in their present presentation, it is not aimed to apply a textual coherence (which is already non-existing by nature). The surface texture, with all its discursiveness is attempted to be reflected. Furthermore, their 'quality' beyond their statement-ness does not play a role; thus they are by no means collected to evoke either 'negative' or 'positive' conceptualizations on the themes, directions, identifications, ... etc. that they have been indicating in their 'native' texts, books, talks, conversations, writings, ...

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<sup>1</sup> ... which have been depicted as the 'linguistic concern' in the field of architecture as well as the discursive relations between 'individuals', 'institutions' and 'positions' which are not necessarily "internal to discourse" since they do not provide a "rhetorical structure" between statements, and not necessarily "external" since they do not limit or control the stated things. They are moreover, "*at the limit of discourse*", as it has been previously discussed in the Introduction, sec. 1.4, with reference to M. Foucault.



For example, *neither* the 'naïve' wish to equate 'architecture' to art, *nor* the 'systematic' reason to parcell 'architecture' into some specific categories which both (as well as many other positions) coordinate the formation of a mass of statements are, here, collected<sup>1</sup> to be criticized or to be supported. The only emphasis here is given towards their 'enunciative accumulation'<sup>2</sup>.

## 2.3 Collection of statements

### 2.3.1 First appearances - *Statements I*

*"The formation of the architect as an ideologist of society ..."*<sup>3</sup>

*"Through the centuries only a fraction of the built environment has ever been affected by the architectural profession. Its summons has come from clients who had need of special buildings, buildings with a disposition and refinement of form that was out of the ordinary, and who could afford to pay for them. Traditionally, therefore, architects have been associated with the rich and the powerful."*<sup>4</sup>

*"... at its beginnings all architecture derived from ... body-centered sense of space and place."*<sup>5</sup>

*"The intimate connection between function and art in architecture points to a fundamental difference between architecture and the other visual arts."*<sup>6</sup>

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<sup>1</sup> Some additional information can be given on the methodology of their collection. The following statements are *taken* from the 'books on architecture' (after a comprehensive library search) published on 1960s and 1970s. The 'spatio-temporal limitations' enabled delving in two specific libraries (*METU Library* and *Bilkent Library*, and in a number of specific libraries) which are, by no means, to be underestimated in terms of their competence to house the 'architectural field on words'.

<sup>2</sup> For the specific forms of accumulation, see M. Foucault (1972)(1995): 122.

<sup>3</sup> Tafuri, M. (1976)(1990): 3.

<sup>4</sup> Kostof, S. (1977): 3.

<sup>5</sup> Bloomer, K. C. & Moore, C. W. (1977): 5.

<sup>6</sup> Prak, N. L. (1968): 25.



*"Architecture. It is born of the most powerful thoughts ... Architecture is not an integument for the primitive instincts of the masses. Architecture is an embodiment of the power and longings of a few men."*<sup>1</sup>

*"All architecture is made of forms ... Architectural forms may be lines, surfaces, and volumes, but they must always possess the dimension of time, which signifies movement and life."*<sup>2</sup>

*"One of the prime purposes of architecture is to heighten the drama of living ... architecture takes its place with the arts of poetry and music, in which no single part can be considered except in relation to what immediately precedes or follows it."*<sup>3</sup>

*"That the profession of architecture has been active with some degree of success for many centuries is thus strong evidence that it should be possible to develop a scientific psychology for architects."*<sup>4</sup>

*"... the study of the history of architecture ... isn't going to make you draw better plans, but it will make your profession more interesting and enjoyable."*<sup>5</sup>

*"Architecture is a social art. Consequently the architect must assume a vital role in shaping our physical environment ..."*<sup>6</sup>

*"The essence of architecture can best be defined as the dynamic intersection of space and personality. Neither structural space nor man has any meaningful existence independent of the life situation of which both space and man are a part."*<sup>7</sup>

*"Architecture in cities needs to be something more than the product of an aesthetic exercise."*<sup>8</sup>

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<sup>1</sup> Pichler, W. (1962)(1970): 181.

<sup>2</sup> Grillo, P. J. (1960): 34.

<sup>3</sup> Bacon, E. (1968): 19.

<sup>4</sup> Canter, D. (1974): vi

<sup>5</sup> Obermeyer, T. (1976): 3.

<sup>6</sup> Heyer, P. (1966): 11.

<sup>7</sup> Moller, C. B. (1968): 32.

<sup>8</sup> Smith, P. (1977): 31.

*"Modern art and architecture are both too complex to be dismissed easily."*<sup>1</sup>

*"The substance of architecture is space, malleable, expressive, controlled; it is space enclosed by structure."*<sup>2</sup>

*"... environmental control systems tend to be treated ... like the Cinderella of architecture; given only the plainest clothes to wear, they are relegated to a back room to do the drudgery that maintains the elegant life-style of the other sisters; light, form, structure, and so forth."*<sup>3</sup>

*"The architecture of all previous eras reflects the society in which it was created."*<sup>4</sup>

*"The mind of the architect is a big room full of old furniture ... And because he is a dreamer, his head is full of images. Architecture deals in images, sometimes by inventing new ones, mostly by retailing old."*<sup>5</sup>

*"In architecture, an art tied to practical purposes and executed always within severe practical limits, this dialectical law is more marked than in any other art."*<sup>6</sup>

*"All Greek sacred architecture explores and praises the character of a god or a group of gods in a specific place."*<sup>7</sup>

*"If any lesson can be drawn from the history of architecture, it is that architecture is the expression of the spirit of the age, sometimes splendid, sometimes mediocre. But it must always wait until the age is ready for it."*<sup>8</sup>

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<sup>1</sup> Kornwolf, J. D. (1967): 5.

<sup>2</sup> Pierson, Jr., W. H. (1970): 3.

<sup>3</sup> Heshong, L. (1979)(1989): vii.

<sup>4</sup> Kulski, J. E. (1971): 13.

<sup>5</sup> Brett, L. (1970): 13.

<sup>6</sup> Jordan, F. (1969): 6.

<sup>7</sup> Scully, V. (1962)(1969): 1.

<sup>8</sup> Jacquet, P. (1966): 104.

*"... in so far as architecture is a popular art, like cinema or television, that millennium has, in fact, been more largely realized than we generally recognize. In so far as architecture is an 'art maitresse', on the other hand, giving expression in its greatest monuments to the deep ... character of its period, ... for those who lead in current developments, a serious concern with ... new techniques is still a healthy approach."*<sup>1</sup>

*"... architecture confined to paper is a fantasy ... Architecture is best experienced at first hand in its physical 'completeness'; written sources - observations, descriptions, explanations, criticisms - can only be used to expand our knowledge of a building ..."*<sup>2</sup>

*"Architecture is the only art that starts with a puzzle."*<sup>3</sup>

*"It is only in architecture that the concept of 'style' has ... an iridescent quality, and it is only in architecture that this concept formed the focal point of theoretical discussion ..."*<sup>4</sup>

*"The ideals of ... architecture are based upon a multifarious assemblage of factual data and subjective prejudices concerning the nature and needs of contemporary man ..."*<sup>5</sup>

*"While architecture was in ... decline, new materials and new structure came into for use for building - steel first and later concrete. The architectural consequences were striking."*<sup>6</sup>

### 2.3.2 General regularities - Statements II

*"Architecture is ... conceived (designed) and realized (built) in response to an existing set of conditions. These ... may be purely functional in nature, or ... reflect ... social, economic, political, even whimsical or symbolic intuitions."*<sup>7</sup>

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<sup>1</sup> Hitchcock, H. R. (1961): 7.

<sup>2</sup> Sharp, D. (1975): xv.

<sup>3</sup> Boyd, R. (1965): 7.

<sup>4</sup> German, G. (1973): 11.

<sup>5</sup> Jacobus, J. (1966): 11.

<sup>6</sup> Hilberseimer, L. (1964): 17.

<sup>7</sup> Ching, F. D. K. (1979): 10.

*"Traditional architectural perspectives have been based primarily on symbolic and aesthetic concerns, and only recently has image been joined with behavioral impact ..."*<sup>1</sup>

*"The business of architecture is to create, out of given materials, a building of reasonable construction, fit for what is intended, and beautiful. Reasonable construction means ... every part shall perform ... its particular function in the ... whole ... Fit ... is self-explanatory. Beautiful means ... sight of the whole shall be a delight to our eyes."*<sup>2</sup>

*"For architecture, a field in which innovation and creative problem solving are requisite, it is important that educators try to improve the level of creative productivity in every student."*<sup>3</sup>

*"... an architecture of complexity and contradiction has a special obligation toward the whole: its truth must be in its totality ... It must embody the difficult unity of inclusion rather than the easy unity of exclusion."*<sup>4</sup>

*"A new architecture is possible through the matrix of chemistry. Man must stop making and manipulating, and instead allow architecture to happen."*<sup>5</sup>

*"... control of architecture by its own functional necessity may give to its development a certain autonomy. While the functional and structural methods remain fairly stationary, style is merely fashion."*<sup>6</sup>

*"During the last five years, architecture has again entered into a situation of crisis."*<sup>7</sup>

*"When Le Corbusier assembled 'Vers une Architecture' he gave to young architects everywhere a way of looking at the emergent machine-served society ... a way of looking at antiquity and a rationale to support his personal aesthetic."*<sup>8</sup>

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<sup>1</sup> Baum, A. & Valins, S. (1977): 2.

<sup>2</sup> Brooks, A. M. (1963): 3.

<sup>3</sup> Moore, G. T. & Gay, L. M. (1967): 2.

<sup>4</sup> Venturi, R. (1966)(1996): 16.

<sup>5</sup> Katavolos, W. (1960)(1970): 163.

<sup>6</sup> Martienssen, H. (1976): 3.

<sup>7</sup> Tzonis, A. (1972): 13.

<sup>8</sup> Smithson, A. (1973): 1.

*"There can be no architecture without technology to translate architectural concepts into physical reality."*<sup>1</sup>

*"We regard architecture as one of the indicators of civilization and the ability to produce good architecture as one of the skills of a civilized man."*<sup>2</sup>

*"The capacity of architecture to bring spirit into our lives, to sustain a sympathetic environment, has too often been neglected in school buildings."*<sup>3</sup>

*"The public lack of interest in architecture! ... If we ... want to teach people how to look at architecture, we must first of all establish a clarity of method. The average reader, leafing through books on the ... criticism of architecture, is horrified by the vagueness of ... terms: truth, movement, force, vitality, sense of outline, harmony, ... light and shade, eurythmics, ... mass, volume, ... emphasis, character, contrast, ... analogy."*<sup>4</sup>

*"The architectural decision made within a style are safe from the nagging difficulty of doubt, for the same reason that decisions are easier to make under tradition and taboo than on one's own responsibility."*<sup>5</sup>

*"Most studies of architectural space ... suffer from a lack of conceptual definition."*<sup>6</sup>

*"Architectural psychology contains within itself the whole range of approaches and techniques found in the general subject of psychology: from measurements of social interaction to species of research reminiscent of psychophysics."*<sup>7</sup>

*"... in architecture there is the simple truth that the best and most appealing results are obtained when sense (technical ability) and sentiment (intuitive imagination) are in harmony."*<sup>8</sup>

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<sup>1</sup> Siegel, C. (1962): 7.

<sup>2</sup> Reid, J. L. (1968): 9.

<sup>3</sup> Koeper, F. (1968)(1975): 296.

<sup>4</sup> Zevi, B. (1957)(1974): 21.

<sup>5</sup> Alexander, C. (1964): 10.

<sup>6</sup> Norberg-Schulz, C. (1971): 12.

<sup>7</sup> McIntyre, D. A. & Griffiths, I. D. (1974): 14.

<sup>8</sup> Dorgelo, A. (1960): 7.

*"Architecture and city planning - which is, or should be, one and the same, since city planning ... is really architecture on a large scale ... "*<sup>1</sup>

*"Architecture can become new, but it can not be 'modern' in the peculiar sense of that term which has been applied to recent Western music. "*<sup>2</sup>

*"Architectural history, as written ... in the Western world, has never been concerned with more than a few select cultures. "*<sup>3</sup>

*"Let us look at architecture in this new light: architecture, the design of complete repertoires that hold all the possible solutions to a problem, thanks to a specific notation (mapping) and the elaboration of a method which will match up a warning with each item in the repertoire. This ... completely overturns the old image of architecture ..., in so far as it still exists. "*<sup>4</sup>

*"The square, the polygon, the circle; stone, wood, clay; brick, cement, metal; glass, stucco, paint; these are the constituents that go to make up a style. But they are powerless without the spark ... inspiration ... which brings about a work of art. "*<sup>5</sup>

*"A proper process of building must begin with the possibility of not building. Design requires that the building be justified in the first place. "*<sup>6</sup>

*"... we need to understand that the architect cannot survive as a designer of single buildings, but only as a coordinator of architectural activity ... He must become a scientist, carry out research, create a system of thought, devise a programme of action and carry out proper schemes of organization in government, in industry, in production, in design. "*<sup>7</sup>

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<sup>1</sup> Eckardt, W. V. (1967): xvi.

<sup>2</sup> Scruton, R. (1979): 15.

<sup>3</sup> Rudofsky, B. (1964): 2.

<sup>4</sup> Friedman, Y. (1975): 11.

<sup>5</sup> Pothorn, H. (1968): 13.

<sup>6</sup> Heimsath, C. (1977): 21.

<sup>7</sup> Doxiadis, C. A. (1963)(1968): 195.

*"Like architecture, costume might be supposed by some to fulfill a basically practical role, yet, like the architect, the costume designer must create an image with which the public wishes to identify ..."*<sup>1</sup>

*"But architects do handle building-size problems ..."*<sup>2</sup>

### 2.3.3 Specific patterns - Statements III

*"Then, and only then, can one hope to see the democratic system function in such a way that there may emerge, ... an architecture in reverse, a craft architecture, an ecological architecture, a historicist architecture."*<sup>3</sup>

*"The three space conceptions discernible in the history of architecture ... architecture as space-radiating volumes, ... architecture as interior space, ... architecture as both volume and interior space ..."*<sup>4</sup>

*"... architectural design could be reduced to a matter of reconciling three systems, the human system, the environment system (... everything in the external environment) and the building system ..."*<sup>5</sup>

*"The functionalist thesis of 'less is more' was accepted as a convenient ideological umbrella, free of any sociological implications."*<sup>6</sup>

*"In the Miesian idiom of the 1940's and in its Johnsonian development variety and articulation in the building's mass were replaced by a determined regularity and cubic simplicity of outward form."*<sup>7</sup>

*"Ultimately, ... type is the very idea of architecture, that which is closest to its essence. In spite of changes, it has always imposed itself on the 'feelings and reason' as the principle of architecture ..."*<sup>8</sup>

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<sup>1</sup> Watkin, D. (1977)(1978): 12.

<sup>2</sup> Negroponte, N. (1970): 3.

<sup>3</sup> Delevoy, R. (1978): 21.

<sup>4</sup> Giedon, S. (1971): 2.

<sup>5</sup> Broadbent, G. (1973): 386.

<sup>6</sup> Moholey-Nagy, S. (1970): 7.

<sup>7</sup> Jacobus, J. M. (1962): 24.

<sup>8</sup> Rossi, A. (1966)(1986): 41.



*"The period of modern architecture sometimes referred to as the 'heroic period' set in after the First World War. True, there were a number of early pioneers ... "*<sup>1</sup>

*"What an architect says about his buildings may not be how people experience them or how history will define them, but the reasons he gives for the way he builds are a vital part of the story of how our human environment is being created. "*<sup>2</sup>

*"A great number of young architects ... have become weary of ... the concept of the architect as 'master builder' ... "*<sup>3</sup>

*"Brave, brilliant, and eternally moralizing, Frank Lloyd Wright was the last great American Victorian. "*<sup>4</sup>

*"In England, as in Western Europe, there have been only two basic styles of architecture prior to the modern building of the 20<sup>th</sup> century: Gothic and Classical. "*<sup>5</sup>

*"The envelope of a building separates the indoor space from the external environment and in this way modifies ... the direct effect of climatic variables such as outdoor air temperature, humidity, wind, solar radiation ... etc. "*<sup>6</sup>

*"The principle historical styles of architecture are shown below ... Egyptian, Assyrian, Persian, Greek, Roman, Byzantine, Romanesque, Gothic, Renaissance, Classical Revival, Eclecticism, International, Contemporary. "*<sup>7</sup>

*"Centuries of architectural practice have established four drawings with which to design, communicate, and construct buildings. They are plan, elevation, section, and perspective ... the order might better be perspective, plan, section, and elevation. "*<sup>8</sup>

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<sup>1</sup> Boudon, P. (1969)(1972): 29.

<sup>2</sup> Cook, J. W. & Klotz, H. (1973): 9.

<sup>3</sup> Burns, J. (1972): 7.

<sup>4</sup> Farr, F. (1961): 4.

<sup>5</sup> Yarwood, D. (1965): 21.

<sup>6</sup> Givoni, B. (1969): 113.

<sup>7</sup> Weidhaas, E. R. (1968)(1970): 7.

<sup>8</sup> Lockard, W. K. (1977): 10.



*"The mood of ideological and religious awakening which contributed so much to Expressionist architecture and which permeated the early Bauhaus, as it did the Liturgical Movement, was also the mainspring of Anthroposophical Architecture. "*<sup>1</sup>

*"Architecture, furniture, and civilization begin ... with men facing raw nature, trying to find shelter, comfort, security. "*<sup>2</sup>

*"The heroic generation of modern architects, ... shared a belief in architecture as a primary force in culture; because architecture was to mold (even improve) life-styles ... The second generation of modern architects seeks to adjust the forms of the first to a necessarily less abstract position. "*<sup>3</sup>

*"The ideal of an 'organic' architecture in which "form follows function" seems to have been approached simultaneously by a number of individuals, working from a variety of different points of view and using ... deceptively similar vocabularies ... if we ask: who defined this ideal in the first place? There is no clear answer ... "*<sup>4</sup>

*"One of the most ironical aspects of the recent history of architecture is ... the invention of the term 'The New Brutalism'. "*<sup>5</sup>

*"Any attempt to arrive a definition of architecture as art in terms of the 20<sup>th</sup> century is going to run into difficulties. A simple ... house need not differ in its formal elements from a huge office block, a library ... or museum. For these are all, even down to the cheapest tenement building, shack or stable, a part of architecture. But at what point does art begin? "*<sup>6</sup>

*"The Modern Movement in architecture arrived in England in the later 1920s as a continental fashion imported from Germany and France ... "*<sup>7</sup>

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<sup>1</sup> Pehnt, W. (1973): 137.

<sup>2</sup> Gowans, A. (1964): 3.

<sup>3</sup> Stern, R. A. M. (1969): 7.

<sup>4</sup> Gifford, D. (1966): 17.

<sup>5</sup> Banham, R. (1966): 10.

<sup>6</sup> Baumgart, F. (1970): 7.

<sup>7</sup> Watkin, D. (1979): 192.

*"The architecture of the present day has been given many names with which an attempt was made to define ... certain tendencies of development. These concepts can either seek a connection with ... past styles or point to the future ... "Neo Classicism", "Neo-Liberty", ... "Brutalism", "Mobile Architecture", "Absolute Architecture" ... "*<sup>1</sup>

*"The real nature of Neo Classicism in architecture is in a combination of the ideal of 'noble simplicity' with that of a rational application of the classical elements. "*<sup>2</sup>

*"We have used the expression 'modern movement' because it has assumed a reasonably precise meaning in modern phraseology ... The term modern movement may or may not be considered apt, and another term may eventually prove preferable, but it has become part of current usage and should be kept to, because it is not only a historical term but also a living policy, a rule of conduct ... "*<sup>3</sup>

*"Modern architecture is ... emerging from its pre-occupation with heavy-handed monumentalism and beginning to satisfy the more modest requirement of making environments where the actions of people become the principle object of architecture. "*<sup>4</sup>

*"The history of architecture ... must not be confined to masterpieces, nor is it primarily concerned with aesthetic evaluations which, ... are bound to fluctuate from time to time ... no building exists in isolation. "*<sup>5</sup>

*"Architecture as a profession began with the design of temples, altars, and great public buildings. Today the concern is still with public buildings, but ... now include libraries, hospitals, post offices, and office buildings ... The concern has been and remains with the public environment. "*<sup>6</sup>

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<sup>1</sup> Kultermann, U. (1965): vii.

<sup>2</sup> Summerson, J. (1969)(1986): 77.

<sup>3</sup> Benevolo, L. (1960)(1971): xi.

<sup>4</sup> Donat, J. (1967): 9.

<sup>5</sup> Allsopp, B. (1970): 119.

<sup>6</sup> Sommer, R. (1974): vi.

*“At the beginning of the 20<sup>th</sup> century the revival of the great architectural styles of the past had almost spent itself and was dying.”<sup>1</sup>*

*“... if we are to say that a built environment suggests certain “readings”, then such “messages” may be decoded inside-out or upside-down, unlinearly or as a series of simultaneous embeddings ... a built form may suggest a “grammatical” procedure ... ”<sup>2</sup>*

*“Already, the modern movement in architecture has been parcelled up and carefully labelled by experts and piegonholed in the categories ‘International Style’, ‘Expressionism’, ‘Elementarism’, ‘Constructivism’, ‘Futurism’ and ‘Functionalism’. These can be useful labels ... ”<sup>3</sup>*

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<sup>1</sup> Whittick, A. (1974): 3.

<sup>2</sup> Preziosi, D. (1979): 13.

<sup>3</sup> Sharp, D. (1972): 9.

## 2.4 Concluding Diagram

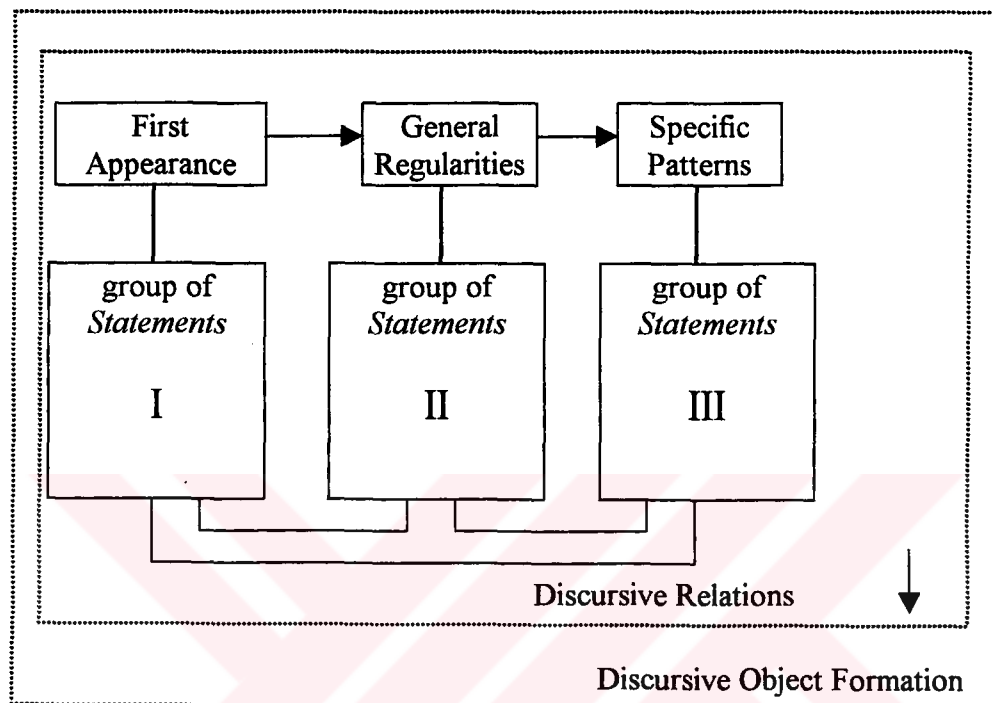


Figure 2: 'Discursive object formation' through 'statements'

## CHAPTER 3

### THE FIGURES OF LINGUISTIC DISCOURSE IN ARCHITECTURE

*"Once the existence of language has been eliminated, all that remains is, its function in representation: its nature and its virtues as 'discourse'."*<sup>1</sup>

#### 3.1 Introductory notes

This chapter attempts to analyse the 'linguistic discourse in architecture' through its *figures*. The very introductory question on the discursiveness of the language connection, not only requires the investigation of the object formation (on which the second chapter focused), but also, necessitates the identification of the discursive system which allows to follow how the discursive objects *circulate* in their very field of action. Thus, the present section aims to unfold this system as a surface formulation in which the objects become active according to some discursive rules. Yet, the attempt here is not to constitute an ordered map of a constructive system. It is rather an observation of a *linguistic web* which is *discursively processed*.

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<sup>1</sup> Foucault, M. (1970): 81.

The discursive objects are not 'givens' which might have completed their formations; their formations may never reach a terminal state or they may already have disappeared (as it is discussed in previous chapter). However, the present analysis is not a vertical analysis depicting the reasons, developments, continuities, positions, strategies, ... etc. beneath the surface, to explain the completeness or incompleteness, the presence or absence of the discursive object.

In the same manner, the analysis does not follow the validity or soundness of the objects. It does not try to fill in the conceptual or textual blanks with an aim of unifying the field. On opposition, it stays within the borders of its discourse, and it circulates on its horizontal multiplicity.

This said, the irregularities, gaps, silences, repressions will be kept in their own states. It is by now clear that the system in which the discourse operates is composed of fragmentations. It is a collection of divisions rather than a unified multiplicity. In this sense, it is not less "formless" than the objects that it "rules". Thus, it will not be analyzed in its possible unity but in its present 'dispersion': *the figures of linguistic discourse*.

The uneven set of figures, through which the discourse is activated, includes the representing, socializing, organizing, reasoning, relating, and non-verbal figures: clear language, vague language, ambiguous language, clichés; jargon; concepts, interpretations, definitions,

classifications; -isms, and related vocabulary, fallacies; analogies, metaphors, borrowed terminology; and non-verbal representations<sup>1</sup>.

It is aimed to investigate each figure in a detailed manner with their linguistic and discursive identities in the field of 'architecture'. The examples taken from the architectural field aim to transfer the figures from their theoretical (linguistic, and discursive) positions to a less theoretical "*enunciative field*"<sup>2</sup> (; to an empirical modesty).

The figures and their related practical realm are illustrated within their own "*autonomy*". They do not have the mission of vocalizing the ostensibly 'deep (underlying) structures' of 'architectural thought'. Leaving the so-called 'depth' to other studies and interests, this study specifically focuses on the "*thin*" (but, discursively effective) "*surface*" of what is "*enunciated*".

### 3.2 Discursive relations behind the figures

The analysis of these figures does not question *why* the system allows the discursive objects to function and to practice in this way and not in another way. It projects the situation at the limit of *how* the system allows the discursive objects to function and to practice, since the figures do not extend beyond their physical appearances.

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<sup>1</sup> These (to a great extent, linguistic items) do not establish a simple collection of various verbal (or non-verbal) formations. They could only be brought together after a linguistic survey towards the constitution of a discursively comprehensive network which would both condition the activation of the discourse and allow to be observed and analysed in terms of its discursive and architectural means besides its linguistic identification. See J. Chaffee (1991) for more (linguistically) detailed information for these items.

<sup>2</sup> Foucault, M. (1972)(1995): 119.

No doubt, neither the figures nor the discursive surface that they establish can get formed by themselves. Then, what is it that '*enables*' their formation and activation ranking beyond the linguistic norms and processes? Is it the power of 'discourse'? Is it the network of discursive relations? Is it the complexity of relations between language and architecture?... The following discussion tries to locate the problem of figures on its analytical ground in accordance with these interpretive questions (with a presupposition that they are both at the core and at the periphery of the so-called 'discursive system').

More precisely, the discussion dwells, first, on the present understanding of this study on the relationship between 'language' and 'linguistic discourse'. Then, it emphasizes some specific discursive relations which make such a 'discourse' possible. And finally, it defines the discursive situation in which these figures circulate. Accomplished later by the analysis of each figure, it is aimed to achieve an overall identification of the system that is mentioned above.

As it has been stressed in previous sections, the 'problematic' of 'language - architecture relationship' is not conceived as a linguistic problematic. Similarly, 'linguistic discourse', itself, is not conceived as a linguistic matter. It is relevant to point out here once more (before the present analysis which deals with linguistic items dominantly) that this present approach is not a 'linguistic-based' one, although the notion of 'language' is both a key concern and an essential issue in this study (and, generally, in discourse).



Certainly, the discursive language that is considered in this field is superior to the general conception of language. The discursive operations privilege the 'constructive' nature of language over its 'constructed' nature. Thus, discourses redraw the limits of 'language'. Moreover, the present analysis of 'linguistic discourse' attempts to redraw the limits of 'discourse'.

The claim of redrawing the limits of 'discourse' needs to be unfolded: All the discourses form their objects dominantly through different types of linguistic medium. Similarly, all the discursive objects circulate more or less in a linguistic medium. They are mostly structured on the complex relationship between the specific language of discourse and other formations. In the present case, however, the situation is more complex than the other (usual) ones (such as the relationship between, for example, the technological discourse and its specific language) because there occurs a double-folding conception of language: first, the specific language of discourse which is irreducible to linguistic items; second, the language as the 'theoretical object' of the 'linguistic discourse'. And, this very specificity of the linguistic discourse in architecture draws its ways of analysis paradoxically closer to -say, 'linguistic discourse in chemistry' than 'architectural discourse'.

