

**ARCHITECTURE AND METAPHOR:
AN INQUIRY INTO THE VIRTUES OF
METAPHORICAL EXPRESSIONS IN ARCHITECTURE**

**A THESIS SUBMITTED TO
THE GRADUATE SCHOOL OF NATURAL AND APPLIED SCIENCES
OF
THE MIDDLE EAST TECHNICAL UNIVERSITY**

BY

S. ZEYNEP DOĞAN

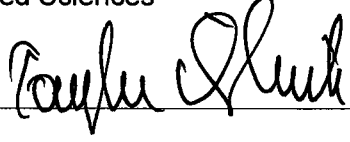
**IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE OF
MASTER OF ARCHITECTURE
IN
THE DEPARTMENT OF ARCHITECTURE**

93094

DECEMBER 2000

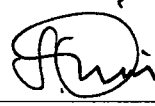
**T.C. YÜKSEKÖĞRETİM KURULU
DOKÜMANTASYON MERKEZİ**

Approval of the Graduate School of Natural and Applied Sciences



Prof. Dr. Tayfur Öztürk
Director

I certify that this thesis satisfies all the requirements as a thesis for the degree of Master of Architecture.



Assoc. Prof. Dr. Selahattin Önür
Head of Department

This is to certify that we have read this thesis and that in our opinion it is fully adequate, in scope and quality, as a thesis for the degree of Master of Architecture.



Assoc. Prof. Dr. Mualla Erkılıç
Supervisor

Examining Committee Members:

Assoc. Prof. Dr. Selahattin Önür



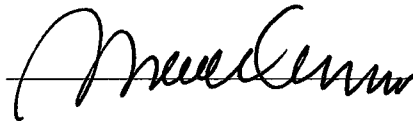
Assoc. Prof. Dr. Emel Aközer



Asst. Prof. Dr. Güven Sargın



Assoc. Prof. Dr. Zuhale Özcan



Assoc. Prof. Dr. Mualla Erkılıç

ABSTRACT

ARCHITECTURE AND METAPHOR: AN INQUIRY INTO THE VIRTUES OF METAPHORICAL EXPRESSIONS IN ARCHITECTURE

Doğan, S. Zeynep

M. Arch., Department of Architecture

Supervisor: Assoc. Prof. Dr. Mualla Erkiliç

December 2000, 111 pages

This thesis explores into the conceptual merits of '*metaphor*' as a mode of expression within a framework of its relationship with architecture. Thus, first a notion of its intimacy with architecture is inquired; yet continuing, focusing on its Ricoeurian concept of 'plurisignificative' ability to introduce new horizons of meanings into the architectural context, its other expressive virtues to reveal aesthetic qualities, technical characteristics and ethical values in architectural works are discussed. Supporting this main discussion, additional arguments of realizing architecture as an experiential event with an ontological aim, which is capable of connoting through metaphors -metaphoricality of architecture and architecture as metaphor- are investigated. Subsequently, analyzing within the architectural texts the creative, inventive and generative processes of *metaphorical expressions* constituted by the functions of 'interaction, integration, tension, opposition, strain, conflict, open-endedness' of its mechanism, the main argument which is the metaphor's open-ended expressive value in architecture is highlighted.

Accordingly, it is claimed in this thesis that metaphors are the primary powerful candidates in verbally expressing architecture to shed light into architectural values - to make us reach the essence of architecture- which would otherwise be missing, when left to scientific explanations with fixed-meanings.

Key Words: metaphorically, metaphoricality, metaphor, creative innovations, plurisignification, unparaphrasability, fixed-meaning, open-endedness, concretization, referent, stretching, interaction, tension, conflict, opposition, strain.

ÖZ

MİMARLIK VE ANIŞTIRMA: MİMARLIKTAKİ ANIŞTIRMALI ANLATIMLARIN ÜSTÜNLÜKLERİ ÜZERİNE BİR ARAŞTIRMA

Doğan, S. Zeynep

Yüksek Lisans., Mimarlık Bölümü

Tez Yöneticisi: Doç. Dr. Mualla Erkılıç

Aralık 2000, 111 sayfa

Bu tez, *anıştırmının* mimarlıkla ilişkilendiği bir çerçeve içerisinde, onun bir anlatım biçimi olarak kavramsal meziyetlerini tartışmaktadır. Bu nedenle, ilk olarak anıştırmının mimarlığa olan yakınlığı sorgulanır; devamında onun, Ricoeur'nün 'çok anlamlılık' kavramı olarak isimlendirdiği mimarlık alanına yeni anlamlar sunabilme yeteneğine odaklanarak, diğer anlatım erdemleriyle birlikte, mimari işlerdeki estetik nitelikleri, teknik özellikleri ve etik değerleri ortaya çıkarabilmesi tartışılır. Bu ana tartışmayı destekleyen ek önermeler olarak, mimarlığın varlık bilimsel amacı olan deneysel bir olay olduğu ve bunu anıştırmalar aracılığıyla belli etme becerisine sahip olduğu –*mimarlığın anıştırmacılığı* ve *mimarlığın anıştırma olması*- araştırılmıştır. Daha sonra, mimarlık yazılarının içerisinde anıştırmının işlemlerini sağlayan 'etkileşim, birleşim, gerilim, karşıtlık, gerginlik, çelişme, açık-uçluluk' işlevlerinin anıştırmacı anlatımların yaratıcı, bulucu ve doğurucu oluşumları incelenerek, ana önerme olan anıştırmının mimarlık içindeki açık-uçlu anlatım değeri vurgulanmıştır.

Bu sebeple, bu tezde mimarlığı sözlü olarak anlatmakta sabit anlamlı bilimsel açıklamalarla kaybedeceğimiz mimari değerlere ışık tutması yani mimarlığın özüne ulaşmamızı sağlaması açısından anıştırmaların ilk güçlü adaylar olduğu savunulmuştur.

Anahtar Kelimeler: anıştırmalı, anıştırmacılık, anıştırma, yaratıcı yenilik, çok anlamlılık, özetlenemezlik, sabit anlamlılık, açık-uçluluk, somutlaştırma, gönderme, germek, etkileşim, gerilim, karşıtlık, gerginlik ve çelişki.

ACKNOWLEDGEMENTS

I express sincere appreciation to my supervisor Assoc. Prof. Dr. Mualla Erkılıç for her guidance and insight throughout the study. I am also grateful to my parents Firuz and Kiper Doğan, for their company and support.



TABLE OF CONTENTS

ABSTRACT.....	iii
ÖZ.....	iv
ACKNOWLEDGEMENTS.....	v
TABLE OF CONTENTS.....	vi
LIST OF FIGURES.....	viii
CHAPTER	
1. INTRODUCTION	1
1.1. Definition of the Problem Area of the Thesis	1
1.2. Methodology and the Structure of the Thesis	3
1.3. Arguments of the Thesis	6
2. A FRAMEWORK FOR UNDERSTANDING THE RELATIONSHIP BETWEEN METAPHOR AND ARCHITECTURE	9
2.1. The Definitions of the Concept of Metaphor and Architecture.....	9
2.1.1. Architecture as Art: Its Nature and Means	9
2.1.2. The Concept of Metaphor in Relation to Architecture: An Analytical Account of Its Basic Definitions	10
2.1.2.1. Metaphor and Simile	12
2.1.2.2. Metaphor and Synecdoche	13
2.1.2.3. Metaphor and Metonymy	13
2.1.2.4. Metaphor and Analogy	15
2.1.2.5. Metaphor and Symbol	16
2.2. Architectural Metaphors: Metaphors from Architecture	24
2.3. Architecture as Metaphor: Metaphor of Architecture	27
2.4. Architecture as Metaphorically...: Metaphorical Expressions as a Mode of Communication in Architecture	33
2.5. Metaphorality of Architecture: Crystallization of Metaphor in Architecture - an architectural work as a metaphor	38

3.	A BRIEF ACCOUNT OF THE HISTORY OF IDEAS ABOUT THE CONCEPT OF METAPHOR AS A MODE OF EXPRESSION	49
3.1.	Classical Views: from Poetics to Rhetoric and from Aristotle to Traditional View	49
3.2.	The Middle Ages, 16 th , 17 th and 18 th Century Views	53
3.3.	The Romantic View: Vico and Coleridge: Metaphors as Products of Imaginative and Creative Thinking	54
3.4.	Twentieth Century Views: Richards, Empson and Ricoeur	57
4.	CREATIVE METAPHORICAL REPRESENTATIONS IN ARCHITECTURAL TEXTS IN RELATION WITH WORKS	61
4.1.	Metaphors to Reveal Technical (structural+functional+constructional) Characteristics in Architectural Works	64
4.2.	Metaphors to Reveal Aesthetic (formal+conceptual) Qualities in Architectural Works	73
4.3.	Metaphors to Reveal Ethical (moral+traditional) Values in Architectural Works	79
5.	CONCLUSION: ON <i>METAPHOR</i> IN ARCHITECTURE, CONCLUDING REMARKS	101
5.1.	Re-Evaluation of the Relating Merits of the Concept 'Metaphor' to Architecture	101
5.2.	Results Derived for an Efficient Use of 'Metaphors' in Architectural Discipline	103
5.3.	Prospects for Further Contribution of 'Metaphors' in an Architectural Context	106
	BIBLIOGRAPHY	108

LIST OF FIGURES

FIGURES

1. Ronchamp Chapel, *Le Corbusier*, France, 1955.
Source: Charles Jencks, 1987, *The Language of Post-Modern Architecture*,
(London: Academy Editions), p.48..... 41
2. TWA Building, *Eero Saarinen*, New York, 1962.
Source: Ibid, p.47..... 41
3. Big Donut Drive-in, *Henry J. Goodwin*, Los Angeles, 1954.
Source: Ibid, p.46.....42
4. Dinosaur, Los Angeles, 1973.
Source: Ibid.....42
5. Hong Kong-Shanghai Bank, *Foster Associates*, Hong Kong, 1986.
Source: Jonathan Glancey, 1998, *20th Century The Structures that Shaped
the Century*. (New York: The Overlook Press), p.255..... 43
6. Sydney Opera House, *Jorn Utzon*, Sydney, Australia, 1973.
Source: Charles Jencks, 1987, *The Language of Post-Modern Architecture*,
(London: Academy Editions), p.42.....43
7. Torton Siedlung, *Walter Gropius*, Dessau, 1927.
Source: Sigfried Giedion, 1992, *Walter Gropius*, (New York: Dover
Publications), p.210.....44
8. Torton Siedlung, *Walter Gropius*, Dessau, 1927.
Source: Ibid, p.211..... 44
9. Dymaxion House, *Buckminster Fuller*, 1927.
Source: Jonathan Glancey, 1998, *20th Century The Structures that Shaped
the Century*. (New York: The Overlook Press), p.332..... 45
10. Villa Savoye, *Le Corbusier*, Poissy, France, 1931.
Source: Ibid, p.161.....45
11. Vietnam Veterans Memorial, *Maya Lin*, Washington D.C., 1982.
Source: [http://www.greatbuildings.com/cgi-bin/gbi.cgi/Vietnam_Veterans-
Memorial.html/cdi](http://www.greatbuildings.com/cgi-bin/gbi.cgi/Vietnam_Veterans-Memorial.html/cdi)..... 46
12. Casa del Fascio, *Giuseppe Terragni*, Como, Italy, 1936.
Source: William J. R. Curtis, 1997, *Modern Architecture Since 1900*,
(London: Phaidon), p.365..... 46

13. Metaphor of Living, <i>Peter Eisenman</i> , 2000. Source: L'architecture d'aujourd'Hui, 326, February, 2000, p.58.....	47
14. Ibid. Source: Ibid, p.59.....	47
15. Ibid. Source: Ibid, p.58.....	48
16. Ibid. Source: Ibid.....	48
17. Confrontation of Old and New Architecture, C. Ozan Karaca, 1996. Source: ARCH, Architectural Work of Students of the Department of Architecture METU, Stüdyolar, July-1996, Circumlocution, p.41.....	48
18. Carleton University School of Architecture, <i>Carmen Corneil and Jeff Stinson</i> , Ottawa, Canada, 1973. Source: Lucie Fontein, 2000, Reading Structure Through the Frame, Perspecta, the Yale Architectural Journal, 31, Reading Structures, (Cambridge, MA: The MIT Press), p.50.....	86
19. Ibid. Source: Ibid, p.55.....	87
20. Ibid. Source: Ibid, p.56.....	88
21. Ibid. Source: Ibid, p.57.....	88
22. Ibid. Source: Ibid, p.54.....	88
23. Ibid. Source: Ibid, p.56.....	89
24. Ibid. Source: Ibid, p.53.....	89
25. Ibid. Source: Ibid, p.57.....	89
26. Seabird Island School, <i>John and Patricia Patkau</i> , Agassiz, British Columbia, 1997. Source: Kenneth Frampton, 1997, Tecto-Totemic Form, Perspecta, the Yale Architectural Journal, 28, Architects Process Inspiration, (Cambridge, MA: The MIT Press), p. 184.....	90
27. Ibid. Source: Ibid, p.187.....	91
28. Ibid. Source: Ibid, p.185.....	92
29. Kursaal Auditorium and Congress Centre, <i>Rafael Moneo</i> , San Sebastian, Spain. Source: Luis Fernandez-Galiano, 2000, Kursaal Auditorium and Congress Centre, Spain, Domus, 824, p.16.....	93

30. Ibid. Source: Ibid. p.17.....	93
31. Ibid. Source: Ibid. p.17.....	93
32. Ibid. Source: Ibid. p.18.....	94
33. Ibid. Source: Ibid. p.19.....	94
34. Brion Tomb, <i>Carlo Scarpa</i> , San Vito d'Altivole, Italy, 1972 Source: William J. R. Curtis, 1997, <i>Modern Architecture Since 1900</i> , (London: Phaidon), p. 610.....	95
35. Ibid. Source: Ibid. p.611.....	95
36. Koshino House, <i>Tadao Ando</i> , Ashiya, Japan, 1981 Source: <i>Architectural Monographs</i> 14, 1990, Tadao Ando, (London: Academy Editions), p. 36.....	96
37. Kidosaki House, <i>Tadao Ando</i> , Nippon, Japan, 1986 Source: Ibid. p.56	96
38. Koshino House, <i>Tadao Ando</i> , Ashiya, Japan, 1981 Source: Ibid. p.35.....	97
39. Ibid. Dormant Lines. Source: Ibid. p.41	97
40. Church of the Light, <i>Tadao Ando</i> , Ibaraki, Osaka, Japan, 1989. Source: Jonathan Glancey, 1998, <i>20th Century The Structures that Shaped the Century</i> . (New York: The Overlook Press), p.117.....	98
41. Installation, <i>Marco Casagrande and Sami Rintala</i> , Savonlinna, Finland, 2000. Source: <i>Emerging Architecture: ar + d Winners</i> , <i>The Architectural Review</i> , December 1999, volume CCVI No 1234,pp.58.....	99
42. Ibid. Source: Ibid, p.59.....	100

CHAPTER 1

INTRODUCTION

1.1. Definition of the Problem Area of the Thesis

Speaking and writing about architecture initiates the search for the appropriate expression of its meanings since various concepts, theoretical knowledge, abstract ideas and scientific explanations sometimes fail to convey its values. At that time, a rendering through image making forms of language substitutes freshly all complicated process of long combinations of objective verbal representation and reveals the essence of architecture economically and vividly. This skilful verbal expression of architecture is most frequently the merit lent by the fundamental figure of speech named *metaphor*.¹

As Aristotle puts in his *Nicomachean Ethics* that architecture is an art (1140a1-23) and not merely a technical device, then it is likely to connote rather than to denote.² A building communicating its primary function as a shelter, the way Eco formulates, besides speaks of a complex of secondary implications, and as Heidegger interprets, it reveals itself as 'a way of standing in the world'.³ In verbally representing a piece of architecture, the literal so the standard conveying of its primary function is not enough to shed light into its essence. However, speaking or

¹ The Turkish translation of 'metaphor' is Ottoman language rooted 'mecaz'; however the mentioned 'anıştırma' in the Turkish version of abstract is a pure Turkish term for which there are different approaches and views. For example, in the 'Eş ve Karşıt Anlamlılar Sözlüğü' by Metin Yurtbaşı, November 1996, it is stated in p. 267 that *mecaz: i. Anıştırma, cinas, dokundurma, eğretileme, fehva, işneleme, ima, intak, istiare, işaret, kinaye, serzeniş, sezdirme, sitem, tariz, taş, taşlama, telmih, temsil* and same as in the 'Eş Anlamlı Sözcükler ve Karşıt Anlamları Sözlüğü' by Yıldız Moran, May 1992; whereas in 'Türkçe Sözlük' by Ali Püsküllüoğlu, 1995, p.1086, it is stated that *mecaz a. ar. esk. dilb. Değişmece* and same is valid for the source of reference of 'Türk Dili Sözlüğü' by Orhan Hançerlioğlu, 1992, p.159. In addition to these alternatives, as a foreign rooted term 'metafor' is also replaceable for English 'metaphor' and Ottoman 'mecaz' and Turkish 'anıştırma'.

² Aristotle, *The Nicomachean Ethics*, tr. by David Ross, 1990, Oxford University Press.

³ These are the notions I derived from the books namely first *Genius Loci, Towards a Phenomenology of Architecture*, 1979, by Christian Norberg-Schulz and secondly, *The Ethical Function of Architecture*, 1997, by Karsten Harries. The specific page numbers are provided in the following chapters' footnotes where the referred issues are further analyzed.

writing about an architectural work reconstructs it once again and becomes successful and valuable as much as it achieves to render its soul beyond a series of fixed definitions of its mechanism. A layering of significations peculiar to the nature of a piece of architecture, on the other hand, can be revealed in turn verbally by respecting its underlying meanings through a borrowing of concepts from other contexts and applying into the architectural context in the form of 'creative innovations' as Wittgenstein calls, as *metaphors*.⁴ The insight, the metaphorical process is capable of introducing into architectural works, is argued in this thesis to be a better way of representation of architectural characteristics verbally.

Speaking and writing about a piece of architecture is an inevitable act, which constitutes the generative core of the discussions of representation of architecture. Indeed architectural characteristics own a variety of tools of representation; drawing and colouring techniques, modeling programmings and literary devices. However the most assertive medium, which is verbal tools, has been a matter of investigation through the precedent old or recent masters' and doctoral thesis as well as book-length explorations.⁵ Included in these literary devices under the sub-category of 'verbal sketching' by image-making forms of language, this thesis' exploration of metaphorical expressions in an analytical way is contributive for these discussions and investigations.

Metaphors have a graphic quality applicable to place complex thoughts, feelings and knowledge. The artful replacement manner of this brevity and freshness to represent architectural works re-constructs in an effortless and genius way the project, thus the intention by reproducing and relating images through, understanding, creation and reality. The way the architect constructs his sketches in his mind reflects upon his speech by the free-hand drawing of metaphors, which in Implicitly hidden in Wittgenstein's words of "the creation of an insightful metaphor is

⁴ The quoted idea is explained and interpreted in chapter 2.4., Architecture as Metaphorically: Metaphorical Expressions as a Mode of Communication in Architecture, by referring to the quotations of Wittgenstein in the article Geniuses and Metaphors by Yuval Lurie ed. In The Journal of Aesthetics and Art Criticism, 49:3, Summer 1991.

⁵ A recent master's thesis, I have referred, is *A Sketch Work on Verbal Representation of Architectural Space: A Study on Polyphilo as an Ekphrastic Enterprise*, May 1999, by H. Ertuğ Uçar.

turn affects the audience actively, responsively for being an art –a verbal creation for a non-verbal creation of architecture.

Analyzed throughout the thesis and concluded briefly at last chapter, this praised innovative communication has educative, instructive, inspiring, generative, initiative and creative aspects, contributive to the architectural discipline. In light of these secondary arguments, the main argument of the thesis focuses on the metaphorical expression's being an effective tool for the conveying of many-layered meanings of architecture.

1.2. Methodology and the Structure of the Thesis

For dwelling on this primary aim of the thesis together with a qualified discussion of its supporting arguments, in the beginning the definition of the concept of *metaphor* is investigated by an analytical account where its place and virtues have been driven out in order to make fit into the architectural context. First metaphor's differentiation from the closely interpreted other figures of speech namely, *simile*, *synecdoche*, *metonymy* and other concepts as *analogy* and *symbol* are explained and their uses in crystallizations of ideas and verbal expressions in architecture are distinguished.