It is in this sense that either the 'statements' or the 'figures' should not be considered as the objects or elements or components ... of 'architectural discourse', but instead, the objects of the 'linguistic discourse' engaged on the architectural field. Such a warning seems to be relevant not to grapple later either with the puzzling complexity of this 'double-folding'

of language or with the false attributions -say, 'reduction' or 'simplification' of the 'discursive relationships' of the architectural field. The relevance of this emphasis is, then, mainly towards avoiding these possible confusions which may arise due to lack of such precision.

On the other hand, not only the 'linguistic discourse' but also all other discourses treat their objects through a discursive language. Yet, to base the 'linguistic discourse' on a self-gratifying linguistic ground would be an awkward attempt since it is not less equipped than the others in terms of its non-linguistic associations and mechanisms. In this connection, it can not be treated as a pure linguistic matter, as for example, a 'social discourse' can not be explored only through 'social' means. In other words, even a 'linguistic discourse' does not allow to be examined merely through 'linguistic' means, since no discursive object (including the 'language connection') pre-exists merely through 'language' (in the forms of words, definitions, statements...). It is, moreover, the numerous 'discursive relations'<sup>1</sup> in which the 'object' is theoretically established. Examination of the linguistic (and non-linguistic) items which are denoted as the 'figures' of the linguistic discourse, then, is to be realized within these 'relations'.

But, what are those relations? How do they provide the invisible discursive coherence which makes each statement belong to the other statement; each figure concern with the other figure?... Is it the 'interiority' of the 'linguistic discourse' where we have to introspectively look into? Or, are they 'exterior' to the 'discourse'?... Then, do they

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<sup>1</sup> See, N. Teymur (1982) Chapter 5, for a comprehensive discussion of 'relations'.

belong to other discourses?... Or, are they non-discursive (or non-linguistic)? The plethora of these and possible other factual questions, before anything else, conceptually (and unwittingly) denotes their dispersed spaciousness. At this moment, there occurs the necessity of locating the priorities of the task of research since there may be various ways of dealing with a problem or approaching a fact or analysing a discourse ...

It is in this respect that the present study observes and discusses the 'figures' both in terms of their linguistic ( /non-linguistic) identities and their articulation according to some specific relations (and not according to an impossible whole, which would only precariously cover the surface).

Deployed in this way, the discursive tensions, in-between 'science-art', 'theory-practice', 'building-architecture' and 'form-space-function' in the very field of 'architecture', have been privileged as the primary condition which activates the figures. This is neither a subject matter of discarding or dismissing the other relations ( -say, economic issues, political inputs, professional difficulties, ...etc.) which would possibly constitute a comprehensive discursive network, nor declaring their (architectural or scientific) validity (or unity) over the others.

It is, moreover, first; a complementary attempt of accomplishing the critical argument of this study both on the 'object conceptualization of architecture' and on the discursive unity of the different planes (;individuals, institutions, positions which generate the discursive

situation even in their absence through the dispersed statements) since these mentioned discursive relations do render the 'linguistic discourse' (in accordance with all these 'objects' and 'planes') "*itself as a practice*"<sup>1</sup>.

Second, none of the referred '*tensions*' (relations) are first invented by this study. On the contrary, their ever-attendant availability on a heterogeneous multiplicity of architectural medium (education, discussions, books, magazines, articles, polemics, theories, practice, studio, office, ...) is evident. And, it is this evidence that, in fact, precipitates these ostensibly 'used-up' tensions into the more complicated 'discursive relations'. Once they begin to 'practice'; once they allow us to "*see the things that are not 'really' there*" (such as the 'discursive fragmentation' of the architectural discourse into three as form-space-function) then, it is no more possible "*not to refer them as if they were real*"<sup>2</sup>.

The questions of architecture's being a '*science*' or '*art*'; its being conducted primarily through '*theories*' or '*practice*'; in the same sense, if architecture can be equated to '*building*' or if it is much '*more*' than that; the 'external' social unity and 'internal' architectural dispute in the very supervised trio of *form-space-function*, have occupied the architectural agenda at many different levels.

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<sup>1</sup> "At the theoretical level ... these relations characterize not the language used by discourse, nor the circumstances in which it is deployed, but discourse itself as a practice": M. Foucault (1972)(1995): 46.

<sup>2</sup> ... as has been generally stated before, in the Introduction, with reference to N. Fairclough.

The polarizations and reconciliations in-between have caused educational, practical, social, stylistic, ... results. Thus, these have always been favorite sites in which adherents of the first or the second, of this or of that, mediators of a compromising placing in between the contraries, the underestimators, supporters of one or the other, produce various arguments, concepts, definitions, terms, statements, interpretations, ... A field which can not (or does not) define its object clearly due to its very fragmented nature, of course, houses all these discursive "*said things*", and paradoxically becomes more 'unclear' in terms of its object conceptualization. Keeping the more detailed examples for the specification of figures under these relations, for the present they can briefly be illustrated through some ('individual', 'institutional' or 'positional') references<sup>1</sup> which will be treated in the

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<sup>1</sup> With the following statements it is aimed to exemplify the situation:

**(art - science)** *"Is architecture an art or is it a science? There is an irksome boredom about the question; the cultural dichotomy it implies is all too familiar and irreconcilable"* (Walker, F. A. (1979): 207), *"... the good architect requires the sculptor's and the painter's modes of vision in addition to his own spatial imagination... architecture is the most comprehensive of all visual arts and has a right to claim superiority over the others"* (Pevsner, N. (1943) (1981): 16), *"... and yet if architecture is an art, it is also a form of social discourse which must make its presuppositions and styles clear, so that clients and the public can choose intelligently from alternatives"* (Jencks, C. (1988): 33), *"Clearly, what is science is not art and that which attributes to itself this name in architecture kills all passion and driving for the heroic... Those who believe themselves to be architects of the first kind (scientists) are silent in the face of politics. Their mindless pragmatics condone all acts of cultural violence. Those ... (artists) impotently mime the terms of cultural change aiming only at reconciliation"* (Rhowbotham, K. (1995): 97);

**(theory - practice)** *"The actual relationship of architectural theory to architectural production at any given time is problematic"* (Summerson, J. (1957): 228), *"There is an undeniable connection between... the artifacts from... practice, and theoretical pronouncements from... nearby source"* (Rowe, G.R. (1987) (1991): 149), *"Theories are general statements dealing with what architecture is, what architecture should accomplish, how best to design. Theories are useful to architect at various points in the design process and are applicable to many building types"* (Attoe, W. (1979): 2), *"How correct is the distinction theory / practice? What effects do the (mis)conceptions on this distinction have on the practices involved?"* (Teymur, N. (1982): 169), *"To have credibility in the eyes of young people, a teacher must be able to tie theory to practice"* (Krier, R. (1995): 105), *"Architecture tends to make an absolute separation between theory and practice"* (Agrest, D. (1991) in P.A. Johnson (1994): 35), *"The precise relation between theory and practice is most elusive,*

same manner as the previous chapter. In other words, what is being dealt with, here, is not the status of either the 'relation' or its 'reference', but moreover the discursiveness of this network in which the 'linguistic discourse in architecture' attains its expression by means of its figures.

A final remark has to be made that the '*discursive relations*' will be kept as the 'backcloth', as an abstract structure that do, for example, allow (/support) certain things and limit (/prohibit) others; however, not at the 'stage' as the *figures* do.

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*though there appears to be some relation between linking text and imagery, concept and percept*"(Johnson, P. A.(1994): 36);

**(building - architecture)** "... we have long been in the habit of using too many synonyms; not only in our everyday speech but also in our more specialized languages. We still fail ... to make any satisfactory distinction between architecture and building, despite the fact that we are ... inconscionably aware that such a distinction should be made"(Frampton, K. (1974): 442), "There is something very wrong with architecture as it is practised today. Architecture is not something rare that only initiated can understand. It is just another name for buildings ..." (Jackson, A.(1995): 3), "There is no theoretically formulated distinction between those buildings that are believed to be 'Architectural' and those that are not. Yet, it can be proposed without theoretical risks that all buildings are buildings. In this sense, 'architecture' refers to the area and the practices covered by all design and building activities, including their education, and not to a privileged class of buildings."(Teymur, N. (1992): 103), "What has happened? Why has architecture come to mean only buildings?"(Shepherd, P.(1994): 43), "Architecture -great architecture- has always attempted to reduce the problems of construction, use, context, and symbolism to one single reason"(Gregotti, V.(1996): 86), "But older than architecture is building"(Behrendt, W. C. (1937): 13), "... Modernism makes no distinction between building and architecture. It does not imitate ... shelter; it simply uses raw building material ... In that sense, Modernism has produced buildings but, as yet, no architecture ..." (Porphyrios, D.(1991): 9), "... the poetic form of architecture is responsive to issues external to the building ..." (Graves, M.(1996): 86), "... Architecture bears the same relationship to building as literature does to speech ..." (Rowe, C. (1994): 45);

**(form - space - function)** "... form, function and space each has meanings in the field of social relations, each is capable of signifying who we are ... in society and in the cosmic scheme of things ... each speaks of both power and bond relations ..." (Markus, T.(1993): 30), "... Definitions of architecture as space and form at the service of program and structure were not enough ..." (Venturi, R. & Brown, D. S.(1968): 311). "... architecture of last fifty years constitutes a considerable heritage; it has done away with many prejudices, has defined new concepts of space, form, function ..." (Argan, G. C. (1957): 256).

### 3.3 Figures

After these general and brief remarks (and, after the specification of the discursive surface through the 'statements' functioning in the field) a critical observation and analysis on the figures of 'linguistic discourse' can, now, be developed. The following items have to be conceived as the 'mechanisms' which transform (or process) the ostensibly innocuous (and linguistic) conditions into 'discursive objects'. Thus, what makes this study different from a linguistic analysis of 'language on architecture' is the ever-operating 'discursive practice' behind this so-called 'architectural language'. By now it is clear that the 'objects' would only be 'linguistic objects' if they would have existed outside the 'discourse'. In this respect, the 'linguistic discourse in architecture' would be reduced to a 'linguistic practice' instead of being analysed as a 'discursive practice'.

Having said this, the 'principle', according to which the figures are identified, grouped and conducted, does not indicate a 'fieldguide' in 'architecture' or in 'linguistics'. The agreement on their presence (and on some others' absence) lies further in the present ones' degree of discursive 'power' of activating the 'object formation' at the limits of the specificities of this study.

The validity and rigour of the 'principle', then, rely on the figures' discursively defined positions which serve to regulate the 'effects' of linguistic discourse (that will be discussed in the next chapter), and *not* on a linguistic 'scientificity' which would propose different



identifications and groupings according to different priorities. In other words, their relevance is in accordance with their role of constituting the discursive linguistic web which this study particularly deals with.

### 3.4 Representing figures

#### 3.4.1 Clear language

A clear language which is specific, distinct, precise and accurate does not necessarily have a specific, distinct, precise, accurate<sup>1</sup> and clear thinking behind it.

‘Language on architecture’ (: the verbal medium in which *speeches, writings, concepts, definitions, classifications...* take place) sometimes appears as a very clear language. However, its linguistic determinacy instills a suspicion if it is pre-structured to make up the architectural indeterminacy. The clear language, developed and furnished to represent ‘architecture’, in fact, provides the incentive for the interrogation if it transparently represents a clear thinking.

The act of creating a totalitarian architectural image through the pure expressions (and *overt messages*<sup>2</sup>) seems to be a decorative act rather than a structural one. In this way, not only the non-architectural milieu but also ‘architecture’ is deceived by itself, because this cozy and self-gratifying demonstration conceals the nonspecific, general, imprecise and

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<sup>1</sup> Chaffee, J. (1991): 297.

<sup>2</sup> *Overt messages* are apparent and obvious units of information (of a fact or an opinion): (Dimbleby, R. & Burton, G. (1992): 224).



inaccurate understanding of the 'concept of architecture'. A clear language which tends to be reserved primarily for the informative<sup>1</sup> and regulative<sup>2</sup> functions<sup>3</sup>, then, either stimulates and highlights, or addresses and accents this image. In other terms, a 'mental picture' of 'architecture' evoked in words<sup>4</sup> prevails in the discursive field of 'architecture'.

'Mostly' encouraged by experts (with a special knowledge and skill)<sup>5</sup> espoused by publications and institutions, reproduced by mediocre (but favorite) voices<sup>6</sup> and, 'unavoidably' approved by the 'architectural

<sup>1</sup> "I've got something to tell you" : (Wales, K. (1989): 196).

<sup>2</sup> "Do as I tell you!" : (ibid: 196).

<sup>3</sup> Language has many functions such as instrumental, heuristic, imaginative etc. Linguistics recognizes them as a realm of study. For more information see the related item (*function*) in *A Dictionary of Stylistics* by K. Wales.

<sup>4</sup> ibid: 235.

<sup>5</sup> The following statements, phrases, expressions (; said things, which illustrate, in fact, differentiations due mainly to the temporal conditions, however, preserving the 'ideality' either in a 'puritian' manner or 'pluralist' or 'fragmented' ... attitudes) aim to feature the discursively practicing figures of clear language (if possible, divorced from their enunciators).

"The spirit of order, a unity of intention ..." (Le Corbusier (1920):59).

"Essential philosophy of universal architecture ..." (Fuller, B. (1932):128).

"Architecture wrote the history of the epochs and gave them their names ..." (Rohe, M. (1950):154).

"... emdodiment of the unmeasurable ..." (Kahn, L. (1964) in Latour:168).

"... architecture of pleasure lies where concept and experience of space abruptly coincide, where architectural fragments collide and merge in delight, where the culture of architecture is endlessly deconstructed and rules are transgressed ..." (Tschumi, B. (1977):538).

"... art of architecture, as a positive force in the world, capable of educating and communicating ..." (Papadakis, A. (1992):7).

"we ... live in an architectural culture which is world-wide, and a cosmopolitan perspective is not only desirable, but necessary ..." (Jencks, C. (1993):331).

<sup>6</sup> The plethora (and the distribution) of such utterances occupying the agenda "systematically forms" the so-called 'image' of 'architecture'. Although they can easily be discredited in their isolated states, when they act together (and/or act against each other) they constitute the very discursive condition for the "employment" of the linguistic discourse (which forms an ideally conceptualized referent). No doubt, there are some planes of "exclusion" such as rejection, contradiction, ignorance, devaluation, discontent, disparagement, ... but they are, indeed, the "external rules" which control this employment and its power. Here are some statements and expressions which operate, ultimately, according to a discursive strategy of addressing a 'mental representation' of 'architecture'. With their clear linguistic articulation they project an idealized notion of 'architecture' upon the 'messy', 'undefined' field of 'architecture':

"... there remains in the art of architecture something that evades analysis, something that touches us in the most secret parts of our minds, something not only beyond utility but also

society' at a great extend, this discursive 'mental picture' stands as an ideal essence (which is sometimes rejected or ignored, sometimes addressed or criticized, but never totally discarded, since it has been once formed through some 'discursive relations' realized in a multiplicity of 'clear' expressions).

Clear language, at the same time, dominantly refers the 'formal articulation' of 'architecture', which is 'already there' and 'totally belongs' to the discipline. The physical materiality of 'architecture', thus, becomes both a mask and a presentation. Fronting<sup>1</sup> of the materiality through a clear language (specific terms, accurate identifications, distinct utterances, precise significations...etc.), usually emphasizing the forms (or formal elements) of buildings, elevates the position of 'form', both linguistically and conceptually<sup>2</sup>.

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*beyond all that is rational and everyday. It could not be otherwise for our biggest, toughest, most complex, most permanent, and most powerful art"*(Abercrombie, S. (1984): 171).

*"... no serious discussion can occur without there first existing a base of common agreement ... one cannot really ask what architecture is without first having some general agreement for the meaning of words such as art, beauty, aesthetics, form, style, creativity ... "*(Vickery, R.. (1983): 7).

*"Architecture has always been and will always be a monument to the eternal, commemorating both the absence and presence of man"*(Abraham, R..(1982): 464).

*"... sequence, time and memory set architecture apart from other visual arts, such as painting or sculpture ... "*(Gargus, J. (1994):3).

<sup>1</sup> Fronting (in linguistics) refers to the syntactic shifting of elements, for highlighting, from their normal verbal position (K. Wales (1989)(1990)). But, here the term is used to indicate a conceptual emphasis.

<sup>2</sup> It is quite possible to find an articulated clear language in any source (not necessarily the pretentious sources) highlighting the so-called fronted materiality : *amorphous forms without a definite shape; angular figures diverging two planes; arched shapes with curves, rounded parts; articulated shapes with joints and segments; battered forms with a slope; checkered forms with marked off patterns; chevron, a symmetrical V shape representing an incomplete triangle; circular form symbolizing eternity, completeness, perfection; clustered forms with configuration of elements; concave and convex forms like inner or outer surfaces of a sphere; corrugated shapes with various folds; curvilinear forms, bounded or flowing; cylindrical forms, elliptical forms; faceted shapes; folded plates like accordion shapes; freeform shapes usually resembling nature; geodesic forms with a grid structure; hyperbolic shapes; interlaced forms crossing over each other; monolithic shapes with a single block; ornamental*

Thus, given an extra emphasis, it becomes the linguistically privileged 'portion' of the field in which the different planes of interests (such as architectural criticism, architectural education, architectural movements, architectural theories, ... etc.) coincide.

Relatively, linguistically less-equipped 'portions' of 'architecture' ('space' and 'function'), then, constitute the under-lexicalized states<sup>1</sup> of the ever-popular tension of form-space-function in architectural debate which is incited to a certain extent through the unbalanced impacts of over-lexicalization<sup>2</sup> and under-lexicalization. The lexical ability, no doubt, brings a discursive power, an authority<sup>3</sup> to the concerned subject at a very wide area ranging from the 'formal writing' to the 'informal speech'. In the same manner, the most vital concepts can possibly be either totally ignored or partly be included to the verbal behavior because of a lexical disability<sup>4</sup>.

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*forms; oval shapes with two centres; overlapping forms; prismatic and pyramidal forms; radial forms; recessed forms with small hooves; rectangular forms; rotated forms revolving a shape on an axis; rounded forms; sculptural forms; shells, form resistant structures; spherical forms; spiral forms with a continuous curve; square forms; stepped forms with increasing or decreasing increments; suspended forms; trapezoidal forms; triangular forms; truncated forms with cut-off ends; wavy forms ... etc.* All these terms (taken i.e. from E. Burden (1995)), and many possible others, are well-equipped linguistic records.

<sup>1</sup> Lack of an adequate set of words to express specific concepts (K. Wales (1989)(1990): 470). It can be said that there is no architecturally specified terms for any 'function'; and, the terms used to address 'spatial' concepts seem to be too poor in number, too weak in linguistic practice.

<sup>2</sup> The surplus of words concerning a particular concept (ibid: 332). Here, it is important to remark that the aim is not to establish a criticism on under or over lexicalizations in the field or manipulate the present situation, but to identify it in its very present discursive conditions.

<sup>3</sup> depending on the "capacity of circulation and exchange" (M. Foucault (1972)(1995)).

<sup>4</sup> At this point a question may evoke if it is really possible for a vital concept to be under-lexicalized. Or, linguistic discourse in 'architecture' has been used to directed towards an 'ideal' in which i.e. 'functional aspect' is suggested as an important issue but perceived primarily as a subject of other formations (; governments, institutes, financial authorities, conventions, ... etc).

Seen in this light, the clear linguistic performance in ‘architecture’ (stripped of its social, spatial, functional, ... premises) has a great propensity for ‘formal aspects’. The discursive objects of linguistic discourse are, then, shaped through the clear statements which are assumed to be true. Abstraction from the social, scientific, political, ... issues brings a pure, *ideal* ‘concept of architecture’.

In a sense, language as an underlying and fundamental force<sup>1</sup> (by means of clear expressions and statements) ‘determines’ (even constitutes)<sup>2</sup> the conceptualization of ‘architecture’: the clear ‘linguistic contours’ form a ‘barrier’ to the ‘*real*’ field of ‘architecture’ and lead a fictive notion of ‘architecture’. It can easily be observed that the ‘ideal conceptualization’ of ‘architecture’ is structured on a relationship between the ‘linguistic representation’ and a ‘conceptual referent’. However, this ‘conceptual referent’ takes its form not through its ‘real referent’ but through some discursive mechanisms. No doubt, these mechanisms allow ‘architecture’ to be an easy-going formal (/artistic) act which may (or may not) be supported with other issues.

Once the object (not necessarily a ‘real’ one) is elaborated and ‘brought into sight in a discourse’, it is difficult not to mention it as if it were a ‘real’ referent. And, a clear language on ‘architecture’ as a representing figure establishes the “*positive conditions*” for its discursive object, which could never pre-exist by itself.

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<sup>1</sup> Fiske, J. (ed.) (1992): 69.

<sup>2</sup> ‘linguistic determination’: see K. Wales (1989)(1990): 116.

### 3.4.2 Vague language

Vague language is the language which has blurring messages. It is imprecise, general<sup>1</sup>, nonspecific and inaccurate. Similar to the complicated and discrepant relationship between 'clear language' and 'clear thought', 'vague language' is not necessarily interconnected with 'vague thought'.

Moreover, the coexistence of clear and vague language is not a conflict since the 'linguistic discourse in architecture' can be studied in a unity only in terms of its contradictory modes. Like any other social formation, 'discourse' is not homogeneous. Oppositions, differences, clashes, conflicts do not exist only between discourses, but also exist within the 'discourse'. In this sense, the vague language, through which the discursive object of the 'linguistic discourse' is formed, is not less effective than other formations.

Vagueness occurs when the 'spoken' area is not clearly defined. In the case of 'architecture' the discursive object which is shaped through the so-called vagueness, is not an outgrowth of lack of attention. But, it is the neutral representation of the vague position of 'architecture' itself. When it is considered that discourses do not preferably reflect the 'real' condition of their problematic, this way of 'object formation' may lead to a confusion. Yet, it can also be recognized as an 'internal operation' to control itself.

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<sup>1</sup> Chaffee, J.(1991): 300.

It can, moreover, be taken as a precise employment of the 'discourse' to keep the precarious balance between a 'theatrical clearness' and a 'factual vagueness'. Whenever it does not control itself internally, it can easily be exposed to external operations which may dissolve its very structure.

Writings about 'architecture' are not 'data collections' or 'formulae' to be watched and conducted to a process of determining some conclusions, generalizations, hypotheses, ... etc. In this respect, the relationship between the 'linguistic event' (writing, talking, defining, ...) and the 'non-linguistic event' (say, architectural practices) can not be a neutral relationship. In the case of 'architecture' the non-linguistic events are mastered by the control of language, whereas in purely scientific fields, invertedly, linguistic events are controlled by the discipline<sup>1</sup>.

Vague words appear when the referred field is not clearly identified. The verbal experience of an ill-identified or non-identified field unavoidably lacks a distinct meaning. This unsettled nature, in fact, provides the most convenient conditions for the existence of a 'discourse'. Since the objects are not already formed by its own practice (scientifically and architecturally), the discourse (of language) can introduce and impose its own system as a 'practice' to form the objects theoretically.

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<sup>1</sup> Put in the linguistic terms, 'architecture' can possibly be accounted under the "*soft sciences* (like sociology, political science, economics, psychology, philosophy" which "*almost seem as if created*" by the language (terms, concepts, statements, ...)), instead of creating its language. See (D. Bolinger (1994): 64) for 'soft sciences' and terms.



Even the most equipped linguist can not express the meaning of a word unless the discipline to which that term belongs can itself determine the very characteristics of the 'corresponding object'. So, it is obvious what the word 'column' means. But, what about the words like 'architecture', 'space', 'function', 'building', 'technology', 'public', 'order', ... etc. No doubt, this nonspecificity is raised by the 'architectural component' of the problematic, and not by the 'linguistic component'.

From all these considerations one may come to the conclusion that the words mentioned above are vague words. However, they will be examined under another type of 'formation'. Yet, they are mentioned, since a confusing indeterminacy occurs when they come together with linguistically vague words. *Adjectives*; the general terms of measurement, qualification, premodification, judgment, ... which adjoin the 'general' terms of 'architecture', create the widespread vagueness. Contrary to their very intention of adding more information to a 'known'(!) term, these vague words, especially the evaluative or subjective<sup>1</sup> ones, like charming, pleasant, splendid, attractive, strong, large, beautiful, comfortable, ... etc. cause an 'informed'(!) uncertainty<sup>2</sup>.

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<sup>1</sup> Wales, K. (1989)(1990): 11.

<sup>2</sup> The following list purposes to exemplify the multitude and familiarity of the use of the adjectives which are widely being used as 'conventions' rather than having an attributive position. It is in this sense that besides their vagueness some of these 'adjective phrases' form a 'block language' (Wales, K. (1989)(1990): 51). Block language is a term to "cover kinds of restricted structures (usually adjective phrases) with specific pragmatic functions (like dry-clean)". While the "restrictions of space are obviously the main constraint on length and structuring of" these "little texts", in the case of architectural phrases it seems as if the restrictions of the (mis)conceptualizations, (un)certainities, thus, the 'vagueness' of the field itself is the determining constraint : tilted surfaces, pure forms, social activities, classical language, architectural history, platonic forms, (in)organic architecture, American architecture, Turkish architecture, European architecture, environmental design, basic design, great architecture, monumental architecture, street building, participatory design, architectural meaning, ... etc. (irregularity in their collection is on purpose).

'Better' architecture, 'old' building, 'interesting' space, and many others are commonly used in architectural milieu, but very rarely interrogated<sup>1</sup>. What does a 'better'<sup>2</sup> architecture really mean? Better than what? Better than the present conditions of architectural education, architectural profession, architectural theory, ... or better buildings...? What is being communicated through the (suffixed adjective) word 'better'?

Similarly, at what 'age' does a building become 'old'<sup>3</sup>? In 20 years time or 1000 years ...? For a practitioner it may designate 2 years, whereas the same building (or its traces) has to wait 5000 years to be classified as 'old' by an anthropologist. And what becomes old? If the building is not merely a form, is it the 'space' in it which becomes 'old'? Can we talk about the 'oldness' of the 'function'? Is it possible to reduce the building to its 'walls'?

What is an 'interesting'<sup>4</sup> space? In which ways does this 'ornamental' adjective inform its addressee<sup>5</sup> (if adjectives are for adding information<sup>6</sup>)? What is the '*shared basis*' for this widely used adjective

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<sup>1</sup> Particularly, the phrases with an 'absolute', but 'vague', constant of "*architectural ....*" do circulate as if their semantic pre-structuring is obvious as their syntactic arrangement: *architectural creation, architectural solution, architectural thought, architectural meaning, architectural system, architectural ideology, architectural character, architectural principle, architectural order, architectural expression, architectural precision, architectural complexity, architectural environment, architectural context, ... etc.*

<sup>2</sup> A "*scaled*" adjective (like worse, more, less, ...) which houses a "*hidden bias*". See, D. Bolinger (1980)(1994): 75.

<sup>3</sup> Associated adjectives of measurement (like tall, short, wide, narrow, deep, shallow, ...) which, in fact, "required to be most objective and precise", may also evoke vagueness (ibid:76).

<sup>4</sup> An "*evaluative*", thus a "*subjective*" adjective. See, K. Wales (1989)(1990): 11.

<sup>5</sup> "... addresser has an orientation towards the addressee that effects the form and function of the message" (Fiske, J.(ed.) (1983)(1992): 212).

<sup>6</sup> and if "*information serves to reduce uncertainty*" (Dimbleby, R. & Burton, G. (1985) (1992): 223).



‘interesting’ even before coupling with another word (like ‘space’) lacking any kind of ‘*common ground*’<sup>1</sup>?

It is obvious that the vague words help the discourses to form their discursive objects. The vagueness enables the discourses to shape their objects according to the positions held by them. In other terms, vague language (similar to the clear language in its discursive performance) supports the “*positive conditions*” towards the formation of the ‘discursive object’. In this manner, the observation of this representing figure precipitates the process of identification of this object (; a ‘discursive architecture’ prescribed through the linguistic discourse).

### 3.4.3 Ambiguous language

Ambiguous language is mainly generated through the words with more than one meaning<sup>2</sup>. The uncertainty on the intended meaning conditions the formation of discursive meanings.

In fact, almost every expression has a double or multiple meaning instead of one conventional meaning<sup>3</sup>; thus, has more than one interpretation<sup>4</sup>. Accordingly, linguistic ambiguity is a “*universal*” problem rather than an ‘architectural’ one, since lack of one-to-one correspondence between signs and meanings is common to all languages<sup>5</sup>. Yet, the uncertain condition of the ‘architectural field’ in terms of its object

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<sup>1</sup> For the concepts ‘*shared basis*’ and ‘*common ground*’, see H. Clark (1996): Chapter 4.

<sup>2</sup> Chaffee, J. (1991): 308.

<sup>3</sup> Clark, H. (1996): 77.

<sup>4</sup> Wales, K. (1989)(1990): 19.

<sup>5</sup> Ibid: 19.

conceptualization (thus the dimensions of ambiguity in the field) prevents the recognition and treatment of ambiguous language as an “*accidental imperfection of language*”<sup>1</sup>.

Its experience in the field of ‘architecture’, is, then, so different than its experience in linguistics. It is no more the uncertain state between different linguistic meanings<sup>2</sup>, but rather the question of awareness of the prevailing discourse which forms or transforms the discursive meaning<sup>3</sup>.

According to Pecheux’s theory “*words take on their meanings through discourses in which words take up positions ...*”<sup>4</sup>. Discourses, then, define the very meaning of words. In this respect, neither the discipline nor a theoretician, a text, an architect, a building, a criticism, an institution, ... can be the operator of the shifts in the meaning. The operation occurs within the complex relations of ‘discourse’.

In this recognition, it can be claimed that discourses set up their own ‘semantics’ independent from the general notion of semantics<sup>5</sup>. Hence, the specific status of the discursively constructed meanings which privileges over the general status of the meaning, establishes an ‘ambiguity’.

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<sup>1</sup> Harris, R. (1996): 37.

<sup>2</sup> H. Clark (1996) gives an example of “zero” with its four different meanings: 77.

<sup>3</sup> The phrase ‘*architectural language*’, for example, is itself an ambiguous one which may either refer to language as a communicative medium, or as a structural and conceptual model for architecture (see Appendix B).

<sup>4</sup> See M. Pecheux (1975)(1983).

<sup>5</sup> Semantics as the “*science of universal meaning*”.

It is in this sense that many well-known (!) words such as 'theory', 'aesthetics', 'simplicity', 'city', 'green', 'centre', 'society'<sup>1</sup>, 'house'<sup>2</sup>, ... dwell a discursive meaning<sup>3</sup> in the 'linguistic discourse in architecture' keeping different considerations and interpretations in a sense other than their 'universal meanings'. The 'discourse', then, forms its object through the ambiguity between the linguistically factual and discursive determinations.

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<sup>1</sup> **Society;**

... as a community of 'abandoned' passive people which waits for 'hero architects' to be totally 'healed' through a 'revolutionary' and 'ideal' discipline.

... as a financially and socially good organized community to which 'architecture' (and architects) pragmatically gives 'service'.

... as a community of easy-going people (mostly citizens) which unifies itself with a 'pluralist' discipline representing almost anything (!) belonging or familiar to human being; culture, language, history, irony, complexity, nature, sandwich, ... etc.

... as a community of conventional people which are to be psychologically shocked, physically dislocated through a 'de-composed' discipline.

The attitude of, for example, medicine towards the 'society' seems, however, relatively clear; it is shaped around its object, 'health'. Is it possible for 'architecture' to indicate such a clear attitude which is divorced from any kind of paradigm or position, or discourse, or movement? 'Architecture', indeed, can, by no means, 'simplify' its relationship as, -say 'sheltering'. Instead, it produces a discursive relationship which tends to ambiguity. It can not define its relationship accurately, thus, can not clarify itself. Consequently, a false 'complexification' through ambiguity seems to be appropriate to the situation.

<sup>2</sup> **House**, against all its pure impression, is another ambiguous word which possesses a false familiarity in the field of 'architecture'. Its meaning can simply be "*broken down into two ostensibly common components*" (see J. Kenworthy (1991): 6,7 for componential analysis): 'place' and 'living'. However, even this componential agreement can not disambiguate the situation, since the ambiguity circulating around seems to be, in fact, an '*intended*' one. This common term 'house' has always been a much frequented 'place' on which different positions (theories...) are linguistically raised and employed in different forms. Tendency of stating the unconventional, divorced as much as possible from any "*fixed set of conventional meanings*" (; a tendency of complexification) through some "*ambiguous constructions*" (Clark, H. (1996): 78), thus, can be illustrated in the name of this word:

House; as "*a hollow shell*", "*a-standard-of-living-package*", "*machine to live in*", "*a high ideal of the family life*", "*sign of culture*", "*a tiny city*", ... etc.

<sup>3</sup> Although "*nouns are substantially less obscure*" (compared to the adjectives, for example) -ideally they are supposed to be "*designations of segments of reality*", and supposed to "*present their entities more or less in a pure state*", they are not necessarily the definite representations of an entity "*in the way they are used*" (Bolinger, D. (1980)(1994): 77).

A “*clarity of meaning*” (; disambiguity) can, of course, arise when the “*textual context*” or the “*situational context*” leads to the “*required interpretation*”. However, in the case of ‘architectural field’, ambiguity seems to be usually employed for a tolerated ‘obscurity’ associated either with the uncertainties of ‘architecture’ itself, or the uncertainties of the writer, speaker, stater, or the uncertainties of reader, listener, ... etc.

The following statement “... with Vitruvius ... and Le Corbusier the aim of architectural theory was to get closer to the centre of architecture, whereas nowadays the aim is to understand the margin of architecture”<sup>1</sup>, for example, is ambiguous for the same reason that the terms ‘centre’ and ‘margin’ are ambiguous (additional to the semantic ambiguity of ‘architectural theory’<sup>2</sup>).

In fact, in this field, “the coordination problems created by ambiguity”<sup>3</sup> are being easily underestimated. Yet, sometimes they are encouraged and heightened because of their discursive nature. This attitude can, interestingly, be watched at another field; poetry. ‘Poetic ambiguity’, then, including ‘alternative reactions’ or ‘associations’, ‘multiplicity of meaning’, occurs in the field of ‘architecture’ (with somehow similar reasons). Turning back to the referred example, ‘centre’ has always been a popular term in architectural milieu, because of its ‘equal distance from all sides’ and its being the ‘middle point towards which the interest is directed or concentrated’<sup>4</sup>, as well as its geometrical ideality, conceptual

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<sup>1</sup> Tschumi, B.(1992): 11.

<sup>2</sup> See the related chapters of P. A. Johnson (1994) for the ‘theory of architecture’.

<sup>3</sup> Clark, H. (1996): 78.

<sup>4</sup> Oxford; Advanced Learner’s Dictionary 1995.

security and metaphorical permanence<sup>1</sup>. The term '*margin*', on the other hand, denotes a limited realm of allowed 'possibilities'<sup>2</sup>, close to the boundaries. In architectural terms, it houses a small but creative majority addressing the unconventional, somehow, 'calculated risks taken with full knowledge'.

All these linguistically blurring contours appear to function as a state of being ambiguous because of involving many different possible interpretations (in spite of some possible disambiguating factors<sup>3</sup>). What is meant by the 'centre of architecture'? Is there such a mid-point? Is it a fixed point of attentions? Is it the ideality of architecture?

Similarly, what is meant by the 'margin of architecture'? Is it a privileged realm of creativity or experimentation? Is it a left-over space reserved for the unconventional, transformations? Is it close to the boundaries (if there are any)? An ambiguous tension between an undefined 'centre' and an undefined 'margin', then, discursively defines the "*yesterdays*" and "*nowadays*"<sup>4</sup> location of "*architectural theory*"<sup>5</sup>.

No doubt, neither the lexical nor the conceptual ambiguities alone leads the readers (/listeners, hearers, ...) to '*intolerable confusions*'<sup>6</sup> in the 'conduct' of 'architectural issues'.

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<sup>1</sup> See, N. Teymur (1982): 103 and, P. A. Johnson (1994): 387-388, for the 'concept' of *circle*.

<sup>2</sup> "...; that is why the clown, the insane, the avant-garde, the poet and the researcher are always found there" (Johnson, P. A.(1994): 388).

<sup>3</sup> ... such as the '*position*' of the '*stating voice*'. However, these factors are considerably to be eliminated within the discursive autonomy of the '*statement*'.

<sup>4</sup> another (temporal) ambiguity ...

<sup>5</sup> another unresolved '*blocked phrase*'

<sup>6</sup> Harris, R. (1996): 164.

Yet, the widespread use of the ambiguous language necessitates a critical awareness towards the statements with a priority of syntactical precision over the semantic precision. The ambiguous nature of the field, because, potentially supports both the constitution and legitimacy of the ambiguous language.

Thus, ambiguous language, implying uncertainty, has to be recognized as another operative representing figure which functions to form the discursive objects of 'architecture'.

#### 3.4.4 Clichés

Clichés form the 'object' of the 'language discourse of architecture' through their stubborn repetition, but not from their content or depth(!). They are overused phrases which represent supposedly 'true' and 'known' relations, observations<sup>1</sup>, ... Their widespread use encourages the discursive nature of the 'object'.

'Language on architecture' employs clichés without thinking critically on them. In fact, their 'innocuous' appearance due to their appropriateness is misleading since they stimulate the over-simplification of the problematic. Statements based on clichés, however, are powerful discursive operations. They are allowed to circulate frequently, and they are well-equipped (and well-paved) to coordinate both the 'reader and listener' as well as the 'writer and speaker' ... in the way they are anticipated in advance.

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<sup>1</sup> Chaffee, J. (1991): 312,313.

'Architecture' is a 'wealthy' field in terms of creation and use of clichés. What is called 'architectural language' is, to an important degree, relies on clichés, 'stereotyped'<sup>1</sup> phrases like: 'architecture as a social art', 'drawing as the language of architecture', 'history of architecture', 'architectural vocabulary', 'elements of architectural design', 'solid - void relationship', 'relationship between form and function', 'relationship between architectural theory and architectural practice', 'pluralist world of architecture', 'architecture in cultural context', 'rational architecture', 'modern architecture'<sup>2</sup>, ...

These and many others are used without any specific interrogation of the specificity of the situation, since they are assumed to be valid due to their capacity of overlapping on different situations. What makes them ever-relevant and, what is the mechanism which transforms the 'fresh innovations of one period' to the stale but active 'clichés of the next'<sup>3</sup> are discursive questions. And, whoever attempts to give an answer to these questions should not be trapped by the 'linguistic' or 'architectural factials'.

The questions rather address the role of clichés in the formation of the 'linguistic discourse'. This role seems to be determined as a discursive "accumulation" and "circulation" rather than "uncovering an interpretation"<sup>4</sup>.

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<sup>1</sup> Wales, K. (1989)(1990): 66.

<sup>2</sup> The list deliberately excluded the clichés like "less is more", "less is bore", "ornament is crime", "form follows function", ... against their "capacity of circulation and exchange", since they came out to be 'slogans' in time, so much devoted to their very 'first' owners.

<sup>3</sup> Burling, R. (1992): 86.

<sup>4</sup> Foucault, M. (1972)(1995): 125.

It is in this sense that they are treated at the level of their fragmented density of “*accumulation*” and “*circulation*” and, not at a level of their “*foundation*” or “*rationality*”.

Accordingly, clichés, with their ‘clever, catchy and seemingly appropriate’<sup>1</sup> forms, can be referred as another group of representing figures which conditions the discursive objects of ‘architecture’ proper to their own particular function of “*surviving*”<sup>2</sup> either ‘by chance’ or ‘by care’.

### 3.5 Socializing figure

#### 3.5.1 Jargon

Jargon is composed of technical words, specialized vocabulary, and professional expressions which are almost only intelligible to a certain field<sup>3</sup>. The connection between that certain field and its jargon may appear as a non-discursive formation since it ‘*neutrally*’ tends to describe the specializations proper to that field (profession, discipline, group of interest, ... etc.).

However, the very constitution of jargon may also be determined by the ‘discourse’. It becomes more evident when the degree of manipulation

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<sup>1</sup> Chaffee, J. (1991): 312.

<sup>2</sup> Foucault, M. (1972)(1995): 123.

<sup>3</sup> Chaffee, J. (1991): 319.



for, -let's say 'sophistication', 'obfuscation', 'verbosity', 'pomposity'<sup>1</sup>, ... is analysed in terms of the status of different participants of the same field.

In the case of 'linguistic discourse in architecture', it is quite possible to observe that the architectural jargon is pre-structured and developed in the favour of 'formal aspects' of 'architecture'. While even the smallest formal detail is 'architecturally' named (i.e. 'gargoyle'; *a spout carrying water from the roof and frequently carved with grotesque figures or animals with open mouths from which water springs*<sup>2</sup>) the spatial<sup>3</sup> or functional aspects are not defined with an equal proficiency due to the lack of the linguistic articulation, for all the 'intuitional power'<sup>4</sup> in architecture for these concepts. The 'formal' dominance in architectural terminology supports a false impression that 'architecture' is, before anything, a 'formal complexity'. And, why the jargon is specified on behalf of this distinct aspect (and not on behalf of the other aspects) is another discursive question.

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<sup>1</sup> Wales, K. (1989)(1990): 266. It is emphasized that the willful obfuscation (making something deliberately confused), verbosity (using or containing more words than are needed) and pomposity (too formal language) are what often objected in formation and use of jargon.

<sup>2</sup> Burden, E. (1995): 182.

<sup>3</sup> P. A. Johnson (1994) points out the "absence of an agreed spatial vocabulary". He directs attention towards the "*adapted anthropocentric notions*" which are designated in "*relative terms*" such as, above/below, over/under, front/back, inside/outside, between/beyond ...etc., and "*privileged*" in architectural jargon. In a similar sense, C. Norberg-Schulz (1980) emphasizes that space is denoted by prepositions. "*In our daily life*" he says, "*we hardly talk about 'space', but about things that are 'over' or 'under', 'before' or 'behind' each other, or we use prepositions such as 'at', 'in', 'within', 'on', 'upon', 'to', 'from', 'along', 'next' ...*"

<sup>4</sup> B. Hillier (1999), from his 'speech/discussion' at METU. He stressed 'the *'simplification'* of the concept 'space' due to the ignorance of an adequate linguistic articulation', as an answer to a directed question.

Consequently, jargon is a socializing figure by which 'occupation' is signified, '*accurate communication*'<sup>1</sup> among the field is provided, and the 'objects' of the field are socially registered and 'closely packed' together. Thus, it is another discursive figure which serves to the linguistic discourse.

### 3.6 Organizing figures

#### 3.6.1 Concepts

Concepts are general ideas<sup>2</sup> (and principles) which are formed to identify, to organize, to distinguish and to establish something abstract. Concepts, developed under the mastery of a 'discourse', organize the related field into patterns. Thus, conceptualization of the field through the discursive patterns is another discursive strategy.

Concepts in architectural field do not exist independent from the 'linguistic discourse in architecture'. They are not only transparent verbal representations of general experiences. Once they are constituted and institutionalized, they begin to determine the way we experience a certain field. And, the field of 'architecture' is not an exception.

Moreover, it is filled with ready-made glossy concepts. The general concepts such as '*construction*', '*structure*', '*form*', '*space*', '*function*', '*building*', '*practice*', '*design*', '*site*', '*location*', '*composition*', '*order*',

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<sup>1</sup> Wales, K. (1989)(1990): 266.

<sup>2</sup> Chaffee, J. (1991): 346.

'simplicity', 'continuity', 'contrast', 'art', 'ethics', 'aesthetics', 'scale', 'house', 'user', 'style', 'representation', 'technology', ... and many others together<sup>1</sup> draw the boundaries of the very general concept of 'architecture' with varying densities and validity.

These concepts mostly have a well-supported status. Thus, they are used very often without regarding their *specific knowledge*<sup>2</sup>. Yet, what is here to be questioned is not their specific knowledge, but the criteria<sup>3</sup> that brings them discursively together; transforms, refines, eliminates, ... them. Moreover, the question is, how the new ones emerge, how some can extend through the time and some can not ...

This said, something that is disregarded within a 'discourse' is as considerable as the regarded thing. In this manner, their disregarded content seems to be something that should be mastered by the 'discourse'. Mastery of the 'linguistic discourse' in terms of the 'disregarded content' denotes an external "*control*" over the formation and effectivity of different concepts in the field of 'architecture'.

Here, it can be asked, (*to be in coherence with the former observations*) i.e., why the concepts corresponding to the 'space', but moreover to the 'function', remain within the (verbal) limitations and determinations of other disciplines, fields, discourses, ... etc., while the concepts

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<sup>1</sup> The list does not tend to establish a hierarchy or coherence, or physical/abstract diversity. It stands at a level of covering their fragmented variety and multitude.

<sup>2</sup> Chaffee, J. (1989)(1990): 347.

<sup>3</sup> See, ( M. Foucault (1972)(1995): 4,5 ) and ( N. Teymur (1982): 14 ), for the discussion of the '*specificity*' of concepts.

corresponding to the 'form' seem relatively autonomous and specific in verbal means.

These questions seem to point out different grounds (of economy, politics, power relationships, ...etc.) beyond the prevailing or transforming "*ideals and ideas*" in the field of 'architecture' which both tend to stay to a great extent within the conventional limitations of 'architecture'; either conceptualized or masked through 'styles' and 'movements', or different 'paradigms' such as aesthetics, social sciences, philosophy, ... or through cultural, historical, urban, ... contexts<sup>1</sup>.

Why does the 'linguistic discourse in architecture' impose such presupposed general concepts (and how does it present them as fixed orthodoxies) is another discursive question.

'Architecture' tends to complete its self-presentation as a field through the manipulation of concepts under a discursively unifying and organizing concept of 'architecture'. Then, 'architecture' *itself*, in fact, is a concept which is shaped around a vast majority of concepts which function as another group of discursive figures.

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<sup>1</sup> The following list aims to illustrate the situation in terms of the distribution of some concepts 'used to' be attached *first*, to form, *second* to space and *third* to function. The list also sketchily schematizes the unequal linguistic capacity of the 'objects' which indeed supposed to have somehow equal conceptual status in the field.

**Form** - *abstraction, aesthetics, balance, beauty, classical, complexity, composition, contrast, dominance, expression, facade, geometry, hierarchy, harmony, ideal, mass, meaning, model, modern, movement, order, organic, ornament, principle, proportion, purity, repetition, representation, shape, simplicity, solid, symbol, technology, unity, ...*

**Space** - *built, depth, experience, exterior, green, interior, living, open, organization, orientation, private, public, relations, social, urban, ...*

**Function** - *activity, circulation, client, commercial, efficiency, management, user, utility, ...*

### 3.6.2 Interpretations

Interpretation is, in a sense, developing different planes for the applicability of the concept which may bring some additional requirements to the concept. Thus, through interpretation<sup>1</sup>, it is possible to introduce a more articulated 'concept of concept' with sharper definitions. No doubt, interpretation may also lead to misconceptions. It can be used as an indirect device to project a subjective position.

On reflection, with their very discursive nature, interpretations are the supporting (and/or countering) instruments of the prevailing 'discourse'. They may either reshape the substance of the 'interpreted' or emphasize its existing substance. Since its previously formulated concepts (which to be applied to any medium within a developed manner) are either in an illusionary completion, or in a factual incompleteness, the field of 'architecture' regulates the succession of possible interpretations.

'*Function*', for example, is a concept which has been rarely sharpened in the architectural agenda in terms of 'interpretations'. The following quotations aim to point out this 'rarity', as well as exemplifying its 'applicability' through various attempts of reshaping, subjoining, restoring, considering, supporting, exploiting, revolting, engraving, praising, operating, spreading, suppressing, ...

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<sup>1</sup> See, J. Chaffee (1991) for the conceptualization of 'interpretation'.

*"(In the Modern Movement) **function** is seen as rational and scientific, not gratuitous or simply aesthetic."*<sup>1</sup>

*"**Function** ... signifies an active rather than a passive or inherent quality ..."*<sup>2</sup>

*"... A certain way of building which would not be dictated by **function**? Is this possible?"*<sup>3</sup>

*"... if we do not want to treat architectural design as a purely formal game, we must introduce into our critical language predicates specifying **functions** ... Essentially a description of form tells us what an object is, while a **functional** description tells what it accomplishes."*<sup>4</sup>

*"**Function** or expression, service or architectural autonomy? ... The roads of function and autonomy might lead in different directions, but both must be walked to the end ..."*<sup>5</sup>

*"Once a new **function** is named its ambiguity disappears. Its name affects the choice of designer, how the building is financed, its location, and the precedents used ..."*<sup>6</sup>

*"**Function**: The relationships among various components of a transmission, differently dominant orientations on these components prescribe contrastive functions (aesthetic, emotive, expressive, referential, meta-architectonic, territorial ..."*<sup>7</sup>

*"Architecture ... can never be purely **functional**, no matter how hard it tries."*<sup>8</sup>

*"The **function** of a building determines its form in a double sense. In a purely rational sense ... that it will be practical and will work; in an aesthetic sense ... emotional importance of the **function** finds some*

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<sup>1</sup> Nesbitt, K. (1996): 45.

<sup>2</sup> Johnson, P. A. (1994): 304.

<sup>3</sup> Delevoy, R. (1978): 18.

<sup>4</sup> Mitchell, W. (1990): 183.

<sup>5</sup> Komonen, M. (1991): 92.

<sup>6</sup> Markus, T. (1993): 12.

<sup>7</sup> Preziosi, D. (1979): 109.

<sup>8</sup> Davies, C. (1988): 6.

*expression in the architecture. If 'function' is so defined ... then all architecture is 'functional'.*"<sup>1</sup>

*"The functionality of a machine consists of its motion; the functionality of a house ... of a building consists of directing our motion ..."*<sup>2</sup>

*"Functions refer to the role of architecture in fulfilling objectifiable human requirements relating to utility, structural stability, comfort and safety, buildability, and cost."*<sup>3</sup>

The ever-extending boundaries of applicability (which highlights, delimits, disturbs, transforms, surrounds, distorts, suppresses, follows, superintends, reviews, reverses, retrieves, privileges, transcends, transcribes, ...) the concepts in terms of speech, writing, reading, thinking, silence, theorizing, ... (as well as drawing, designing, building, ...) constitute the discursive "web". This horizontal web, indeed, metaphorically reflects both the "richness" of the 'interpreting' (in terms of its discursive density with an ultimate capacity of 'changing the present situation' in its controllable ideal limits) and the "richness" of the 'uncertainty'<sup>4</sup> beneath the web.

Interpretations, then, have to be referred as the organizing discursive figures of linguistic discourse which appear to operate in the field of 'architecture'.

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<sup>1</sup> Prak, N. L. (1968): 25.

<sup>2</sup> Ponti, G. (1957): 265.

<sup>3</sup> Lewis, R. K. (1985)(1988): 68.

<sup>4</sup> The phrase "rich uncertainty" is used by M. Foucault (1972)(1995): 76, to denote the disordered mass of a large silent development beneath the "thin surface of discourse".

### 3.6.3 Definitions

Definitions<sup>1</sup> specify the nature (quality, boundary, meaning, ...) of the concepts to which they refer. They state certainties; they identify properties. At the same time, they raise problems when they ignore the interwoven relationships, which manipulate the defined 'concept'.

Since no relationship in which discourses form their 'objects' is frozen, isolated or certain; no frozen, isolated or certain definition is possible. However, almost all the discursive fields are full of such compact information which are put into an illusory stable form. But, how is it then possible? And, why do they have an unassailable status in any field?

The discourses, indeed, not only form but also legitimize their positions through sound definitions. In this respect, overcoming the difficulties (associated with the mentioned complexities of the problematic) may not be the 'duty' or the 'interest' of the definition. On the contrary, the whole business of definitions is to introduce and to certify the discursive uncertainties in institutionalized frameworks.

Deployed in this way, the definitions enable the 'language discourse' to formulate and organize itself in formal codes. Although they obviously ignore the existing confusions, the changing specificities (sometimes with an intend of "*getting at the 'truth' of the word*"<sup>2</sup>, sometimes in favour of a well-formed chain of sentences) the definitions (which begin

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<sup>1</sup> de + finire (finish), the word etymologically carries in its very origins the notion of finishing, putting an end: The Heritage Dictionary of the English Language.

<sup>2</sup> Johnson, P. A. (1994): 76.



as 'architecture is ...', 'space is ...', 'form is ...', 'environment is ...', 'design is ...') have a great pre-determining and pre-structuring role.

The field of 'architecture' gratifies (and permits) the attempts of getting the 'truth' of a number of concept(-words) which accompanies the master concepts above, such as 'order', 'unity', 'complexity', 'spirit', 'harmony', 'balance', 'purity', 'symbol', ... etc.

The widespread tendency of specifying 'architecture' in a fixed position secured by a range of properly furnished sentences seems to deserve P. A. Johnson's sharp trope of "*the 'architecture is' syndrome*". The following statements attempt to illustrate the 'truth' involved in this trope:

*"Architecture is an art of distinctions within the continuum of space, for ex. solid and void, interior and exterior, light and dark, or warm and cold"*<sup>1</sup>;

*"Architecture is the enveloping and sheltering of the individuals and hence a fulfillment and a deepening"*<sup>2</sup>;

*"Architecture is an art, enclosing building science, design management and cost control and reaching out to an expression of the human spirit"*<sup>3</sup>

*"Architecture is symbol"*<sup>4</sup>;

*"Architecture is the will of the age conceived in spatial terms"*<sup>5</sup>;

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<sup>1</sup> Mitchell, W. J. (1990): 1.

<sup>2</sup> Ungers, O. M. (1960): 166.

<sup>3</sup> Maxwell, R. (1995): 33.

<sup>4</sup> Korn, A. (1923): 77.

<sup>5</sup> Rohe, M. (1923): 74.

*"Architecture is a thoughtful making of place experienced through the senses"*<sup>1</sup>

*"Architecture ... is a fabric or structure that is founded, that is built according to a basic principle, that has a foundation or base, that incarnates a meaning, that is solidly planted, posited, instituted at one particular place to serve a particular social, community ... institutional, or family end."*<sup>2</sup>

*"Architecture is a very practical and site-specific discipline ..."*<sup>3</sup>

*"... architecture ... is an ill-defined problem."*<sup>4</sup>

*"... architecture is space, and space, environment."*<sup>5</sup>

*"Architecture is basically a weak profession, very vulnerable to encroachment ..."*<sup>6</sup>

*"Architecture is a spiritual order, realized through building."*<sup>7</sup>

*"Architecture is the articulation of space so as to produce in the participator a definite space experience in relation to previous and anticipated space experiences."*<sup>8</sup>

*"... architecture ... the art of ordered building..."*<sup>9</sup>

*"Architecture ... a humanised pattern of world, a scheme of forms on which our life reflects its clarified image ..."*<sup>10</sup>

*"Architecture - What is it? ... In a word - Architecture is the poetry of construction."*<sup>11</sup>

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<sup>1</sup> Carpenter, W. J. (1997): 3.

<sup>2</sup> Miller, J. H. (1994) Lillyman, W. (ed.): 13.

<sup>3</sup> Duffy, F. (1998): xiii

<sup>4</sup> Lewis, R. K. (1985)(1998): 97.

<sup>5</sup> Kulski, J. E. (1971): 18.

<sup>6</sup> Crinson, M. & Lubbock, J. (1994): 2

<sup>7</sup> Hollein, H. (1962)(1970): 181.

<sup>8</sup> Bacon, E. (1968): 8.

<sup>9</sup> Briggs, M. S. (1944)(1948): 9.

<sup>10</sup> Scott, G. (1974): 178.

<sup>11</sup> Jackson, T. G. (1925)(2972): xv.

*"... architecture is ... a form that encloses a human activity ... "*<sup>1</sup>

*"Architecture is a three-dimensional art, rooted in utility. "*<sup>2</sup>

*"... architecture is a web of practices, actions, relations and connections... "*<sup>3</sup>

*"Architecture is the enclosure in which people live their lives. "*<sup>4</sup>

*"Architecture is a complex and exciting profession. "*<sup>5</sup>

*"Architecture is a fixation of man's thinking and a record of his activity. "*<sup>6</sup>

*"Architecture is an art as well as a profession. "*<sup>7</sup>

No doubt, all these definitions attempt to 'clarify' the concept of 'architecture' according to the priorities of their definers and re-users. In this respect, the current opinion on definitions that they are *"arbitrary, changeable at will, neither true nor false, but only useful conventions"*<sup>8</sup> is also valid in the field of 'architecture'. The officiousness in the field of 'architecture' in terms of fixing the property of the same concept with 'broad alterations' (other than satisfying the *'demand for specificity'*<sup>9</sup>) before anything else stimulates the discursive nature of this field.

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<sup>1</sup> Fry, M. (1969): 54.

<sup>2</sup> Dearstyne, H. (1963)(1970): 129.

<sup>3</sup> Teymur, N. (1992): 103.

<sup>4</sup> Heimsath, C. (1977): 1.

<sup>5</sup> Obermeyer, T. (1976): 1.

<sup>6</sup> Cheney, S. (1930)(1969): 2.

<sup>7</sup> Frascari, M. (1984): 511.

<sup>8</sup> Miller, J. W. (1980): 41.

<sup>9</sup> Ibid: 43.

Particular about its well-formed definitions, 'architecture' formulates itself discursively. Definitions, in the field of 'architecture', circulate, practice, improve, restrict, simplify, complexify, reveal, present, limit, ... They are either built in a consciousness of the 'impossibility of a static definition either experimentally or logically'<sup>1</sup> (; thus in a revisionary sense) or built in a naivety of the constancy of definition (; thus in a false-certainty of possessing the all possible knowledge of a concept, either 'brief' and direct or 'long and laborious'<sup>2</sup>).

In this framework, definitions are to be conceptualized as another group of figures which discursively organize the field of 'architecture'.

#### 3.6.4 Classifications

Classifications are arrangements of group of objects that supposedly have similar features. 'Language' is the key tool of this formation. The group of objects, which are recognized with a common name (because of their general properties) becomes classified and verbally coded.

In fact, in discursive fields, what establishes the classifications in most cases is the specificity of the 'discourse', and not the specificities of the objects. The prevailing 'discourse' regulates the condition through a linguistic and conceptual tautology. In other words, the control mechanisms of the 'discourse' simplify the discursive complexity.