Considering this explanatory background, the striking concepts belonging to the term have been underlined to inquire into the understanding possibilities it is argued to open up in architectural works. A relatively briefly borrowed proposal of Carl Hausman from his *Metaphor and Art* is interpreted to sketch the way in which the components of metaphors could be subjected to analysis in terms of the way they relate to one another (tension, conflict, opposition, strain, integration and open-endedness) so that new meanings could enter language opening up accruing meanings of architecture and architectural works in an architectural context.⁶ Metaphors integrating while differentiating, sometimes polarizing and straining the meanings in the context or between the components emphasizing a tension are

⁶ Carl R. Hausman, *Metaphor and Art*, 1989, ed. by Cambridge University Press.

common in the famous architectural mottos already known as *house is a machine*, *house is a living organism*, *architecture is art*, *architecture is construction* or *architecture is being-in-the-world*. The result in so-called modern era is a time when a Villa Savoye, Törten Siedlung or Dymaxion emerged or crystallizations of other times are a Sydney Opera House or a Hong Kong Shanghai Bank which are the creativity, imagination, understanding and the open-endedness, the abstract ideas, rendered concrete through metaphors, suggest. This dwelling to buildings as the references of metaphorical expressions besides being metaphorically expressed in texts is another concern of this thesis which is later stated and discussed. The connecting mechanism and the 'model proposal' of the metaphorically interpreted expressions are explained and exemplified firstly and further analyzed in the following chapters in the form of metaphorical architectural representations uttered by well-known architectural critics, which are explored in the latest issues of academic architectural magazines and in the lately edited architectural books. This theoretical delineation of the inner mechanism of metaphor is interpreted to provide an intellectual contribution into the architectural context while exploring the potentialities in verbally expressing architecture.

The continuing second step have grouped the accumulated knowledge of the interaction of the concept of metaphor and architecture and formed categories as '**Architectural Metaphors**, **Architecture as Metaphor**, **Architecture as Metaphorically** and **Metaphoricality of Architecture**'. This framework constituted the intimacy of architecture and metaphor, its reasons, results and examples by stating where the thesis' main and secondary arguments belonged in the proposed relationships. This investigation is done according to both the philosophical ideas of Wittgenstein, Rorty, Heidegger and Ricoeur on metaphor and to the current articles related to the use and study of it in the architectural context found in *Journal of Architectural Education*, *The Journal of Aesthetic and Art Criticism*, *METU Stüdyolar*, *SANART 2000* and *Architectural History*. The primary concentration on the structures or relationships among the components of metaphor has set forth the *originativist approach* as termed by Hausman, supporting metaphors ontological aim

as a sub-title, *architecture as metaphor* in the framework and as one of the secondary arguments of the thesis.⁷ The originativist approach consisting the extension of an interaction theory also articulates the meaning units in a metaphor named as subject and analogue or referent. The elaboration of the referents in the framework constituted in relation to architecture supports another concern of the thesis as the *metaphoricality of architecture*.

Continuing on the third step constructing the third chapter still investigates into the fundamental philosophers' works of the commented characteristics of metaphor through a chronological order. Starting from the classical view with Aristotle, continuing on the Middle Ages and romantic view of Vico and Coleridge finalizes in the twentieth century approaches by Empson, Richards and Ricoeur. All this historical background provides to recognize the extent to which over the years metaphor has established between creativity, imagination and thinking and how language is questioned to constitute a dialog with it. The functioning of metaphor in art, its potentialities as a communication tool and its privileges together with its condemned properties are revealed in this chapter to inform with all the remarks the authorities have attributed to it as a mode of expression.

The following fourth chapter examines metaphor as a mode of expression in architectural criticisms where its ability to reveal certain qualities and values are analyzed. The metaphorical representations in architectural texts in relation with architectural works are grouped under three sub-titles as metaphors to express technical characteristics, to reveal aesthetic qualities and to signify ethical values. The metaphorical representations of architecture borrowed in the latest issues of contemporary academic architectural and well-known magazines as *Perspecta*, *Domus*, *The Architectural Review* and in the articles of critics as Frampton, Curtis and Eisenman are analyzed and deciphered according to the theoretical knowledge provided. And their insight into architectural works and architecture is explored and commented upon. The exploration of the suggestions has constituted the main

⁷ Ibid.

concern of the analysis based on the ideas of C. Hausman, I. A. Richards, W. Empson, R. Rorty and Wittgenstein.

Accordingly the search for proper expression recognized to be a problematic of architectural meaning has been offered an alternative way through the above structured methodology, thus consequently the arguments this thesis discuss in an intellectual level of the architectural discipline are hoped to open up new horizons of verbally expressing architecture and summarized as follows:

1.3. Arguments of the Thesis

'Metaphors offer irreducible cognitive content and so are dispensable.' (C. Hausman 1989). The concept 'plurisignification' borrowed from the interpretation of Ricoeur by Hausman is the keystone of the thesis treating metaphors as having no substitutable literal statements.⁸ Denying the possibility that metaphors can be replaced without loss of meaning, this proposal regards metaphors as creative, generative, innovative and powerful communication tools in an architectural context. Referring to Vico, Coleridge, Ricoeur, Hawkes and quoted from Akcan, "metaphor is a basic way of our understanding and relating to reality and it is the mode of expression through which reality itself can be broadened."⁹ This is carried into the architectural context through realizing architecture 'as an event rather than as mere object or product' in Temple's words.¹⁰ The effect metaphor is argued to achieve is directly concerned with its importance to architects, architectural students and as I have analyzed in, to architectural critics. This is most evident today in the goal of the 3rd - 4th November 2000 dated colloquium in the Department of Architecture of Princeton University stated as 'the investigation of the status of metaphor in architecture' and as the critical part of the investigation, having great importance 'is

⁸ Paul Ricoeur, *The Rule of Metaphor*, 1978, University of Toronto Press.

⁹ Esra Akcan, *Metaphor and Symbol as Leading Themes to Encourage Creative Thinking in Architectural Design Studios –Three Case Studies*, 1996, unpublished document.

¹⁰ Nick Temple, *A Metaphoric Interpretation of History: A Case for a Theory of Design*, 1993, ACSA/EAAE Conference, pp: 4.

the analysis of mutations in metaphors across fields and time'.¹¹ The contribution of metaphor into the architectural field is one topic that cannot be disregarded, where an insight is crucial; thus I hope this thesis will urge further valuable analysis and inquiry of *metaphors* in an architectural context.

Generally considering, metaphors are integral to literary, aesthetic expressions that language functions metaphorically. The architectural metaphors, as the vice versa process of the main discussion are both the constituents of the language of philosophy and common language. We resort to architectural vocabulary metaphorically. This established relatedness finds its place in the framework that categorizes the intimacy of architecture and metaphor. This supports the claim that 'Language is vitally metaphorical' by Shelley thus, consequently already state that criticisms function metaphorically in an unconscious way.¹²

Inquired and differentiated, it is noticeable that metaphors do invent (Rorty), create (Wittgenstein), die, freeze (Hausman), sleep (Empson) and they live so, as long as they generate new meanings along with the sleeping ones, they open new horizons of understanding of a piece of architecture. This is the mutual relationship where architecture takes benefit of metaphors' merits, in turn as mentioned above metaphors integrate architectural terms. This thesis also devotes attention to the development of these other concerns together with the main concern. Besides the architectural metaphors' philosophical appreciation, it is also suggested that architectural works are metaphors and architecture -itself as a cultural product of human life- is metaphor. These arguments conform to the sense in which creative, fresh metaphors are responsible for creating the referents of their meanings, known as their ontological function and innovative character. Thus, not only are new perspectives –new ideas, values, and ways of organizing experience- created into the architectural context, but also these new perspectives may be insightful and thus appropriate to the world (architecture as being-in-the-world). Metaphors suggest fundamental insights into the world and humanity, insights that are seen when each

¹¹ Architecture, Metaphors, Sciences, Academic Colloquium, [internet address]
<http://www.princeton.edu/soa/news.html>, 03-04 November 2000.

interpreter is to establish his own meaning. Metaphors' geniuses were seen first by Aristotle and declared in his *Poetics* and *Rhetoric* as follows:¹³

"It [Metaphor] is one thing that cannot be learnt from others; and it is a sign of genius... strange words simply puzzle us, ordinary words convey only what we know already; it is from metaphor that we can best get hold of something new."



¹² Terence Hawkes, *The Critical Idiom, Metaphor, The Romantic View, Shelley, Herder, Vico*, pp: 34-57, 1972, ed. by Methuen and Co. Ltd.

¹³ The quotation is taken from T. Hawkes, *Metaphor*, 1972, pp:10, Aristotle, *Poetics* 1458b, *Rhetoric* 1405a, *Rhetoric* 1410b.

CHAPTER 2

A FRAMEWORK FOR UNDERSTANDING THE RELATIONSHIP BETWEEN METAPHOR AND ARCHITECTURE

2.1. The Definitions of the Concept of Metaphor and Architecture

2.1.1. Architecture as Art: Its Nature and Means

Aristotle defines the nature, means and purpose of art, which is his conception of art in his *Nicomachean Ethics* (1106a 14 - 1106b 17; 1094a 1 – 1094b 10 and Book VII 1139b 31 – 1140a 24) and the *Poetics* and the *Rhetoric*, Book I, where he explains the nature of art by mainly examining its coming into existence in a cultural environment. He frequently questions the 'reasoning stages' in the formation process of it throughout his theory and elaborates the notion of *desired well being* or *will*. Aristotle's primary focus while describing the essence of art becomes the nature of human reason in human creations.

This reason based Aristotelian definition of art is referred to include wide range of human activities and human cultural products such as building, medicine, horse riding, and so on. During his elaboration, Aristotle puts strong emphasis on the final cause considering the purpose of art and architecture. Architecture as art is more than *techne* he argues, which is more than a technical skill; however it is 'capacity to make, concerned with contriving the coming-into-being of ends determined by reason'¹⁴, which implies that art or architecture does carry an intent. He states his understanding of art so architecture in his *Nicomachean Ethics*:

¹⁴ Aristotle, *The Nicomachean Ethics* Book VI 1140a 30. Tr. by David Ross, 1990, Oxford University Press.

'Now since architecture is an art and is essentially a reasoned state of capacity to make, and there is neither any art that is not such a state nor any such state that is not an art, art is identical with a state of capacity to make, involving a true course of reasoning. All art is concerned with coming into being, i.e. with contriving and considering how something may come into being which is capable of either being or not being, and whose origin is in the maker and not in the thing made; for art is concerned neither with things that are, or come into being, by necessity, nor with things that to do so in accordance with nature' (Nicomachean Ethics Book VI - 1140a 31).

In light of Aristotle's concern of architecture, the validity of metaphors' value in architectural criticisms gain confirmation. Since Aristotle claims the practice of art or architecture concerns a capacity to make with a reasoning behind it, the function and the responsibility of metaphors to reveal this reasoning which is mainly human intellectual and moral knowing of his life, are of importance as they lead us to depart from thinking about architecture more than in operational terms, as a creative intentional act.

Thus the essence –or the reason as Aristotle defines- of works of art or architecture or the underlying ideas in these human creations are likely to be highlighted in speaking and writing about them through primary powerful candidates, metaphors. To discuss this claim, I am going to dwell on the definitions and relations of metaphor with other concepts and architecture.

2.1.2. The Concept of Metaphor In Relation to Architecture:

An Analytical Account of Its Basic Definitions

Alan Colquhoun, in his 9 pages essay, 'From Bricolage to Myth, or How to Put Humpty-Dumpty Together Again', criticizes the work of Michael Graves employing barely the term (I mean only the word) *metaphor* and its derivations *metaphoric* and *metaphorical* for 14 times.¹⁵ This borrowing can be explored in almost all other

¹⁵ *Oppositions*, Spring 1978:12, *The MIT Press and Architecture Theory* since 1968, edited by K. Michael Hays, The MIT Press, 1998. I deliberately referred to this special article, since it has its place in a contemporary architectural theory book and its place in the reader list of Arch 513, Architectural

recent architectural criticisms by well-known, respectful architectural authorities and for an audience of architects, architectural students, clients to uncover, disclose, discover, reveal the meaning and grasp the essence of the work, an acquaintance with jargon, an *insight* into the term *metaphor* is inevitable.

Metaphor is,

"A condensed verbal relation in which an idea, image, or symbol may, by the presence of one or more other ideas, images, or symbols, be enhanced in vividness, complexity, or breadth of implication." (Preminger, Warnke and Hardison, 1965, *Princeton Encyclopedia of Poetry and Poetics*)

Metaphor is,

"...to relate two things (or entities) through the copula *is* or the preposition *as*."

Richard Coyne, Adrian Snodgrass, and David Martin; November 1994, pp.1 *Metaphors in the Design Studio*, The Journal of Architectural Education)

Metaphor is,

"(Greek, 'transference') ...a trope, or figurative expression, in which a word or phrase is shifted from its normal uses to a context where it evokes new meanings." (Preminger, Brogan, Warnke, Miner and Hardison, 1993, *The New Princeton Encyclopedia of Poetry and Poetics*)

Metaphor is,

"...used, in its simplest formulation, when we have two thoughts of different things active together and supported by a single word, or phrase, whose meaning is a resultant of their interaction."¹⁶ (I. A. Richards, 1965, pp. 93, *The Philosophy of Rhetoric*)

Research course, Fall 1999-2000; moreover, although it is not an article concerning the relationship of architecture with metaphor, in the index list it has its reference place with concern of the whole article as 337-344, whereas other referred pages are just by one page or two or at most three: 48, 51, 192-195, 203-206, 208, 209, 337-344, 438, 482-483, 658, 664-666, 672, 730, 746, 762.

¹⁶ I have changed the syntax of the sentence in order to constitute harmony with the other definitions stated by '*Metaphor is*'.

Metaphor is,

"...consist(ing) in giving the thing a name that belongs to something else..."
(Aristotle, *Poetics*, 1457b)

Metaphor is,

"...a borrowing from an original domain and a substitution of what has been borrowed with what is absent." (P. Ricoeur, 1978, p.19, *The Rule of Metaphor*)

Metaphor is,

"...thus so formed a fable in brief" (G. Vico, from Gillo Dorfles, *Myth and Metaphor in Vico and in Contemporary Aesthetics*)

Metaphor, first, belongs to language, then to 'figurative language' where there is the other 'literal language', 'which uses words in their standard sense'.¹⁷ Literal language means what it says, yet figurative language does not.¹⁸ It has '*figures of expression*' which is regarded to have been in common currency today seven; *synecdoche, metonymy, simile, metaphor, personification, allegory, symbol*. "Each is a device of language by virtue of which one thing is said (analogue) while something else is meant (subject), [or 'tenor' and 'vehicle', respectively, as Richards termed them.]"¹⁹

Metaphor, as Hawkes argues, is considered to be the fundamental 'figure' of speech; he further claims others tending to be versions of metaphor's prototype:

2.1.2.1. Metaphor and Simile

Ricoeur adds, "Rather, simile is a metaphor developed further; the simile says 'this is *like* that,' whereas the metaphor says 'this *is* that.' Hence, to the extend that simile

¹⁷ T. Hawkes, 1972, *Metaphor*, pp.2

¹⁸ Ibid.

¹⁹ Preminger, Brogan, Warnke, Hardison and Miner, 1993, *Imagery, The New Princeton Encyclopedia of Poetry and Poetics*.

is a developed metaphor, all metaphor, ...is implicit comparison or simile."²⁰ To exemplify with a quotation from an architectural criticism, "...which moved Le Corbusier to describe the ground-plan as a stomach (both in the formal and functional sense) *like* a 'digerster' of crowds of people."²¹

Stomach related to the ground-plan by the preposition *as*, is a metaphor, where the transference is open-ended and still possible; yet stomach explained to be a digester with the preposition *like* is a simile, where the transference is pre-determined and only possible within a narrow range of 'digesting'. Although an interpreter can relate stomach *metaphor* in an infinite number of ways with ground-plan; *simile* determines and offers merely one relationship.

2.1.2.2. Metaphor and Synecdoche

In the case of synecdoche, Hawkes explains, '...the transference takes the form of a part of something being carried over to stand in place of the whole thing, or vice versa.'²² We, commonly use in our everyday speech such statements as 'They are living happily under one roof.', as figuratively, we do not mean they are living under a bare roof structure with no walls surrounding them, but we refer to a whole *house* by taking benefit of denominating the part of its structure *roof*. Thus, *synecdoche* for its 'associative character' is by some sources categorized to be a subclass of *metonymy*.²³

2.1.2.3. Metaphor and Metonymy

Metonymy is as well a popular term (as metaphor) in architectural criticisms, especially the ones regarding the theoretical issues; since its close interpretation with metaphor can be considered to be a degeneration in an architectural context.

²⁰ P. Ricoeur, 1978, *The Rule of Metaphor*, pp.25

²¹ Domus 828, July/August 2000, Peter Bienz, *Le Corbusier's Poeme electronique and the Philips Pavilion at the 1958 Brussels World Fair*.

²² T. Hawkes, 1972, *Metaphor*, pp.4.

²³ Preminger, Brogan, Warnke, Hardison and Miner, 1993, *Synecdoche*, *The New Princeton Encyclopedia of Poetry and Poetics*.

In her essay, Esra Akcan points out the distinction to be '*metonymy as opposed to metaphor*'.²⁴

The figure '*metonymy*' involves the substitution of one word for another on the basis of some material, casual, or conceptual relation.²⁵ The *substitution* of a word for a word, of a name for a name shortly defining metonymy is the key process which causes it to be both distinguished from and be similar to *metaphor*. When we say, 'The house has five openings on the front facade.' we use the word 'openings' to denote the *windows* and the *doors* of that facade as for the casual relation that we can *open* them. This substitution is common in ordinary usage and based on a '*contiguity*'.²⁶ However the substitution process resting on *contiguity* in metonymy, Ricoeur argues, rests on *resemblance* in metaphor that they are crucially different.²⁷ While the effect of resemblance introduces an interaction process, an internal clash in a *metaphorical relation* leading to imagination, creation of a sense of vividness, new meaning; *metonymic associations* of 'cause, attribute and effect' are clear, simple, common and standard ordinary meanings.²⁸ Even then, some linguists argue it together with synecdoche for their standard sense, to be '*nonfigurative expressions*'; whereas metaphor is fundamental of poetry, metonymy with its standardness belongs to prose than poetry.²⁹ Metonymy, in this sense reminds me of frozen, dormant, dead metaphors, and even unsuccessful ones, which I will define and discuss in the next chapter.³⁰ Frozen metaphors suggest literal

²⁴ E. Akcan, 1996, *Metaphor and Symbol as Leading Themes to Encourage Creative Thinking In Architectural Design Studios- Three Case Studies*.

²⁵ Preminger, Brogan, Warnke, Hardison and Miner, 1993, Metonymy, *The New Princeton Encyclopedia of Poetry and Poetics*. It is further added that: "Quintilian lists the kinds usually distinguished: container for thing contained ("I'll have a glass"); agent for act, product, or object possessed ("reading Wordsworth"); cause for effect; time or place for their characteristics or products ("a bloody decade", "I'll have Burgundy"); associated object for its possessor or user ("the crown for the king"). Other kinds are sometimes identified: parts of the body for states of consciousness associated with them (head and heart for thought and feeling), material for object made of it (ivories for piano keys), and attributes or abstract features for concrete entities." Architects also use such expressions as 'I am designing with my heart' to refer their feelings being involved in the design process, or say 'I am reading Le Corbusier' to refer to Le Corbusier's book 'Precisions'.

²⁶ Ibid., Metonymy, argued by J. G. Frazer

²⁷ P. Ricoeur, 1978, *The Rule of Metaphor*, pp.175

²⁸ These ideas are borrowed and synthesized from P. Ricoeur and Carl Hausman (1989, *Metaphor and Art*, Cambridge University Press) and further be dwelled on for they constitute a major role in the thesis of my thesis.

²⁹ Preminger, Brogan, Warnke, Hardison and Miner, 1993, Metonymy, *The New Princeton Encyclopedia of Poetry and Poetics*.

³⁰ Chapter 2.2.

meanings, unsuccessful ones no vividness, imagination and creativity. In the beginning when I referred to *metonymy* as *degeneration in architecture*, I regarded its closeness to nonfigurative language where it implies 'literal translations' when used. In the Dinosaur shop (Los Angeles, 1973), the form of the shop interpreted as the exact body of a dinosaur is a metonymic association in the sense of *substitution*.³¹ Here the 'contiguity' being the bodily form of the dinosaur to substitute the Dinosaur shop image, is even, in this sense an unsuccessful metonymy, where 'contiguity' is reduced to direct *reference* and exactly *literal*. So 'danger' belongs in architectural context to metonymy's potentiality to remind literal interpretation to imply concrete physical appearances into architectural forms where I believe to suggest its *degeneration*. This likeness is also close to the concept of 'analogy'.