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<sup>1</sup> Miller, J. W. (1980): 42.

<sup>2</sup> Robinson, R. (1954)(1972): 3.

Classification is, thus, an act of ordering through separation. In fact, separating the discursive whole into compartments is a verbal illusion. The classification reverses the '*more complex and less structured*' field of 'discourse' to a '*less complex and more structured*' field.

'Architecture' is generally classified as an '*art*' according to the 'library codes'. No doubt, the plethora of the architectural documents on formal issues (emphasizing '*expressive*' styles, '*beautiful*' and '*good*' buildings or '*impressive*' facades) in a way, verifies this very general classification.

'Buildings' are classified according to their 'plan types', 'spatial organizations', 'functions', 'construction technologies', ... Furthermore, they are chronologically and geographically classified. Under very general topic of 'art', not only the 'buildings' but 'architecture' is also continually being classified into various topics, thus, being discursively systematized: '*Roman architecture*', '*Gothic architecture*', '*Renaissance architecture*', '*Baroque architecture*' ...; '*American architecture*', '*European architecture*', '*Turkish architecture*', '*Japanese architecture*' ... etc. (It is also possible to find some fix sub-classifications under these so-called topics, such as, for example, *Early and Classic Gothic*, *Late Gothic*<sup>1</sup>; *Traditional Japanese architecture*, *Contemporary Japanese architecture*, *Japanese House*, ... etc.)

One point of view classifies 'architecture' in terms of four distinct positions: '*Functionalist*', '*populist*', '*conventionalist*' and '*formalist*'<sup>2</sup>.

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<sup>1</sup> Pevsner, N. (1963)(1981): 8.

<sup>2</sup> Rowe, P. G. (1987)(1991): 124.

The other graduates the '20<sup>th</sup> century architecture': 'Modernism', 'Late-modernism', 'Post-modernism' and 'New-modernism'. Even each item is arranged in itself, such as Late-modernism: 'slick-tech', 'high-tech', 'twenties revivalism', ... Post-modernism: 'historicism', 'classicism', 'neo-vernacular', 'urbanism', 'regionalism'<sup>1</sup>, ... etc.

Classifications with their absolute and useful, but '*reductive and generalized objects*'<sup>2</sup> and their related 'terms', 'impose' a discursive '*structure on our perceptions*'<sup>3</sup> of architecture's different layers. The basic efficiency of the activity of classification is its capacity of '*breaking up*' the complexity of these perceptions into '*more manageable components*'<sup>4</sup>, which can have 'fundamental roles' in the processes of teaching, learning, theorizing, criticizing, designing, thinking<sup>5</sup>, ... etc.

Such classifications are mainly due to the different approaches to 'architecture' and 'architectural theory' (; *social approach, technological approach, scientific approach, professional approach, philosophical approach, linguistic approach, anthropological approach, cultural approach, historical approach, aesthetic approach, ...*).

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<sup>1</sup> Jencks, C. (1993): 10-17.

<sup>2</sup> Teymur, N. (1982): 109.

<sup>3</sup> Lee, D. (1992): 8.

<sup>4</sup> Van Mechelen, I. & Michalski, R. S. (eds.)(1993): 1.

<sup>5</sup> Classifications have always been essential '*organizers*'. The following statement from Vitruvius epitomizes the long-termness of this tendency: "*There are three departments: the art of building, the making of time-pieces, and the construction of machinery. Building is, in its turn, divided into two parts, of which the first is the construction of fortified towns and of works for general use in public places, and the second is the putting up of structures for private individuals. There are three classes of public buildings: the first for defensive, the second for religious, and the third for utilitarian purposes ...*" (Trans. by M. Morgan, 1960: 16-17).

Indeed, it is very interesting since the field of architecture can not properly define its very object of 'architecture'. In this uncertain condition, how is it then possible to establish such certain categorizations?

On reflection, it is only possible under the protection of a 'discourse'. 'Linguistic discourse of architecture' enables 'architecture' to be classified (thus perceived and conceived according to some boundaries which divide a complex continuum into some separate 'classes' with '*qualitative resemblances*' within each class and '*qualitative differences between them*'<sup>1</sup>) as particular patterns of information to which various 'positions', 'individuals' and 'institutions' have recourse. This formation exerts a discursive control over the general (but *not* over the critical) understanding of 'architecture'.

The discursive 'objects' of classification, then, circulate in their very vast field of action due to their divisionary power, rather than their conceptual soundness or validity. Thus, classifications have to be referred as organizing figures which formulate an ordered fragmentation in 'architecture'.

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<sup>1</sup> Harnad, S. (ed.) (1987)(1990): ix.

### 3.7 Reasoning figures

#### 3.7.1 -isms and related vocabulary

Some fields (especially the scientific ones) do not allow ‘-isms’ to appear. However, the ‘architectural field’ always provides incentive for their existence. Architecture’s propensity for ‘-isms’ can be explained by its desire for a proper state. ‘-isms’ (so-called movements) assert a distinct point of view and a specific approach.

Their prescriptive and definitional position is to a great extent provided with their ‘glorified’, ‘excellent’ and ‘specific’ vocabulary. Although this vocabulary seems to refer to all domains of ‘architecture’, it mainly addresses the very architectural product, ‘building’.

The plethora of provisional ‘-isms’ (*modernism, late-modernism, post-modernism, deconstructivism, classicism, historicism, regionalism, ...*) specifies the verbal agenda of the architectural field. Each movement introduces its own vocabulary. They are either invented or transferred or transformed for ‘architectural purposes’. Thus, these movements influence the field not only through their ideas and ideals.

They are equipped with noticeably strong linguistic instruments. Unfortunately, the strength, mentioned here does not necessarily imply a sound ‘semantic meaning’ because the ‘semantic meaning’, which is formed through the relationship between the ‘linguistic event’ and the related ‘nonlinguistic event’, becomes a ‘discursive meaning’.



The expression 'modern architecture' (linguistic event) does not relate to a specific concept/object/action/thought...(nonlinguistic event). Having said this, the relationship between the two events is a 'discursive relationship' which produces its own 'discursive meanings'. And, the following examples of expressions (belonging to some popular –isms) do offer a discursive relationship between these considered events. *"The architecture of modern world", "functionalist architecture", "the pure forms", "international style", "ornamentation as crime", "structure as ornamentation", "architecture as revolution", ... "death of modernism", "complexity and contradiction", "the public realm", "post-modern architecture", "to visit the history", "historicized architecture", "modern versus post-modern", "collective memory", "symbolic representation", "kitschy state of architecture", ... "deconstructivist architecture", "dissolving limits of architecture", "deconstructed building", "superimposition and dissociation", "dislocating the traditions of architecture", "displaced architecture", ...*

All these expressions (which attempt to exemplify an ever-existing *plenitude* in the field of 'architecture', despite their limitedness *here*) are representations of a discursive practice. They occupy the surface of the field and the agenda; and form their 'discursive objects' although they do not necessarily contribute to the architectural knowledge.

### 3.7.2 Fallacies

Fallacies are unsound arguments<sup>1</sup> with sound appearances. They are the more logical representations of less logical statements. Their soundness and logic rely on the basis of *'persuading'*<sup>2</sup>. Fallacies are mappings between something that is being introduced as a reasonable thing and a field (or a subject) that is ready to be convinced by that *'pseudoreasoning'*.

Fallacies in the field of 'architecture' are mainly stated to establish an *'ideal'* concept of 'architecture' through *'pure / or decomposed / or sculptural / or speaking ...'* forms, *'showy'* photographs, *'hero'* architects, *'basic'* theories, *'prevailing'* paradigms, *'guiding'* principles, *'sharp'* criticisms, *'best-seller'* publishing, *'utopic'* designs, *'divine'* opposites (like interior-exterior, solid-void, organic-inorganic, public-private, form-function, ...), *'classical'* languages, *'contemporary'* movements, ...

The fallacy of 'ideal' operates at an equivocated ground of *'non-existence / incorrectness'* and *'semblance / seeming-correctness'*<sup>3</sup>. The architectural milieu delights in 'ideals', so it is possible to experience a pattern of various fallacies in this domain generated and arranged by skilled fallacists. In a strange way, 'architecture' contemplates its false image in this colossal mirror. And, this strange phenomenon raises the

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<sup>1</sup> Chaffee, J. (1991): 541.

<sup>2</sup> Ibid: 541.

<sup>3</sup> Woods, J. & Walton, D. (1989): 196.

question; why the 'linguistic discourse of architecture' approves this operation of false identification.

In a sense, the effectiveness of fallacious arguments depends on the field's collective propensity to intellectual prestige. This said, the '*fallacist*' does not confront difficulties while stating his(/her) discursive authority over the different layers of the field.

Giving too much primacy to the 'golden-plated' principles, which are conventioned in order to keep "*mental rooms clean of the dust*"<sup>1</sup> of the complicated 'real' facts, can (only) be possible with 'highly specialized' fallacies (with effective stresses<sup>2</sup> put on some changing concepts or on unchangeability of some concepts, etc.).

Almost the whole surface of field of 'architecture' acts as a discursive gate through which various fallacies of '*perfect examples*' (churches, banks, halls, ...), '*exact dates*' (sandwiched 'architecture' from 18<sup>th</sup> century to 19<sup>th</sup>, from 1920 to 1960, ...), '*solid numbers*' (millions of people, everybody, hundreds of architects, ...), '*false authorities*' (leading theories, pioneering architects, ...), '*popular attitudes*' (a wide and heterogeneous range from 'broken scales' to 'philosophical assertions', ...) pass and become an unseparable part, or at least a segment of it due to their capacity of performance and influence.

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<sup>1</sup> Pirie, M. (1985): 17 ; Pirie defines this situation as fallacy of apriorism. The metaphor, quoted above, marks the fallacy as a short brush which sweeps untidy facts under a carpet of preconception.

<sup>2</sup> Ibid: 3 ; '*fallacy of accent*'

In this respect, the field of ‘architecture’ seems to be a rich one in terms of containing trained ‘*practitioners*’ of fallacies. In fact, it is not astonishing since, before anything else, the primordial principles prevailing in architectural education more or less reserve space for considerable fallacies. No doubt, there is always room for such ‘*tricks of logic*’ both in ‘language’ and in ‘architecture’, as far as their participation is limited to providing ‘*fascination*’, ‘*puzzling*’, ‘*inspiration*’, ‘*mental stimulation*’, ... *etc.*

However, when fallacies begin to be committed as ‘supporting arguments’ of some particular conclusions providing ‘*installation*’, ‘*assertion*’, ‘*discernment*’, and ‘*reasoning*’ (or, in extreme, when they begin to be the argument *itself*), it may be assumed that they have accumulated enough discursive power to practice in the field. It is in this sense that their critical knowledge is required for their identification as a figure of linguistic discourse in ‘architecture’.

### 3.8 Relating figures

#### 3.8.1 Analogies

Analogy is to explain and understand the nature of something ‘less known’ on the basis of the nature of something ‘well-known’. Analogies are widely used in architectural milieu. ‘Architecture’ has often been defined by the help of already-defined fields, objects, disciplines, processes, ...

Analogies may be innovative, explanatory and helpful to a limited extent. However, in architectural field the adherents of analogy are not being contented with its limited contribution. Not just numerous theories<sup>1</sup> are constituted by '*analogical abilities*', but also an ostensibly rich (but quite imprecise) vocabulary is established.

For example, '*linguistic analogy*' in architecture does not only adopt 'words' from linguistics, but also the 'linguistic concepts' in order to establish a specific understanding of 'architecture'. Providing '*syntactic*', '*semantic*', '*pragmatic*' (pseudo-)equivalences to 'architecture' for establishing a method of 'criticism' or 'innovation' appears to offer a theory to 'interpret architecture'<sup>2</sup> in terms of 'language'.

It is in the same manner that '*biological analogy*' is based on an understanding of "building as an organic entity", "architecture as a biological process", ... This general analogy tends to equate the "correlation between organs" with the "relationship between the parts of a building", the "relationship of organisms to their environment" with "building and environment relationship"<sup>3</sup>. The popular "form-function relationship"<sup>4</sup> in 'architecture refers also to the "organic life".

'*Mechanical analogy*' is another one based on an understanding of "building as a machine" and "architecture as a mechanical process".

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<sup>1</sup> Snyder, J. C. & Catanese, A. J. (eds.)(1979): 21.

<sup>2</sup> Abel, C. (1980): 39.

<sup>3</sup> Collins, P. (1965): 153.

<sup>4</sup> Ibid: 153.

*'Mathematical analogy'*, on the other hand, relies on the argument that there is a strong relationship between mathematics and architecture, thus, mathematics (numbers, geometry) provides an already explained, conceptualized, ideal ground for explaining and conceptualizing *'architecture'*.

A warning<sup>1</sup> on the *"sneaky"* nature of analogies has to be kept in mind that especially through a successful and dense transportation of words and concepts analogies may *"take over the perceptions"* to an extreme *"where the differences between the two halves of the analogy can be forgotten"* and one may begin to suggest that *"for example, architecture really is a language"* or really a body, a machine, etc.

This said, analogies constitute another particular area in the *'language discourse of architecture'*. The analogically provided vocabulary, in spite of its precarious nature, is being used without a critical scrutiny<sup>2</sup>. It is not a rare case that a distinct vocabulary, based on a distinct analogy, becomes the *'common language'* of the whole field after a while.

Analogies of *language, biology, mechanics, anthropometrics, nature, music, fine arts, dramaturgy, gastronomy, mathematics, ... and so on*, are still being referred in terms of their verbal articulation (although the theories which rely on them have been either discredited or disappeared).

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<sup>1</sup> by C. Abel (1980): 40.

<sup>2</sup> Besides the dominant ones, the field of *'architecture'* embraces a wide analogical perspective presenting *'architecture'* as *fiction, as fashion, as politics, as art, as symbol, as feeling, as culture, as memory, as power, as technology, as science, as bridge, as event, ... as 'anything'* which seems *'relevant'* within the discursive limits of concept of *'architecture'*.

*"The language of architecture", "architectural vocabulary", "meaning of built environment", "generative design", "organic building", "Platonic solids", "standardized architectural forms", "machine aesthetic" ...* are all analogical way of speaking. It is neither a 'critical' nor a 'scientific' way of speaking about 'architecture'. Instead, it is either 'emotional' or 'functional'. And, in the discursive fields like 'architecture' this way of unscientific representations may easily replace the '*object language*'<sup>1</sup> moreover, shape the '*metalanguage*'<sup>2</sup>.

Analogies, then, have to be considered as relating figures with their capacity of operating in the field of 'architecture' at many different levels.

### 3.8.2 Metaphors

Metaphors are implicit analogies<sup>3</sup>. Similar to analogies they serve to insert meaning to the 'less known' through the characteristics of a 'well-known', however without comparative words such as *like*, *as*<sup>4</sup>, ... *etc.*

In this operation there is an assumption that it is obvious for the addressee that, for example, *house* is not really *a machine* although it is being designated so by the addresser. Furthermore, as metaphors require an active, imaginative decoding the addressee has to decide on which

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<sup>1</sup> A language used to talk about things, fields, ... See R. Harris (1996): 4.

<sup>2</sup> A language used to talk about an object language; about the expressions in the object language ... *ibid*: 4.

<sup>3</sup> Chaffee, J. (1991): 424.

<sup>4</sup> "Propositions of the form '*x is y*' appear more forceful and dramatic than those with the form '*x is like y*'." : K. Wales (1989)(1990): 295.

characteristics of *machine* can be meaningfully transposed<sup>1</sup> to the concept of *house*<sup>2</sup>.

The essence of this mostly poetic and sometimes explanatory figure is, thus, experiencing<sup>3</sup> ‘architecture’ and its concepts in terms of other ‘things’ without necessarily constituting a theoretical basis, other than the notion of similarity. Based mostly on a ‘principle’ of ‘appropriateness’, metaphors easily circulate in architectural milieu. The metaphorically generated and rooted terms together render a dense discursive network through which ‘architecture’ is communicated.

Indeed, not only the efficiency, but also the necessity of transposing the characteristics of the ‘well-known’ i.e. *machine* to the ‘less-known’ *house* have to be discussed in terms of their dominance and contribution in expressing (/illuminating) different aspects of ‘architecture’.

Besides the ‘striking’<sup>4</sup> ones which tend to carry the ‘freshness’ of a certain theoretical approach, there are numerous metaphors circulating in the field of ‘architecture’. In most cases, their common use and currency prevent the awareness of the ‘figurative meaning’<sup>5</sup> and the imaginative aspect behind them. The following examples in two bunches<sup>6</sup> aim to illustrate the metaphorical conventions in ‘architecture’.

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<sup>1</sup> O’ Sullivan, T., Hartley, J., Saunders, D. (1983)(1992): 138.

<sup>2</sup> “There are no instructions for devising metaphors; there is no manual for determining what a metaphor ‘means’ or ‘says’ ...”: D. Davidson (S. Sacks (ed.))(1978): 29.

<sup>3</sup> Lakoff, G. & Johnson, M. (1980): 5.

<sup>4</sup> Interestingly, the metaphor becomes more ‘striking’ when there is a great irrelevance between the “original subject” and the “compared subject”.

<sup>5</sup> Wales, K. (1989)(1990): 296.

<sup>6</sup> Here, the aim is not to cast light specifically on *war* or *personification* as metaphor, but to refer to different examples than the ones previously referred to exemplify Analogies.



*War* is widely used as a metaphor<sup>1</sup>. Talking about (especially the styles, movements, paradigms, ... in) 'architecture' in terms of war, in terms of 'attacking' the other positions and 'defending' some others functions actively in this field: "*the battle of High-Tech*", "*design strategy*", "*strategy of disjunction*", "*style wars*", "*attacks on Modernism*", "*different positions*", "*the last bastion of individual design*", "*successful styles have today more enemies than friends*", "*Modernism would fight any form of traditional culture*", ...

*Personification* is another widely used type of metaphor in which 'architecture' (or concepts of 'architecture') is specified as being a *person*<sup>2</sup>. Thus, a 'personified architecture' can 'tell', 'destroy', 'fail', 'die', 'act', ... The following examples aim to illustrate how the human motivations, characteristics and activities are transposed to non-human 'architecture': "*Architecture faces a difficult task*", "*Modernism's inability to accommodate ...*", "*such an architecture would no longer seek a separation of categories*", "*architecture, regardless of its self-contained character ...*", "*no one knows where Deconstruction is going*", "*such architecture questions academic assumptions, disturbs acquired tastes*", "*the basic of act architecture is to understand ...*", "*mother architecture is going through the change*", "*rebirth of Modernism*", "*death of modern architecture*", "*a healthy architecture*", "*failure of modern architecture*", "*his architecture tells ...*", "*architectural education emphasizes ...*", "*Architecture is born of the most powerful thoughts*", "*role of architecture*", "*sick buildings*",

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<sup>1</sup> Lakoff, G. & Johnson, M. (1980): 4. They exemplify the metaphor of 'argument is war' besides many other conventional metaphors.

<sup>2</sup> *ibid*: 33.

*“Modernism can hardly be accused”, “authentic face of Post-modernism”, “There is no mute architecture ... all buildings tell stories with varying degrees of consciousness”, “building as a living body”, ...*

As the limited number of examples above demonstrates the metaphorical situation in their own specifications, the architectural concepts (*thus, talk*) are, to an important extent, metaphorically structured, understood, performed<sup>1</sup> with changing densities. This metaphorical situation enables the ‘linguistic discourse’ to shape its ‘discursive object’ since this primarily ‘linguistic evidence’<sup>2</sup> generates a discursive surface on it. It is in this sense that metaphors have to be distinguished as another relating figure with an operating role conditioning the unclear state of objects in the field of ‘architecture’.

### 3.8.3 Borrowed terminology

The verbally (and conceptually) better equipped fields are always visited by the others. The terms which are formed on the basis of a certain problematic of a certain field are transferred to another field. The borrowed terms are, then, adopted to their new conditions and positions.

In the discursive process of verbalization of ‘architecture’ the reigning paradigm’s effects on the ‘words’ can be observed. *Social, technological, philosophical, linguistic, scientific, aesthetic, ...* paradigms in ‘architecture’ are identified with their specific terminology.

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<sup>1</sup> Lakoff, G. & Johnson, M. (1980): 5.

<sup>2</sup> Ibid: 4.

This may seem as the richness of a multi-disciplinary approach. On reflection, the dominance of borrowed words in 'architectural language' indicates the 'weakness' of the concept of an 'architecture' which is isolated from the support and/or invasion of other disciplines.

It is worth rethinking if it is still possible to communicate on (let's say) 'deconstruction in architecture' if we eliminate the 'splendid' loan words<sup>1</sup> which are borrowed from 'deconstructivist philosophy': *otherness, secondarity, twoness, betweenness, interiority, positive nihilism, dislocating, de-centring, de-composing, free play, dispersed reality, intertextuality of meaning, ...*

Generally, there are many loan words which do exhibit a permanence and continuity from linguistics: *meaning in architecture, semantics of architecture, communicative architecture, vocabulary of architecture, architectural expression, definition of space, ...* from geometry: *all three-dimensional and two dimensional forms of geometry; cubes, pyramids, prisms, cylinders, ... squares, rectangles triangles, circles, ... point, parallel line, plane, side, angle, volume, mass, vertical, horizontal, perpendicular, perimeter, center, altitude, concave, convex, diagonal, proportion, ...* from social sciences: *public, private, community, environment, society, integration, individual, ambiance, ideal, power, freedom, unity, memory, behavior, context, ...*

Thus, many positions in 'architectural field' formulate themselves in reference to the related borrowed terminology, either for a demand of

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<sup>1</sup> Words that are borrowed into a new 'language' ... See R. Burling (1992): 75.

novelty or different terms, or as a natural result<sup>1</sup> of having necessarily contact with another field<sup>2</sup>. And this process of borrowing and assimilating may, by no means, operate outside the 'language discourse of architecture'. Therefore, it can be claimed that the borrowed terminology is another way in which discourse produces its 'object'.

### 3.9 Non-verbally representing figure

#### 3.9.1 Non-verbal representation

Non-verbal medium (including *graphical expressions, diagrams, schemes, architectural drawings, photographs, ... etc.*) does not necessarily avoid 'words'. Moreover, it denotes their relative minority. The non-verbal figures (sometimes supported by a limited-word-text, sometimes itself supporting a text) with varying techniques, modes, intentions, strategies, ... '*reinforce*' or '*challenge*', '*draw*' or '*erase*', ... the objects that they refer.

Architecture, by nature, is a field equipped with a '*rich*' repertory and a '*generous*' discursive capacity of 'visual' materiality which together provide an 'easy' accumulation. '*Visual statements*' with their own 'regularities' embrace a plethora of expressions, descriptions, ... Their

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<sup>1</sup> As, for example, K. Williams states in an extreme "*if mathematics had not been invented, architects would have had to invent it themselves*" (See K. Williams (1996): 12).

<sup>2</sup> Here, it has to be recognized that the field of 'architecture' is also being visited by other fields, as well as by everyday language, with an aim of borrowing such terms: *structure, construction, architecture, architect, facade, foundation, keystone, cornerstone, window, door, building, ...*

specific way of '*appearance*' and '*dispersion*'<sup>1</sup>, then, has to be regarded as another group of discursive figures.

In this connection, it can be claimed that all the representing, socializing, organizing, reasoning, relating figures discussed above do not practice only in a linguistic medium. They do circulate also in a non-verbal medium which is not less powerful and effective in the field of 'architecture'. The following examples (for each figure) aim to illustrate this claim *non-verbally*.

Yet, two remarks have to be made here: *First*, the examples are deliberately chosen from the (more or less) well-known (or popular) ones in order to establish a direct and quick semantic mapping with the figures (of linguistic discourse) discussed above. *Second*, their 'rare' typicalness and familiarity (but, not their uniqueness in the field) validate the 'presence' of the examples in the present text. These examples should be taken in the same manner as the quoted *statements* and *phrases* to exemplify the figures. In this context, their relevance is only at a discursive level of stating; ambiguating, defining, borrowing, interpreting, ... etc. since they are stripped off their internal meanings, concepts, thoughts, ... Thus, their capacity of 'circulation' has been the main criteria to be collected, not necessarily their ('architectural' or 'scientific') *truth* or ('graphical' or 'visual') *brilliance*. And, as it is inevitable for all the processes of exemplifications, another group of collection would certainly be possible instead of the one presented here:

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<sup>1</sup> Foucault, M. (1972)(1995): 35.

# CLEAR LANGUAGE

Architecture: simplest phenomenal form

where ] is a wall, = is a perforation; e. an enclosed space, d a defined space and the structure sign

In gold thus:  $\infty = \infty$ ; series peaks at nothing.

Premonition: (X) kills ( $\infty$ ). The Cretan Bull killed every phantom having realised that path. cow, girl, hen are in serious decline.

This equals  $\infty$  (X)  $\infty$  + series of vowels =  
 $\lambda$  over Bull =  $X/\infty$   $\infty$   $\infty$

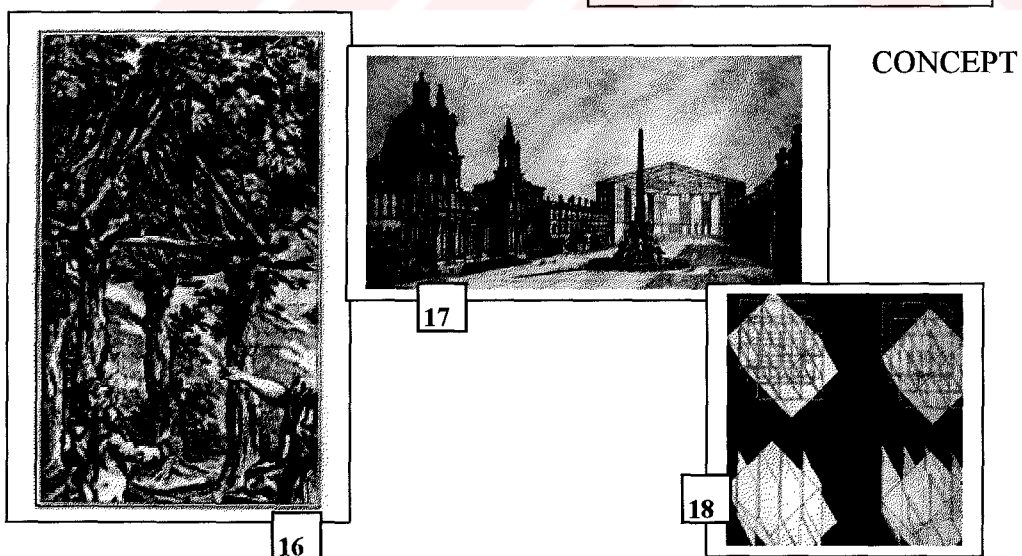
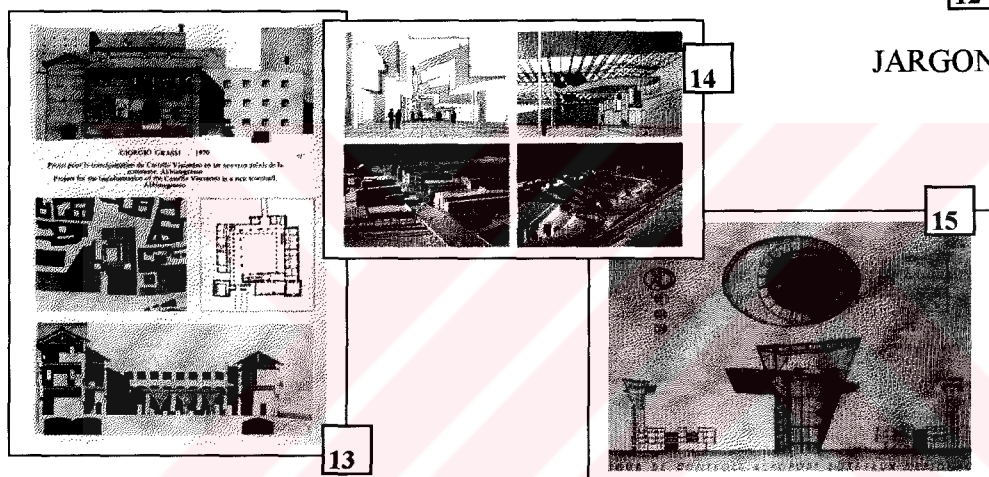
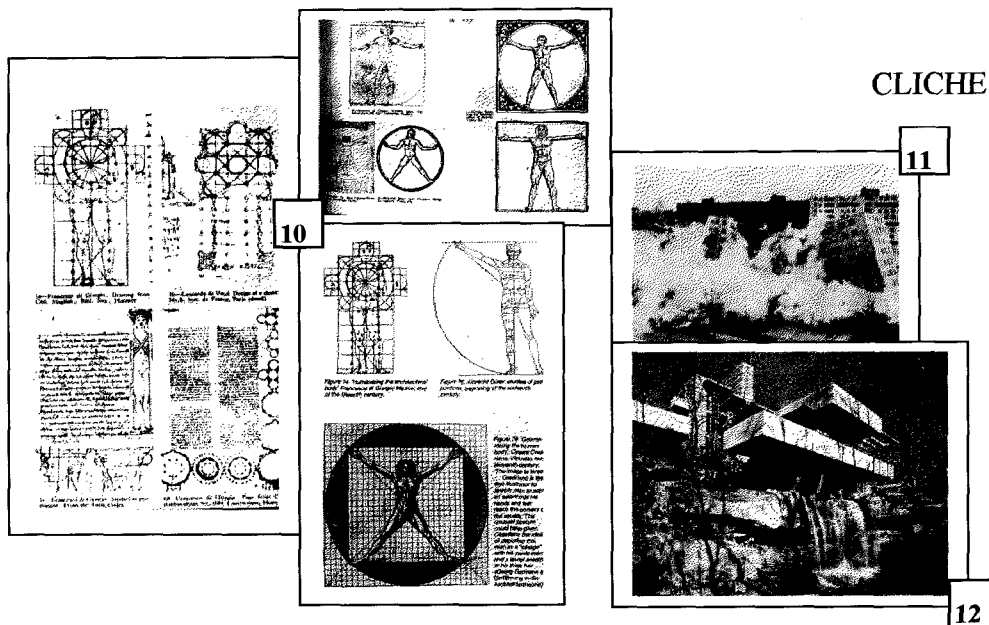
dull tripartite validity.

# VAGUE LANGUAGE

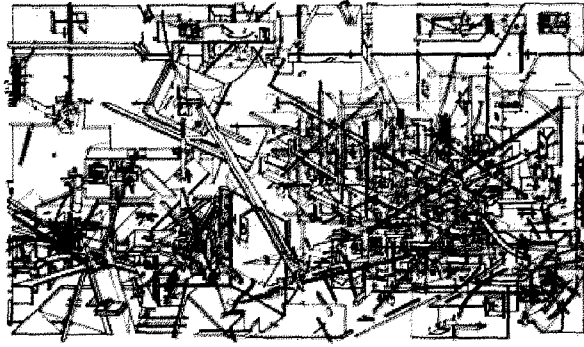
# AMBIGUOUS LANGUAGE

**FOLDING IN ARCHITECTURE**

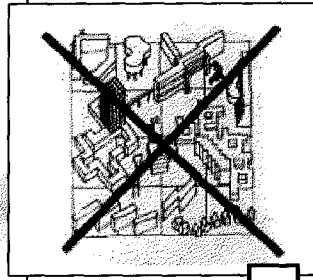




## INTERPRETATION



19



20



21

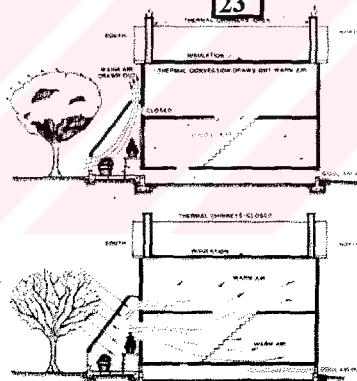
### WHAT IS ARCHITECTURE?

Let's start by defining the word ... What can we learn from the famous (and infamous) experts in the field?

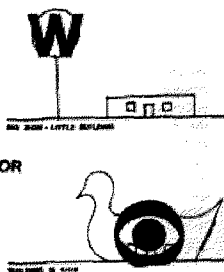


22

23



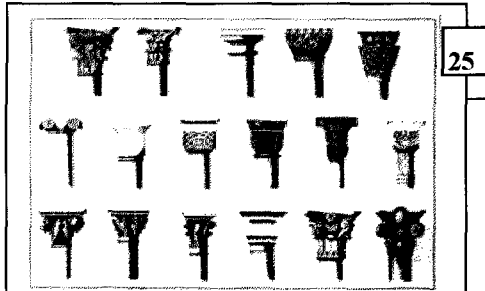
## DEFINITION



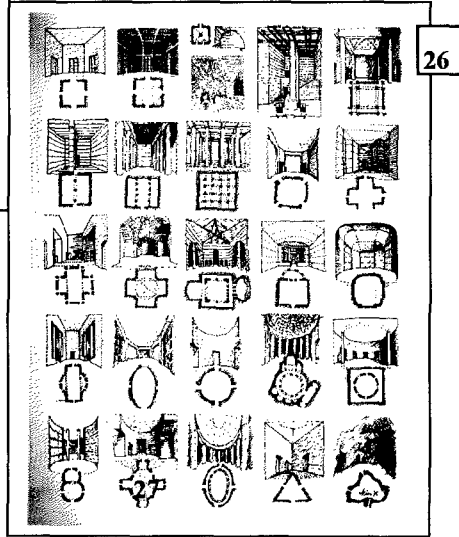
24



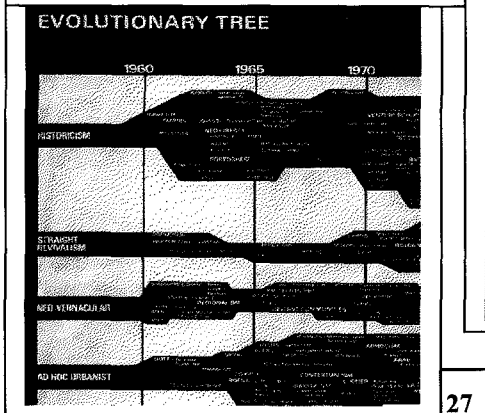
## CLASSIFICATION



25

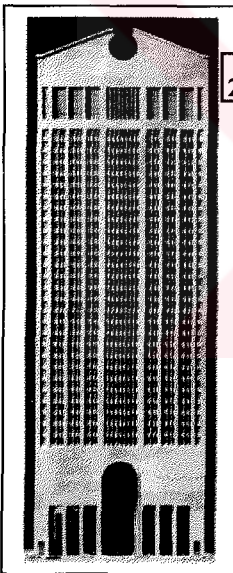


26

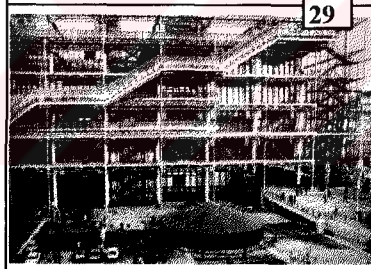


27

## - ISMS & RELATED VOCABULARY



28

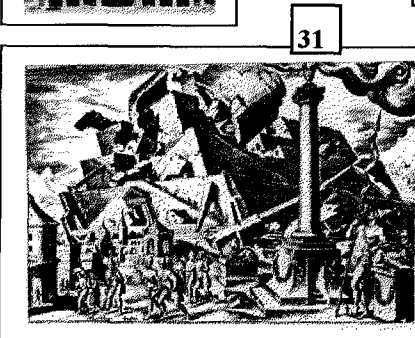


29

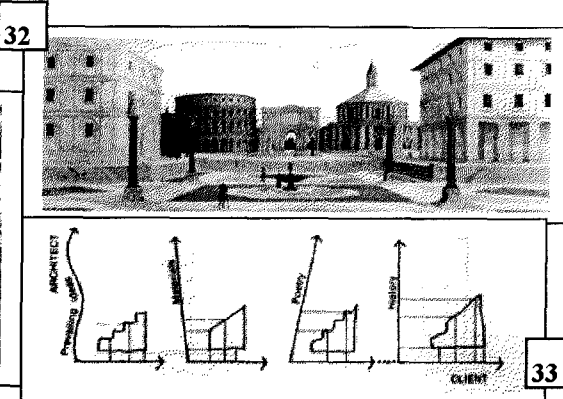


30

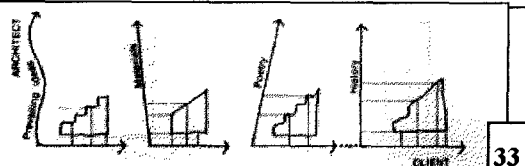
## FALLACY



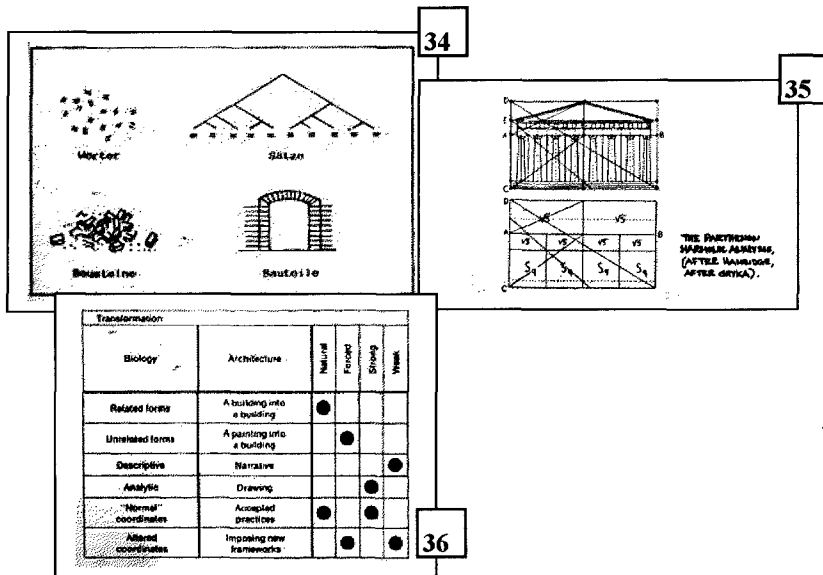
31



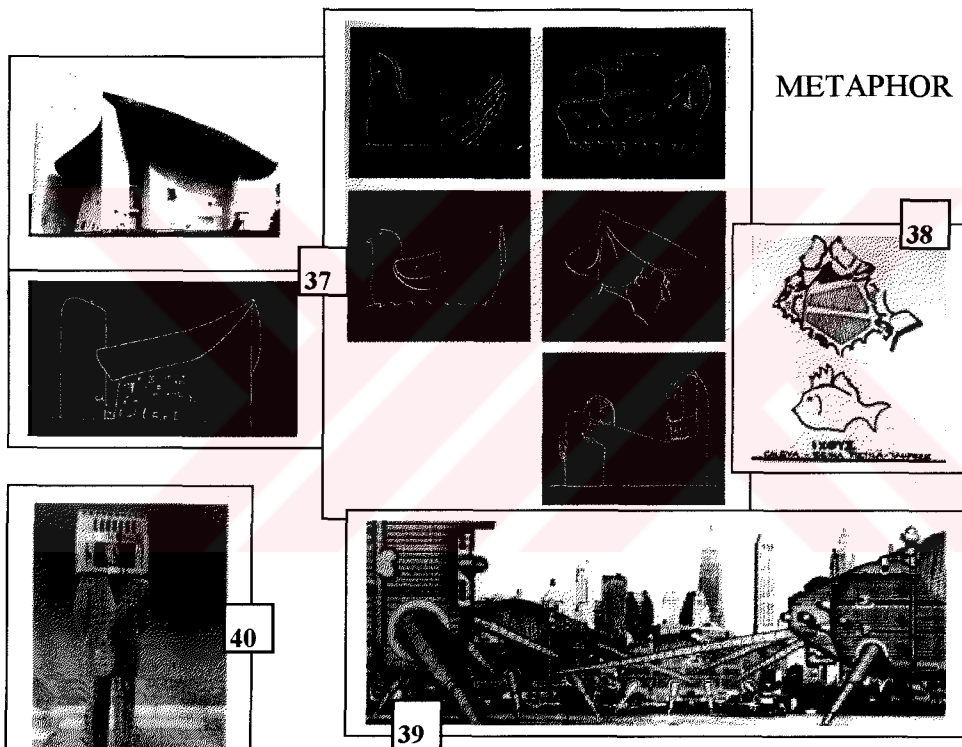
32



33



## ANALOGY



## METAPHOR

## BORROWED TERMINOLOGY

Sources of illustrations are given below with limited information  
(some are quoted, some are ascribed):

- 1 Hillier, B. & Leaman, A. (1973): 47. "Architecture; simplest phenomenal form"
- 2 Lampugnani, V. M. (1980): 140. "Musée National d'Art Moderne, Paris"
- 3 Hepler, D. E. & Wallach, P. J. (1965)(1987): 23. "Architectural Design Process"
- 4 Schaal, H. D. (1978): 97. "Dissolution of the dreamhouse without gravity"
- 5 Zampi, G. (1997): 127. "An image created by CAD system"
- 6 Libeskind, D. (1989): 21. "A proof"
- 7 Tschumi, B. (1988): 32. "Manhattan Transcripts"
- 8 Kipnis, J. (1993): 1. "Folding in architecture"
- 9 Leonidov, I. (1928): 12. "Elevation"
- 10 Wittkower, R. (1971): 174-177. "Vitruvian figures"
- 11 Jencks, C. (1977)(1987): 9. "Pruitt-Igoe Housing"
- 12 Hoffman, D. (1987): I "Fallingwater House"
- 13 Grassi, G. (1970): 159. "Architectural drawings; façade, site-plan, plan, section"
- 14 Ciorra, P. (1995): 143. "Architectural perspectives and models from P. Eisenman"
- 15 Starck, P. (1997): 101. "Conventional orthographic display"
- 16 Laugier, M. A.: 4. "Rustic hut"
- 17 Krier, L. (1977): 171. "Public space"
- 18 Eisenman, P. (1988): 59. "Analysis diagrams"
- 19 Libeskind, D. (1979): 98. "Micromegas series"
- 20 Delevoey, R. L. (1978): 59. "Buildings and public space"
- 21 Noever, P. (1993): 2-3. "Discussing architects"
- 22 Hellman, L. (1988): 1. "What is architecture?"
- 23 Hepler, D. E. & Wallach, P. J. (1965)(1987): 38. "Greenhouse effect"
- 24 Venturi, R. (1972)(1994): 17. "Sign and building"
- 25 Fisher, G. (1991): 27. "Columns"
- 26 Krier, R. (1992): 6. "Interiors"
- 27 Jencks, C. (1977)(1987): 80. "Evolution tree"
- 28 Johnson, P. (1983): 268. "AT&T Building"
- 29 Rogers, R. & Piano, R. (1977): 263. "Centre Pompidou"
- 30 Tschumi, B. (1988): 37. "Parc de la Villette"
- 31 Van Heeskerk, M. (1567): 55. "End of Babylons"
- 32 Fraser, I. & Hemmi, R. (1994): 75. "View of an ideal city from late 15<sup>th</sup> century"
- 33 Antoniades, A. C. (1992): 77. "Architect-client coordinates"
- 34 Fisher, G. (1991): 52. "Language analogy"
- 35 Antoniades, A. C. (1992): 191. "Geometric analogy"
- 36 Antoniades, A. C. (1992): 68. "Biology-architecture / Chart of analogy"
- 37 Jencks, C. (1977)(1987): 48-49. "Ronchamp metaphors, by M. Schocken"
- 38 Antoniades, A. C. (1992): 39. "A fish metaphor"
- 39 Herron, R. (1964): 17. "Walking city"
- 40 McLeod, M. (1996): 26. "Skyscraper couture – M. Graves & P. Eisenman"
- 41 Von Meiss, P. (1990)(1992): 23. "Psychology of perception"
- 42 Le Corbusier (1923)(1987): 159. "Geometric solids"

### 3.10 Concluding diagram

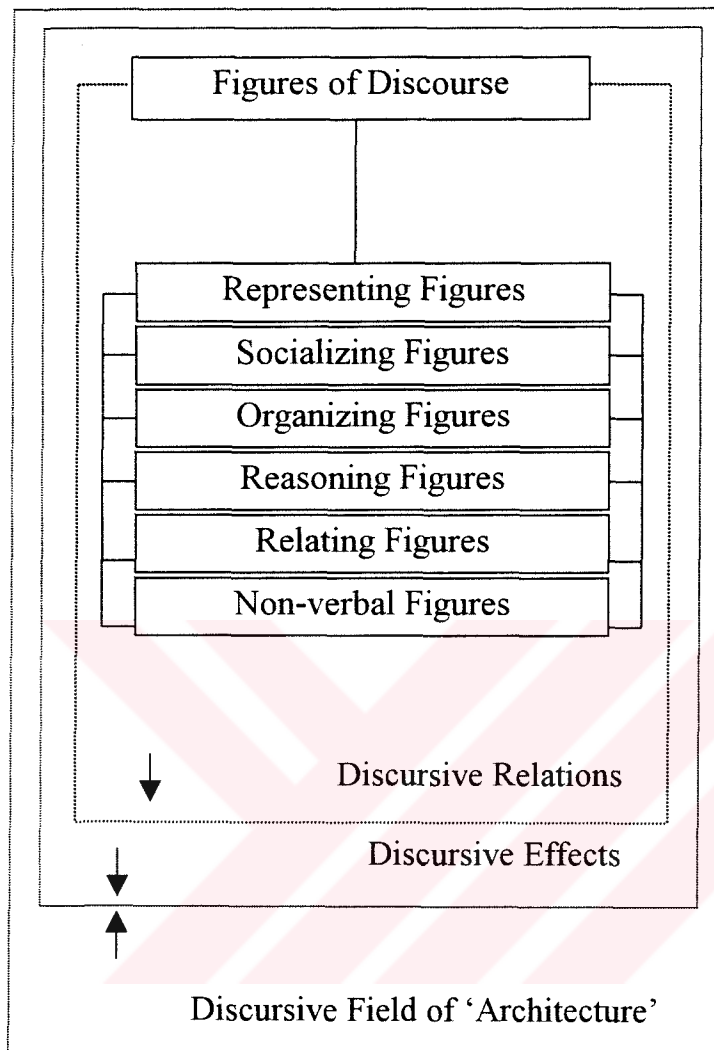


Figure 3: 'Figures' of discourse

## CHAPTER 4

### THE EFFECTS OF LINGUISTIC DISCOURSE IN ARCHITECTURE

*“... every discursive practice is inscribed in the contradictory-uneven-overdetermined complex of the discursive formations ... These discursive formations are asymmetrically related to one another (by the ‘effects of the preconstructed’ and ‘transverse-effects’ or ‘articulation effects’ ... in such a way that they are the sites of a work of reconfiguration ... ”<sup>1</sup>*

#### 4.1 Introductory notes

Discourses cause changes in the fields which they operate. These changes that can be expressed as differences in present state, are various in their forms, realizations, and limits. However, compared to the discourses themselves and to their objects, the identification process of their causality is more obvious. It can be said that, if discourses are theoretically present only with their discursive objects, they are practically present with their capacity to produce changes<sup>2</sup>.

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<sup>1</sup> Pecheux, M. (1975)(1983): 155.

<sup>2</sup> And, the outcome of the unity of these two processes implies the discursive presence.

In other terms, discourses (themselves) are not products, but rather *processes*<sup>1</sup>; and they are dominant with their effects.

The present chapter, in this framework, examines the theoretical question of *what kind of a causal relationship exists between discourse and its effects*, and the factual question of *what the effects of linguistic discourse are in the field of architecture*. The latter is explored in two different (but interacting) layers: hence, the first layer of the ‘forms of effects’ such as *generalizations, idealizations, simplifications, complexifications, (mis)understandings, noise, ...* are specifically discussed through a second layer; their realizations and limits on different domains of architectural field.

Yet, prior to the observation of these effects some interpretive questions can be asked, if all the fields would allow to be discursively transformed (/formed) through a linguistic discourse; if linguistic discourse could impose its effectivity in any field (due to its presumed ‘transcendancy’). A scientific answer would require, no doubt, a very wide research covering the analysis of a plenitude of sample fields<sup>2</sup>.

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<sup>1</sup> “... discourses as a developing process (...unfolding in time...) rather than a finished product ...”, see G. Cook (1994): 46.

<sup>2</sup> Yet, the situation can be sketchily exemplified in two familiar fields in order to facilitate it with a demand of being excused due to their ‘simplifications’: first, ‘medicine’, of which the object has been previously somewhere stated as unassailably ‘health’; and, second massmedia which has, on the contrary, a variety of competing objects such as news, information, power, ideology, orientation, popularity, ...etc. Comparing the two; while the first one appears as a field which draws the limits of the linguistic discourse and controls it, the second one, itself, seems to be controlled by the linguistic discourse.



However, the following argument maps the situation that renders an implicit reply. Before anything else, i.e. the linguistic discourse's ability or request of effecting, changing, transforming a field (additional to that field's, *-let's say, architecture's inability or reluctance of defining itself through its objects*) provides the primary discursive circumstances besides many other relations. It is on this basis that the discursive structure of linguistic discourse substitutes a (missing *lor superfluous*) theoretical structure in the field of 'architecture'; hence, it begins to form its objects, activate them and, finally, cause discursive effects.

Another subject, prior to the observation of effects in particular, is their 'causal relationship'<sup>1</sup>. It is not a directed isolated relationship<sup>i</sup> between cause and effect. They, moreover, exist as complicated networks. They may either appear as 'causal chains'<sup>ii</sup> in which a cause leads to an effect, then to another one..., or as 'contributory causes'<sup>iii</sup> in which different causes, supporting each other, simultaneously bring out an effect.

Yet, none of them appropriates the discursive situation which the present study deals with. It is rather a more complex 'interactive causal relationship'<sup>iv</sup> in which the causes do not appear or function by themselves, but through a number of different, reciprocally related issues, which establishes an interactive and ever-changing pattern of effects.

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<sup>1</sup> J. Chaffee (1990) linguistically discusses causal relationships in terms of "chain", "contributory" and "interactive" causes in pages 437-451. Their conceptualization above (and diagrams below) is based on this extended discussion.





The following items, so called discursive effects, are not to be considered in isolation (contrary to their textual appearance) but in their very *discursive network*. Their analytical inclusion can be defined by their continuity, or dispersion, or recurrence besides their discursiveness. It is, then, in this connection that the exclusion of some (valid) others depends on their possible uniqueness or temporal as well as spatial limits within the architectural field.

The discursive effects caused by a 'long-standing' discourse (linguistic discourse) in a theoretically unsettling field ('architecture') should, by no means, be confused (or considered at the same level) with, for example, the effects<sup>1</sup> of a prevailing paradigm (like aesthetic paradigm, technological paradigm, social paradigm, linguistic paradigm, ... etc.) or a (theoretically and practically) approved movement (such as modern movement, post modern movement, deconstruction, ... etc.).

Here, the aim is not to 'elevate' the status of the discursive ones, but to stay within the conceptual limits of linguistic discursiveness which this study attempts to question. Linguistic discourse, moreover, is not only a 'long-standing' discourse, but as well a 'well-entrenched' one that is spread to all the different domains of the field with changing but never-disappearing densities.

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<sup>1</sup> Those can probably be grouped under one of the 'direct', 'chain' or 'contributory' 'causal relationships'. For example, the 'effects' of linguistic paradigm in 'architecture', (that are being discussed at Appendix B) can be considered as the result of a direct causal relationship which indicates an isolation within the field both in terms of 'time' (;1960-70s) and 'space' (;architectural research, architectural theory, architectural criticism).

Hence, linguistic discourse produces a number of effects<sup>1</sup> in the ambiguous field of 'architecture' through its activating figures, through its dispersed multiplicity of statements and objects (:the incompatible variants of the language connection and their practice). And, this ambiguity, as stressed earlier, is paradoxically the precise condition<sup>2</sup> which enables all these effects to occur, thus, the discourse to practice.

#### 4.2 Effects

By now, it is obvious that neither the objects nor the figures of linguistic discourse do exist in a sterile surrounding. They produce 'immediate' or 'delayed'<sup>3</sup> connections, both among themselves and between different layers. They penetrate to the field of 'architecture' and produce some changes parallel to the extent of their operative power.

Yet, this study does not attempt to measure the (unquantifiable) capacity of effects. Its basic endeavour is to observe and review the densely accumulated effects which largely dominate the field almost in all senses -in a wide range from the field's very formation, re-formation and deformation, to its perception, reception and deception, ... Clearly, there are many other factors which have effects on the field. However, the major issues raised from the linguistic discourse draw attention (not to some others but) specifically to the ones which are particularly examined in this chapter.

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<sup>1</sup> See, N. Teymur (1982): 168, for the concept of '*effectivity; capacity of producing effects*'.

<sup>2</sup> M. Foucault (1972)(1995) refers to the necessity of some particular conditions for the appearance of a certain discourse as it does not pre-exist by itself, see: 44-45.

<sup>3</sup> The phrases '*immediate connection*' and '*delayed connection*' have been borrowed from R. Dimbleby and G. Burton who use them in another context (context of 'communication').

This chapter, then, aims to constitute a critical concern on the effects of linguistic discourse in 'architecture' in terms of their causing generalizations, idealizations, simplifications, complexifications, misunderstandings and noise in the different spheres of 'architecture'. In this context, it can be said that the present claim reinforces an argument that the 'output' of the discussed objects and figures has the 'long-term' effects<sup>1</sup> of encouraging the following manners, attitudes, behaviors and situations, ... which together do not impose or address a 'unity' other than the 'discursive unity' (: *the problematic*<sup>2</sup>) of this study.

#### 4.3 Discursive effects in the field of architecture

##### 4.3.1 Generalizations

Generalizations, of course, are not specific to the field of 'architecture'. Generalizing is a major 'process'; an important 'requirement' in the formation of any sort of concepts. It is, basically, 'focusing on the common properties (and mostly chief aspects) shared by a group of things'<sup>3</sup>. Drawing general conclusions from a set of examples and evidences<sup>4</sup>, producing general statements about the different aspects of the field are 'generally' popular attitudes in 'architecture'. Even the generalizations with little but 'known' evidences or with limited but

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<sup>1</sup> The study has no interest in 'short-term' (and one-off) effects (despite all their possible capacity of producing changes).

<sup>2</sup> The concepts of '*discursive unity*' and '*problematic*' have been discussed before with references to M. Foucault and N. Teymur.

<sup>3</sup> Chaffee, J. (1991): 353.

<sup>4</sup> Hornby, A. S. (1995): 491.

'representative' cases may encourage some layers of the field into '*broad succession of activities*'<sup>1</sup> (producing theories, texts, methodologies, ...).

Being supported with the related circulating 'figures', the field of 'architecture' involves numerous generalizations. They are produced in the means of ('terms' and) 'statements' (as well as 'concepts' and 'theories') which are assumed to be valid for a broad extent in the 'field' from one side to the other. Generalizations, then, may be best tested by their capacity of 'validity' in terms of their applicability (further than a one to one 'reference' to a specific 'referent').

Generalization, in fact, paradoxically becomes a very 'useful tool' in 'architecture' which successfully camouflages the gap between the 'verbal expressions' and their corresponding concepts, facts, ... This process, however, is not structured on an understanding of making it possible to 'grasp' the 'referred thing' by someone else ( an outsider of the field). On the contrary, the process of generalization provides a 'skilled' verbal denotation system on which there seems to be a silent agreement (by the very members of the field).

The agreement to bridge this gap with optimistic generalizations creates a 'semantics' of its own (which can hardly be the domain of a meta-language). Except the scientific aspects of 'architecture' such as structure, lighting, acoustics etc. which require (and enable) precise specifications, almost the whole field flirts with generalizations.

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<sup>1</sup> O'Sullivan, T. (1983)(1992): 80.

Statements on 'architecture' and on its essential variables tend to rely on some 'specified' generalizations which are part of a 'discursive whole'.

In that sense, the 'associated field' of 'architecture', in which the determined generalizations pick out some specific relations and gain a 'status' among others, plays a key role. Effected by the linguistic discourse, the field becomes designated, marked, patterned, divided, multiplied, ... by generalizations which denote neither constructions for 'scientific' truths, nor locations for independent flourish remarks. From the vantage point of linguistic discourse, the generalizations set aside both from the excessive unrefutables and transients, which would, both with great difficulty, belong to a discursive whole in terms of being connected to other statements and being surrounded by the spaces between these statements.

Generalizations, not with their capacity of precise semantics but with their enunciative ability fascinate the architectural milieu, including the education process in which the 'general' theories, principles, concepts, terms, phrases, statements, questions<sup>1</sup>, ... are first introduced and imposed (not necessarily accompanied by rigour).

'Architecture', itself as a generalization, (as a general term and as the general backbone of 'statements' lacking any precision but being

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<sup>1</sup> Different from the second and third chapters, the present one avoids specific exemplifications. It prefers to identify the specifications that lie behind the effects, theoretically. One exception is the strategic use of the concept of 'architecture' on the pretext of its 'status advantage' in this discussion. It is also taken as a 'rare' referent for the next sections, on another pretext of being applicable to their content too with its very discursively 'interpretative ability'.

equipped enough to keep up a communication) here can, no doubt, constitute the best example.

The dominant modes of utterances on 'architecture' are tailored flexibly to be adapted to the different layers of the field. As a required condition for the success of this adaptability, the term 'architecture' in the first place, is routinely treated under the mechanisms of generalizations.

Accorded with some 'recognized' or 'presumed' or 'reliable' 'common properties', it refers a discursive unification of various aspects in one single 'term' (or utterance); it addresses other possible 'applications'<sup>1</sup>; it reveals a form of regularity; it situates an engaged determination ... It coordinates the field in different densities from fundamental to secondary, but, by no means, it gives 'shape' to this 'formless' field<sup>2</sup>.

In this framework, generalizations are to be assumed as the direct or indirect effects of the 'strategy' of linguistic discourse with changing scales in the architectural field. They are determined and limited by the activating figures. This claim concludes that linguistic discourse establishes a 'system' of its own which manipulates its realm of 'practice' by its implemented 'internal rules'. This system, however, is not a static one, since the so-called rules (and effects) do not set up to manifest a depicted authority, other than the authority of a discursive effect which attempts to register 'overall' series of descriptions (either with support or delimitations, with absence or presence of other effects).