2.1.2.4. Metaphor and Analogy

Where I borrowed the image of Dinosaur shop, Jencks argues, "When hot dog stands are in the shape of hot dogs, then little work is left to imagination,...Yet this kind of univalent metaphor, the Pop culture of Los Angeles, has its ...communicative side."³² He is right, no work is left to imagination, imagination is the work of *metaphors*, and the ones he refers are *not*. Geoffrey Broadbent, criticizing his terminology, adds "I agree with him [Jencks] whilst objecting to his use of *metaphor* to describe straight, simple, visual *analogies*."³³ An analogy is based on a comparison based on similarity.³⁴ The dinosaur shop attained by the dinosaur model is an analog of a 'dinosaur' because of their common formal features that we can simply, visually grasp. It is *like* a dinosaur. The preposition 'like' reminds of the figure 'simile' but the transference of the subject, that is the 'analogue', is an impoverished version of it, in the sense of interpreting new significances, which is the virtue 'metaphor' is capable of accomplishing. Although 'simile' suggests the interpretation of the reader in a pre-determined, narrow range by using the

³¹ Charles Jencks, 1987, pp.46, *The Language of Post-Modern Architecture*.

³² Ibid. pp.45-46

³³ Geoffrey Broadbent, 1977, *A Plain Man's Guide to the Theory of Signs in Architecture* ed. in, 1996, pp.137, *Theorizing A New Agenda For Architecture: An Anthology of Architectural Theory 1965-1995*, by Kate Nesbitt

³⁴ Carl Hausman, 1989, pp. 17, *Metaphor and Art*, Cambridge University Press

preposition *like*, *analogy* totally closes it and literally says *it is a dinosaur* (or the analog of a dinosaur which is the model). Analogies depending on the relations of common features, Hausman comments, 'attain their significances from what was known antecedently, and thus do not introduce new significances into the world.'³⁵

Some of the architectural criticisms offered by Jencks commonly, treat metaphors as '*disguised analogies*'.³⁶ Jencks (1987) proposed that Sydney Opera House (Jorn Utzon, 1957-74) can be likened to 'fish swallowing each other'; TWA Terminal Building (Eero Saarinen, New York, 1962) can be likened to 'a bird flying' and Ronchamp Chapel (Le Corbusier, 1955) can be viewed as 'a wild goose chasing, a ship sailing or praying hands'.³⁷ The resemblances are drawn from the physical appearances of other several entities for the physical appearances of named buildings. This can be an *interpretation of metaphor in architecture* and these 'disguised analogies' (treated to be metaphors) can suggest 'analogy' to be regarded to have metaphorical roots;³⁸ they cannot be proved, otherwise, not to be metaphors; however can be proved to be simple, unsuccessful, impoverished interpretations of metaphor in an architectural context. As Broadbent says, "If all buildings inevitably carry meaning, then we should do well to see how they do it...which certainly [it] is not revealed by a direct reading of the simple, visual analogies...*This is metaphor*, and we should do well to reserve the word for such deep and subtle meanings, rather than applying it, indiscriminately, to simple, visual analogy."³⁹ What is also tried to be implied is that, metaphor can be regarded to have a deeper relation with architecture, functioning creatively for new significances. Buildings carry meanings as Broadbent focuses, but this does not necessitate showing what is meant, through an image set before the eyes for passive perception, or through easily drawn common features of similarities, needing no active interpretation. Buildings carry meanings, for surely art and architecture,

³⁵ Ibid.

³⁶ 'Disguised analogies' is a term borrowed from C. Hausman, *ibid.*

³⁷ Charles Jencks, 1987, pp.45-49, *The Language of Post-Modern Architecture*.

³⁸ C. Hausman, 1989, pp.18, *Metaphor and Art*

³⁹ Geoffrey Broadbent, 1977, *A Plain Man's Guide to the Theory of Signs in Architecture* ed. in, 1996, pp. 125-137, *Theorizing A New Agenda For Architecture: An Anthology of Architectural Theory 1965-1995*, by Kate Nesbitt.

agree, symbolic actions and 'building stands for something' outside itself, which may well be achieved through symbols and metaphors.⁴⁰

2.1.1.5. Metaphor and Symbol

The word 'symbol' derives from the Greek verb, *symbolleîn*, meaning 'to put together'; hence it means basically 'a joining or combination, and consequently, something once so joined or combined as standing for representing in itself, when seen alone the entire complex'.⁴¹ Thus a symbol basically unites an image (analogue) and an idea or conception (subject) which that image suggests or evokes;⁴² therefore it is a united, one reference, whereas metaphor, as A. Kaplan defines and names it to be a 'compound reference, referring to its tenor by way of its vehicle'.⁴³ Metaphor's peculiar conjoining of terms it embodies is integral to its significance; since a symbol refers to one agreed entity, and standing in place of it, it is stable, frozen, literal and one standard meaning. On the other hand *fresh metaphors* that I am dwelling on, can neither be given translations into literal statements nor can be paraphrased; then it is clear metaphors function differently from symbols; which Susanne Langer names 'semiotic' or 'conceptual' symbols, that, she defines to be 'signs that are humanly constructed and that refers to something independent of themselves'.⁴⁴ The characteristic of *this symbol* is that it refers to its subject by 'its descriptions or by its name or other names', which suggests that it is 'replaceable', and by this way oppose to 'metaphors'.⁴⁵ Being replaceable does not apply to metaphors as I argue and agree with Hausman that paraphrases or explanations cannot be substituted for metaphors without loss of meaning. Ted Cohen likens the failure of paraphrases and explanations for

⁴⁰ E. Akcan, 1996, *Metaphor and Symbol as Leading Themes to Encourage Creative Thinking in Architectural Design Studios- Three Case Studies*.

⁴¹ Preminger, Brogan, Warnke, Hardison and Miner, 1993, Symbol, *The New Princeton Encyclopedia of Poetry and Poetics*.

⁴² Preminger, Warnke, Hardison, 1975, Symbol, *Princeton Encyclopedia of Poetry and Poetics*.

⁴³ A. Kaplan's article, "Referential Meaning in the Arts", *Journal of Aesthetics and Art Criticism*, 12, no. 4 (1954), p. 469, referred in the 19th footnote by Gillo Dorfles in *Myth and Metaphor in Vico and in contemporary Aesthetics*.

⁴⁴ C. Hausman, 1989, pp.13, *Metaphor and Art*.

⁴⁵ Ibid. pp.14.

metaphors to the failure faced in the case of *jokes*.⁴⁶ The point is that semiotic symbols are *fixed*; whereas metaphors are *open-ended*, which means 'the possibility of additional, accruing meaning'.⁴⁷ The view of 'symbol' by Langer recognizes a distinction between a *semiotic symbol* and a *symbol proper*, what she calls 'the presentational symbol', whose interpretation of meaning draws parallels with metaphors'.⁴⁸ Presentational symbol means what is internal and immanent to it, thus it is constitutive and creates its own meaning, which is not apart from it as in semiotic symbols, and capable of generating meanings.⁴⁹ Presentational symbols may be now stable like frozen metaphors that once offered its own significance; this leads the discourse to primitive language, which is itself 'metaphorical and symbolic'.⁵⁰ According to Langer, Dorfler adds, metaphor is an example of our ability to employ presentational symbols and hence, 'primitive language originates in metaphor, which subsequently fades away and dies'.⁵¹ Symbols may, in this sense, have been arisen from metaphorical creations and be originally metaphors.⁵² Since Langer claims presentational symbols retain unique relations to their meanings, constituting, creating, generating them; symbolic process can be thought in terms of metaphorical process.⁵³

Both symbol and metaphor as modes of expressions in an architectural context have still a *constitutive* character, of the expressive value of architecture. The meanings attributed to architectural works through the figures 'symbol' and 'metaphor' lead us to conceive them more than functional, technical, utilitarian objects. Buildings certainly carry meanings and can be *symbols* and *metaphors*. However, when a building is considered to be a symbol, it is an entity itself with its whole one meaning as to exemplify by the Gothic Cathedrals being obviously a

⁴⁶ Ted Cohen, 1978, pp.1-11, *Metaphor and Cultivation of Intimacy, On Metaphor*, ed. by Sheldon Sacks.

⁴⁷ C. Hausman, 1989, p.14, *Metaphor and Art*.

⁴⁸ *Ibid.*, pp.15.

⁴⁹ *Ibid.*

⁵⁰ Referred to Vico by Gillo Dorfler in *Myth and Metaphor in Vico and in contemporary Aesthetics*.

⁵¹ *Ibid.*

⁵² *Ibid.*

⁵³ *Ibid.*

symbol of Christian faith,⁵⁴ since most of us are acquainted with that form of building to have a functional and spiritual relationship with Christianity, but when it is a *metaphor* of “elegantly extending spirit towards God in the sky”, it means *not only* a Gothic cathedral any more; though it can still mean it, there exists now much more dynamic further meanings.

How metaphors can *signify further* meanings and are the meanings that they *signify new* or *known*, are theoretical issues having several approaches; yet I am going to mention a few fundamental ones in order to delineate where my argument of belongs. Two basic views are important to distinguish in order to be able to discover the merits of metaphor in an architectural context. First widespread view is the conception of metaphor as an implied analogy or comparison, suggesting its interpretation as an expression translatable into literal language.⁵⁵ The other view rejecting its translatable character regards “metaphors as creations that constitute the things, qualities, or relationships they signify.”⁵⁶ This latter view also offers a philosophical perspective in order to understand metaphors, which I will mention in chapter 2.3. All positions taken towards metaphor tend to belong to either one of these two approaches, named by Hausman, respectively as ‘reductionist’ and ‘originativist’ views.⁵⁷ One well-known theory belonging to ‘reductionist view’ is the ‘Comparison Theory’, which attribute *intelligibility* to metaphor claiming it to be an implicit simile suppressing the *like* as *as*.⁵⁸ It is in this way close to the ‘Substitution Theory’, belonging still to reductionism, where each metaphor can be translated into one or more other expressions without loss of significance: the substitution view claims ‘a metaphor has a substitute, the substitute is a literal statement, expressible as an analogy, a simile or paraphrase’;⁵⁹ so *metaphors are dispensable*. It has been first criticized by Aristotle, who has argued that no technique, that can be learnt,

⁵⁴ Geoffrey Broadbent, 1977, *A Plain Man's Guide to the Theory of Signs in Architecture* ed. in, 1996, pp.137, *Theorizing A New Agenda For Architecture: An Anthology of Architectural Theory 1965-1995*, by Kate Nesbitt.

⁵⁵ Max Black, *More about Metaphor*, pp.27, in *Metaphor and Thought*, 1993, ed. by Andrew Ortony.

⁵⁶ C. Hausman, 1989, pp.24, *Metaphor and Art*.

⁵⁷ Ibid, pp.22.

⁵⁸ Max Black, *More about Metaphor*, pp.27-30, in *Metaphor and Thought*, 1993, ed. by Andrew Ortony; C. Hausman, 1989, pp.24-29, *Metaphor and Art*.

⁵⁹ Ibid.

about constructing and explaining metaphors exist; yet it is an intuitive perception, indeed a gift and cannot be taught, whose further details I'll provide in Chapter 3.⁶⁰

Metaphor honoured for its uniqueness, first by Aristotle receives a valuable place in approaches falling under originativist view. One primary example of originativist view is 'interactionism', whose key names are I. A. Richards, Max Black and John Searle.⁶¹ Richards being the chief forerunner defines the terms of metaphor as "tenor" and "vehicle" to be 'initially standing in tension and interacting with one another'.⁶² As Hausman discloses, this interaction is the condition for a meaning not carried by any of the terms as they function independently of the metaphorical context; the key terms 'influence and change one another'; they are 'copresent' with one another and result in a meaning "not attainable without their interaction."⁶³ Thus interaction is an 'internal and dynamic' relation supporting the meaning generative quality of metaphors. Another interpreter of 'interactionism', Beardsley, distinguishes the 'central' and 'marginal' meanings of a metaphorical expression.⁶⁴ Beardsley argues, 'an expression taken to be metaphorical is regarded as differentiating between two sets of properties in the tension or signification of its major terms', which he calls these 'two clashing sets of properties as "the *central* meanings (dictionary or accepted meanings) as distinct from its *marginal* meanings (remotely associated meanings)'.⁶⁵ Beardsley's marginal meanings yielding a different "sense" through relations between the terms, in resemblance with Richard's, also supports further new significances in a metaphorical expression.

I am not claiming to argue one key person's theory since there are even nuances between the defenders of the same approach; rather I am paying attention to some original concepts belonging to metaphor in order to question and exemplify them in disclosing, revealing architectural qualities in architectural criticisms but such an account of insight about the theories of metaphor is necessary to make clear where

⁶⁰ Aristotle, *Poetics* 1458b, *Rhetoric* 1405.

⁶¹ I. A. Richards, 1965, *The Philosophy of Rhetoric*; Max Black, *More about Metaphor*, pp.27-30, in *Metaphor and Thought*, 1993, ed. by Andrew Ortony; John R. Searle, *Metaphor*, pp.83-111, *Metaphor and Thought*, 1993, ed. by Andrew Ortony.

⁶² I. A. Richards, 1965, *The Philosophy of Rhetoric*; C. Hausman, 1989, *Metaphor and Art*.

⁶³ C. Hausman, 1989, pp.31, *Metaphor and Art*.

⁶⁴ Monroe Beardsley, 1972, *Metaphor*, ed. in *The Encyclopedia of Philosophy*, vol. 5; C. Hausman, 1989, pp.30-33, *Metaphor and Art*.

about constructing and explaining metaphors exist; yet it is an intuitive perception, indeed a gift and cannot be taught, whose further details I'll provide in Chapter 3.⁶⁰

Metaphor honoured for its uniqueness, first by Aristotle receives a valuable place in approaches falling under originativist view. One primary example of originativist view is 'interactionism', whose key names are I. A. Richards, Max Black and John Searle.⁶¹ Richards being the chief forerunner defines the terms of metaphor as "tenor" and "vehicle" to be 'initially standing in tension and interacting with one another'.⁶² As Hausman discloses, this interaction is the condition for a meaning not carried by any of the terms as they function independently of the metaphorical context; the key terms 'influence and change one another'; they are 'copresent' with one another and result in a meaning "not attainable without their interaction."⁶³ Thus interaction is an 'internal and dynamic' relation supporting the meaning generative quality of metaphors. Another interpreter of 'interactionism', Beardsley, distinguishes the 'central' and 'marginal' meanings of a metaphorical expression.⁶⁴ Beardsley argues, 'an expression taken to be metaphorical is regarded as differentiating between two sets of properties in the tension or signification of its major terms', which he calls these 'two clashing sets of properties as "the *central* meanings (dictionary or accepted meanings) as distinct from its *marginal* meanings (remotely associated meanings)'.⁶⁵ Beardsley's marginal meanings yielding a different "sense" through relations between the terms, in resemblance with Richard's, also supports further new significances in a metaphorical expression.

I am not claiming to argue one key person's theory since there are even nuances between the defenders of the same approach; rather I am paying attention to some original concepts belonging to metaphor in order to question and exemplify them in disclosing, revealing architectural qualities in architectural criticisms but such an account of insight about the theories of metaphor is necessary to make clear where

⁶⁰ Aristotle, *Poetics* 1458b, *Rhetoric* 1405.

⁶¹ I. A. Richards, 1965, *The Philosophy of Rhetoric*; Max Black, *More about Metaphor*, pp.27-30, in *Metaphor and Thought*, 1993, ed. by Andrew Ortony; John R. Searle, *Metaphor*, pp.83-111, *Metaphor and Thought*, 1993, ed. by Andrew Ortony.

⁶² I. A. Richards, 1965, *The Philosophy of Rhetoric*; C. Hausman, 1989, *Metaphor and Art*.

⁶³ C. Hausman, 1989, pp.31, *Metaphor and Art*.

⁶⁴ Monroe Beardsley, 1972, *Metaphor*, ed. in *The Encyclopedia of Philosophy*, vol. 5; C. Hausman, 1989, pp.30-33, *Metaphor and Art*.

and why I am borrowing, this peculiar concept out of the discipline of architecture to fit into architectural criticisms.

Reconsidering *interactionism*, with the aim of concentrating on the functioning of the terms of metaphor in order to achieve creative and insightful outcomes, a few features are important. One characteristic way in which the meaning units interact is through 'tension'.⁶⁶ Both common in Richards' and Beardsley's theories that, 'a metaphor expresses its meaning through a tension, through some form of opposition, strain, or conflict of meaning with themselves or their context.'⁶⁷ Then this, by itself opposes the reductionist view that 'metaphors work by virtue of some antecedent meanings';⁶⁸ yet it is the *tension* to play the initiating role for the interpretation of new meanings. And I argue it is the power of this inner tension that leads to most dramatic metaphors, making us creative beings. The claim of creativity evoked by metaphors is the basis of an ontological issue, concerning the human's existence on earth revealed through relating to reality by *metaphors*, which I am going to discuss in chapter 2.3.⁶⁹

Another characteristic of *interactionism* Hausman defines and focuses on is 'integration'.⁷⁰ He claims that the whole parts of a metaphorical structure is integrated rather than synthesized; since in synthesis parts lose their identities, it is not valid for metaphor where meaning units contribute to the whole significance without losing their individualities.⁷¹ This aspect also supports and develops inner tension and gives way to new significances. All other characteristics referred to be *unparaphrasability, uniqueness, indispensability* of metaphor within the theory of

⁶⁵ Ibid.

⁶⁶ C. Hausman, 1989, pp.59-67, *Metaphor and Art*.

⁶⁷ C. Hausman, 1989, *Metaphor and Art*. pp.59

I. A. Richards, 1965, *The Philosophy of Rhetoric*; Monroe Beardsley, 1972, *Metaphor*, ed. in *The Encyclopedia of Philosophy*, vol. 5;

⁶⁸ C. Hausman, 1989, *Metaphor and Art*.

⁶⁹ P. Ricoeur, 1978, *The Rule of Metaphor*; C. Hausman, 1989, *Metaphor and Art*; Esra Akcan, 1996, *Metaphor and Symbol as Leading Themes to Encourage Creative Thinking In Architectural Studios-Three Case Studies*.

⁷⁰ C. Hausman, 1989, pp.72, *Metaphor and Art*.

⁷¹ Ibid., 72-81.

interactionism prove its most important feature of 'plurisignification' in Ricoeurian terms, where the meaning is left open-ended.⁷²

A very famous motto "house is a machine to live in" is surely one striking open-ended metaphorical statement by Le Corbusier, which has its innovative place in architectural history. While rejecting its any finite explanation or formulation, we attest that each paraphrase of it has been its one interpretation architecturally: 'a house is an aestheticized technological form' (Villa Savoie, 1929, Le Corbusier); 'a house is an industrial production' (Torten Siedlung in Dessau, 1925-1927, W. Gropius); 'a house is a mechanical device' (Dymaxion house, 1933?, B. Fuller). House image 'clashes' with the machine image (tension); yet machine is still a machine and house is still a house (integration) but house is a machine is a Villa Savoie, is a Dymaxion and is a Torten Siedlung, and so on (open-endedness).

Le Corbusier introducing the machine metaphor in architecture affected and changed the architectural conception of an era. Today, we observe, Sibel Bozdoğan, argues a shift from 'mechanical' to 'biological' metaphors in architectural culture.⁷³ The futuristic house is a 'biomorphic home' now. (Greg Lynn, *Biomorphic Houses*, *Architectural Record*, *The Millennium Futures to Come*)⁷⁴ How this metaphor will concretize its tension we shall see: 'a home that *morphs* like a living organism with an energy generating and light controlling photovoltaic skin'; 'a home that's *living* and *changing* as well as an *intelligent* organism' or 'a home that can cellularly *grow*, *mutate*, *sustain* and *decay* and so on.'⁷⁵

There are other several metaphors in architecture, perhaps some of us cannot distinguish and recognize; metaphors do not always appear in sentences used by a form of the copula *to be*. Ricoeur's entire theory of metaphor is based on 'his contention that a sentence context is essential to metaphor'.⁷⁶ And a similar, though

⁷² Ibid., pp.13-81.

⁷³ Sibel Bozdoğan, SANART 2000, An International Symposium on "Art and Science", *Architecture and the Aesthetization of Technology: From Mechanical to Biological Metaphors*

⁷⁴ Ibid.

⁷⁵ The peculiar terminology employed are referred and inspired by the same article by S. Bozdoğan.