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<sup>1</sup> Foucault, M. (1972)(1995): 135.

<sup>2</sup> *ibid*: 79.

Thus, it appears that linguistic discourse in 'architecture' is 'practically' present and 'materially' identifiable (in part) with its effect of generalizations.

#### 4.3.2 Idealizations

Idealizations are abstract models of imagined occurrences. 'Idealized' conditions, notions, norms, forms, ... follow the rule of being in accordance with the discursive determinations and conventions forming the 'field'. The 'discursive regularities' behind the 'idealization' provide the supplementary conditions which eliminate the discrepancy between the 'actual' and 'idealized' objects. Discursively legitimized through the linguistic mechanisms, idealizations in various forms, fix ideals in the field of 'architecture'.

It can be said that, the most prevailing 'concepts' of 'architecture' are 'idealized' in the principle of being potentially 'unobtainable'<sup>1</sup>. The ideal of 'architecture' either with social, aesthetic, practical or symbolic requirements, then, succeeds in a discursive completion, a suitable status and a steady state through the 'ultimate' statements, abstracted from the entangled relationships, conditions, concepts, facts, objects, enunciations, formulations, ... operating in the field. And, no doubt, the existence of 'idealization' depends on the successive power of its regulating statements existing within and across the other 'statements' and 'effects', which may (or may not) force or limit, disapprove or eliminate them.

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<sup>1</sup> Berger, A. (1991) in Fetzer, J. H., Shatz, D., Schlesinger, G.N. (eds.): 229.

A 'drastic idealization' is the assumption that there exists a '*separate entity*'<sup>1</sup> called 'architecture'. More 'specifically', the 'ideal' becomes 'art' or 'science' or 'social science' or 'philosophy', ... by eliminating the 'irrelevant' considerations, which may prevent getting closer<sup>2</sup> to the 'illusionary reality' and to the 'alternative truth'.

The mentally constituted and linguistically constructed idealizations promote a shift of focusing from the imperfection (through the impacts of 'a mass of detail'<sup>3</sup>) to an 'artificially enhanced'<sup>4</sup> condition (through a 'profitable' ignorance).

The ignored effects and facts for the sake of an idealization are, of course, not only seen in the field of 'architecture'. For example, in science the 'ignored' effects of wind resistance, friction etc. help the explorer to 'reveal the real', to validate some ideal results, and to reach a scientific and sensible idealization<sup>5</sup>. Yet, the situation in 'architecture' raises some questions: If the attempts of idealization in 'architecture' are obviously for an 'ideal representation', rather than a contribution to architectural knowledge, then, what is the real role of 'idealization'? Is it another mastering discursive formation which projects its effects upon the messy and contradictory realities of the field towards an illusionary completeness?

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<sup>1</sup> Hutton, C. M. (1990): 99.

<sup>2</sup> Smith, N. (1999): 13.

<sup>3</sup> Ibid: 12.

<sup>4</sup> Dimbleby, R. & Burton, G. (1985)(1992): 162.

<sup>5</sup> Smith, N. (1999): 12.



Architectural history, architectural design studios, architectural theories, architectural criticisms, thus, almost the overall framework of 'architecture' rest on certain key assumptions<sup>1</sup> without which this so-called framework can be structured –albeit with some difficulty. Yet, this carefully completed, supplemented, unified, perfected 'scene' which is reinforced by the major institutions of 'architecture' is far from the fragmented, imperfect, unobtainable and contradictory situation.

This is to underline the fact that idealizations incite paradoxically a 'blindness' on account of a supreme clarity. The mismatches between the complexity of the field and the ideal condition (it ought to be) render the inconsistent state of the ideal unity of 'architecture' (as well as its 'elaborate' compartmentalization). Discursively furnished with linguistic figures and attentively intellectualized with firm associations (mostly to other fields), the whole concept of 'architecture' is being idealized to an important extent.

Both the appreciation of 'architecture' giving a sense of 'pleasure'<sup>2</sup> through ideal shapes (circles, squares, ...), strong masses, tasteful proportions, ... and appreciation of 'architecture' giving a sense of 'uncanny'<sup>3</sup> through ideal 'deformation' of geometries exemplify the

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<sup>1</sup> See N. Mirzoeff (1995). In this book Mirzoeff points out the tension between the 'idealized body' in representation and the imperfection of the body in itself, in the discipline of art history. And, similar to the notion of an 'idealized architecture', he claims that art history rests on certain key assumptions which are indispensable to its normal operations.

<sup>2</sup> ... expressed, for example, in the following statement: "*The primary contention is that man consists of his body, soul and spirit and that each of these needs to be acknowledged and satisfied in the experience of architecture ...*" (Bayes, K. (1994): 17).

<sup>3</sup> ... stated, for example, as "... *architecture reveals the deep structure of the uncanny in a more than analogical way, demonstrating a disquieting slippage between what seems homely and what is definitively unhomely*" (Vidler, A. (1992)(1994): ix-x).

capacity and propensity of the field to drop the 'natural picture' without necessarily giving the '*compelling reasons*'<sup>1</sup>.

It is in this sense that the authority of idealization controls the 'existence' of such a picture. It conceals other possibilities, and modifies the reality; it advances a discursive strategy, a representative task mediating between parallel or *changing ideals*<sup>2</sup> from 'historiography to picturesqueness', from 'functionalism to rationalism', ...

Thus, idealizations regulate the field of 'architecture' in which they ultimately play role in appropriation of an '*ideal, timeless form*'<sup>3</sup>. Nevertheless, they have to cope with the 'internal limitations' of discourse (as well as the 'externals') in the means of other statements, concepts, regulations which control the 'dispersed' nature of the field over an 'idealized' one. This condition can be defined with 'a set of rules' of linguistic discourse, operating by a 'discursive rigour' to constitute a complex web which can, by no means, be governed merely by an isolated 'effect'.

Therefore, idealizations, among other 'effects' and 'mechanisms' of linguistic discourse reserve an undefined enunciative space which is established in accordance with the occupation and efficacy of the activating 'figures' and 'statements'.

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<sup>1</sup> Sorell, T. (1996): 4.

<sup>2</sup> See *Changing Ideals in Modern Architecture* by P. Collins (1965). See also his *Architectural Judgement* (1971) in which he quotes the current rejections against '*the term ideal*' in favour of the word *preoccupations*; '*making do with what is ready to hand, instead of dreaming up schemes for approximating to perfection*'.

<sup>3</sup> Foucault, M. (1972)(1995): 117.

It is in this connection that, idealizations (like generalizations) have to be identified as an 'effect' through which linguistic discourse 'practices', thus 'exists' in the field of 'architecture'.

#### 4.3.3 Simplifications

Simplifications are, in a sense, eliminating the complex operations behind a concept, term, fact etc. to get sharp and 'quantitative rules'<sup>1</sup>, sometimes at the cost of the substantial part. By avoiding the 'unnecessary presence' of the mass of information (or details), simplifications provide clear 'borderlines', basic 'directions', pure 'formations'. In order to 'defend the primacy'<sup>2</sup> of plainness in expressions, definitions, conceptualizations, ... the field of 'architecture' is 'rendered less intricate'. Here, it has to be recognized that not only 'architecture' but a great number of disciplines involves the strategy of simplification either for 'good conditions for the continuing activity of creative imagination' or for 'better (/simpler) theories', or for 'systematization of general truths'<sup>3</sup>. The assumption that 'the simpler' a concept 'the more easily' one can 'keep relevant considerations in mind'<sup>4</sup> seems to be widely espoused by the field of 'architecture' on its different layers. Nevertheless, the field, with such a widespread tendency to move towards the 'direction of easier articulation', does not seem that much desirous taking into account the rigour balance against the 'ease of comprehension'<sup>5</sup>.

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<sup>1</sup> Sorensen, R. (1991): 106.

<sup>2</sup> Lennon, K. & Charles, D. (1992): 2.

<sup>3</sup> Van Orman Quine, W. (1960)(1988): 19.

<sup>4</sup> Ibid: 20.

<sup>5</sup> Burling, R. (1992): 195.

In most cases, then, this attitude gives birth to a conditional 'complexity', which replaces or at least discredits the actual complexity that essentially forms the field. Hence, what is the aim of reducing the complexity of a field to a plain surface? For the question, 'At what level can reduction bring strong claims?', the following statement can be given: 'reductive arguments are strong only if they start with a sufficient appreciation of what it is they have to reduce'<sup>1</sup>.

When simplifications in the field of 'architecture' (in terms of reducing the interwoven relationships closely linked to, for example, a 'concept' into a controlled web) are considered and examined in this manner, it can be suggested that they fail to meet a scientific status or a theoretical satisfaction. The only 'strength' to be pronounced here, can be the discursive strength which is already brought up and controlled by linguistic discourse. Their legitimization is succeeded through the discursive rules, practicing figures and circulating statements.

The disciplinary trust (or mistrust) in 'conceptual couples'<sup>2</sup> which reduces the ever-varying references into a twosome format (*like solid-void, inside-outside, public-private, simplicity-complexity, ...*); the disciplinary appropriation of 'governing (or mediating)' concepts<sup>3</sup> (such as *abstraction, order, technology, science, practice, representation, ...*) which sustain an asymmetry between their non-reducible particular instances and the 'easy-utterances' (the plethora of the possible or standard positions they can get); the disciplinary tendency to equate (or

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<sup>1</sup> Griffin, J. (1992): 312.

<sup>2</sup> Teymur, N. (1982): 63.

<sup>3</sup> Johnson, P. A. (1994): 309.

to break off) the term 'architecture' and the term 'building', and many other forms of simplification with different scales (limited or far-reaching influences or results) do condition the architectural field.

Since their conformed standpoints are discursively reinforced by conventions, agreements, certainties 'and a strong will for making certain phenomena intelligible'<sup>1</sup>, simplifications are implicitly regarded as an important issue, on which there exists a 'mute' reconciliation (both on their use and misuse).

Namely, 'architecture' provides a ground on which 'eliminativists' can practice and produce either a challenging 'perspectival characteristic'<sup>2</sup> which avoids being '*variably realized*'<sup>3</sup> or imprecise simple assertions which add unintentional and false complications instead of clarity. Their irregular swing among these broad positions attributes to the simplifications a discursive power which can only be defined within discursive rules.

It is in this respect that the simplifications in the field have to be addressed as discursive effects, which produce some changes in the field through statements, definitions, terms, ... under the authority of linguistic discourse.

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<sup>1</sup> Lennon, K. & Charles, D. (1992): 1.

<sup>2</sup> Ibid: 13.

<sup>3</sup> Papineu, D. (1992): 45.

#### 4.3.4 Complexifications

Complexifications are similar to simplifications in their manner of production and practice, yet, set up in opposite ends. In the case of complexification, instead of constituting a reduced state, there is an officious attempt of addressing the total field of 'architecture' or the major and minor, innovated or disappeared, accumulated or dispersed concepts in the field as intricate formations which 'refer to a pattern' of intertwining segments 'that is difficult to follow' with many 'varying parts' and 'elaborate relations'<sup>1</sup> between these parts.

In fact, the 'concerted effort' to make the 'whole difficult to understand' through a discursive strategy is not easily understandable. What is the reason of endeavor of complexification of a field (that itself 'involved' and 'tangled' by nature), through pretended, simulated and supposititious ways (which is to be distinguished from the endeavor of constituting a critical understanding and conceptualization of the preexisting complex nature)? What are the discursive advantages of this 'synthetic' complexity which 'appears and functions like original'?

Complexifications which mark 'architecture' as a complicated matter can be best recognized in the favourable statements towards the unbalance between 'architecture' and 'building' justified with an installed '*more*' on behalf of 'architecture'. It is mostly this efficient (but imprecise) '*more*' which involves and signifies, sometimes, the knotty design process or an intricate theoretical frame, sometimes, a distinctive context

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<sup>1</sup> Morris, W. (ed.)(1969)(1973): See the term 'complex'.

or social, cultural, artistic, ... implications; sometimes, the wise criticism, ethics or professional life; and sometimes, this 'more' comprises all of them, as if they facilitate on one single ground.

In this process, the actual complexity of the field becomes discursively plated with a system of complexified statements; thus a 'conceptual precision'<sup>1</sup> becomes impossible. The field, then, appears as a neutral site without any disciplinary barriers, where for instance a parade of paradigms can easily be introduced as the primordial complexity of 'architecture'.

They occupy the agenda, generate terms, and regulate the field<sup>2</sup> accordingly -parallel to their efficacy. Although it may be assumed that they bring an enrichment to the field (in terms of connections with other disciplines, interests, ...), in long-term 'architecture' becomes 'philosophized', 'aestheticized', 'socialized', 'environmentalized', 'psychologized', 'mechanized', 'intellectualized', ... but with an absence (or ignorance) of 'internal rules' except the discursive ones.

The discursive complexity which is guided and controlled through 'discursive mechanisms', refers to a vague abstraction, an ambiguous content and a false essence; but at the same time, paradoxically, renders a 'dignified' status, a 'difficult' unity and a 'reliable' authority.

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<sup>1</sup> Teymur, N. (1982): 109.

<sup>2</sup> For example, the linguistic paradigm (which is being discussed in Appendix B) can be denoted as an attempt of discursive complexification of the field, although it is introduced and matured as a scientific formation which is *linguistically* supported.

In this connection, complexification, is not to be understood as a mechanism transforming 'simple' into 'complex'. Rather, it manipulates, exaggerates, displaces, reproduces, articulates, ... the existing condition of complexity. And, it introduces a fallacious complexity which runs the difficulty of conceiving the 'complex reality'<sup>1</sup> underneath. The discursive power behind this process allows a 'multi-leveled' practice with a wide impact mainly through ranking from the development of 'elaborate theories' to 'individual frameworks', from the overall organization of the 'field' to single control over the 'objects'.

It is on this background that complexifications have to be specialized as discursive effects, and, the rules of complexifications have to be conceptualized at the limits of their 'possibility of transformation'<sup>2</sup>.

#### 4.3.5 Misunderstandings

Misunderstandings specialize in the forms of failures, either to get the intended message, or to perceive it in the right way. In the field of 'architecture', there is a plethora of 'value-laden'<sup>3</sup> statements, which 'induce some attitude or emotion' (mostly with a limited cognitive meaningfulness). Hence, stating, for example, "*Architecture is the masterly correct and magnificent play of masses brought together in light*"<sup>4</sup>, or declaring "*It is not possible for architecture to detach itself from the human crisis in Sarajevo*"<sup>5</sup>, (and numerous others) undoubtedly

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<sup>1</sup> Teymur, N. (1982): 120.

<sup>2</sup> Foucault, M. (1972)(1995): 120.

<sup>3</sup> Martinich, A. P. (1997): 19.

<sup>4</sup> Le Corbusier (1923)(1987)

<sup>5</sup> Woods, L. (1995):91.



hold 'some truth'<sup>1</sup> in themselves -however, not adequate to 'round out' a unique 'picture'. The 'uncaptured'<sup>2</sup> semantic states, accompanied with varied relations often coincide with misunderstandings.

It is, indeed, not an innovative claim that everyone understands even a particular word in a slightly different way<sup>3</sup>. The assumption that we all understand 'things' in the same way breaks down<sup>4</sup> very often. Then, questions raise; 'What does specify 'architecture' in this respect?', 'How do the semantic aspects which coordinate the 'relationship between language and the world'<sup>5</sup> potentially generate misunderstandings?', 'In which ways does this 'relationship' purvey misunderstandings?'

It is obvious that utterances become means of misunderstanding when the association between the 'surface expression' and 'mental competence'<sup>6</sup> behind them does not address a distinct direction. The 'shapeless mass'<sup>7</sup> (instead of a distinct direction) out of blurring ideas, varying meanings and arbitrary significations 'reduces knowledge'<sup>8</sup> to an 'enunciative practice'<sup>9</sup>.

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<sup>1</sup> Martinich, A. P. (1997): 19. Statements like '*Honesty is the best policy*' (from ethics), '*That picture is beautiful*' (from aesthetics), '*Democracy is the best form of government*' (from politics), '*God is the creator of the universe*' (from religion), are given as 'value-laden' sentences with 'emotive meanings'.

<sup>2</sup> Foucault, M. (1972)(1995): 76.

<sup>3</sup> Lyons, J. (1968): 411.

<sup>4</sup> Ibid: 411.

<sup>5</sup> Martinich, A. P. (1997):12.

<sup>6</sup> Winston, B. (1986): 16.

<sup>7</sup> The phrase '*shapeless mass*' is borrowed from F. Saussure (in J. Lyons (1968)).

<sup>8</sup> Taylor, T. J. (1992): 112.

<sup>9</sup> Foucault, M. (1972)(1995): Part III, Chapter 2.

Yet, it has to be noted here that the so-called 'reduction', oppositely indicates the 'power' of linguistic discourse in terms of producing misunderstanding as another effect. The critical conceptualization of this effect lies in the lack of interest in clarifying 'whether' we understand what others say rather than 'what it is to understand' or 'how we understand'<sup>1</sup>. Moreover, this 'skeptical perspective'<sup>2</sup> indicates a further problem of 'self-understanding' (since a noteworthy 'self-expression' may not necessarily involve considerable internal reasoning process other than a 'determinist strategy' of acquiring a discursive 'exteriority'<sup>3</sup>).

Therefore, the circulating statements have to be conceived at their level of 'dispersed exteriority' and at their performance of transforming the field. The identification of the totality of misunderstanding as a shared background has to be the only reference (in the analysis of the 'enunciative system'<sup>4</sup>) which characterizes the 'practical domain'<sup>5</sup>, free from any individual agency or mastery. This is because the discursive effect determines the 'standards', 'rules' and 'conventions'<sup>6</sup> governing (and conditioning) the patterns of enunciation.

Thus, instead of an impossible attempt of divorcing the field of 'architecture' and the effect of 'misunderstanding' (by the means of depicting the statements as 'closed meanings' and the enunciators as

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<sup>1</sup> Taylor, T. J. (1992): 3.

<sup>2</sup> *ibid*: 6.

<sup>3</sup> Foucault, M. (1972)(1995): 125.

<sup>4</sup> *ibid*: 116.

<sup>5</sup> *ibid*: 121.

<sup>6</sup> Taylor, T. J. (1992): 197.

‘origins’ to ‘discover a foundation’<sup>1</sup>), an attempt of revealing their engagement is relevant here.

No doubt, a field whose establishment is to a great extent devoted to expressions, symbolizations, imaginations, ideals, as well as to ‘institutional regulations’ (some of which would, by no means, exist without those organizing phenomena, and some with no immediate correlation with them); yet, not devoted to a ‘gentle slope’, defined, for example, with the ‘definite stability of science’<sup>2</sup>, is confused in formulation, fragmented in nature and disordered in principle. And, it is this very (dis)specificity of ‘architecture’ that activates misunderstandings as a dominant effect.

#### 4.3.6 Noise

The ‘*enunciative field*’<sup>3</sup> proliferated by an unformulated vastness of statements, concepts, terms, definitions, in spoken or written forms, limits or prevents an ‘accurate decoding’<sup>4</sup>. ‘Architecture’, in this context, is semantically a ‘noisy’ field which can be referred as a discursive whole composed of a discord of loud and contradictory voices.

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<sup>1</sup> Foucault, M. (1972)(1995): 125.

<sup>2</sup> *ibid*: 139.

<sup>3</sup> *ibid*: 99.

<sup>4</sup> Fiske, J. (ed.) (1983): 155. Beyond its analogical associations (*which is clear by everyone*), the concept of ‘noise’ (from Communication Theory) is here considered also as any interference that makes accurate decoding more difficult and as one of the factors that limits the capacity of conveying information.

The overlapping of different frequencies interferes with the '*intended message*'<sup>1</sup>. Furthermore, the '*unequal variance*'<sup>2</sup> across the frequencies (illustrating louder tones on some certain issues such as styles, movements, paradigms, ... etc.) becomes a liability in developing a strategy to cope with this situation (especially in terms of advancing a '*rarity*' of rigorous remarks).

The multitude of statements that surround the field with their different 'phenomena', 'domains', 'knowledge', 'levels'<sup>3</sup> is controlled by a 'mechanism' which rules the semantic and pragmatic 'diffusions', 'upheavals', 'repetitions' and 'replacements'<sup>4</sup>. This mechanism, however, is not at the field's disposal to bring a disciplinary system; contrarily, it pursues the aim of systematization (/arrangement) of the field under the dense authority of linguistic discourse. From this perspective, it is obvious that a noisy state with 'uncertain objects' can particularly form an ideal basis to be conditioned by the discursive operations.

As a matter of fact, this identification is at the core of the very initial question on the imprecision of 'objects of architecture'<sup>5</sup>, which are discursively 'specified', 'defined', 'criticized', 'introduced', 'manipulated', 'developed', ... among the plethora of circulating 'statements' from the very earliest ones (that are after precise definitions,

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<sup>1</sup> Fiske, J. (ed.) (1983): 155.

<sup>2</sup> Massaro, D. W. (1987)(1990): 264.

<sup>3</sup> Teymur, N. (1982): 130.

<sup>4</sup> Foucault, M. (1972)(1995): 142.

<sup>5</sup> ... which has been emphasized in *Chapter 1, Section 1.2*.

explicit significations)<sup>1</sup> to the most recent ones (on indefinability of 'architecture')<sup>2</sup>; from the ones complexifying 'architecture'<sup>3</sup> (let's say for an 'impressive' status) to the others simplifying it<sup>4</sup> (for 'scientific' or 'isolated' knowledge).

Thus, noise, reciprocally related with generalizations, idealizations, simplifications, complexifications and misunderstandings, has to be considered as a discursive effect through which linguistic discourse becomes dominant (in terms of causing changes) in the field; in a sense, replaces the theoretical structure of 'architecture' with a discursive 'network of statements'<sup>5</sup>.

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<sup>1</sup> As, for example, Vitruvius stated: "*Architecture depends on Order, Arrangement, Eurythmy, Symmetry, Propriety and Economy. Order gives due measure to the members of a work considered separately, and symmetrical agreement to the proportions of the whole ... Arrangement includes the putting of things in their proper places and the elegance of effect which due to adjustments appropriate to the character of the work ... Eurythmy in beauty and fitness in the adjustment of the members ... Symmetry is a proper agreement between the members of the work itself, and relation between the different parts and the whole general scheme, in accordance with a certain part selected as standard ... Propriety is that perfection of style which comes when a work is authoritatively constructed on approved principles ... Economy denotes the proper management of materials and of site, as well as a thrifty balancing of cost and common sense in construction of works*", (trans. by M. Morgan, 1960: 15-16).

<sup>2</sup> As, for example, Juel-Christiansen (1992: 19) points out: "... architects are not usually in the business of building theories and if some of them did it was all normative theory, it was how to do - the Vitruvian, the Palladian, the Bauhaus. We now have so many professors in the theory of architecture; that might be a response to the fact that the object of architecture is disappearing and it needs to be established ... "

<sup>3</sup> As P. Eisenman (1989: 41) states: "... The issue is not merely as it was in the past, that architecture must withstand the forces of gravity, but the manner in which this overcoming is symbolised ... it is not enough to suggest that building must be rational, truthful, beautiful, good, ... rather, as the architectural discourse changes its focus from nature to knowledge, a far more complex object emerges, which requires a more complex form of architectural reality ... "

<sup>4</sup> As J. Wojtowicz and W. Fawcett (1986: 15) stress: "Learning architecture can be understood as the acquisition of a formal design language, its generating rules or grammar... "

<sup>5</sup> Foucault, M. (1972)(1995): 99.

#### 4.4 Concluding diagram

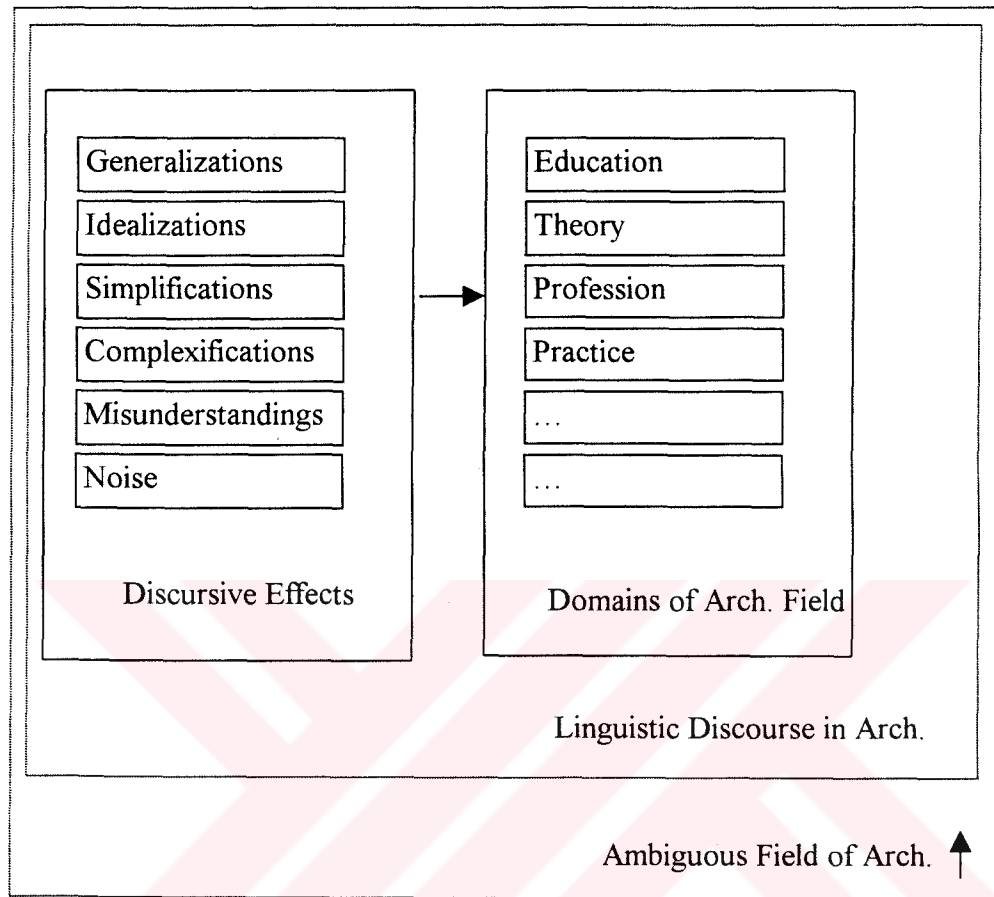


Figure 4: 'Effects' of discourse

## CHAPTER 5

### CONCLUSION

*"Someone is supposed to have asked... the great jazz musician, where jazz was going, and he replied 'If I knew... I would be there already!'. Identifying future directions for discourse analysis is somewhat similar. As the work develops, it throws up its own brand of problems and suggests exciting and interesting new avenues of research..."*<sup>1</sup>

#### 5.1 A critical awareness of the 'linguistic discourse in architecture' (as a contribution of the present analysis)

No particular attempt can be able to replace or destabilize or dismiss a present discourse, as no particular attempt can, itself, constitute or establish a discourse. On the basis of this very fact<sup>2</sup> of 'discourse', this is neither an attempt to criticize the present 'discourse' in order to replace it with a 'more' functioning one, nor an offer to recognize it in a reasonable framework.

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<sup>1</sup> Potter, J. & Wetherell, M. (1987)(1992): 186.

<sup>2</sup> This is not a 'personal' observation but a widely accepted 'fact' in the field of discourse and in its related theories.

What is, then, the aim of this present attempt? The last chapter, *Conclusion*, tries to open up this factual question with a maximum effort of not repeating the previous chapters' already stated statements, within possible limits<sup>1</sup>. Meanwhile, this '*final*' passage of the text demands to be identified, asymmetrically, as the '*introductory*' remarks of a critical '*awareness*'<sup>2</sup> in various planes.

The present analysis does not offer clear-cut and definite solutions. It rather identifies the relationship between 'language' and 'architecture' as a 'discourse' which, in turn, has been discussed in terms of different aspects in the preceding chapters. The basic mission of this study has, therefore, been to examine the '*formation*' and '*practice*' of this 'discourse'. This process, subsequently, had two principle concerns: the *first* (and the pre-conditioner of the 'second'), to propose and formulate the so-called relationship as a '*discursive unity*', (thus, to 'call' it as 'linguistic discourse in architecture'), and in this manner, to render a new recognition of what has, already, been 'at hand'; the *second*, to observe the '*effects*' of linguistic discourse in the field of 'architecture' through its '*practicing figures*', '*circulating statements*'.

From another perspective, this process had to position itself rigorously against the 'criticism' ( which, in general, voices that discourse analysis is 'just looking at words - not real things', thus, is an 'abstract interest without practical use' )<sup>3</sup> by illustrating that the entire understanding of

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<sup>1</sup> Furthermore, as Chapter 5 (*on Effects*) can, to some extent, be regarded as a *conclusion-based* one, this present chapter aims to focus primarily on some specific considerations and future expectations.

<sup>2</sup> ... which the present study aims to provide (and highlight).

<sup>3</sup> Potter, J. & Wetherell, M. (1987)(1992): 174.



'real world' is 'mediated' by linguistic discourse in the various forms of verbal materiality (*statements, texts, conversations, slogans, terms, definitions, concepts, classifications, clichés, interpretations, ...*). The field of 'architecture', in this sense, promotes a discursive mass of 'concepts', 'theories', and 'knowledge' which '*appear*' and '*disperse*' through this very 'materiality'. The fundamental issue of the analysis, then, has been to depict 'how' (and according to which conditions) some objects, some statements, some figures 'appear rather than the others'<sup>1</sup>.

This question draws attention to the '*field*' itself which allows to be '*established*', '*ruled*' and '*effected*' by these objects, statements and figures. At this point, the analysis, had to 'accept' the surface as it exists and appears, without producing any arguments as to why it is formulated and furnished in such a manner. It is in this connection that the *Introduction* and the *Conclusion* chapters do follow different routes that focus on the nature of the field of 'architecture'. This is done with the complementary aims of, at first, *addressing* the obscured coherence which holds these statements, thus linguistic discourse together; and, then, *discussing* what is obtained by this discourse.

This so-called '*coherence*' has been considered as the fieldwide 'imprecision and ambiguity of object conceptualization'. In other terms, the dominant '*presence*' of a discursively articulated linguistic practice in 'architecture' has been connected to the '*absence*' of precise knowledge of its own objects. The Introduction chapter emphasized this diametrical opposition between the two states which reciprocally reinforce the other.

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<sup>1</sup> Foucault, M. (1972)(1995): 27.

Eventually, the analysis is positioned on this *problematic* but developed somehow according to the specificities of *linguistic discourse*. The collection of statements, description of figures, and distinction of effects (thus the whole *stages*<sup>1</sup> of analysis) have been arranged and patterned to identify the 'discursive objects', which are determined and generated by the very 'system of statements'.

Hence, the present chapter will considerably correspond to the 'second route' and will discuss what is '*obtained*', furthermore what is '*gained*' through linguistic discourse. The field of 'architecture', equipped with '*objects*' (which would have no existence outside the linguistic discourse<sup>2</sup>), and positioned by the 'standpoint taken up by that discourse', will be scrutinized, departing from what has been examined. Thus, this chapter does not present the 'results of analysis', but it lets them stay at their fragmented state. It rather selectively tends to unfold the '*discursive practice*' in terms of its manifested '*discursive product*', oriented by a set of obscured '*rules*'. The totality of all these "*said things*", with no regard to any validity (such as truth, value, scientificity) other than their linguistic validity, can be denoted as the discursive "*mass of knowledge*", which forms and formulates the field of 'architecture'.

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<sup>1</sup> Here, the term 'stage' does not refer to definite sequential phases. As mentioned before, the present analytical order does not allow producing a general method, since, it is produced due to its own '*analytical starting point*' and '*its own problematic*'.

<sup>2</sup> Macdonell, D. (1986): 68.

The problem, here, is determining to what extent (almost the whole) involved layers<sup>1</sup> of the field are being coordinated by 'discursive rules', while contributing or using this knowledge. To what extent the prevailing or struggling, theoretical, professional, educational, critical, practical, historical, scientific, disciplinary, ... concepts which have 'solidified into truth'<sup>2</sup>, are established according to the 'regularities'<sup>3</sup> of linguistic discourse. In correspondence, towards which domains<sup>4</sup> those rules and regularities are situated.

Indeed, these questions do not aim to challenge the existing '*body of knowledge*'<sup>5</sup>, neither in terms of its ability to guide the field, nor in its foundations. Their interest within the scope of this study is, moreover, towards the discursive nature behind them. Essentially, as the analysis has put forward, 'architecture' is a field which is extensively exposed to the effects of linguistic discourse since it allows the discursive objects and figures to circulate 'freely'.

This circulation provides a double-processed<sup>6</sup> 'conformity' above all: *First*, it 'conceals other possible unities'<sup>7</sup> (which would, let's say, 'hierarchically rank architecture' in terms of 'lesser privileges and prestige'<sup>8</sup>); *second*, it constitutes a permanence of privilege and prestige

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<sup>1</sup> (... institutions, individuals, positions, ... including their own consciousness, practice, determinations, silence, ...)

<sup>2</sup> Macdonell, D. (1986): 17.

<sup>3</sup> Foucault, M. (1972)(1995): *Part II*.

<sup>4</sup> A remark has to be made here that they do not indicate together a single-direction or a principle goal. Instead, they sketch opposite directions, supporting or repressing ones, namely various domains with different concerns.

<sup>5</sup> Foucault, M. (1972)(1995): 35.

<sup>6</sup> (... the second process can only be possible under the protection of the first)

<sup>7</sup> Foucault, M. (1972)(1995): 31.

<sup>8</sup> Turner, B. S. (1988): 3.

through, let's say, either 'artistic status' or 'scientific, or social or political, ... status'<sup>1</sup>, through their connections or competitions, their correlations or breaks, their inequalities or hierarchies, but always inside the discursive web, and under its authority. Therefore, the hegemony of a presupposed conceptualization of 'architecture' (which is equipped with 'a set of expectations for a stable position', and associated with 'rights'<sup>2</sup> related to this position<sup>3</sup>) rules the layers (while discrediting, delimiting, rejecting, repressing<sup>4</sup> ... 'other possible unities'). Through the means of a 'discursive authority'<sup>5</sup>, the field of 'architecture' 'gains' a false 'status'<sup>6</sup>.

In this connection, it can be pointed out that 'architecture' allows to be conducted by discursive rules of linguistic discourse at the limits of transforming its 'uncertain status'<sup>7</sup> to a highly decorated, scientifically employed, socially distinguished, ... (but a) false status. Tracing of this circulation does not lay down a disguised condition or a veiled path. Moreover, it offers an intricate and vast surface to observe since the regulating 'statements' are everywhere (yet, with a changing interplay of 'efficacy' and 'density').

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<sup>1</sup> According to B. S. Turner's view, the concept of *status* (which is derived from the Latin for 'standing') relates to the 'position in society, in social structure, due to various ascribed and achieved criteria (with reference to prestige and esteem with positive or negative privileges)'.

<sup>2</sup> (... such as dominance, challenge, attempts, attacks, ...)

<sup>3</sup> Turner, B. S. (1988): 2.

<sup>4</sup> This process can be denoted as the "rules of exclusion" which are applied to (or within) discourses to avert or cope with "chance events". (This has been discussed in section 1.4 with references to M. Foucault and I. Parker).

<sup>5</sup> ... and through the "internal rules" which accompany this process by the self-control mechanisms of discourse (such as classifications, definitions, ordering, reasoning, ...).

<sup>6</sup> For the concept of 'status' and its relevance to 'discursive practices', see N. Teymur ((1986): Chapter 6) who states that "the whole question can be summed up in the term status" (in fact, there, it is a question, concerning another discourse (environmental discourse), however, having also validity for a number of other discourses (for example, the linguistic discourse)).

<sup>7</sup> Foucault, M. (1972)(1995): 206.

For example, they function in the methods of education (both teaching and learning) for a 'rationalized' process. They appear as clear definitions, primary examples, stuck on sloganwise information ... They transfer a concept of 'architecture', a self-expression with a great tolerance to some inter-disciplinary relations, sweeping generalizations, narrative oppositions, ... (and a limited margin to some 'irrationalizing' others especially if they attempt to evoke the repressed 'uncertain status'). Then, it can be said that in educational sphere, this is, namely, a process internally controlled by 'discourse'.

No doubt, this 'vast surface' of 'practice' is not contented with a discursively appropriated educational strategy. The popularity and refinement of so-called 'architectural movements', organized as the prolongation of some theoretical references, systematized and ordered according to some certain dates, materials, building types, nations, cultures, fashions, paradigms..., are justified in a framework of statements, which is again discursively appropriated.

Architectural theories, constructed upon the 'imported words and elusive concepts'<sup>1</sup>, do mostly signify 'colonized meanings'<sup>2</sup> through signifiers, which rest on 'well-articulated' statements equipped with 'discursive figures'. Architectural criticism is also another 'enunciative domain'<sup>3</sup> in the field, and is widely constituted out of, either 'euphemistic'<sup>4</sup> statements, stated in a 'less objectionable way' to indicate an opposition,

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<sup>1</sup> Johnson, P. A. (1994): 45.

<sup>2</sup> *ibid*: 45.

<sup>3</sup> Foucault, M. (1972)(1995): 119.

<sup>4</sup> Chaffee, J. (1991): 323.

or 'emotive'<sup>1</sup> ones, 'stating personal opinions or evaluations' to evoke the same positive 'feelings in others'. However, in all cases (free from its intellectual reference<sup>2</sup>) it is appropriated due to the discursive rules which operate to transform the field.

It is obvious that as it is a question of the whole field, there are many other domains (and sub-domains) which are ruled by linguistically discursive practice<sup>3</sup>.

Here, it is not intended to draw a comprehensive architectural equivalence other than its "*regularities proper to*" (linguistic) "*discourse*"<sup>4</sup>. Thus, the coexistence of these particular 'descriptions' (as well as particular voids) are to be taken on the basis of presenting the discursive performance of the field in a contextual (and methodological) determination of *not* attempting to reconstitute an abstract criticism of the overall field of 'architecture'.<sup>5</sup> Keeping this delimitation in mind, it can be claimed that 'architecture' is a field<sup>6</sup> which 'specifies' its 'objects' through a 'discursive system of statements'; it is a field which 'acquires' its 'status' through a 'discursive authority'. And, this study refers to this powerful, ever-practicing formation as the 'linguistic discourse'.

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<sup>1</sup> Chaffee, J. (1991): 325.

<sup>2</sup> "*who speaks for others*", see D. Macdonell (1986): 16.

<sup>3</sup> Yet, not to be fully listed here.

<sup>4</sup> Foucault, M. (1972)(1995): 200.

<sup>5</sup> Thus, not to be taken as (architecturally over-generalized) concluding (or judging) remarks. All the architectural claims (in this study) have to be conceptualized keeping in mind that the non-discursive (here, it has to be understood as *discursively* non-linguistic) aspects in the field are demarcated. In this respect, the present claims address merely the specific problematic that this analysis deals with, and not to the general problematics of 'architecture'.

<sup>6</sup> (as many other fields ...)

However, this study does not have a 'concluding statement' other than the 'identification' of that 'discursive structure'. It does not have a "proof" to situate an analytical certainty other than its theoretical and "methodological rigour"<sup>1</sup>. It is in this sense that the study paid a great attention<sup>2</sup> to the *theoretical* and *methodological* pre-structuring of the problematic of the 'architecture-language relationship', as well as its *conceptual* and *contextual* structures.

Consequently, the *twofold contribution* of the present analysis, which has been stated at the very beginning, can be re-emphasized to accomplish the *textual* structure. *First*, this study aims to indicate the 'discourse analysis' as a potential mode of research with a plenitude of methods, which can successfully 'cope' with a wide range of complexities of different problematics in this field and similar problematics in other fields. Furthermore, it tries to constitute a 'critical awareness' of the field of 'discourse' in general. *Second*, and in particular, it attempts to establish a 'critical awareness' of the 'imprecise' nature of the 'relationship between architecture and language'.

It is on these general and particular bases that the present study will have achieved its goal if it has initiated not only an architectural or linguistic, but a general '*discursive understanding*' through its own particular '*structure*'.

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<sup>1</sup> See M. Foucault (1972)(1995): 38, about the absence of '*proof*' at the process of analysis of discursive territories.

<sup>2</sup> This specific attention is regulated also by the very principle aim of this study which is being *re-focused on* in the last paragraph.



## 5.2 Concluding diagram

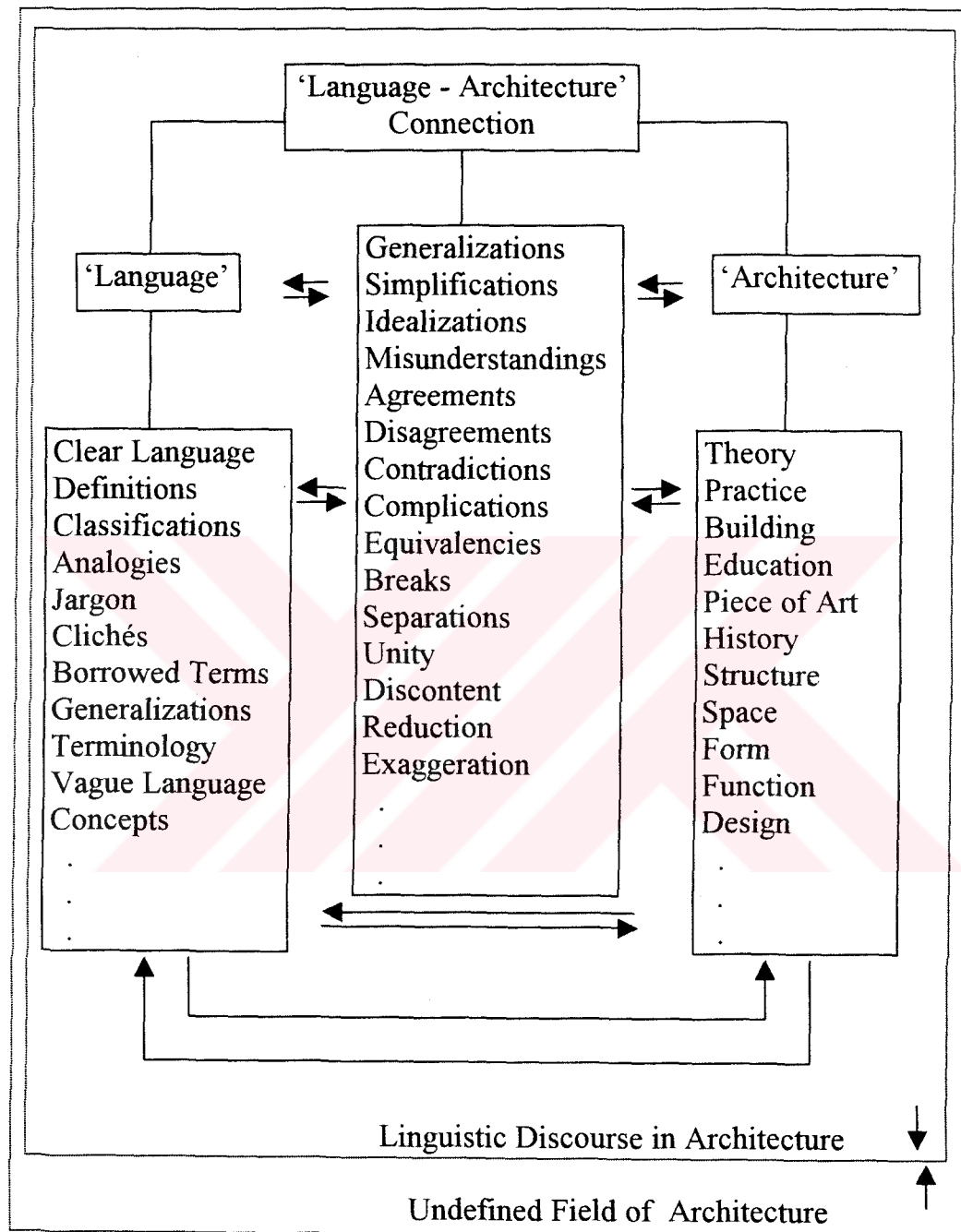


Figure 5: Linguistic discourse in architecture



## APPENDIX A

### ANNOTATED BIBLIOGRAPHY ON 'DISCOURSE' AND 'DISCOURSE ANALYSIS'

*"More can be derived from  
discourse than is explicitly  
stated."*<sup>1</sup>

This is an annotated bibliography on 'discourse' and 'discourse analysis'. It aims to provide a list of books (and articles) about this particular subject, with some added notes, explanations or comments<sup>2</sup>. 'Discourse' can roughly be defined as a system of statements which form an object (/a field) theoretically<sup>3</sup>. It is a very vast realm in which different (somehow conflicting) positions, theories, statements, perspectives, disciplines, practices, interests and approaches take place. In this respect, the term 'discourse' is referred to a wide range of meanings, which cover a wide scope of (research) activities. Deployed in this way, the books mentioned in this part focus on 'discourse' from different point of views. Some discuss it as a problematic; some familiarize the key concepts of it; some concern it as a pure linguistic matter or a pure social phenomenon; some consider it as a sociolinguistic issue; some develop theories, some criticize the developed theories ... What they have in common is their major interest in 'discourse'.

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<sup>1</sup> Renkema, J. (1993).

<sup>2</sup> This study is an open-ended one which may continually expand (and / or contract).

<sup>3</sup> A more precise definition is deliberately avoided, since this part does not intend to constitute a position of its own. Instead, it attempts to illustrate the various positions; in this sense, various definitions in this field, in a neutral way.

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Blass, R.(1990): *Relevance Relation in Discourse*, Cambridge, Cambridge University Press.

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The book aims to show how relevance governs discourse. In the study, the term discourse refers to all acts of verbal communication. It makes a semantic and pragmatic analysis of a specific language, to develop its argument on relevance. The book discusses the meaning of discourse in terms of discourse analysis, grammar, context and pragmatics. It focuses, in particular, the relevance theory in the means of comprehension, pragmatics and textuality and it illustrates the role of this theory in guiding and constraining such an analysis. This study, with a special reference to Sissala language, concerns the linguistic notions against a cultural background.

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Bracher, M.(Ed.)(1994): *Lacanian Theory Of Discourse, Subject, Structure and Society*, New York, New York University Press.

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A cohesive group of essays introduces Lacanian theory of discourse concerning the interaction among language, subjectivity, and society. The book, in general, claims that this theory provides an understanding of discourse in human affairs in terms of its constitutive and transformative functions. While the essays in the first section concern the subject structures, the essays in the last section focus the relationship between discourse and society. They discuss the role of discourse in various social phenomena. The book is not merely a guide to Lacanian theory, but rather a general contribution to some various fields like cultural criticism, discourse analysis, semiotics, literary theory, political science.

---

Brown, G. & Yule, G.(1983)(1985): *Discourse Analysis*, Cambridge, Camb. University Press.

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The (text) book provides an extensive look at the different approaches to the field of discourse. However, it bases its own attitude particularly on linguistics. The book examines the different forms and functions of discourse (spoken or written) produced in a certain context. It refers discourse as language in use, and consequently discourse analysis as the analysis of language in use.

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Burman, E. & Parker, I. (eds.) (1993): *Discourse Analytic Research*, London.

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The book is a collection of texts which bridge social psychology and discourse analysis. It interrogates the conventions of this discipline and its limited relations to other disciplines. It illustrates how discourse analysis can reformulate the theories of social psychology. It focuses the relationship between the psychologist and the individual. In this context, the power of language (organized into discourses) shaping the social behaviour is stressed. The book emphasizes the textual construction of psychology, the rhetoric of politics and identity, and the discourse, action and research process. The importance of application of discourse analytic research is mentioned to reveal the public and collective reality of psychological phenomena.

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Cook, G.(1992): *The Discourse of Advertising*, London, Routledge.

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The book primarily concerns the advertisement. The theoretical framework, terminology and approach of the book derive from linguistics and discourse analysis. It scrutinizes the language of contemporary advertising discourse in its complex interaction with materials (pictures, speech, writing, paralanguage etc.), text (words, phrases, connected text etc.) and people (narrative voices, ways of hearing etc.). In this context, the aim of the book is to analyze advertisement not as an isolated object, but rather as a discourse. Although the main focus centres on language, the book covers the non-linguistic aspects also. The content is enriched by the concrete analyses of examples from recent advertisements.

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Cook, G.(1994): *Discourse and Literature*, Oxford, Oxford University Press.

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The book provides a discussion of different approaches to discourse in general, and to discourse of literature in particular. Both the positive and negative aspects of these approaches are mentioned. The book concerns some contemporary theories of discourse, psychology, and literature. Discourse is discussed in terms of its interaction with text and context; in terms of its

structure and function in a wide range of approaches. Different modes and limitations of discourse analysis are explored and questioned. Not only the literal texts are focused. Instead, the study stresses a vast area, which ranges from discourse of conventional literature to non-literary discourse.

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Coulthard, M.(1977)(1985): *An Introduction to Discourse Analysis*, London, Longman.

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The book provides an overview of the major theoretical advances in the study of discourse within a linguistic perspective. It concerns discourse as a comparatively new discipline with a number of problems and methodologies. The variety of diverse disciplines (anthropology, linguistics, philosophy, psychology, sociology) is emphasized, since they all develop their own approach to the analysis. Against this background, the book mainly concentrates on the analysis of verbal interaction; the spoken discourse.

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Coulthard, M. & Montgomery, M.(eds.) (1981) (1989): *Studies in Discourse Analysis*, London, Routledge.

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The essays in the book focus on the coherence in continuous spoken discourse. The book explores the formal methods of linguistics applied on the structure of verbal interaction. The book does not only easily move between some examples (such as, from teacher-pupil interaction, to doctor-patient interviews...), but it also oscillates between these concrete situations and theory, constituting a unified whole. The book develops a description of spoken discourse and pays a special attention to the analysis of it. It discusses broadly the role of intonation and non-vocal communication, the problems of sentence (as an analytic category), the issue of casual conversation, and the structural properties of utterances.

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Crusius, T.W.(1989): *Discourse, A Critique & Synthesis of Major Theories*, New York, The Mod. Lang. Ass. Of America.

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The book scrutinizes the theories of 'discourse for rhetoric and composition'. Thus the discussed and analyzed theories (Kinneavy's, Moffet's, Britton's, and D'Angelo's) cover the concepts of the art of written discourse. Following these analyses, the book introduces a special theory which is the synthesis of the former theories. The preliminaries, variables, and agents of the dialogical synthesis are familiarized. This final synthesis of discourse theory constitutes an invitation for further discussions one step beyond these four theories.

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Foucault, M.(1970): *The Order of Things: An Archeology of the Human Sciences*, London, Tavistock.

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The book is a complex analysis of human sciences embodied in social practice and institutions. It scrutinizes the very foundations, relations, philosophies and thoughts, on which human sciences are established. It interrogates the phenomenon of discourse which influences, even shapes their development. The book identifies both the death of the 'reign of Discourse' and the birth of a new understanding (or a new order) in terms of relations of "words to things".

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Foucault, M. (1971): 'Orders of Discourse', *SSI*, (10) 2: 7-30.

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The text discusses discourse in the context of some external rules (in which discourses are controlled) and some internal rules (in which discourses exercise their own control). Society, exclusion, prohibition, division, rejection, will to truth, institutional support, classification, ordering, commentary, disciplines, education, social appropriation are some key concepts of this comprehensive discussion. Briefly, the text emphasizes the critical role of society (as well as the role of procedures of discourse itself) during the formation of discourse.

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Foucault, M.(1972)(1995):*The Archeology of Knowledge*, London, Routledge.

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The book questions the western thought, and introduces the notion of 'discursive practices' (to examine the shifts in western thought). It discusses the discourse as a complex phenomenon. The discursive formations, discursive objects, the discursive regularities, discursive strategies, and discursive unities are explored and scrutinized in a critical manner. The book refers to discourse in a very broad sense, since it concerns the discursive relations as a unity within which discourses are established.

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Foucault, M. (1977) (1988) : *Language, Counter-Memory, Practice, Selected Essays and Interviews*. Bouchard, D.F. (ed.), New York, Cornell Uni. Press.

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The book is a collection of Michel Foucault's writings. It reflects Foucault's complex attitude to language. The first group of essays shows his sense of language through his detailed analysis of literary authors and their works. In the second portion of the book, the essays reflect Foucault's understanding of language in the domain of discursive thought. The last part emphasizes the relationship between knowledge and power. Foucault's critical understanding of discourse can be distilled from the whole of the book.

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Loflin, M. D.& Silverberg, J.(eds.)(1978): 'Discourse and Inference in Cognitive Anthropology', *World Anthropology*, The Hague, Mouton Publ.

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The volume is composed of essays on the relevance of problematic of discourse in the linguistic and cognitive study of anthropology. The essays are divided into four basic parts: discourse-level analysis; types of discourse-level research; problems in explanation; universality of inference.

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Mac Cabe, C.(1985): *Tracking the Signifier, Theoretical Essays*, Minneapolis, University Of Minnesota Press.

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The book is composed of six theoretical essays: class of '68 ..., realism and cinema ..., theory and film ..., on discourse ..., language, linguistics and the study of literature ..., realism: Balzac & Barthes. They all pick up the notions of discourse (or language), however, 'on discourse' discusses the subject in its etymological, theoretical, historical and social context. It refers discourse in its very complex formation. Different theories (from Harris to Pecheux) are scrutinized to constitute a general conception.

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Macdonell, D.(1986): *Theories of Discourse, An Introduction*, Oxford, Blackwell.

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The book identifies the four major theories of discourse advanced by Althusser, Pecheux, Hindess & Hirst and Foucault. The power relations in society are stressed in particular, since they shape the social communication (in any form). The book approaches each theory in a critical manner. Thus, a general understanding of discourse is introduced, through a critical examination of the different attitudes. And these referred theories illustrate how this general understanding is transformed according to the various critical positions, and how different theories are formed.

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Mitchell, W. J. T. (ed.) (1980) (1981): *On Narrative*, Chicago, The University of Chicago Press.

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The book is a collection of essays on the study of narrative. The notion of narrative is represented as a 'source of insight for all branches of human and natural science'. In this wide scope the essays contribute to the general understanding of discourse, since narrative is, in a sense, a sub-category of discourse. Although the term discourse does not often pass in the book, the invisible concept of discourse and discourse analysis exists in it.



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Nunan, D. (1993): *Introducing Discourse Analysis*, London, Penguin English.

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The book is a clear introduction to the basic (linguistic) concepts of discourse and discourse analysis. Discourse and discourse analysis are introduced with some general key concepts in this field. Some written and spoken sources are used to clarify and support the involved concepts. The book emphasizes particularly the linguistic elements in discourse, such as cohesion, information structure, rhetorical patterns etc. It also focuses on the speakers, listeners, readers, writers: the constructors and interpreters of discourse. The writer invites his readers to explore discourse and discourse analysis from their own standpoints, with the help of the accessible key concepts and a number of exercises projected in the book.

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Oakhill, J. & Garnham, A.(eds.)(1992): 'Discourse, Representation and Text Processing', *A Special Issue of Language and Cognitive Process*, Hove, Lawrence Erlbaum Ass. Pub.

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The main concerns of the collection are discourse, representation and text processing which are considered as the most important topics of psycholinguistic research. The papers in this collection focus on a specific theory: mental models theory of text comprehension. According to this theory, the content of discourse is represented in mental models of real (or an imaginary) world, and they are constructed as texts.

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Parker, I.(1992): *Discourse Dynamics*, London, Routledge.

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The book provides an introduction to the research of discourse. It also reflects the essential theoretical debates in the field with a critical point of view. Its clear and systematic methodology guides the reader. The book does not merely concerns the psychological issues. It introduces the key concepts and criteria for the identification of discourses, in a wide perspective. In this manner, the book addresses to anyone who is interested in the theoretical issues of discourse and discourse analysis. Definitions of discourse in terms of discovering them in their very dynamic nature, and powers of discourse are explored. The book also provides a research guide to the study of discourse in social and individual psychology.



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Partee, B. H. & Sgall, P.(eds.)(1996): *Discourse and Meaning*, Philadelphia, John Benjamins Pub. Com.

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The book is a collection of papers covering the themes which range from pragmatics of discourse to knowledge negotiation. The book does not intend to unify the papers under the topic of discourse and under the topic of meaning. These two topics are discussed as separate issues, although they are unified in the very topic of the book.

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Pêcheux, M. (1975)(1983): *Language, Semantics and Ideology*, London, The Macmillan Press.

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The book is a key source in the field of discourse as it develops a critical understanding on the analysis of language both as a discourse and a social practice. The interactions between language, ideology and discourse are discussed in a sophisticated manner, however, always, clarified with examples, cases ... The book covers a wide range from linguistics to the philosophy of language, from theory of discourse to the discursive processes in the sciences and in political practice.

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Potter, J. & Wetherell, M. (1987) (1992): *Discourse and Social Psychology, Beyond Attitudes and Behaviour*, London, Sage Publ.

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The book focuses on the theories of discourse and discourse analysis in the field of social psychology. It refers discourse as all forms of talking and writing; as a form of an active language carrying social and political implications and meanings, and explores the theoretical roots of discourse analysis in different perspectives. It does not merely concern the social psychology, but also it concerns the disciplines of sociology, linguistics, anthropology, semiotics, literary studies and history. The terminological confusions (due to the variety of related disciplines) on the field of discourse are emphasized.

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Renkema, J.(1993): *Discourse Studies, An Introductory Textbook*, Philadelphia, John Benjamins Publ. Com.

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The book introduces the key concepts of the discourse studies. It provides a rich background information about the formation of these concepts. The book refers to discourse studies as a discipline concerning the relationship between formal and verbal aspects of communication. Its detailed bibliographical information after each chapter constitutes a general theoretical framework of the field. Since it is an introductory work, the book does not deeply discuss the concepts. But rather it familiarizes the major issues.

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Schiffrin, D. (1987)(1992): *Discourse Markers*, Cambridge, Cambridge University Press.

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The book focuses on how the 'discourse markers' (the particular expressions like, well, now, so, but, oh, because, or, then, I mean, You know...) are used in the conversational interaction. The importance of interdisciplinary (a synthesis of linguistics and sociology) approach is emphasized, since neither the discourse markers, nor the discourses in which they function, can be understood from a unique standpoint. In this manner, an integration of linguistic (structural, semantic, pragmatic) and social factors is introduced. The book claims that the discourse markers play a major role in the production and interpretation of coherent conversation, and thus, provide an important range of theoretical issues essential to the discourse analysis.