⁷⁶ C. Hausman, 1989, pp.51-53, *Metaphor and Art*. (P. Ricoeur, 1978, *The Rule of Metaphor*)

more general point is made by Donald Davidson, when he explains that uttering a single word may have a metaphorical function depending on the context.⁷⁷ Thus in order to refer to the components of metaphor that can be single words, phrases and one or several whole sentences, Hausman suggests to use the term 'meaning unit' and my terminology will also dwell on this from now on.⁷⁸ To exemplify various structures of metaphorical expressions in an architectural context are as follows:

-For our house is our corner of the world. (Gaston Bachelard, *The Poetics of Space*, pp.4)

-A lamp in the window is the house's eye. (G. Bachelard's comment on a poem of A. Rimbaud, *The Poetics of Space*, pp.43)

-And the poet well knows that the house holds childhood motionless 'in its arms'. (G. Bachelard's comment on a poem of Rainer Maria Rilke, *The Poetics of Space*, pp.8)

-In the life of a man, the house thrusts aside contingencies, its councils of continuity are unceasing. Without it, man would be a dispersed being. It maintains him through the storms of the heavens and through those of life. It is body and soul. It is the human being's first world. Before he is "cast into the world," as claimed by certain hasty metaphysics, man is laid in the cradle of the house. And always, in our daydreams, the house is a large cradle. (G. Bachelard, *The Poetics of Space*, pp.7)

-At the mouth of a river, yet placed by the architect in such a way that it does not disturb the natural situation, the twin buildings rise up like two gigantic rocks washed up on the shore: the auditorium and the congress hall. (Fernandez- Galiano, *Domus*, March 2000)

-God does not throw dice, Rafael Moneo does. By throwing these colossal glass cubes onto a carpet of sand, the architect from Navarra has put his project in the hands of destiny. (Fernandez- Galiano, *Domus*, March 2000)

-To the south the scale is small, the building opens under generous eaves. (Kenneth Frampton, *Perspecta*, 1997)

...the notion of the hierarchic form in architecture, is in tune with this revival of the informal, or "formless". Whether it is a question of "organs without a body" or a "body without organs",... (Pierluigi Nicolin, Lotus International, 1998)

⁷⁷ C. Hausman, 1989, pp.51-53, Donald Davidson, *What Metaphors Mean*, 1978, ed. in *On Metaphor*, by Sheldon Sacks.

⁷⁸ C. Hausman, 1989, pp.50, *Metaphor and Art*.

-The Pavilion: an "acoustic form"

We only wanted to bring sounds into the structure, to turn it into a resonating body.
(Günther Uhling, Domus, Augustus, 2000)

2.2. Architectural Metaphors: Metaphors from Architecture

As I reflected upon architecture to be an art; thus being both symbolic and metaphorical in Chapter 2.1., I distinguished building from being merely a utilitarian object but a representation of something *other than* and so *outside* itself. When architecture is described as the representation of something else, its extension to language where there are common architectural metaphors can also be noticed.⁷⁹ By the time I explain the intension of this thesis by 'In this thesis I *plan to construct* an argument, which will *cover a framework* for the relationship of metaphor and architecture; where it is *supported by solid* examples in the *form* of architectural works.', the sentence inevitably employs seven metaphors from architecture just because buildings are seen as the representations of concepts thus concepts are written to have architectural properties. John Onian, in his article Architecture, Metaphor and the Mind, relates, our use of metaphors from architecture in order to articulate our thoughts, to an association between basic mental operations and basic building experiences.⁸⁰ This leads to a still questionable theoretical issue that what phenomenon, building (architecture), language (metaphor) or thinking (mind) should be regarded as the prior.⁸¹ They simply do depend on each other, none of them can happen without the others being involved, and thus all three is inseparable. Since they are connected and influence one another, they acted along both of the ways in history. While the Ancient Egyptians developed metaphors out of real buildings, the early Christians developed buildings out of metaphors.⁸² The

⁷⁹ Denis Hollier, *Architectural Metaphors*, (1974) from *La prise de la Concorde*; translated as *Against Architecture* (1989), ed. in *Architecture, Theory since 1968* pp.190-197 by K. Michael Hays, The MIT Press, 1998.

⁸⁰ John Onians, *Architecture, Metaphor and the Mind*, in *Architectural History* v 35, pp.192-207, 1992

⁸¹ Ibid.

⁸² Ibid.

The way ancient Egyptians developed an alphabet and language and so metaphors out of the act of building and the properties of buildings are exemplified in the referred article. Since it is a wide

character of many medieval Christian churches are certainly affected by the power of metaphors: 'the use of stone, the emphasis on corner stones, the prominence of columns, and above all the integration of structure were all new features for them.'⁸³ On the other hand, the power of building process and experience, in turn, affected the system of thinking and talking. The domination of the term 'structure' in practically all organizations and systems is the strongest evidence. Since structure defines 'the general form of legibility' then Hollier claims 'nothing becomes legible unless it is submitted to the architectural grid' and 'architecture under these conditions is the archistructure, the system of systems'.⁸⁴ This is surely a privileging of architecture from a philosophical point of view where it is prior to all; then 'the image of world itself is caught in the architectural analogy', whose provocative motto is 'The great architect is, by metaphor, God'.⁸⁵

Still when to preliminarily consider the architect's discourse than linguist's or linguistic analysis than the import of architectural vocabulary is ambiguous. What is more striking is that there is perhaps an even more synchronic so precise correspondence between language and architecture. As Onians argues, in the second half of the twentieth century, there is a surprising similarity of their origin.⁸⁶ The principal French theorist of reinforced concrete Auguste Perret, advocated purely structural architecture at exactly the same time as the French linguist de Saussure was inventing the structural linguistics.⁸⁷

All these analysis support, there is uniquely a close relationship between *building* and *thinking* and there is surely no way to describe a system without resorting to the vocabulary of architecture.⁸⁸ Onians further argues and exemplifies in his article that

subject, I ignored to support my issue with examples from it but indeed with more general examples, we use in our everyday speech.

⁸³ Ibid.

⁸⁴ Denis Hollier, *Architectural Metaphors*, (1974) from *La prise de la Concorde*; translated as *Against Architecture* (1989), ed. in *Architecture, Theory since 1968* pp.190-197 by K. Michael Hays, The MIT Press, 1998

⁸⁵ Ibid.

⁸⁶ John Onians, *Architecture, Metaphor and the Mind*, in *Architectural History* v 35, pp.192-207, 1992

⁸⁷ Ibid.

⁸⁸ This result I have drawn out due to the analytical reading and intensions of these two articles I mentioned to refer.

the study of architectural metaphors has equally the capacity to disclose the history of architecture, the history of language and the history of thought.⁸⁹

Today all these expressions from architecture, we use widely in our everyday speech, have gained literal meanings although pillars are not all literally pillars of the church and keystones prevent systems (whether political, philosophical, or scientific) from collapsing and to say nothing of foundations, etc.⁹⁰ Empson calls these 'dead metaphors' and explains in his *Seven Types of Ambiguity* that all languages are composed of them as the soil of corpses, which are not dead but sleeping, and while making a direct statement we use them.⁹¹ He further adds "Language is full of sleeping metaphors, and the words for mental processes are all derived from older words for physical processes."⁹² This metaphorical nature of the language is also a pre-consideration by Vico and when Shelly says 'Language is vitally metaphorical.', he, too points the roots of language and Richards claims it with an example that a language cannot be cleared of metaphors without using a metaphor in the verb 'to clear'.⁹³ These 'embedded metaphors' as Richards calls them or termed by Hausman as 'frozen and dormant' are not the ones that I will dwell on to argue plurisignification and further new insights in the description of architectural works; yet *frozen* metaphors, since the way they are also interpreted analogically, have fixed significances.⁹⁴ My main focus is to be on metaphors that have 'fresh, innovative and enlightening' characters in art and particularly architectural works.⁹⁵

⁸⁹ John Onians, *Architecture, Metaphor and the Mind*, in *Architectural History* v 35, pp.192-207, 1992

⁹⁰ Denis Hollier, *Architectural Metaphors*, (1974) from *La prise de la Concorde*; translated as *Against Architecture* (1989), ed. in *Architecture, Theory since 1968* pp.190-197 by K. Michael Hays, The MIT Press, 1998

⁹¹ William Empson, *Seven Types of Ambiguity*, 1973, pp.25.

⁹² Gillo Dorfles, *Myth and Metaphor in Vico and in Contemporary Aesthetics*, 6th foot-note "William Empson, *Seven Types of Ambiguity* (New York, 1947); and in regard to the problem of metaphor, see mainly the chapter on 'Metaphor' in *idem*, *The Structure of Complex Words* (New York: New Directions, 1951), where among other things Empson says (pp.331): 'Language is full of sleeping metaphors, and the words for mental processes are all derived from older words for physical processes.'..."

⁹³ Gillo Dorfles, *Myth and Metaphor in Vico and in Contemporary Aesthetics*, Vico's support to Empson is still analysed in 6th foot-note: "...This [Empson's] is a statement singularly concordant with Vico's assertion: 'It is noteworthy that in all languages the greater part of the expressions relating to inanimate things are formed by metaphors from the human body and its parts' (The New Science of Giambattista Vico, trans. Thomas G. Bergin and Max H. Fisch [Garden City, N.Y.,: Doubleday, 1961], par.405)."; Shelley's statement is a quotation from, T. Hawkes, *Metaphor*, 1972, pp.38; Richards' view is from, I. A. Richards, *The Philosophy of Rhetoric*, 1965.

⁹⁴ I. A. Richards, *The Philosophy of Rhetoric*, 1965; C. Hausman, *Metaphor and Art*, 1989, pp.18-19.

⁹⁵ C. Hausman, *Metaphor and Art*, 1989, pp.18-19.

2.3. Architecture as Metaphor: Metaphor of Architecture

When the centre of gravity of the study of *metaphor* has had a shift 'from rhetoric to semantics and from problems of sense to problems of reference', claims, Ricoeur; there arised a certain number of philosophical questions.⁹⁶ As long as metaphors refer and there are metaphorical references, together with interpreted metaphorical significances, involving the semantic and hermeneutic postulates; the interpreters of metaphor agree that *it* has an *ontological aim*, where *ontology* is 'a systematic examination of the significance of the expression *what is* or of the term *being*; *significance* referring to both meaning and reference'.⁹⁷ Then this aim functions specifically in the copula known to be *being-as*, well-known structures for metaphorical utterances.

When discussions of the concept 'metaphor' in the context of an ontological significance take place, its contribution to the world, however retains a 'constitutive function', as Hausman refers, more than being within the advances of the language or art criticisms.⁹⁸ Vico, claimed to be by Dorfles one of the first to realize the basic importance of metaphor in understanding and construing the world, even when he referred it to be 'a fable in brief'.⁹⁹ He showed his faith in metaphor as an element 'actually and factually formative and constitutive of our world, of our life' in Vichian philosophy where metaphoricality of language has been subjected to inquiry.¹⁰⁰ His conception of the relationship between language and thought appeared on the close influence of our way of thinking on our way of speaking, through which he believed a continuous process of 'tropological transposition' dominated by metaphors functioning and revealing the transformation of man into the world by constructing

⁹⁶ Paul Ricoeur, 1978, *The Rule of Metaphor*, pp.257

⁹⁷ The definition of the term 'ontology' is quoted from *Ontology and Metaphysics in Metaphor and Art*, 1989, C. Hausman, pp.182-183.

⁹⁸ Ibid. pp.198.

⁹⁹ Gillo Dorfles, *Myth and Metaphor in Vico and in Contemporary Aesthetics*, pp. 586.

¹⁰⁰ Ibid.

it.¹⁰¹ Through the focus on 'constitution' revealed by metaphor, it 'advances our understanding of the world' and makes up a new one with the referents, complexes and integrations of meanings it does create.¹⁰² How it accomplishes this tough task is argued by Hausman to be due to its *uniqueness* within an established and accepted language; the unique presence achieved through tension, the internal clash or through *collision*, as Karsten Harries names it, between the tenor and the vehicle, or between the meaning units in a metaphor departs it from having a *proper sense*; yet the trouble of the impossibility to draw a sense already existing in what has established; hence reveals the nuance of 'bringing to let a new world image'.¹⁰³ Thus creating a metaphor as a 'miniature poem' so understanding metaphor as a 'creation' is "...not merely an experience, but a serious experience. Such an experience cannot have its value solely in itself; it cannot be merely aesthetic... [it] should reveal what matters and thus help the individual to determine *what his place in the world is to be*." (T. S. Eliot in *Metaphor and Transcendence*, by K. Harries)¹⁰⁴ This ontological approach is also manifest in Heidegger, peculiar to poetry, where metaphor functions dominantly, being the revelation of the meaning *what is* as establishing a world, "where 'world'...[is] a space of meanings that assign to things and to man their proper places."¹⁰⁵ Following Heidegger, Ricoeur, also claims to place the *metaphor* within the horizon of *being-in-the-world*, as he explains, "To present men '*as acting*' and all things '*as in act*' –such could well be the *ontological* function of metaphorical discourse, in which every dormant potentiality of existence appears as blossoming forth, every latent capacity for action as actualized. *Lively* expression is that which expresses existence as *alive*."¹⁰⁶

¹⁰¹ Ibid.

¹⁰² Ibid., pp.199

¹⁰³ 'Uniqueness' of a metaphor is a term borrowed from C. Hausman in *Metaphor and Art*, 1989, p.100; whereas 'collision', 'proper sense' and 'bringing to let a new world image' are phrases offered by Karsten Harries in his article *Metaphor and Transcendence*, ed. in *On Metaphor*, by Sheldon Sacks, 1978, pp. 71-88.

¹⁰⁴ Metaphor referred to be a 'miniature poem' is a phrase employed from a comment in *The Rule of Metaphor*, 1978 by P. Ricoeur; the quotation is a criticism of T. S. Eliot, Paul Valery in *Introduction to Paul Valery, The Art of Poetry*, pp. xxiii, quoted in *Metaphor and Transcendence* by K. Harries, ed. in *On Metaphor*, by Sheldon Sacks, 1978, pp. 86-87, referring to 'reading a poem', consisting of poetic metaphors, from where I employed for metaphor *as a miniature poem*.

¹⁰⁵ Karsten Harries in his article *Metaphor and Transcendence*, ed. in *On Metaphor*, by Sheldon Sacks, 1978, pp. 86.

Enlarging our own world-understanding through a new established world by *metaphor* enables us to express the virtue of our existence apart from our assigned places; thus metaphor lets us carry ourselves to new horizons of significances of existence where we can recognize our new own status as being alive. Richard Rorty, also relies on metaphor within this aspect, that he suggests metaphors as “causes of our ability to... be more sophisticated and interesting people, emancipate ourselves from tradition, transvalue our values, gain or lose religious faith.”¹⁰⁷ He further judges them ‘to bring about a change in people’s lives by causing them to *do* and *think* in new ways.’¹⁰⁸ From this point of view that Rorty describes the roles of metaphors, he also attributes them the capacity to revolutionize cultures as they reshape and transform the minds of human beings.;¹⁰⁹ which is also valid for architectural culture where metaphors can become inventive and incentive instruments for a community of architects, architectural critics and architectural students. How *they* are able to offer an influence to break with the past tradition, Rorty suggests, is the way they transcend the predictable and introduce an alternative manner, to rethink about architecture.

When, for example, in the nineteenth century, Hegel called architecture ‘*the mother of all arts*’, and architectural works had begun to be evaluated with reference to the concept of art; architecture became ‘*Architecture as Art*’, metaphorically.¹¹⁰ This transformation in architectural process together with people’s minds and beliefs can be likened to what Thomas Kuhn calls the revolutionary introduction of a new paradigm in science.¹¹¹ This obviously recalls a ‘shift’, perhaps shaking, striking, refreshing but surely constructing a new world for architecture beyond the established world of it, where now architectural works can be assigned to new significances. The use of same metaphor for a long time in a culture, consequently concludes it to be a traditional way of thinking, a predictable way of observing

¹⁰⁶ P. Ricoeur, *The Rule of Metaphor*, 1978, pp.43.

¹⁰⁷ Quoted from R. Rorty, *Unfamiliar Noises*, in *The Aristotelian Society*, Supplementary Volume 61 (1987), pp.284-285 by Yuval Lurie, in *Geniuses and Metaphors*, *The Journal of Aesthetics and Art Criticism*, 49:3 Summer 1991, pp. 225-233.

¹⁰⁸ *Ibid.*, *Geniuses and Metaphors*, pp.228

¹⁰⁹ *Ibid.*, pp.229

¹¹⁰ The quoted terminology is borrowed from *Introduction: A Map of Crises*, by Arata Isozaki, pp.vii-xv, in *Architecture as Metaphor*, by Kojin Karatani, 1995.

similar kinds of architectural works when exemplified within the architectural culture, which forces its existence as a dead metaphor towards a literal meaning.¹¹² Since every innovation breaking a tradition becomes still a tradition, innovative metaphors are also ceased to exist this way, leaving place for a fresh revolutionary one.¹¹³ Thus, not much later but in the late nineteenth century Gottfried Semper, Otto Wagner, and Adolf Loos attacked the metaphorical constitution of architecture within an art world and asserted their new image for architecture through their own metaphor, '*Architecture as Construction*'.¹¹⁴ Getting rid of all excess decoration in architecture, reducing it to a skeletal structure, stating architecture as an utilitarian entity are only few further meanings they generated from this metaphor. *It* also accomplished its inventive responsibility and revolutionized the architectural culture once more.

All these having the architecture as the *subject* of the metaphorical utterance provided new insights in an architectural context; but what if we use architecture as an *analogue* of a metaphor, does it this time still affect only the architectural culture or a whole *one*?

Karatani in his book *Architecture as Metaphor* treats it this way and explores its virtue of being 'a system where various formalizations take place.'¹¹⁵ In this sense, Arata Isozaki comments in the introduction part, that 'architecture is the name of the mechanism through which the metaphysics that ground Western thought inevitably came into existence'.¹¹⁶ Although the book develops into a general philosophical discourse using architecture as an initial system, Isozaki offers into an architectural context '*Architecture as Metaphor*' to be a metaphor, of architecture, functioning as a 'double metaphor';¹¹⁷ the metaphor of *architecture as metaphor* to bring out a

¹¹¹ Ibid.

¹¹² See also my other paper, *Why Tradition Resists Criticism*.

¹¹³ Ibid.

¹¹⁴ Kenneth Frampton, *Modern Architecture- A Critical History*, pp.71-78; the quoted phrase is still borrowed from *Introduction: A Map of Crises*, by Arata Isozaki, pp.vii-xv, in *Architecture as Metaphor*, by Kojin Karatani, 1995.

¹¹⁵ *Introduction: A Map of Crises*, by Arata Isozaki, pp.vii-xv, in *Architecture as Metaphor*, by Kojin Karatani, 1995.

¹¹⁶ Ibid., viii.

¹¹⁷ Ibid., xiii.

formation, as Isozaki refers, for 'the new crisis' in architecture. Where architecture is the *metaphorically referent*, then 'the work of the word architecture and its constitutive and constraining functions' are to be dwelled on for taking into account.¹¹⁸ Another such well-known exploration is Denis Hollier's *Against Architecture* in which he discusses the concept of architecture as 'the system of systems' or as, he calls it the 'archistructure'.¹¹⁹ Also, architecture understood to be 'a way of doing philosophy', in the sense of 'rather thinking philosophical problems through architecture' is investigated in Mark Wigley's *The Translation of Architecture, the Production of Babel*, where he questions the authority of *architecture as metaphor* on the writigins of Jacques Derrida; consequently the way Hays comments on this article, concludes the twofold relationship between architecture and philosophy, which he claims the reason they constantly have attracted and influenced one another to be their incapability 'to generate out of their own internal economies' so they rely on each other.¹²⁰ What is manifest in the framework of this chapter is that the way philosophy uses architecture is *architecture as metaphor*, where the phrase merely had dominated the history of philosophy from Plato to Kant to Heidegger to Derrida.¹²¹

As long as we refer architecture not as a mere shelter or a collection of physical entities but as to have much more deeper and subtle meanings, the word can succeed, in Rortian words, its 'transformative' so 'revolutionary' task as a *metaphor*.

Architecture, in one way, metaphorically referred to be *dwelling of men on earth*, has questioned important values and gained an ontological status, which has been introduced by Heidegger through the concept *being* recognized to be *dwelling*.¹²² He pointed out that the 'Old English and High German word' for 'building', '*buan*', meant to dwell, and that it was closely related to the verb *to be*, where German *bin* of *being* had belonged to the word *bauen*. Then the significance and the referent of *ich bin*,

¹¹⁸ Foreword by K. Michael Hays to Dennis Hollier, *Architectural Metaphors*, 1974, pp. 190-191, ed. in, *Architecture, Theory, Since 1968* by K. Michael Hays, The MIT Press.

¹¹⁹ Ibid., 192-196.

¹²⁰ Mark Wigley, *The Translation of Architecture, the Production of Babel*, 1989, pp.657-665, ed. in, *Architecture, Theory, Since 1968* by K. Michael Hays, The MIT Press.

¹²¹ Ibid., pp. 657.

that is *I am*, had become *I dwell*;¹²³ so dwelling, building and thus architecture have constituted the existence of human beings in this world; which, actually disclosed one way of metaphorical feature of architecture, where the answer to the question *what is architecture* has become *architecture is the way human beings exist on this earth*. This metaphorical utterance surely suggested generative significances of *architectural works* to be presentations of man's understanding the world, to be means of his relating to reality, or to be the symbol of the idea of being-in-the-world.¹²⁴ Architecture in this way, then retained its symbolic meaning and has synchronically represented 'a religion that it brought alive, a political power that it manifested, an event that it commemorated, etc';¹²⁵ since architectural forms metaphorically attributed to be 'symbols of man's spiritual life representing his understanding of the world as well as his self-image'.¹²⁶

Thus, *architecture as metaphor* or *Heidegger's metaphor of architecture*, questioned existence, self-understanding and man's conception of his assigned place in the universe, disrupting the accepted traditional rules of architecture which had been claimed to be only a physical entity, introduced new rules and new insights for finding the world intelligible and significant. Through this 'lively expression' the world outside has begun to 'express its existence as alive' gaining meaning for human beings, has become intelligible.¹²⁷ It then no more seemed to be a mere collection of objects, which they literally called *architecture*.

Consequently, metaphors have owned a constitutive role and a formative function in acting through both two of the ways, that is, when to refer architecture or referring on behalf of architecture. Appreciating their ontological aim, consenting to the

¹²² Christian Norberg-Schulz, *Genius Loci, Towards A Phenomenology of Architecture*, 1979, pp.23

¹²³ Ibid.

¹²⁴ This is an assimilation of the several comments made by, Esra Akcan in her *Metaphor and Symbol as Leading Themes to Encourage Creative Thinking- Three Case Studies*, 1996; by Mualla Bayar Erkıılıç in her *Poetics of Dwelling on the Bosphorous*, 1999; by Nergis Öğüt, Mualla B. Erkıılıç, Esra Akcan in their ARCH 201- *Architecture as a Metaphor of Man's Dialogue With Nature*, 1996.

¹²⁵ Dennis Hollier, *Architectural Metaphors*, 1974, pp. 190-191, ed. in, *Architecture, Theory, Since 1968* by K. Michael Hays, 1998, The MIT Press.

¹²⁶ Nergis Öğüt, Mualla B. Erkıılıç, Esra Akcan in their ARCH 201- *Architecture as a Metaphor of Man's Dialogue With Nature*, 1996.

symbolic value they attribute to architectural works grounding on a context of art; this thesis further inquires their revelation of aesthetic, technical and ethical values within architectural so art criticisms.

2.4. Architecture as Metaphorically:

Metaphorical Expressions as a Mode of Communication in Architecture

Beatriz Colomina, criticizing the theme, 'How architects practice', of Anyhow Conference, 1998, explained the stated issue to be a *dilemma* in her case, as in many other theorists of her generation, which she said 'I am an architect who writes rather than builds'.¹²⁸ It is also a valid case for most architectural theorists of the mean time; however the conference also asserts the practical architects to be too potential writers, and widening the range I can add architectural students to be potential readers, clients to be potential speakers, architectural critics to be potential tellers, and so on...

If the role of reflecting upon a built structure is to be exercised, first we set back to read it. By *reading it*, it could be meant simply to go around by having a closer look and noting the various facts in order to explain *it*. Lucie Fontein, argues this point in her essay, *Reading Structure Through the Frame*, in *Perspecta* 31, 2000, and asks 'Is this all it means to read an object, or can our reading go further than that?'.¹²⁹ Colomina has perhaps given her answer to this question when she claimed "In writing about architects you reconstruct their practice and at the same time their practice reconstruct yours."¹³⁰ As architects, we are aware of *reading a building* and *writing a building* get behind simple noting and go beyond merely explaining. Fontein likens this aspect to the task of actors and argues 'If an actor reads a part

¹²⁷ The quoted words are the comments of P. Ricoeur on the ontological function of metaphorical discourse in *The Rule of Metaphor*, 1978, pp.43.

¹²⁸ Beatriz Colomina, *Reflections on Eames House*, pp.190-192, in *Anyhow Conference*, by Anyone Corporation, New York, 1998, ed. by Cynthia C. Davidson, The MIT Press Cambridge, Massachusetts.

¹²⁹ Lucie Fontein, *Reading Structure Through The Frame*, pp.50-60, *Perspecta* 31, 2000, the Yale Architectural Journal, The MIT Press Cambridge, Massachusetts.

¹³⁰ Beatriz Colomina, *Reflections on the Eames House*, pp.190-192, in *Anyhow Conference*, by Anyone Corporation, New York, 1998, ed. by Cynthia C. Davidson, The MIT Press Cambridge, Massachusetts

well, he or she not only delivers the lines with a particular interpretation, but also reads or speaks in a way that both reveals and creates a living character. To read a building thoroughly would similarly require the reader to discern, to reveal and perhaps even to recreate it.¹³¹ Continuing, she claims that we are able to read within the structure 'all knowledge, dreams and imagination of the people who made them', by relying on Vico's *The New Science* where he states, 'The first people created things according to their own ideas... by virtue of corporeal imagination... for which they were called poets which is Greek for Creators.'¹³² To build and in turn to read a structure are creative acts of interpretation, which are in Vichian terms originally poetic, thus employs poetical language inevitably. 'Poetics' is written and understood to be in reference to Aristotle's *Poetics*, in the *Princeton Encyclopedia of Poetry and Poetics*, to be the fundamental discipline of literary criticism.¹³³ So reading, writing; consequently interpreting and criticizing involves what Colquhoun calls 'poetic sympathy'.¹³⁴

When Tadao Ando, explaining his aim of design to be to enrich the meaning of spaces by natural elements, has said: "Such things as light and wind only have meaning when they are introduced inside a house in a form cut off from the outside world.", or when Maya Lin has stated her Vietnam Memorial Design to be "a rift in the earth"; they both involved poetic language rich in metaphors.¹³⁵ You can never cut out light, wind or earth, literally, although you do all, in these two statements urged by *the image of a knife*, which constitutes the *strain* in the interaction of meaning units of the metaphorical expressions. Each reader stretching his own image, *integrates* the subjects of light, wind and earth with a knife analogue; what he or she derives out, further signifies and interprets is for him to *invent*, absolutely

¹³¹ Lucie Fontein, *Reading Structure Through The Frame*, pp.50-60, *Perspecta* 31, 2000, the Yale Architectural Journal, The MIT Press Cambridge, Massachusetts.

¹³² *Ibid.*, pp.51.

¹³³ *Princeton Encyclopedia of Poetry and Poetics*, 1975, pp.450, *Linguistics and Poetics*, ed. by A. Preminger, F. J. Warnke and O.B. Hardison Jr.

¹³⁴ Alan Colquhoun, *From Bricolage to Myth, or How to put Humpty-Dumpty Together Again*, 1978, pp.337, ed. in, *Architecture, Theory, Since 1968* by K. Michael Hays, 1989, The MIT Press.

¹³⁵ The quotation from Tadao Ando cited by Ebru (Mut) Bilasa in her master's thesis, 'Incomplete Project of Modernity' *Tadao Ando's Modern Architecture With Traditional Spirit*, pp.159; the quotation from Maya Lin, cited by Daniel Abramson, *Maya Lin and the 1960s: Monuments, Time Lines, and Minimalism*, *Critical Inquiry*, Summer, 1996, pp.682.

open-ended. Every reader invents his own knife and cuts off his own ray of light. Empson inquires into this, calling it to be the essential fact about the use of poetical language, "Statements are made as if they were connected, and the reader is forced to consider their relations for himself. The reason why these statements should have been selected is left for him to invent; he will invent a variety of reasons and order them in his own mind."¹³⁶ He simply interprets the concepts tension, integration and plurisignification of metaphor that I am examining, on behalf of poetical usage. Richard further comments on the issue adding his own view about the function of metaphors:

"...consider more closely what happens in the mind when we put together -in a sudden and striking fashion- two things belonging to very different orders of experience. The most important happenings - in addition to a general confused reverberation and strain- are the mind's efforts to connect them. The mind is a connecting organ, it works only by connecting and it can connect any two things in an indefinitely large number of ways, which of these it chooses is settled by reference to some larger whole or aim, and though we may not discover its aim, the mind is never aimless. In all interpretation we are filling in connection, and for poetry, of course, our freedom to fill in -the absence of explicitly stated intermediate steps- is a main source of its powers." (cited from I. A. Richards, 1965, *The Philosophy of Rhetoric*, pp.124)

Through this explanation, Richards surely supports in Ricoeurian terms the plurisignificative quality of metaphors meaning to be able to signify several meanings by a single statement across various minds. This open-ended feature of metaphorical utterance giving way to accruing, additional meaning is a virtue in an architectural context to re-interpret and re-evaluate the meanings buildings try to communicate to us. Buildings speak, however, the way they say is *metaphorical*, we read and write them in various ways, but perhaps, *as they already speak metaphorically, it is also the best way to write them metaphorically*. (Buildings' speaking metaphorically which is the metaphoricality of architecture is the concern of another chapter, chapter 2.5., in the thesis' constituted framework of the relationship between architecture and metaphors.)

¹³⁶ William Empson, *Seven Types of Ambiguity*, pp.25., 1973, published by Chatto and Windus Ltd. London, Clarke, Irwin and Co., Ltd. Toronto.

As I argue, every interpreter imagines his own mind's connecting analogue by the result of his own way of ordering the dual images of these different experiences to re-construct architectural practice and to re-create the meaning of architectural works through the active, vivid, successful ones of metaphorical expressions, still, do also, Wittgenstein honors *the way*, by naming metaphors as '*creative innovations*' as a mode of communication.¹³⁷ He claims *they do* 'render useless abstractions into insightful artistic achievements' and 'they are held to be very basic and powerful creative modes of expression which, because of their very concrete aesthetic nature, provide a more insightful and deeper understanding into something which is insufficiently grasped by the intellect alone.'¹³⁸ The concreteness achieved across these *artistic creations* [metaphors] is also appreciated and argued for poetry by John Crowe Ransom by introducing the term '*concrete universal*' that he said poetry to 'evoke its universals not by generalizing or direct description but by an acute concentration upon the concrete particular, discovering directness in obliquity'.¹³⁹ Poetry, so metaphorically speaks with concrete images rather than abstract ideas. A concrete image employed by a metaphor effortlessly renders useless abstraction; thus conveys and communicates your thoughts freshly, vividly and quickly replacing concepts, theoretical knowledge, and abstract ideas, successfully giving way to new significances with breadth of implication by the presence of clashing images. The success in such communication in various mediums is by no means coincidental but the success of the ability to employ metaphorical expression as in the case of Maya Lin where she skillfully carried her abstract design thought back into the concrete world by interacting images that she created through metaphors. Her very abstract design concept, as she explains, concretizes to be a metaphorical competition winning architectural work by this vivid utterance: Lin states that " I thought about what death is, what a loss is...A *sharp* pain that lessens with time, but can never quite heal over. A *scar*. The idea occurred

¹³⁷ The ideas and quotations of Wittgenstein are borrowed from Yuval Lurie, *Geniuses and Metaphors*, *The Journal of Aesthetics and Art Criticism*, 49:3, Summer 1991, pp.225-233.

¹³⁸ *Ibid.*, pp.230.

¹³⁹ *Princeton Encyclopedia of Poetry and Poetics*, 1975, pp.493, *Metaphor*, ed. by A. Preminger, F. J. Warnke and O.B. Hardison Jr.

to me there on the site. Take a *knife* and *cut open* the earth and with time the grass would *heal* it. As you cut open the rock and polished it."¹⁴⁰

Her mentioning about the conceptual background of her design is wholly a transformation of the abstraction 'death' into an architectural work through several metaphors recalling *the visual and tactile concreteness of a cut*. The metaphors of 'sharp, scar, cut, knife' belonging to another context have been successfully used in an architectural context to render abstraction, to discover directness and carried back in design process with metaphorically, transcending the analogy of the scar image. The tension of the metaphors '*sharp, cut and scar*' is released into architectural context being 'a long, polished, black stone wall emerging from and receding into the earth' communicating his expressive value subtly, deeply.¹⁴¹

Architecture as metaphorically is a powerful creative and innovative mode of expression employing concreteness and plurisignification through functioning concepts tension, strain, conflict, integration, open-endedness to reveal meanings of the architectural works beyond their mere physical appearances. The thesis argues this virtue of metaphors in relation to architecture where further examining, analysis and examples will be held in Chapter 4.

2.5. Metaphoricality of Architecture:

Crystallization of *Metaphor* in Architecture

-an architectural work as a metaphor

When I referred 'architecture as metaphorically', I meant and explained to speak about architecture with metaphors, in chapter 2.4. The issue of this subtitle, now, refers to buildings speaking through metaphors to us. In its simplest metaphorical

¹⁴⁰ Quoted from the presentation notes of a master's degree course, Arch 610 Advanced Themes in Architecture and Urban Design II. The summary belonging to the indicated presentation notes named *The Vietnam Veterans Memorial*, shows for the information respectively these references: A/A, August 1982, pp.9-10; A/A, April 1982, pp.46; A/A, November 1982, pp.17; A/A, May 1983, pp.150-151; A/A, February 1983, pp.11-12; Architectural Record, November 1982, pp.51-52; Architectural Record, March 1983, pp.61; Artnews, January 1983, pp.11-12; Charles Griswold, *The Vietnam Veterans Memorial and the Washington Mall: Philosophical Thoughts on Political Iconographs*, Critical Inquiry 12 (Summer 1986), pp:688-719.

¹⁴¹ Quoted from the statement presented with Maya Lin's submission, internet document (<http://www.nps.gov/vive/maya.htm>).

formulation, the analogue this time becomes the *architectural work*. The relations I named to be 'architecture as metaphorically' and 'metaphoricality of architecture' are interwoven and indeed twofold issues, which bear unnoticable nuances for the ones lacking a deeper insight of *metaphors*.

Architecture, being a symbolic art, apart from its technological aspects bears meaning, through which the practical architect is at the same time directed to be an artist working on his piece of architecture through metaphors, and creating a *work as a metaphor*.

Giuseppe Terragni's well-known Casa del Fascio, Como, 1932-36, belonging to Fascist times is formally a 'metaphor', the metaphor of a political slogan by Mussolini.¹⁴² The Mussolinian concept that '*fascism is a glass house into which all can look*' had given rise to this interpretation, Casa del Fascio, by Terragni; that he speaks of his building to have "...no encumbrance, no barrier, no obstacle between the political leaders and the people."¹⁴³

Terragni responded to the metaphor of Mussolini by inventing his own significance, integrating the glass image with fascism and concretizing these two straining entities into a 'masterful essay in controlled transparency', which further Dennis P. Doordan described it as follows.¹⁴⁴

"The open bays of the center section at the top of the facade allowed an unobstructed view of the hill rising behind the city, and a series of glass doors aligned at the center of the ground level of the main elevation raised no obstacle to views into or from the *casa* itself. These doors were rigged to open simultaneously, so that when opened the doors presented no physical barrier to access. Inside windows allowed the party faithful, assembled in

¹⁴² *Casa del Fascio* is the local headquarters of the Fascist party in Como built between 1932 and 1936 by Giuseppe Terragni; fas.cism (fash'iz-um) n. 1. A governmental system led by a dictator having complete power, forcibly suppressing opposition and criticism, regimenting all industry, commerce, etc., and emphasizing an aggressive nationalism and often racism. 3. A fascist movement, esp. the one established by Mussolini in Italy 1922-43. *The Columbia Encyclopedia*, 1993, Columbia Press.

¹⁴³ Dennis P. Doordan, *Progressive Architects and Fascist Politics in Building Modern Italy, Italian Architecture, 1914-1936*, New York Princeton Architectural Press, 1988, pp.129-141, the quotation from pp.137.

¹⁴⁴ *Ibid.*, pp.137-138.

the court, to 'see' party officials at work in the conference room on the first floor."

'Transparency as a metaphor' is employed Doordan claims, 'for open and direct contact between political leadership and party cadres' and 'was the primary theme of the Casa del Fascio and the aesthetic character of the composition depended upon the visual possibilities inherent in transparency'; while William Curtis still metaphorically explains 'Terragni's idea of a public building as a transparent perforated frame' to be to his 'endowing to forge a bond between the progressivist and traditionalist aspects of Fascist mythology, and to give these patterns of thought and feeling a form'.¹⁴⁵ What Curtis sees in this crystallized metaphor of *fascist glass house* as an architectural historian is still a metaphorical evidence of form, yet probably simultaneously referring to other constituent elements of the building's design, which are 'trabeated and mural elements, strip and sash windows, natural and artificial light'.¹⁴⁶

Metaphor, here, creates its referent by means of architecture, generating formal and functional architectural qualities, where it becomes now a non-verbal referent, yet a concrete piece of architecture, which is Casa del Fascio.

Another metaphor stated to have been responded is explored by Masato Kawamukai, when he has interpreted Ando's commercial buildings and commented "A commercial building by Ando is completely open 'city within a city'" where he finds the concretization of this metaphor in the way people enter these buildings by being freely drawn by its own streets and squares from the city's *streets* and *squares*.¹⁴⁷ This linkage is the crystallization of Kawamukai's metaphor in Ando's architecture.

¹⁴⁵ William jr. Curtis, *Modern Architecture since 1900*, 1997, Phaidon Press Limited, pp. 364, pp.665.

¹⁴⁶ Dennis P. Doordan, *Progressive Architects and Fascist Politics in Building Modern Italy, Italian Architecture, 1914-1936*, New York Princeton Architectural Press, 1988, pp.129-141, the quotation from pp.138.

¹⁴⁷ Masato Kawamukai, *Tadao Ando: A Dialogue Between Architecture and Nature*, pp. 10 in *Architectural Monographs 14*, Tadao Ando, 1990, Academy Editions, London.

Implicitly hidden in Wittgenstein's words of "the creation of an insightful metaphor is more like the creation of an object of *art*";¹⁴⁸ that the creation of an insightful metaphor is *the reason* of the creation of an object of art, I believe, consequently revealing expressive architectural works into the architectural context; as in the case of a 2nd architectural design studio work by Cem Ozan Karaca where he interpreted the metaphor of 'world within a world' in his design.¹⁴⁹ The response and so his *creation of art* of Karaca was 'a framing of a village house by an unconventional transparent buffer zone acting as a winter garden'.¹⁵⁰

In what way a metaphor crystallizes into architecture is the creative process through which it finds its referent, the analogue of the metaphorical utterance proposing the design and so *the architectural work*.

Formal and functional qualities of a design conceived to be the referents of a metaphorical expression are still common in contemporary architecture; as Peter Eisenman's and Felice Fanuele's museum project in *fevrier 2000* of *L'architecture d'aujourd'hui* is described as 'metaphor of the living'; where the critic searches the experience of living in the referent, the museum building by "..., the building form appears to be born from its *intrinsic* capacity to use a given environment to *reproduce* itself and *evolve*."¹⁵¹ The ground becomes roof, the roofs become walls." Consequently, the referents are the responses, which are analogues crystallized into the context of architecture as architectural works.

¹⁴⁸ Yuval Lurie, *Geniuses and Metaphors*, pp.230 in *The Journal of Aesthetics and Art Criticism* 49:3 Summer 1991.

¹⁴⁹ Mualla Erkiş, Esra Akcan, *ARCH, Architectural Work of Students of the Department of Architecture of Middle East Technical University*, Stüdyolar, July- 1996, Circumlocution, pp. 41.

¹⁵⁰ Ibid.

¹⁵¹ *L'architecture d'aujourd'hui*, 326, fevrier 2000, Peter Eisenman et Felice Fanuele, pp. 58-60.

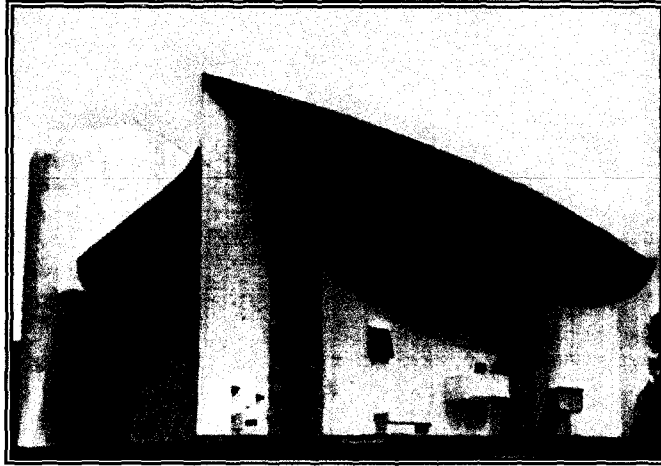


Figure.1. Ronchamp Chapel, *Le Corbusier*, France, 1955.