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Schiffrin, D.(1994): *Approaches to Discourse*, Cambridge, Blackwell Publ.

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The book points out the vastness of the field of discourse. It tends to clarify the various theories and methods available for the linguistics-based analysis of discourse. The discussion of six dominant approaches to discourse analysis (in a descriptive and comprehensive way) constitutes the special concern of the book. Speech act theory, interactional sociolinguistics, the ethnography of communication, pragmatics, conversation analysis, and variation analysis are not only considered from different point of views but also each is investigated through a sample analysis. Besides comparing them, the book also attempts to develop a possible synthesis of these different approaches

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Stubbs, M.(1983)(1987): *Discourse Analysis, Sociolinguistic Analysis of Natural Language*, Oxford, Basil Blackwell.

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The book, dominantly, has a linguistic perspective. However, it is supported with sociology and anthropology. In this sense, it explores the social process and society from a linguistic point of view. The book discusses the discourse analysis as a linguistic analysis of naturally occurring connected spoken and written discourse. It concerns discourse analysis as a sociolinguistic study of language in use in social contexts, in terms of action, knowledge and situation.

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Teymur, N.(1982): *Environmental Discourse*, London, Question Press.

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The book is concerned with the notion of 'environment' in terms of how its institutional and theoretical formation is shaped through the mechanisms of discourse. In this sense, the book discusses the discourse and discourse analysis in a critical and comprehensive manner; and constitutes its own theoretical understanding. Environmental discourse, in particular, is illustrated, analysed (and interrogated) through the objects, structure, mechanisms, relations and status of discourse.

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Tracy, K. & Coupland, N. (eds.) (1990): *Multiple Goals in Discourse*, Clevedon, Multilingual Matters.

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The book is a collection of studies presented in Temple University, annual Discourse Analysis Conference (1988). The main theme is 'Multiple Goals in Face-to-Face Interaction'. The interconnection of goal and discourse against the background of face-to-face communication is problematized and discussed in the context of different disciplines and different research attitudes by the conference attenders. The volume represents, in this way, the diverse intellectual traditions on the complex interwaving of goals and discourse practices.

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Van Dijk, T.A.(1977)(1980): *Text and Context, Explorations in the Semantics and Pragmatics of Discourse*, London, Longman.

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The book investigates the major concepts of semantics and pragmatics of discourse. Some important topics in the linguistic study of discourse are stressed; such as, sentences, sequences, connectives, connection, context, speech act sequences, pragmatic information processing, the pragmatics of representation in discourse. The book accepts the linguistic study of discourse as a part of a more general study of natural language. In this way, the unifying theoretical framework of the book is, nothing but, application of the linguistic theories to the discourse. It also mentions the general interdisciplinary study of discourse in terms of their special relation to the specific linguistic account.

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Woods, R.(1977): 'Discourse Analysis: The Work of Michel Pecheux' *Ideol. & Consc.*, No.2.

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The paper introduces the theory of discourse and discourse analysis developed by Michel Pecheux. It stresses the importance of the theory, as this theory provides the detailed analyses of discursive practices. Although the term discourse is used in this paper to refer only to linguistic practices, it does not provide a merely linguistics-based approach. Instead, discourse is discussed in its very broad and complex perspective.

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Yule, G. (1985)(1993): *The Study of Language*, Cambridge, Cambridge University Press.

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The book provides a survey of the well-known characteristics of the language and also of the linguistics. It informs the reader about the internal structure of language and about the various uses of language. In this way, it paves the way for a further critical position for its reader. In one of its twenty chapters, discourse analysis is familiarized. It considers the analysis through the following notions: interpreting discourse, cohesion, coherence, speech events, conversational interaction and background knowledge.

## APPENDIX B

### A CRITICAL LOOK AT THE CONTENTIOUS NATURE OF 'LANGUAGE CONNECTION' IN ARCHITECTURAL RESEARCH : IN PARTICULAR THE LINGUISTIC APPROACHES OF THE 1960S

#### INTRODUCTION

#### ON THE OBJECT

The famous linguist Noam Chomsky states that when we study human language, we are approaching the 'human essence', the distinctive qualities of mind that are unique to man. Accordingly, it can be assumed that when we study the 'architectural language' (with all its associations) we approach the 'essence of architecture' and the distinctive qualities of 'architectural mind'. The object, here, is to discuss the contentious nature of 'language connection' in 'architecture' in terms of its once reigning analogical position in the field of 'architectural research'. Since this 'connection' has been well-documented and excessively discussed in the architectural milieu of late 1960s and 1970s, it might seem as an obsolete realm that has lost its relevance. However, to scrutinize the problem of 'language connection' in any context in other studies (i.e. in its discursive context) requires a 'personal' perspective possibly free from the previously codified conventions.

## ON THE PROBLEM OF 'LANGUAGE CONNECTION'

The connection of 'language' in 'architecture' constitutes a multidimensional correlation. This multilateral correlation can be ascribed to the very loaded nature of the terms 'language' and 'architecture', that are both too ambiguous to cover all the genres they supposedly designate. Since there is no obvious form of understanding the phenomenon of 'language', as well as 'architecture', the relationship between them reformulates itself over again; each time as a different problematic. The items belonging to 'language' and to 'architecture', thus, form a wide parameter in the field of 'research', that would, by no means, be attributed to some certain attitudes in certain periods.

A wrong standpoint gives, certainly, a distorted perspective of the situation. However, among academics and intellectuals of architectural milieu, an unfortunate tendency has grown up in recent years to challenge any linguistic approach, as if these two phenomena, 'language' and 'architecture' exhausted all their reciprocal relations. Any linguistic interest should therefore, be strong enough to cope with unanimous counter-attacks. Because the previously ill-treated studies seem to be far from paving the way for further contributions to the architectural knowledge. Yet, it is worth to check if this fact is just a distorted illusion that disguises a real 'problematic'.

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*A Note : The mode of 'language connection' in 'architecture' (be it 'language analogy') - that is interrogated throughout this part- itself once provided the incentive for my interest in 'language'. Intrigued by the convincing propositions of these studies I have been drawn to investigate the pre-structuring of this 'connection'. However, I realized soon after that those pompous statements are in fact some precarious relationships between some architectural and linguistic indeterminacies. I also realized that this jaded pseudo-connection is something that conceals the real body of the natural 'language-architecture' relationship. Furthermore one may search for this "remoter something, which is already close at hand" as Ernst Bloch once uttered. And this remoter something which is already close at hand in this relationship is nothing but its very discursive nature.*

## TWO FOLDS OF THE 'LANGUAGE CONNECTION'

At the first lines it is claimed that the interaction between 'language' and 'architecture' provides a multilateral correlation. However, this relationship allows to be examined in two main groups, thus conceived as different research fields :

1. 'language' as a structural and conceptual model for 'architecture' through its different modes (linguistics, semantics, syntax, speech, grammar, metaphor, ...)
2. 'language' as a communicative medium in which concepts, definitions, speech, ... on 'architecture' take place

Although they are considered as two different fields, a research activity on the second may be linked to the first, since the experience of language analogy (of any sort) provides a nutritious source for any linguistic approach in architectural research.



Consequently, once commonly held view, which sees the respective qualities of 'language' and 'architecture' as overlapping rather than interconnected at some segments, offers a superficial approach. On the other hand, it is equally superficial to suppose that the 'language concern' in 'architecture' has provided no incentive for the drive of restructuring of architectural knowledge.

The plethora of studies on 'language' applied to 'architecture', thus, cannot simply be attributed to a provisional inclination to keep up with the linguistic fashion experienced almost in all disciplines. But, then, the question rises as to why this field of research has been abandoned suddenly, except some undersized cases. Could the 'language concern' be reduced to a variable (of an architectural equation) that once replaced the 'sociological concern' and then, was replaced, for instance by 'philosophical concern? Could the ground of architectural research be so much slippery that the intellectual interests easily oscillate between some different disciplines every ten or fifteen years? An interdisciplinary approach is essential in 'architectural research' since 'architecture' is interwoven with almost all other aspects of human life.

However, a naïve approach in carrying out an interdisciplinary research, is not less critical than treating 'architecture' as an isolated independent phenomenon.



## THE CONTENTIOUS NATURE OF THE 'LANGUAGE CONNECTION'

The 'language connection' is not just a point of intersection between 'architecture' and 'language'. It is, moreover a medium in which 'architecture' as well as 'linguistics' operate as disciplines. So, 'language' has always a meta-position; whereas dependence on words is the shared reality of the 'social world'. In this social world 'architecture', 'linguistics', 'philosophy' and all other intellectual abilities that are unique to human being, take place. From another standpoint, 'language' is only one among many other concerns of 'architectural discourse'. Deployed in this way, 'language' and 'architecture' are interconnected at some level but not overlapping (as some think).

The 'language connection' in the field of architectural research is not simply a question of reaching a plane where too much new 'knowledge' is available for any researcher or architect to handle, but a connection which gives rise to contention. This is to say, the status of the 'language connection' in architectural field oscillates on some agreements and disagreements. Furthermore, the caustic question 'Is it still possible to make an original contribution not to current architectural debates but, to general architectural knowledge through this interdisciplinary research action?' raises untowardly.

It is at this juncture that the lurking counterattacks reincarnates naïve questions when the 'language connection' handled in the way John Summerson presents in his famous book *The Classical Language of Architecture*. Paul Shephard, then, asks in a contemptuous manner

referring this book, *"What is this ? Language and architecture ? And are they not clean different things ?"* This is, in fact, a reciprocating answer rather than a question indicating the naïve *"grammatical armature analogy"* of Summerson. Actually, 'language' and 'architecture' are, of course clean different things, and above all, that's why one can constitute interactionary relationships between them at different segments. However, use of linguistic elements as a reducing agent for easy derivations disguises the deeper relations between 'language' and 'architecture'. In that respect, Charles Jencks can also be announced for his role in inflicting losses in the 'language connection', since his publishing oriented, superficial and indistinct semiological concepts tend to result more in introducing a new mode of rhetorical style of architecture, rather than constituting a deep concern of research.

Not surprisingly, such a linguistic attitude in the field of architectural research has little or no impact either upon scientific architectural knowledge or upon buildings or society at large. The gap might be at the fallacy itself that 'language' (linguistics, or semantics, or whatever it is) becomes unwittingly the very territory instead of being a bridge joining the known territory of 'architecture' with an unknown one. The perspective of 'language connection' in 'architecture' is, then, distorted once more because of setting a wrong 'vanishing point'. The distorted illusion, unfortunately, develops a profound mistrust of linguistic approaches, as if the only possible, but precarious constituent of 'language' and 'architecture' has been refuted.

## THE 'LANGUAGE CONNECTION' IN ARCHITECTURAL RESEARCH

The 'language connection' in 'architecture' houses the symbiosis of two different concerns as it has been mentioned before: first, 'architecture as a language', second, 'architecture possessed of a specific language of its own'. Like the researches on 'language analogy in architecture' - grew out of the conviction on the applicability of linguistic issues on 'architecture' -, a research on 'language in the field of architecture', requires the investigation of the scope and limits of fieldwork of 'language'. Thus, any emphasis on 'language connection', any tendency of transferring a linguistic perspective into architectural research, leads the research-maker to have a meta-look into the vast world of 'language' and especially to the period, defined clearly in Julia Kristeva's words :

*"Following upon the phenomenological and existentialist shock of postwar period, the sixties witnessed a theoretical ebullience that could roughly be summarized as leading to the discovery of the determinative role of language in all human sciences."*<sup>1</sup>

However, it is aimed here to have a survey mere on some 'language studies' that architectural thought was, once, very concerned about. The reason of this limitation is not either to rely on the innocuous self-gratifying inquiries of these professional -academic tendencies, or to relegate the already discarded position.

Nevertheless, keeping in mind the unassailable claim of Foucault that *"there are many things in the world that speak" and that "not all are language"*, (like buildings) ; the purpose, is to render a possible sketch

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<sup>1</sup> Kristeva, J. (1980) : vii.

of the polyhedral term 'language' with an urge of replacing or rather displacing its discursive stance in another polyhedral term 'architecture'. It is to mention that, the dissuasive forewarnings against the new studies on 'language connection', designated as new prison-houses which lock the 'architectural understanding', are valid so far as the research stubbornly contemplates a wonder from any issue of 'language'. Yet, they are entirely invalid for the studies in which the 'language' itself is regarded as a 'problematic' which shelters the unease to an extent, which has been ascribed to the discursive nature of 'architecture'; and for the studies in which Foucault's call for the '*more, irreducible to language*' is traced.

Up to now, the terms 'language' and 'architecture' are used in their very discursive natures. However, to set out a precise correlation between them, these terms have to be opened up, because these relationships differ according to the intended sub-meanings of these 'words'. What do we mean by saying 'language'? Is it natural language, linguistics, speech, semantics, syntax, grammar, words, metaphor, rhetoric, meta-language, signs or discourse, ...

What do we mean, likewise, by saying 'architecture'? Is it discipline, building, practicing building, architectural design, architectural history, criticism, architectural education, structural or technological means of architecture, architectural discourse, architectural language or architectural research? Teymur states that even though the term 'architecture' includes many meanings, this variety never gets the attention it deserves. He explains the reason why language analogy gains

such popularity with reference to this undefined meaning of architecture.<sup>1</sup> Correlations between the different items of 'language' and 'architecture' have been constituted in the field of architectural research, commonly assuming that there must be a "*linguistic substance, internal to architecture*"<sup>2</sup>. Such a hypothesis, consequently, produces its own propositions that 'architecture' 'carries a symbolic meaning' (semantic aspect), 'conveys a message' (communicative aspect), or 'possesses a generative structural system' (syntactical aspect) ... The 'architectural language, also, carries the meaning of a language (might be the most important component, yet the less importance given) in which 'architecture' is pre-structured as a mental, conceptual, and that much real entity.

Here raises a dilemma that the neglected component of 'language connection' is itself the very essence of the 'problematic'. Furthermore, the propositions -given always a precedence to in such studies- can not survive in architectural world, since the linguistic concepts cannot find their architectural resonances. In this connection, it would be frivolous to make some linguistic analogies for instance, with the structural elements of 'architecture', like "*the syntax of columns*" or "*rhetoric of facades*" instead of making analogies between equivalent concepts, (deeper than the equations of 'words and bricks', or than Derrida's linguistic approaches and Eisenman's buildings, ...)

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<sup>1</sup> See Teymur, N. (1979).

<sup>2</sup> Kaddache, M. (1986)

A 'language connection' - not in the narrow sense of building and its would provide a basis for conducting an interdisciplinary research. Then, 'language' can perform its duty in a broad sense in the field of 'architecture' with its real entity. Yet, a parallel is drawn between "real language" by T. Markus that,

*"... dealing with space starts with spatial and social learning in infancy and continues throughout life. There is an organized system of symbols, rules for combining them (like grammar), rules for interpretation (syntax), structures for developing and stretching meanings. In other words, we are dealing with a real language. We learn it by doing (i.e. speaking and trying to express)"<sup>1</sup>.*

Such an approach, even, reflects the desire of overlapping the 'well-defined' concerns of 'language' into the 'less-defined' architectural field. This sort of 'language connection' is, unfortunately, not closer to the very core of 'architecture' than the other approach which is disparaged by P.A. Johnson:

*"In terms of architecture as a language system, if it is argued that architecture need not necessarily be saying anything cogent in order to communicate, or that it communicates inescapably anyway, no matter whether its messages are intelligible or not, or even that it only communicates inadvertently, then its 'language' is no more or less than the grunts of exertion or the intermittent clanking of a sloppy mechanism. Even on the most generous equation with words scrambled on a page, architecture is not a language; not even remotely does it approach the freest of poetry or the blankest of verse"<sup>2</sup>.*

It is interesting that researchers clung to familiar nature of 'language' for the sake of an "awkward fit to the standard linguistic model", as Johnson

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<sup>1</sup> See, Markus, T. (1974).

<sup>2</sup> See Johnson, P. A. (1994)

points out. In all cases the 'language connection' has been treated as a ready-made force injecting its energy to 'architecture' whenever it is required. In other terms, the body of 'language', removed from any ideological concern, has been an ideal model to the 'architecture'.

However, it is still blurring what the reason of such a shared tendency was, if it was not just a feverish, transient desire. It was, probably, an attempt to overcome the 'identity problem' of architecture, with the support of 'language'; either through its structural or semantical or communicational nature. But this said, it must be recognized that a similar linguistic interest was experienced in 'architecture' in the eighteenth century, after the establishment of 'Ecole Polytechnique' which reduced the authority of architecture, reigned over all aspects of the building. Therefore, it can be said that 'language' (or let's say, linguistic interest) has been an address to be referred in the periods of 'crisis'.

Then, the question raises 'How could the 'language' serve the researcher to overcome the problems of 'architecture' emerged in its different components?' The 'language connection' in 'architecture' seems to be harnessed to two contradictory but synchronous ideals (/ambitions) of researchers. One, profiting the credit of literate arts in terms of transferring its 'dignified status' into 'architecture'; the other, importing the 'generative structure' and 'social competence' of 'language' into 'architecture' by means of an insistent assertion that 'architecture' is also a communicative medium having an indisputable position in the social structure of society.



Thus, the incessant but compulsive references to 'language' devoid of "demarcation" (to establish the research boundaries) and limitation by which an interdisciplinary research can be carried out, seem to provide a two- folded ideal ; 'Architecture as an art' through its -let it be called poetic competence and/or 'Architecture as a social science' through its -let it be called communicative competence. Whatever the ideal is (the third, forth, ... ideals might also be derived), the common point in all these studies is the 'taciturnity' of the researchers to set out clearly what the problem, what the aim of such a study is ... At that point, it is to draw attention once more to the fact that the proliferation of the studies on 'language' is not unique to 'architecture'. *"By the early sixties the linguistic paradigm had" for instance, "effectively displaced the philosophy of 'subject' in history. The word 'language' was applied not simply to verbal communication, to the realm of the immediately anthropological, but to any complex or system : everything was, or was structured like, a language"*<sup>1</sup>. And this linguistic vogue inevitably gives an impetus to the 'desire in language' in 'architecture'. However the intensity of professional and academic interest constitutes a phenomenon still remains to be explained. Although it is intended to keep up an abstract level, it is unavoidable to cast light on some concrete approaches, facts and issues.

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<sup>1</sup> Johnson, C. (1993).



## ‘LANGUAGE’ AS AN INTERDISCIPLINARY MODEL

‘Language’ has always been a master source that has important impacts in all disciplines. This condition does not necessarily depend on the expressive power of language, and not on the fact that no concept is possible without language. Without language it is still possible to ‘know’ something but it never becomes ‘knowledge’ if it is not conceptualized and conveyed through ‘words’ ( -a minimum free form; Bloomsfield’s definition of word which is several metalinguistic layers deep<sup>1</sup>). But the ‘language interest’ in different disciplines, essentially relies on the very “*universal and sound nature of the ‘method’ of linguistics*” which is totally “*abstracted from its very substance (phoneme and thought) as Wittgenstein remarks*”<sup>2</sup>. If the very early unscientific language analogies are not taken into consideration, the first serious attempts had to wait until twentieth century, in which linguistics matured as an articulated scientific discipline (: structural linguistics, established by the Swiss linguist Ferdinand de Saussure). That is to say, “*the development of language itself was an indispensable condition if language were ever to be used as a model for other modes of expression*”<sup>3</sup>. In this manner language analogies became ‘legitimised’ and ‘scientific’!

However, it is contentious to what extent they could transcend their renaissance-predecessors. To understand the analogical attempts better let’s look at the definition of, for instance, ‘semiology’ (the general science of signs) from its very master; Ferdinand de Saussure:

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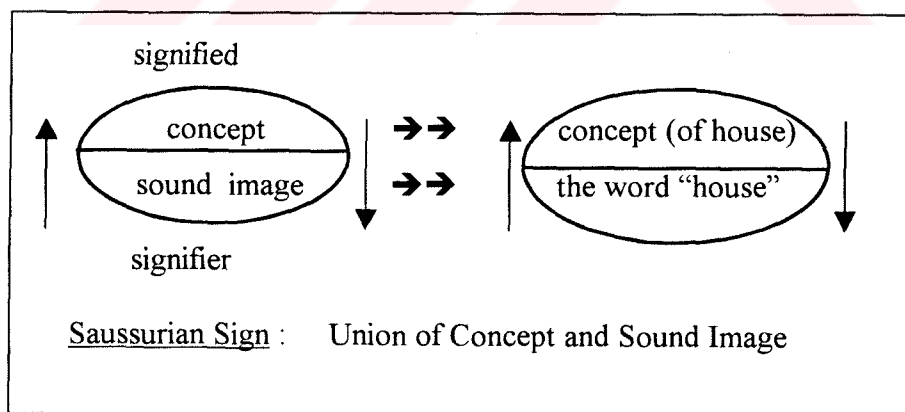
<sup>1</sup> Harris, R. (1996).

<sup>2</sup> Yücel, A. (1981).

<sup>3</sup> Kaddache, M. (1986).

*“a science that studies the life of signs within society is conceivable; it would be a part of social psychology and consequently of general psychology; I shall call it ‘semiology’ (from the Greek ‘semeion’ sign) ... Linguistics is only a part of the general science of semiology; the laws discovered by semiology will be applicable to linguistics, and the latter will circumscribe a well-defined area within the mass of anthropological facts”.*

Saussure remarks that all “the system of signs that express ideas” are semiological systems. Moreover, he almost paves the way for forthcoming architectural confusions when he writes “a linguistic unit is similar to a determined part of a building” in his famous ‘Course in General Linguistics’ in 1916. Encouraged by this and by some similar notions (set by the studies of, i.e. Peirce; semiology as mathematics of sign), semiology assumed to be a consistent model in the field of architectural research. The problem of the ‘loss meaning in architecture’ could be assimilated to those of semiological process. Indisputably this attempt has some sub-tendencies, even contradictory. For instance, Saussure’s ‘signified-signifier’ opposition becomes the foundation of a direct analogy between environmental and linguistic signs.



(Diagram by Holdcroft, 1991, *except the example*)

This approach, however, ignores the reality that 'architecture' does not produce signs in the mode of linguistics, and that 'architecture' has different nature of ambiguous signs which do not allow to be analysed in the same fashion. The problem of matching (which nature of architectural sign with which nature of linguistic sign) becomes more chaotic when sign is additionally divided into its components of 'signified-signifier'. Saussure introduces this pair in early 1910s as :

*"I propose to retain the word sign to designate the whole and to replace concept and sound image respectively by signified and signifier; the last two terms have the advantage of indicating the opposition that separated them from each other and from the whole of which they are parts."*

Although it might be possible to borrow some certain semiotic concepts, the ambiguity of the (built-) environmental signs (especially in its Saussurian pair) blurs their identification. Another form of semiological tendency in architectural medium is i.e. the projection of Peircian semiology.

*"The difference between an 'idea' and a 'sign' is at the hearth of Peirce's semiotic ... To him sign is anything which determines something else to refer to an object to which itself refers in the same way the interpretant becoming in turn a sign, and so on ad infinitum "*<sup>1</sup>.

The adherents of this thought propose a reciprocal interactionary relationship between 'architecture' and semiology, instead of a pure analogy. This labyrinth-wise approach advocates the mathematical nature of sign and esteems the terms like 'mathematization', 'programmation', 'global technology', 'information', ...

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<sup>1</sup> Hoopes, L. (ed.)(1991).

So the 'language connection', not limited of course with the mentioned cases, extends on a wide span. It ranges from some early "naïve" attempts to equate *phoneme* (the smallest unit of speech-sound) with, say, *brick* (the smallest unit of construction) ; *morpheme* (the smallest whole unit of meaning) with, say, *window* (a small unit of construction) and so on<sup>1</sup> to the ones which are searching for some deeper assertions which are unfortunately not less naïve. Moreover, when compared to the more 'competent' ones with social, communicative, or symbolic...ones, the structural analogies seem to be the most coherent (and harmless) ones with their modest utterances.

In this respect it seems that all the assumptions which are drawing superficial parallels to 'language' that,

– "...in terms of their systematic design features, the architectonic and linguistic codes share a number of important correlative properties, despite their abrupt differences in material formation, usage, relative object-permanence, and sensory address"<sup>2</sup>

– "...a phenomenological consideration of our relationship with architectural objects tells us that we commonly do experience architecture as communication, even while recognizing its functionality"<sup>3</sup>

address 'language' as an "*instrumental set*". At this juncture the warning of semiologist Emilio Garroni has to be recognized that any 'linguistic method' should be well-understood and should be checked whether it allows such an application before transferring it to the field of

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<sup>1</sup> Broadbent, G. (1974).

<sup>2</sup> Preziosi, D. (1979).

<sup>3</sup> Eco, U. (1973).

'architecture'. In this message, however, there is a misleading presupposition as if the polysemous nature of 'architecture' is already well-understood.

## CONCLUSION TO APPENDIX B

In point of fact, these studies are ostensibly self-sufficient as autonomous research activities, and coherent in their confined states. Yet, the close relationship with 'language' seems to be not provided with 'architecture' itself. Consequently, the 'language connection' depending either on analogies, metaphors or on different methods, could not be a real power to contribute to the 'architectural knowledge' as this 'connection' had no 'connections' with 'architecture'.

However, the second fold of 'language connection' -the architectural language in which architectural discourse takes place with its all aspects- still remains to be explored as a real problematic at the very core of 'architecture'. Moreover, it is neither a superficial, nor an evasive connection, but a natural one which is internal to 'architecture'.

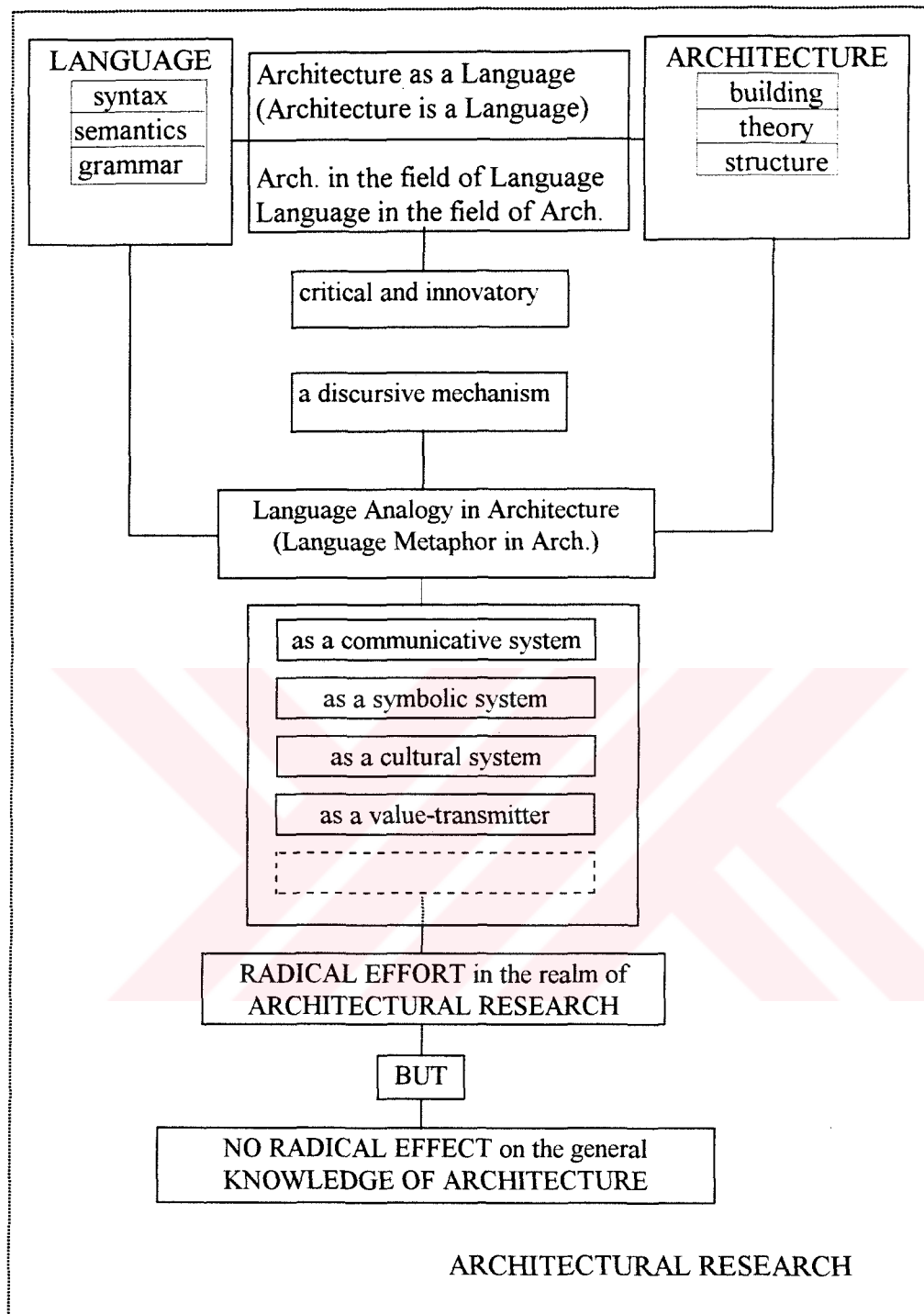


Figure 6: The 'language connection' in architectural research

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