Figure.2. TWA Building, *Eero Saarinen*, New York, 1962.



Figure.3. Big Donut Drive-in, Henry J. Goodwin, Los Angeles, 1954.



Figure.4. Dinosaur, Los Angeles, 1973.

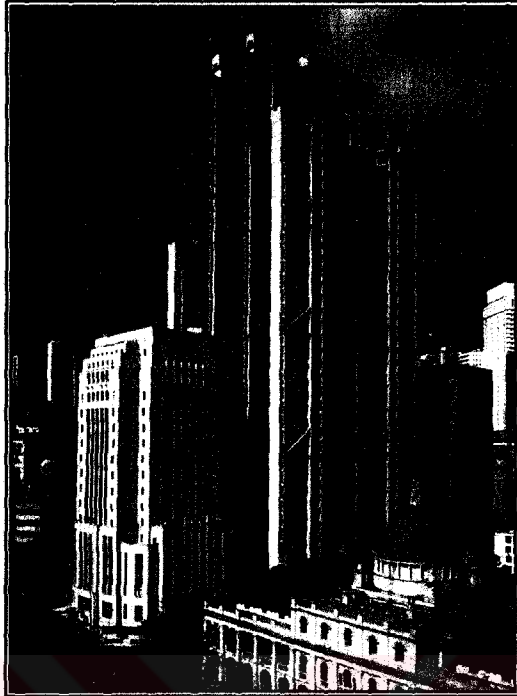


Figure.5. Hong Kong-Shanghai Bank, *Foster Associates*, Hong Kong, 1986.



Figure.6. Sydney Opera House, *Jørn Utzon*, Sydney, Australia, 1973.

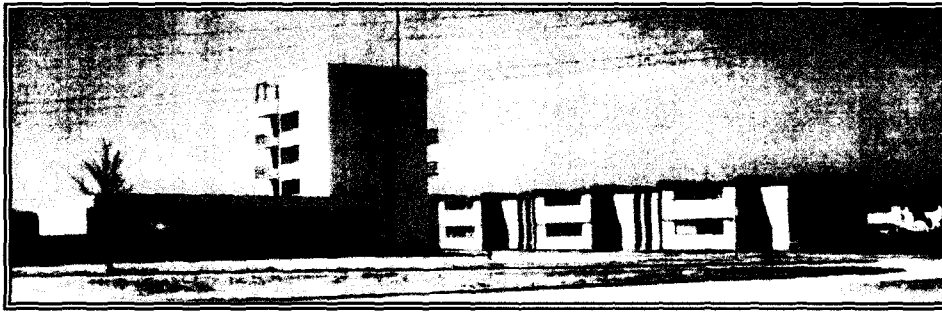


Figure.7. Törten Siedlung, *Walter Gropius*, Dessau, 1927

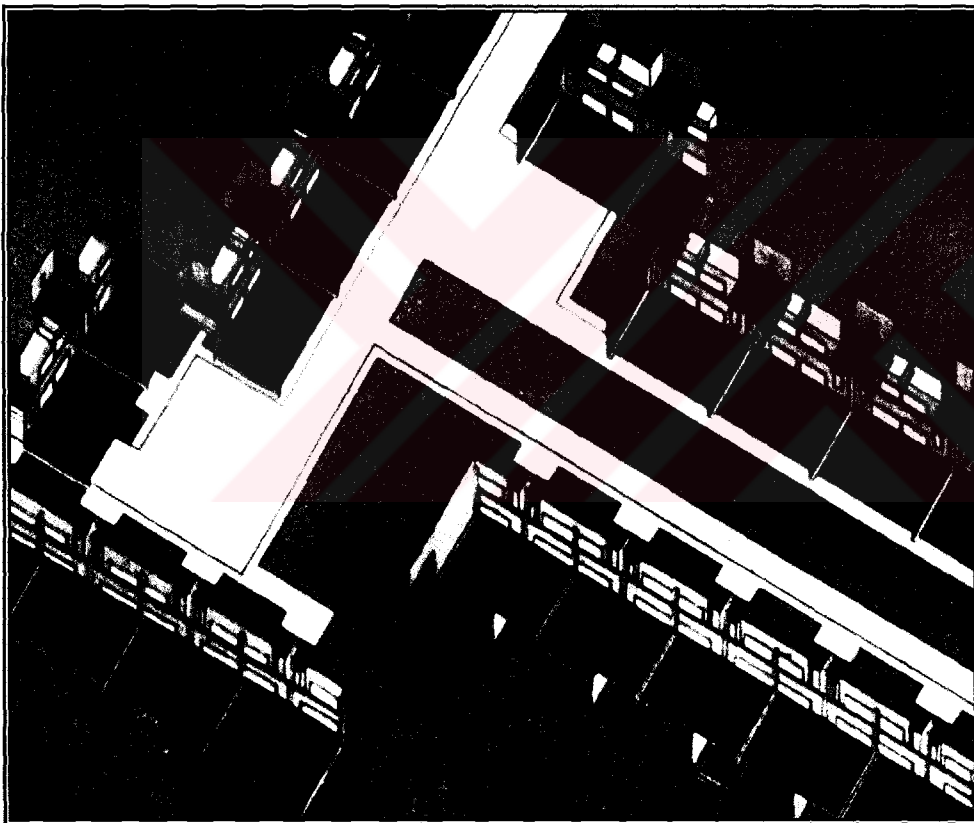


Figure.8. Törten Siedlung

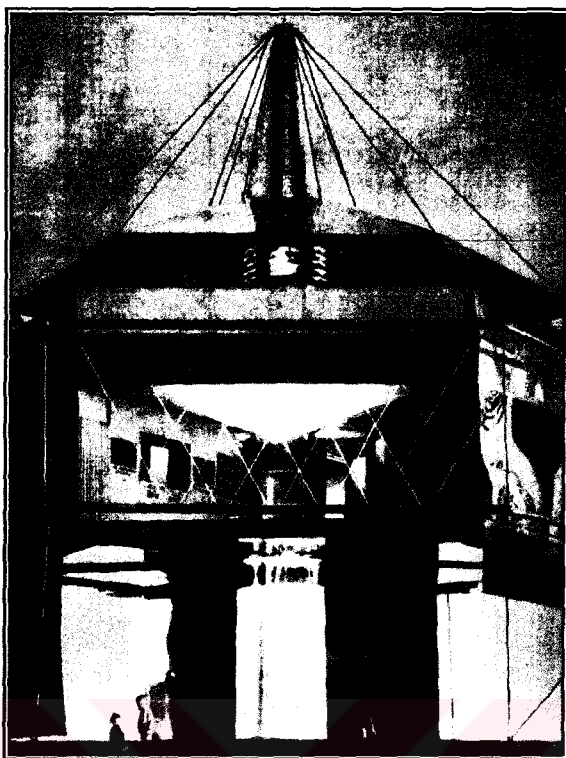


Figure.9. Dymaxion House, *Buckminster Fuller*, 1927.



Figure.10. Villa Savoye, *Le Corbusier*, Poissy, France, 1931.



Figure.11. Vietnam Veterans Memorial, *Maya Lin*, Washington D.C., 1982.



Figure.12. Casa del Fascio, *Giuseppe Terragni*, Como, Italy, 1936.

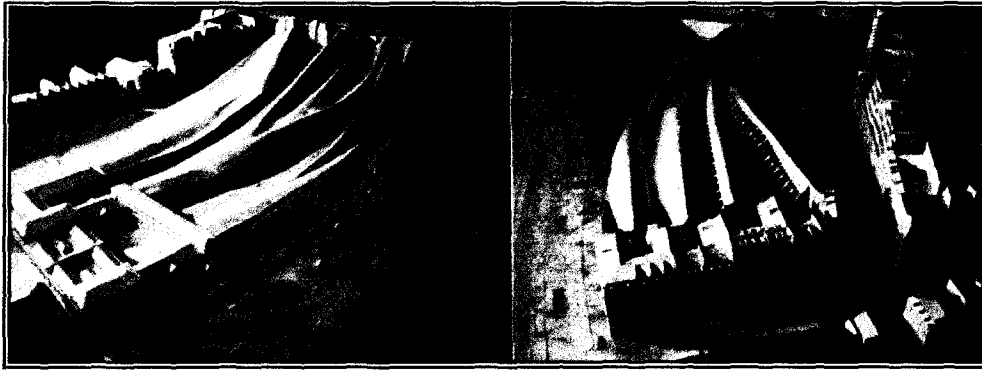


Figure.13. Metaphor of Living, *Peter Eisenman*, 2000.

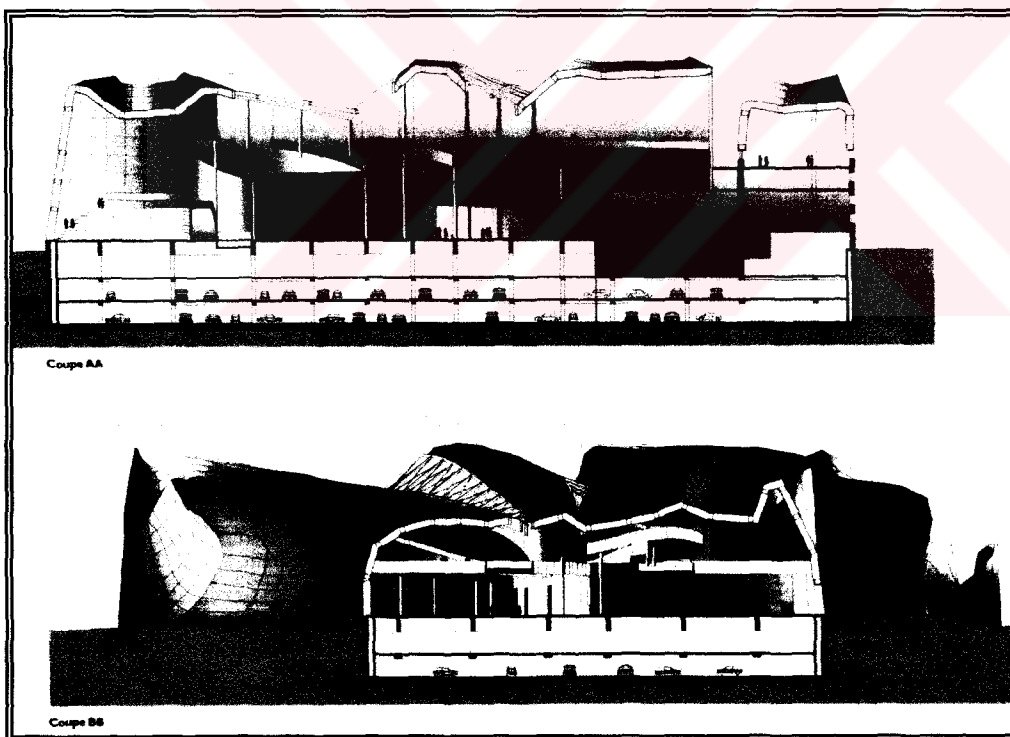


Figure.14. Metaphor of Living

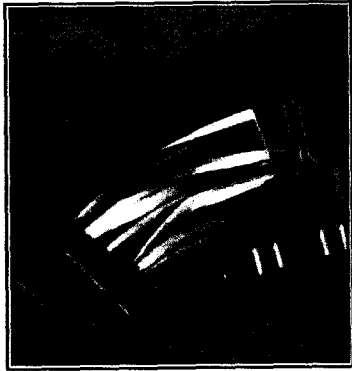


Figure.15. Metaphor of Living

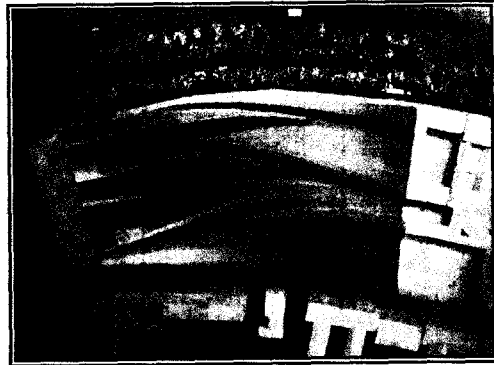


Figure.16. Metaphor of Living

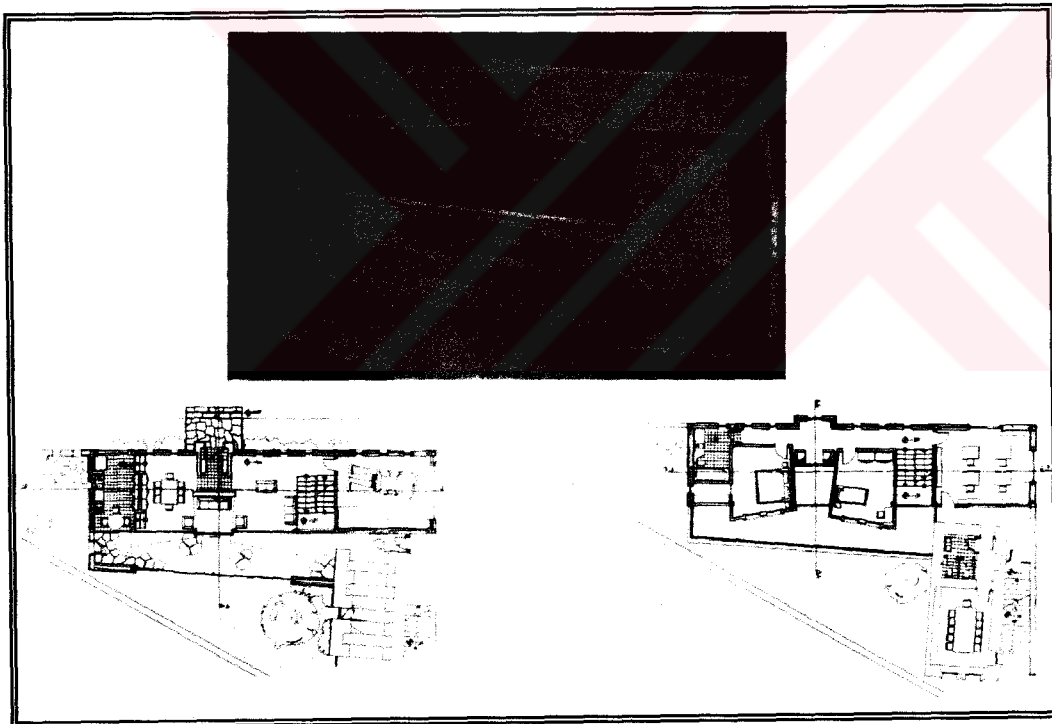


Figure.17. Confrontation of Old and New Architecture Circumlocution, C. Ozan Karaca, 1996

CHAPTER 3

A BRIEF ACCOUNT OF THE HISTORY OF IDEAS ABOUT THE CONCEPT OF METAPHOR AS A MODE OF EXPRESSION

It can be regarded that in the Greeks, language was one of the human beings most distinctive feature, like a tool for defining oneself; thus metaphor still comes from Greek metaphora derived from meta meaning 'over', and pherein, 'to carry' that constitutes carrying over which is translated as transference.¹ This chapter aims to construct a brief account on the history of ideas about the concept of metaphor as a mode of expression, however, it does not claim to construct a bibliography covering all the theories, surveys and commentaries about it. Rather I will chronologically refer to some important thinkers in order to make clear the virtues of the borrowed concepts belonging to metaphor made fit into the architectural context in this thesis.

3.1. Classical Views:

from Poetics to Rhetoric and from Aristotle to Traditional View

Aristotle is the first to elaborate metaphor by referring it 'to be the application to one thing of a name belonging to another thing' (*Poetics* 1457b 6-9). Moreover, it can be noted in his *Poetics* and *Rhetoric* that the creative, imaginative and educative aspects of metaphor have been commented by him extensively, which are the arguments of this thesis. For him the use of metaphor is 'by far the most important thing to master', and it enables us to 'get hold of new ideas':²

"It is the one thing that cannot be learnt from others; and it is also a sign of genius, since a good metaphor implies an intuitive perception of the similarity in dissimilars. (*Poetics* 1458b; cf. *Rhetoric* 1405a)

¹ Referring to Terence Hawkes, *Metaphor*, 1972, Methuen and Co Ltd., and referring to *The New Princeton Encyclopedia of Poetry and Poetics*, 1993, ed. by A. Preminger and T. V. Brogan; associate ed. by F. J. Warnke, O.B. Hardison, Jr., E. Miner; Princeton University Press, in definitions of metaphor.

² The quoted phrases are the interpretation of Aristotle's ideas by Terence Hawkes in *Metaphor*, 1972, by Methuen and Co. Limited, pp. 10.

".... strange words simply puzzle us; ordinary words convey only what we know already; it is from metaphor that we can best get hold of something fresh [new]" (Rhetoric 1410b)

"Liveliness [energy] is specially conveyed by metaphor." (Rhetoric 1412a)

After Aristotle the questions of "what are metaphors?, what are metaphors for?, are metaphors dispensable or indispensable?, what are the advantages or disadvantages associated with the use of metaphors to describe situations?" are reflected upon by several philosophers, literary critics, anthropologists and linguistics. Today all these commentaries constitute different, changing and even contradictory and inspiring viewpoints; yet to be able to reflect upon some selected merits of metaphors to reveal distinctive features in an architectural context, I'll dwell and comment on some of these concerns.

Aristotle goes into detail on the subject of metaphor in his *Poetics* and *Rhetoric* where his analysis results in differentiating the use of metaphor in two distinct fields; one of which is *rhetoric* and the other *poetics*. Rhetoric, which is the art of 'saying well', has treated metaphor as a sort of 'happy extra trick' through which one can stretch the truth, that resulted it to be considered merely a decorative deception tool.³ It was in this concern a grace in a way, an ornament and an *added* power of language, *not its constitutive form*.⁴ In the realm of rhetoric, besides attributing this inessential, frivolous character to *metaphor*, it is also blamed to be a dangerous form of language.⁵ An early thinker Locke in his 'An Essay for Human Concerning' mentions about metaphors in a harsh way:⁶

...all the art of rhetoric,... are for nothing but to insinuate wrong ideas, move the passions, and thereby mislead the judgement and so indeed are perfect cheats, and therefore,... in all

³ The words in quotation marks are borrowed from I. A. Richards, *The Philosophy of Rhetoric*, 1936, pp. 90.

⁴ These condemned notions of rhetoric towards metaphor are my derivations from the references: *The Philosophy of Rhetoric*, I. A. Richards, 1936, *Metaphor*, T. Hawkes, 1972 and *The Rule of Metaphor*, P. Ricoeur, 1978.

⁵ Ibid.

⁶ Locke's *Essay* (pt.3, chap. 10) is quoted from Ted Cohen, *Metaphor and the Cultivation of Intimacy*, 1978, ed. in *On Metaphor*, by Sacks Sheldon, p.2, The University of Chicago Press.

discourses that pretend to inform or instruct, wholly to be avoided; and where truth and knowledge are concerned, cannot but be thought a great fault, either of the language or person that makes use of them... It is evident how much man love to deceive and be deceived, since rhetoric, that powerful instrument of error and deceit, has its established professors...

I quoted this ultimatum in order to reveal how big the challenge was for some new critics and for me when I set my arguments of metaphor to be an initiator of creative thinking, to be indispensable for open-ended active response in architectural texts and thus a generating tool of meanings in an architectural context.

Following Locke, Hobbes in his *Leviathan*, continued to criticise metaphors and other tools of rhetoric severely by focusing on their abuse in the way of speaking the truth:⁷

To these uses (general four uses of speech), there are also four correspondent abuses... Secondly, when they used words metaphorically; that is, in other senses than that they are ordained for; and *thereby deceive others*.

More recently than Locke and Hobbes, Wittgenstein firstly encouraged the suspicion of metaphor being dishonest: ⁸ -although he later wrote to appreciate its communicative virtues-

...metaphor is an "improper" connection of terms, [it is] a decorative but inexact alternative to what honest and forthright consideration would disclose in a literal form, and ...that the use of metaphor is a mark of carelessness, haste, or intellectual unchastity.

These remarks prevailed recently among the works of some twentieth-century positivist philosophers and other authorities.⁹ Although they are not as sharply disturbing as their forecomers' implications, they also stated that "*metaphors had no capacity to contain or transmit knowledge, no direct connection with facts; no*

⁷ Hobbes' *Leviathan* (pt.1, chap. 4) is quoted from Ted Cohen, *Metaphor and the Cultivation of Intimacy*, 1978, ed. in *On Metaphor*, by Sacks Sheldon, p.2, The University of Chicago Press.

⁸ This commentary on the view of *metaphor* of Wittgenstein is quoted from *Princeton Encyclopedia of Poetry & Poetics*, A. Preminger, F. J. Warnke and O. B. Hardison Jr., 1974, Princeton University Press.

⁹ Referred to Ted Cohen, *Metaphor and the Cultivation of Intimacy*, 1978, ed. in *On Metaphor*, by Sacks Sheldon, pp: 1-11, The University of Chicago Press.

genuine meaning";¹⁰ on which these three virtues of metaphors I will dwell to explore reconstructions of architectural knowledge, to signify additional creative architectural meanings and to reach to the underlying essence of architecture.

Aristotle must have been aware of these dual functions and intentions of metaphor that he described it to be belonging to two domains as rhetoric and poetic, in both of which it had a *unique structure* but two functions as *rhetorical* and *poetic*. For Aristotle, poetics as an art, as far as its mimetic and creative functions are concerned, does not depend on rhetoric, which is the art of defence, deliberation, blame and praise; however poetry does not try to persuade, prove or impose anything; indeed its aim is mimetic, representative and inventive, as Ricoeur states and adds "The triad of poesis-mimesis-catharsis, which cannot possibly be confused with the triad of rhetoric-proof-persuasion, characterizes the world of poetry in an exclusive manner."¹¹ To avoid any misunderstanding, I want to clarify that in order to discuss any architectural metaphorical expression, my arguments belong to the use of metaphors in *poetic language*, not to the abuse of metaphors in *rhetoric*.

After Aristotle, the Princeton Encyclopedia of Poetry and Poetics writes, the classical view failed to preserve the idea of *genius metaphors*; instead they reduced metaphors into a merely decorative category; metaphorical expressions were entirely isolated from ordinary speech.¹² Added that, ordinary speech was associated with correctness but it was considered inadequate for the purposes of art so it was needed to be raised to a higher level and this raising effect is addressed to be the *metaphors*, by their recommended uses of 'embellishing, minifying, magnifying, vividness and brevity'.¹³ Continued that, as a representative of this idea Cicero also saw metaphor "to be one of the means of giving decorous effect to

¹⁰ Ibid., pp:2.

¹¹ Ibid., pp:13.

¹² *Princeton Encyclopedia of Poetry and Poetics*, Alex Preminger, Frank J. Warnke and O. B. Hardison Jr., 1975, pp: 490, metaphor.

¹³ Hawkes opens the issue of recommended uses of metaphors as forbidding uses of metaphors in *Metaphor*, 1972, pp: 14.

speech" and together with Quintilian influenced the preceding theorists and artists in Renaissance.¹⁴

3.2. The Middle Ages and 16th, 17th and 18th Century Views

Through the Middle Ages until eighteenth century, it is written in the *Princeton Encyclopedia of Poetry and Poetics* that the classical approach to metaphors had shifted in Western societies as the religious thoughts had changed and Christianity began to spread. As Hawkes wrote, "For a Christian society, in the Middle Ages, a fundamental metaphor was that the world was a book written by God. And like any other book, it could and did 'mean' more than it apparently 'said'"; in a theological framework, they believed the world was full of metaphors 'constructed by God to communicate a meaning' and for discovering these meanings of God again metaphors were one of the means.¹⁵

In those years, 1515-1572, explains the encyclopedia, the philosopher and rhetorician Peter Ramus attempted to "reduce tropes to a rationale", which had been also later tried by many modernists.¹⁶ It is written that he argued for unnecessary need to separate *poetry* and *logic* since he believed there was no difference between "metaphors concerning feeling and conceptual systems concerning thinking" so for the poet in order to construct metaphors the laws of logic and so the laws of thought were essential to understand.¹⁷ Ramus meant poetry was constructed on a logical base and the metaphors were logical in their comparisons. However, it is stated that the Ramist Revolution, which is the thoughts of Ramus, couldn't succeed to signify the inseparable nature of metaphor from the idea, from the argument and misjudged the constitution of a *division*, which is the division of the form and the content where form is the embellishing metaphor and the content is

¹⁴Hawkes, 1972, *Metaphor*, p.6-16; *The New Princeton Encyclopedia of Poetry and Poetics*, Preminger-Brogan, 1993, p. 763)

¹⁵ Hawkes, *Metaphor*, 1972, pp. 17.

¹⁶ The quoted phrase belongs to *The New Princeton Encyclopedia of Poetry and Poetics*, 1993, ed. by Preminger, Brogan, Warnke, Hardison, Miner, *metaphor* pp: 763.

¹⁷ Hawkes, *Metaphor*, 1972, pp: 22-27.

the logical argument.¹⁸ Metaphors again become in the words of Perry Miller, 'sugar on the pill of logic'.¹⁹ As Hawkes comments on this division, to merely make of metaphor a pleasing device, serving only to prettify the 'message' of an utterance, and certainly not designed to make any contribution to it. He adds that 'it [metaphor] becomes a kind of fancy dress in which thoughts may from time to time be clothed; flowers culled from the garden of rhetoric with which a discourse might be decorated.'²⁰ These reflections on the function of *metaphor* later analyzed to give rise to a new style called Plain Style, which declared that "Content was more important than form."²¹ Metaphor, if it had to be used at all, could be added later."²² In fact, I summarized all this condemned function of the concept metaphor to delineate the situation that the followings had inherited of *it* to refer to. The New Critics, after the 1700s, are summarized by Hawkes to oppose to the traditional view regarding metaphors as deceptive and decorative tools and claim its organic relationship to language, imagination, understanding and reality.

3.3. The Romantic View -Vico and Coleridge:

Metaphors as Products of Imaginative and Creative Thinking

The Italian philosopher Giambattista Vico, in his *New Science* (1725) argued that primitive man essentially possessed symbols, myths and metaphors as the basis of concrete thought rather than abstract, analytical and conceptual thought to respond to the world.²³ As Hawkes quotes, Vico claims that the metaphors they once used were 'the live embodiments of the vivid perception'; and so they lacked the distinction between 'literal' and 'metaphorical', since thought and so the language was inevitably concrete, metaphorical and symbolic.²⁴ This has disclosed that metaphorical and symbolic forms were the means through which man had understood and explained the world once, which constituted his way of thinking and living. The conception of Vico that primitive man was thinking in symbols by referring

¹⁸ Ibid., pp:25.

¹⁹ Ibid.

²⁰ Ibid., pp:26.

²¹ Ibid., pp:27.

²² Ibid., pp:28.

²³ Ibid., pp: 37-39; Gillo Dorfles, *Myth and Metaphor in Vico and in Contemporary Arts*.

²⁴ Ibid.

to concrete things and connecting his experienced facts with metaphors thoroughly denies the approach of metaphor's being a tricky additive to speech.

As a poet, a critic and one of the first commentators of Vico, Coleridge conceives of metaphor as 'imagination in action'.²⁵ Coleridge had paid special attention to the human faculty of '*imagination*' and tried to distinguish it from what he called the 'inferior function, *fancy*'.²⁶ The function of the faculty of imagination, he suggested, is to fuse, to blend and to reconcile into a *concrete unity*; whereas fancy is merely a power of assembly or collocation, involving simply the mechanical noting of resemblances, like the 'association of ideas'.²⁷ Coleridge sharply separates the metaphors produced by fancy from the metaphors produced by imagination. He believes that fancy represents 'mere aggregation, mere noting of factious 'similarities' between things; the dissimilar images it brings together have no *natural* or *moral* connection', but are constructed on the basis of some accidental coincidence.²⁸ How Coleridge approaches the concept *imagination* draws parallels with one well-known contemporary theory of metaphor, which is 'interaction theory' by Max Black.²⁹ Black argues, the interaction process in metaphorical expression does not only consist of the substitution of words or sentences but an interaction between a logical subject and a predicate.³⁰ The similarity of the approaches can be sensed better by the comment of I. A. Richards on Coleridge's ideas interpreted by Hawkes as "that each element of the metaphor interacts with each other element: each affects and is affected by the other, and the result is unity."³¹ Coleridge believes fancy's metaphors make us passively contemplate the worked-out relationships; on the other hand imagination's metaphors require our participation to 'complete' it.³² Hawkes further adds for it: "It draws us in, involves us in its own process, and gives us the responsibility for the creative act of closure with itself. This vitalizes the metaphor." As Coleridge says, in one of his comments on Shakespeare (considering him to be a master of language through metaphors): 'You

²⁵ Ibid., pp:43.

²⁶ Ibid., pp: 42-56.

²⁷ Ibid.

²⁸ Ibid., pp: 47.

²⁹ Max Black, *More About Metaphor*, ed. in *Metaphor and Thought*, 1993, by Andrew Ortony, pp: 19- 41

³⁰ Ibid.

³¹ Ibid., pp:49.

³² Ibid.

feel him to be a poet, inasmuch as for a time he has made you one – an active creative being.’³³

This means of analysing metaphors is rather an insightful so valuable way, for it begins to suggest a way for its creative power where the audience is taken into account which gives a light to illuminate my arguments of metaphor’s leading roles in creative architectural meanings.

Many contemporary theories of metaphor take into account the relationship of the metaphor’s elements, but Coleridge focuses on the relationship between the metaphor and its audience, he argues their relationship ‘on the grounds that the degree of imaginative response of those to whom the metaphor is addressed contributes in full measure to its final effect’.³⁴ Since metaphors of imagination require the involvement of an audience, they recall experiences and in this sense they are concrete, whereas metaphors of fancy are abstract since the audience do not involve creatively in the process but only match the separate elements. Coleridge, being a part of the Romantic revolution, ‘has stressed the concrete links between man and the natural world’.³⁵

As the elements of metaphor interact with each other, man’s mind interacts with the world through imagination. As Hawkes argues “Imagination stretches the mind, then, because it ‘stretches’ reality by the linguistic means of metaphor. Given this, metaphor cannot be thought of as simply a cloak for a pre-existing thought. A metaphor is a thought in its own right.”³⁶

Coleridge and Hawkes believes of metaphor to be our way of experiencing the world concretely and since we make our worlds in this way, they claim, *metaphor* is at the centre of our concern.

This view gives the *metaphor* its real importance of being far more than literary critics’ speculative tool but *a means of experiencing the world*, which reveals its

³³ T. Hawkes, 1972, *Metaphor*, pp: 43-56.

³⁴ Ibid., pp:49-50.

³⁵ Ibid., pp:56.

³⁶ Ibid., pp:55.

ontological function where this thesis secondarily discuss in the context of *architecture as metaphor*.

3.4. Twentieth Century Views: Richards, Empson and Ricoeur

In the twentieth century, the arguments of I. A. Richards on language and metaphor in *The Philosophy of Rhetoric*, in 1936, is stated by the encyclopedia and by Hawkes' contemplated bibliography to constitute an influence in the modern world. Richards' ideas had been added to be based mainly on Vico and Coleridge and he, like his precedents, also, claimed that a concrete sort of reality which is the result of 'lived' and 'personalized' experience rather than abstraction to be extremely fundamental.³⁷ Richards thinks his such concern of experience is very much related with language, as in his theorem he states *experience interacts with language*.³⁸ Hawkes commenting on Richards, explains his views on language as follows: "Language, is emphatically *not* the 'dress' of thought; that is, the medium through which we communicate to each other information about a reality that already exists in the 'real world' outside us. On the contrary, language *causes* that reality to exist",³⁹ so that, Richards continues in his *The Philosophy of Rhetoric*: "We shall do better to think of a meaning as though it were a plant that has grown- not a can that has been filled or a lump of clay that has been moulded."⁴⁰

Language and experience cannot be considered as separate entities since 'A language creates reality in its own image'.⁴¹ The process that Richards claims reality being achieved through another reality by using language is 'transference'.⁴² This attribution of the quality of transference to language makes it metaphorical, inevitably. This brings the opposition again to the classical view that 'metaphor is something special and exceptional in the use of language'; but following Romantic

³⁷ Ibid., pp:57-58.

³⁸ Ibid., pp:59.

³⁹ Ibid., pp:58.

⁴⁰ I. A. Richards, *The Philosophy of Rhetoric*, 1936, pp: 12.

⁴¹ Hawkes, *Metaphor*, 1972, pp: 59-60.

⁴² I. A. Richards, *The Philosophy of Rhetoric*, 1936, pp: 89-138.

view supports the condition that 'Language is vitally metaphorical' (Shelly in *Defense of Poetry*, 1821).

In Richards' terms metaphor in the use of language is not 'some kind of deviation from its normal mode of working' but it is the 'omni-present principle' of all language.⁴³ This is the evident also in architectural terminology where it has been explored under the sub-title, architectural metaphors in chapter 2.2. In short, Richards believes metaphor to be *the way language works*.⁴⁴

"In the simplest formulation, when we use a metaphor we have two thoughts of different things active together and supported by a single word, or phrase, whose meaning is a resultant of their interaction." (I. A. Richards, *The Philosophy Of Rhetoric*, pp.93)

This is a fundamental quotation from Richards which leads way to define his famous terms 'tenor' and 'vehicle' in light of the concept 'interaction' when metaphor is concerned. Richards distinguishes the elements involved to constitute a metaphor as the 'tenor' (or the 'general drift', the underlying idea which the metaphor expresses) and the 'vehicle' (the basic analogy which is used to embody or carry the tenor).⁴⁵ The vehicle, he adds "is not normally mere embellishment of a tenor which is otherwise unchanged by it but... vehicle and tenor in co-operation give a meaning of more varied powers than can be ascribed to either."⁴⁶ Then Hawkes interprets the interaction of the units: "Each modifies the other, and their 'co-presence' generates 'reality', as they know it. The process is 'vitally metaphorical'."⁴⁷

Summarizing up to this point all Richards has come to conclude that *metaphor* is made out of the reality and is making out of the reality of *life*. So, in this case language is far from being 'a substitute for real experience'; in fact, by articulating experience it *constitutes* it'.⁴⁸

Words are the meeting points at which regions of experience, which can never combine in sensation or intuition, come

⁴³ Ibid., pp: 93.

⁴⁴ Hawkes, *Metaphor*, pp: 57-63; I. A. Richards, *The Philosophy of Rhetoric*, 1936, pp: 89-138.

⁴⁵ I. A. Richards, *The Philosophy of Rhetoric*, pp: 96-97.

⁴⁶ Ibid., pp:100.

⁴⁷ Hawkes, *Metaphor*, pp: 61.

⁴⁸ Ibid., pp:62.

together. They are the occasion and the means of that growth which is the mind's endless endeavour to order itself. That is why we have language. It is no mere signalling system. It is the instrument of all our distinctively human development, of everything in which we go beyond the other animals. (I. A. Richards, *The Philosophy of Rhetoric*, p.131)

One relevant remark for this meaningful quotation from Richards comes from Hawkes "Language, in short, does not simply *report* things. It makes things happen."⁴⁹

The chief use of metaphor, which is at the centre of the concern of this thesis is well recognized by Richards interpreted by Hawkes to be "to *extend* language and, since language is reality, to expand reality. By the juxtaposition of elements whose interaction brings about a new dimension for them both, metaphor can reasonably be said to create *new* reality."⁵⁰

Richard's pupil, William Empson in his *Seven Types of Ambiguity* (1930) put forward the notion of 'ambiguity' strictly in the process of metaphor to 'operate most fruitfully.'⁵¹

Empson suggests that "ambiguity implies a dynamic quality in language which enables meaning to be deepened and enriched as various 'layers' of it become simultaneously available."⁵² Empson believed enclosed new areas of reality and recorded new dimensions of experience are stretched by the use of metaphor.⁵³

The point Empson draws attention about *metaphors* is also important for the argument of my thesis since by the concept 'ambiguity'; he focuses on the 'stretching' and 'dynamism' potentialities of language where the number of 'possible' meanings offered by any metaphor involves the audience actively creative in the interpretation process.

While Richards and Empson elaborates the idea of metaphor in poetics and literary criticism, Ricoeur, through an interpretative reading of Aristotle, points out its place

⁴⁹ Ibid., pp:63.

⁵⁰ Ibid.

⁵¹ Ibid.

⁵² Ibid., pp:64.

in philosophy in his book, *The Rule of Metaphor*, 1978. He discusses its ontological aim through the concept of 'phusis' translated as emerging, rising, revealing, Ricoeur's emphasis on the word 'as "bearer of the 'emergent meaning'" highlights its principal function as 'the prime mover of metaphor and therefore of meaning', which leads to the Ricoeurian concept of 'plurisignification'.⁵⁴ Ricoeur calls the open-endedness of metaphorical expression as plurisignification to provide a multiplicity of meanings as he differentiates metaphor from the fixed meanings of 'literal' expressions. Ricoeur's this differentiation is important since it provides a noteworthy contribution in terms of the discussion of 'creative metaphors in verbal expressions of architecture' in this thesis. A layering of significations and new horizons of meanings are the outcomes of metaphorical expressions supported by this concept, analyzed in the main argument of the thesis.

Moreover, Ricoeur's notion of the word as 'a poem in miniature' could be applied to architecture as Temple inquires in the context of 'poetic incidents rather than objects or elements', which is explored throughout the thesis as a secondary discussion named, *metaphoricality of architecture*.

Concluding this chapter, the encyclopedic, chronological and bibliographic information about the concept *metaphor*, the next chapter analyzes the potentialities of metaphors in architectural texts on the basis of this historical background.

⁵³ William Empson, *Seven Types of Ambiguity*, 1973.

⁵⁴ These notions about the ideas of Ricoeur on metaphor is a compilation through different references namely Nick Temple's ACSA/EAAE Conference paper, *A Metaphoric Interpretation of History: A Case for a Theory of Design*, 1993 and Esra Akcan's unpublished paper, *Metaphor and Symbol as*

CHAPTER 4

CREATIVE METAPHORICAL REPRESENTATIONS IN ARCHITECTURAL TEXTS IN RELATION WITH WORKS

Critics do identify, describe, explain, interpret and discuss *works of art*. What makes their commentaries of a specific work successful is the special way in which they help the reader gain an insight into that work.⁵⁵

Identification and description employ senses, references and meanings, literally, already known.⁵⁶ Explanations in a complete way conform to empiricists together with rationalists and represent the work by delineation.⁵⁷ Interpretation, on the other hand, relates to the subjective dimensions, "...such as the implication of the reader in the processes of understanding and the reciprocity between the interpretation of the text and self-interpretation. This reciprocity is known by the name of the hermeneutical circle; it entails a sharp opposition to the sort of objectivity and non-implication which is supposed to characterize the scientific explanation of things."⁵⁸

In attempting to speak about architectural works, a reductionist approach of non-implication, objectivity and so *fixed meanings* cannot provide the reader with a complete understanding of that architectural work. Scientific explanations are not enough to lead the reader to the essence of buildings; since, by definition, they 'form a closed and autonomous frame of reference (fixed meanings), as opposed to open references implicit in the hermeneutical circle'.⁵⁹ Indeed, Alberto Perez- Gomez criticizes the effect of 'the common assumption of meaning to be simply equivalent

Leading Themes to Encourage Creative Thinking in Architectural Design Studios- Three Case Studies and surely, Paul Ricoeur's *The Rule of Metaphor*, 1978.

⁵⁵ This commentary about critics is inspired from the sub-chapter titled *Difficulties in Applying Verbal Metaphor to Nonverbal Contexts*, pp.118-121 in *Metaphor and Art* by Carl R. Hausman, 1989, Cambridge University Press.

⁵⁶ Ibid.

⁵⁷ Ibid.

⁵⁸ Paul Ricoeur, *Hermeneutics and the Human Sciences*, p.165, Cambridge University Press, 1984 cited by Nick Temple in his paper *A Metaphoric Interpretation of History: A Case for a Theory of Design*, under the subtitle *Metaphor and the Hermeneutical Dimension*, pp.4, in ACSA/EAAE Conference, *Beginnings in Architectural Education Programs*, Prague, 11-15 May, 1993.

⁵⁹ The quoted phrase belongs to Nick Temple in his above (4th footnote) mentioned paper, pp.5.

to the communication of *information*' in an architectural context.⁶⁰ *Meaning* in architectural works requires the consideration of the 'complex characteristics of architectural experience'; thus 'demands even a more engaging mode of interpretation' rather than 'information', involving a passive response to the text.⁶¹ This engagement is more likely to be at 'an experiential level' than just an intellectual and analytical one. (This is also the essence of the phenomenological experience.)⁶²

The event of realization of architectural meaning in the written text can be revealed as the result of a continuous dialogal relationship between corporeal together with spiritual experience and creative and abstract understanding.⁶³

This alternative creative way of understanding art works, which are architectural works, might be found in the use and study of metaphors. Since, I argue, they are 'basic ways of our understanding' and 'relating to reality', which finds its supporters in Aristotle, Vico, Coleridge and Hawkes.⁶⁴ Metaphor is a mode of expression through which 'language can be stretched' and 'reality itself can be broadened'.⁶⁵ This challenges 'the view that regards scientific representation, abstraction and objectivism as the only ways to reach the truth', the truth of architecture.⁶⁶ We should not expect complete empiricist and rationalist conceptions as the only investigation of meaning in architectural works, indeed Perez-Gomez calls some of them as 'irrelevant *data*' and claims the 'interpretation to be the truth in

⁶⁰ The quoted phrase belongs to Alberto Perez-Gomez, in *The Case for Hermeneutics as Architectural Discourse* in Halina Dunin-Woyseth and Kaj Noschis (eds.) *Architecture and Teaching – Epistemological Foundations* (Lausanne: Comportements, 1998), pp.21-29.

⁶¹ The quoted phrases belongs to Nick Temple in his paper *A Metaphoric Interpretation of History: A Case for a Theory of Design*, under the subtitle *Metaphor and the Hermeneutical Dimension*, pp.5, in ACSA/EAAE Conference, *Beginnings in Architectural Education Programs*, Prague, 11-15 May, 1993.

⁶² Ibid.

⁶³ This interpretation is inspired from Nick Temple of his paper *A Metaphoric Interpretation of History: A Case for a Theory of Design*, in ACSA/EAAE Conference, Prague, 11-15 May, 1993.

⁶⁴ This is the notion I derived and which can be traced in *The Critical Idiom, Metaphor*, 1972 by Terence Hawkes; in *Myth and Metaphor in Vico and in Contemporary Aesthetics*, by Gillo Dorfles and in *Metaphor and Symbol as Leading Themes To Encourage Creative Thinking in Architectural Design Studios- Three Case Studies* by Esra Akcan, 1996, unpublished paper.

⁶⁵ The first quoted phrase is a notion I derived and which can be traced in *The Critical Idiom, Metaphor*, 1972 by Terence; the second phrase quoted is borrowed from *Metaphor and Symbol as Leading Themes To Encourage Creative Thinking in Architectural Design Studios- Three Case Studies* by Esra Akcan, 1996, unpublished paper.

⁶⁶ Ibid., the second reference.

hermeneutics', 'accounting for change, growth, even evolution; never posited absolutely and objectively and [being] always a revealing-concealing'.⁶⁷

Metaphors are at least candidates of such kind of new articulation and expression. Critics should originate certain new significances and expressions by stretching language to contribute to the growth of itself and reality.

"A good critic at some point must be creative where the work to be criticized is itself a creation.", says Hausman and this reiterates my point exactly that also, still in words of Hausman *metaphors [verbal metaphors] can be used to enable the appreciation of other metaphors [architectural works]*.⁶⁸ Consequently, my point of view is that metaphorical utterances are the proper mode of expressions in architectural language representing architectural works. The reader can in a metaphoric sense then decide that whether the approach to architecture through 'metaphors shed light, which would otherwise be missing'.⁶⁹

The following sub-chapters categorize expressive revealing virtue of metaphors, in written architectural texts in relation with works, under three groups; first to express technical (functional+structural+constructional) characteristics; second to reveal aesthetic (formal+conceptual) qualities; third to signify ethic (moral+traditional) values.

⁶⁷The quoted phrase belongs to Alberto Perez-Gomez, in *The Case for Hermeneutics as Architectural Discourse* in Halina Dunin-Woyseth and Kaj Noschis (eds.) *Architecture and Teaching – Epistemological Foundations* (Lausanne: Comportements, 1998), pp.21-29.

⁶⁸ These quotations are from the sub-chapter titled *Difficulties in Applying Verbal Metaphor to Nonverbal Contexts*, pp.118-121 in *Metaphor and Art* by Carl R. Hausman, 1989, Cambridge University Press

⁶⁹ The interpretation is inspired and the phrase is borrowed from the above (12th footnote) reference.

4.1. Metaphors to Reveal Technical (structural+functional+constructional) Characteristics in Architectural Works

Metaphors own a twofold relationship with the technical characteristics of architectural works. On one side, as Mario Gandelsonas argue, referring to Michael Graves that '*metaphors as an operation may constitute the architectonic*',⁷⁰ on the other side, the vice-versa process that I argue in my thesis, architectonic qualities are constituted by being revealed through metaphors in interpretative mode of expressions. The two processes do actually form an end and beginning relationship in terms of a constitutive sequence.

Gandelsonas agrees, when considered as one of the two polar approaches, 'metaphor relates architectural forms to natural forms'.⁷¹ Hypothetically she claims, 'primordial home' understood to be a 'shelter' in architectural terms surely gives way to the explanation of an arbor to be seen 'as a ceiling sustained by the trunks of trees as 'supports'.⁷² Carrying the issue into the field of signification, she simply formulates that tree is the signifier and support is the signified since we see tree as a support.⁷³ She continues that by the time man gained the ability to construct in a conscious manner, he shaped the material to make a support and created column.⁷⁴ This is the time Gandelsonas claims *column substituted tree*, (column x tree = column) which led to *begin architecture*.⁷⁵ The omitment
tree support support

of tree forms the open-ended referent of metaphorical expression of column, whereas here column is the referent of tree to constitute architecture. Continuing, she appreciates Graves that he reverses the operation and forces his position as an architect to reveal tree as a support.⁷⁶ Graves indicates, (cited by Gandelsonas) that this operation, exemplified by tree and support, which Gandelsonas calls the operation of metaphor, remains 'a repressed problem within the definition of

⁷⁰ Mario Gandelsonas, "*Eisenman and Graves: an analysis by Mario Gandelsonas On Reading Architecture*", *Progressive Architecture*, vol. 3, 1972, pp.68-87.

⁷¹ Ibid.

⁷² Ibid.

⁷³ Ibid.

⁷⁴ Ibid.

⁷⁵ Ibid.

⁷⁶ Ibid.

generation of architectural form'.⁷⁷ To build a structure is a creative act of interpretation in its essence, referring to Fontein citing Vico, and it is a poetic (creative) act that it remains mostly hidden.

When Graves here refers to his design of column as a tree, I notice it out to be a metaphorical expression where concrete 'column' image is carried to a conceptual level of support and then revealed back into the concrete world in the image of a 'tree'. The process to reach the image of tree is a mode of expressive quality named 'metaphorical'; whereas Graves reaches his metaphoricality of design of column being a tree, still continuing concrete-conceptual-concrete worlds sequence but in the reverse form. This back and forth process supports and even justifies the imaginative, creative and constitutive characteristics of metaphors mentioned in chapter 2.3 and 3. Still this back and forth process of *metaphorical utterance* is unique for every individual designer that we feel its open-ended power to generate architectural forms.

Continuing I'll analyze the use of metaphorical expressions in some contemporary architectural texts related with works:

I now find myself in another concrete frame building. It is oppressively grey. A strict column grid runs throughout, while a concrete shear wall elevator shaft extrudes up through the slabs... This building is the Carleton University School of Architecture in Ottawa, designed by Carmen Corneil and Jeff Stinson in 1973... Throughout the building the concrete structure is exposed; ...[It] is a three-story building structured on a regular grid of concrete piers... The only exception to the standard 12-inch by 24-inch pier is a single 36-inch diameter round column which rises through a 30-foot unbraced height at the virtual heart of the building. It literally plays a pivotal role in the building, marking the intersection of the major north-south 'street' at the upper level and the east-west 'street' at the ground level. Paradoxically, it both shelters the intersection from but equally connects this intersection to, 'the pit', the main collective space of the building. This robust column is at once part of the collective, as it takes its place along the regular column grid, yet it is revealed in its particularity. It oscillates between acting as a support to the activities in the pit and posing as an obstruction that must be acknowledged and respected.

⁷⁷ Ibid.

It would have been very easy to eliminate this column by means of a transfer beam... It would be a mistake, however, to think of this column simply in terms of a linguistic anomaly or ironic comment on conventional building practice. Its presence has the palpable effect of anchoring the life of the school. It stands in a place where conventions are both accepted and respected for the knowledge with which they are imbued, but equally challenged to create opportunities for thought and imagination. The single-minded interpretation of structure as 'frame', that which supplies and delineates usable space, has been weakened. The presence of the round column sets into relief the other columns of the building.

Lucie Fontein, *Reading Structure Through The Frame*, pp.54-55, *Perspecta 31, Reading Structures*, 2000.

Fontein writes about the structural composition of the building, particularly concentrating on the 36-inch diameter column. She makes us feel its characteristic abilities together with its formal and structural qualities. How she achieves it underlines the theme of this thesis as the use of metaphorical expressions. Karsten Harries also appreciating Fontein's text states the most significant task today to be to show how it is possible to say 'yes' to the technological world without losing our soul.⁷⁸ This structure as the result of a concrete framing technology, perhaps has gained its soul one more time after its construction, with the text of Fontein.

Above quotation further questions the key structural element of 36-inch diameter round column. The fresh metaphors of 'robust, at the virtual heart, anchoring the life of school, sets into relief the other columns, oscillates between acting as a support...and posing as an obstruction...' reveal the reality of this column attributing it a dignified presence. Fontein renders this presence explicit in the strict grid system by concretizing its conceptual characteristics (through above mentioned fresh metaphors).

Together with the objective explanation of 36-inch diameter round column, the subjective metaphorical expression of its being robust makes the reader gain an experiential insight leading to its open-ended functional and formal image, revealed

⁷⁸ Karsten Harries, *In Response*, pp. 81, *Perspecta 31, Reading Structures*, 2000.

through the tension of the qualities of *vigorous* and *healthy* attributed (on behalf of robust) to the non-living column.

Continuing to analyze the metaphorical expressions uttered to render this particular column, a whole sentence of a metaphor stating its ability -by the verb, *oscillate*- to change between the extremes of opinions of acting as a support to the activities or posing an obstruction *strains* the immortal image of a column; yet *integrating* it with the image of a human being, mortal and capable of judging. The reader is forced to connect the mentioned virtue of a human being with the column. How he interprets this connection requires him to invent a variety of reasons in consideration of the two different orders of experiences -human nature and structural grid system. These conflicting experiential images occurred in a sudden fashion in his mind makes him an interpretative, creative being capable of understanding *what this column speaks to him architecturally*. Such a communicative characteristic of architectural experience enables the writer create new expressions which in turn enable the readers with creative responses.

Fontein's robust column does also have a constitutive function revealed by the metaphorical utterance having its referent as a ship. (*Its presence has the palpable effect of anchoring the life of the school...*) Anchoring recalling a ship image fastened to the sea bottom gives a sense of *security* and *stability*. This ship possesses the concept of living in it, carrying it securely even in a sensible fashion. The order of anchoring experience *clashing* to stabilize as a ship of the living experience provides every reader with the himself created signification of his own. Indeed the image I invent signifies a *milieu* nourished by the creative and dynamic acts of university students, in every spiritual mood *touching*, *leaning*, and *passing*, even *hitting the robust column*. The way I participate to 'fill the absent intermediate' steps of this essentially poetic metaphorical expression makes me create the column by myself inquiring into its meaning.⁷⁹ It is a unique procedure for each reader and thus an open-ended one in its way to achieve the communicative virtue of architectural forms so meanings. An architectural text, indeed an architectural

⁷⁹ The quoted phrase belongs to I. A. Richards , 1965, *The Philosophy of Rhetoric*, pp.124, mentioned in chapter 2.4.

speech telling about works should not just be an information or some of which Perez-Gomez calls "irrelevant data" but be indicative of corporeal and spiritual meaning.⁸⁰ The reality of 'the column' is broadened by Fontein by stretching the language so the images. Fontein created her creations (metaphorical utterances) to render the reality of the creation of the architect.⁸¹

This round column breaking the rules of the strict grid system and the scientific explanatory system 'set into relief the other columns' together with architectural meaning.

Numerous installation projects have been done that attach themselves to the structure as if to take upon themselves some of its aura... The mechanical systems are engaged in an elaborate dance with the structure, either bracketed by it, or bound to it, or woven around and through the frame. It is as if the strict rectilinear structural system finds its reciprocal in the more voluptuous aleatory wanderings of the air ducts. The system of electrical distribution acts as the sinew between the mechanical and electrical systems... In a similar fashion to the mechanical systems, the structural and partition systems are in dialogue, the partitions sometimes framed by the concrete structure, at other times they slip right by as if seeking liberation from the frame's entrapment.

Lucie Fontein, *Reading Structure Through The Frame*, pp.54-55, *Perspecta* 31, 2000.

The concretization of dancing image into a realm of ducts, brackets, clamps, columns and beams is indeed a fresh and creative metaphorical expression. A dance between the systems visioned by the mechanical system being bound to, bracketed by and woven around the structural system renders, perhaps many useless abstractions, replacing theoretical knowledge and concepts (critic feels to deliver). This technical property vividly and economically revealed by a dance image gives the freedom to his reader to invent his own dance choreography between the ducts, brackets, clamps and columns and beams, either being a tango, salsa or vals or so on...(*open-ended*) (For instance, my interpretation is a tango with the air ducts being the female figure with a voluptuous mood, arousing the demands of sensual

⁸⁰ Refer to footnote 13, chapter 4., pp.4.

⁸¹ This is my interpretation of the Carl Hausman's words cited and commented on pp.4 in chapter 4.

pleasures of columns being the male figure. It is a harmonious and elegant tango of the systems with refined and elaborate figures of the constructional detailing.)

On the other side, the electrical distribution is interpreted to be a *tendon* joining the muscles [electrical system] to the bones [mechanical system]. This single word metaphor of *sinew* is capable of conveying indeed many technical theoretical issues by itself economically, still keeping the reader's imagination alert. The mechanism of an anatomic system image provided by the strong cord -tendon- *clashes* with the technological and technical images. The tension provides several significations for the reader.

Still the structural and partition systems are interpreted to be in dialogue which is in a hierarchical order dominated by the authority of the structural system where partition system is either under its control through its framing or slip right by as if seeking liberation from its entrapment. The relationship of columns, beams and walls have been freshened by metaphors in a poetic way revealing their geometrical positions better than a plan-scheme, where a non-analyzing look is unlikely to notice. This further insight surely supports the claim that metaphors do shed light into the art works which would otherwise be missing.

All the required structural and constructional systems of a building have carried their meaning over to Fontein [*metaphoricality of architecture*] where she carried them back again in her text to us [*architecture as metaphorically*].

At a more phenomenological level, the concrete structure stands as a mirror, 'the other', against which life is set. At times, one may stand amid the concrete piers and feel empathy with the strength and stability of the material. Other days, the concrete frame appears inflexible and heavy. One feels confined until one recognizes this confinement as a way to act through the frame, to go beyond its limits while still in its midst.

Lucie Fontein, *Reading Structure Through The Frame*, pp.54-55, **Perspecta 31, 2000.**

This phenomenological level as Karsten Harries states is indebted to Heidegger who conceives architecture as a metaphor.⁸² The philosophical approach to the

⁸² Karsten Harries, *In Response*, pp. 81, *Perspecta 31, Reading Structures*, 2000.

concrete structure in this text is uttered still by the use of a mirror metaphor where its constitutive function is searched and where it is left to the reader to question his being-in-the-world through this structural concrete framing system.

Another text constructing the functional layout of the plan scheme of a house is by Masato Kawamukai.

In a house by Ando, every room has a window that looks out. There is an encounter with nature, and man is able to move freely both horizontally and vertically in nature. The bedroom is still sacrosanct, the private domain of the individual, but the corridors are 'streets' and living room is a 'square', just as in a pre-modern town, a narrow street will bend, ascend or descend stairs, cross bridges and eventually debouch into a square. Light falls on the street from somewhere above, between the walls rising on either side. One advances along the maze-like street, made alert by the tension and uncertainty of not knowing what sort of world one will come upon next, this uncertainty and tension promotes new encounters and discoveries. The better a house is, the more nature will penetrate it, and the greater is the freedom of movement it allows. Ando tries to deploy space in this way...

Masato Kawamukai, *Tadao Ando: A Dialogue Between Architecture and Nature*, pp.9, ***Architectural Monographs 14 Tadao Ando***, 1990.

Kawamukai makes his reader wander around a house by Ando, sensing the spirit in the relationship of spaces.

Windows look out, corridors bend, stairs ascend and descend on behalf of the reader. How wide of a nature a window in a house by Ando is able to grasp or how sharp turns the narrow corridors own or how the stairs lead to the living room are all metaphorically uttered as if they themselves had the eyes and the legs of a human. The architectural elements of the house had been written down to draw similarities from a pre-modern town. The concrete image of a perhaps medieval town square with labyrinthine streets and crossing bridges integrates with the small-scale house image and conveys vividly many abstract ideas. This 'concrete aesthetic nature' (Wittgenstein) provide 'a more insightful and deeper understanding into 'this house

which we could be able to insufficiently grasp its architectural value (meaning) through abstraction by the intellect alone (Wittgenstein).

The last text I will dwell on is by Kenneth Frampton:

...the most decisive point of departure is the base material itself, namely wood and the framing thereof...The totemic, mythic elements of the project emerge here at a more rooted level, where they express themselves in the form of a Semperian roof work, rising up as an alpine metaphor in response to the mountains backdrop and then tapering out, in mid-distant silhouette so as to evoke by analogy the animistic imagery of the Pacific Northwest and to suggest, albeit discreetly, the great totemic houses of a lost oceanic culture. The roof work develops its full power along the internal spine of the building, running across the central common areas as a series of V-trusses and stacked, tree-like columns, soaring up into the darkness of the roof, occasionally pierced by top light. This mythic house space is clustered like an elongated labyrinth about a literal totem pole that stands like a sentinel over the entrance hall and reception desk.

Climatologically and socially the plan is laid out as a simple, rational organization, with all nine classrooms facing southwest towards the village green and its sparse surrounding settlement, while the back of the mammoth, housing the gymnasium, stands as a windowless wall, against the force of the northerly winds. Two reading rooms in the form of womb-like cylindrical furnishings are located left and right of the central axis serving the elementary and secondary wings of the school, while the prow of the kindergarten breaks out towards a play terrace. This sets itself forth as an alternative blaze of color in the form of a new life, running due south into the summer sun under the most iconographically Pacific of all the large roofs from which the school is composed.

Kenneth Frampton, *Patricia and John Patkau Tecto-Totemic Form*, pp.180, ***Perspecta 28, Architects Process Inspiration, 1997.***

Frampton concentrates on the roof structure, questioning its symbolic and constructional characteristics. He notices the metaphoricality of the roof in the image of the Alps where he interprets its pointed top as the metaphor of the great totemic houses. The structural together with the constructional properties of the roof is *powerful*; and it is at its highest limit at the back structural part (*spine*) of the building where the roof's V-trusses *run*, and *stack* the columns which looked like trees; then

they [V-trusses] rise as if they are flying into (soar up) the darkness of the roof where light forces itself in by the top-light.

V-trusses move and find their places in the structural composition of the building through *dead and fresh metaphors*, carried at an experiential level.

Where the V-trusses join the structure, forms spatially the mythic house, inside of which, the *simile* ('a metaphor developed further' by Ricoeur) of a 'sentinel' standing over the entrance hall and reception desk indicating a totem more picturesquely defines the space. Continuing on the organization of the plan layout is described stating the school building as a *mammoth* and the gymnasium as a *wall standing against the winds* and cylindrical furnishings as *womb-like*, where all are formal metaphors, visually drawn, maybe the ones criticized to being closer to direct analogies explained in chapter 2.1; whereas the *proW* image recalling a ship is attributed to the forth-coming part of the kindergarten appearing as a play terrace, the color of which is alternative for the whole building, metaphorized to be *the form of new life, running into the summer sun* under the particular Pacific roof.

The richness in expression in telling about this school building, even in a single sentence where a lot of meanings exist is both due to their presence Frampton desires and the sleeping metaphoricality of the living experience and the building experience. The lessened use of metaphors in this text is likely to be supported by dead ones and similes and analogies (further explained in chapter 2.1. and 2.2); whereas one of the most insightful use of them revealing structural characteristics is also included.

Under the Semperian roof work runs the woven wand of the spaces and teaching gardens. This straight-line promenade terminates in the kindergarten at one end and in drying racks at the other, while the whole covered causeway is modulated by an inclined pergola built out of thin, undressed logs. This pergola cum brise soleil has its modular beat syncopated by the random application of clustered timber spears that both evoke and invite a half forgotten, yet still unforeseen history; a history of a modern normative life and culture that has yet to be fully experienced in the Pacific Northwest. This last is perhaps the most complex metaphor of all, for as in Aalto's Finnish Pavilion of 1937, it speaks of the fragile beauty of the forest and serves to remind us that we, in turn, will stand or fall with its already threatened survival.

The compositional character of wooden construction, both its rhythm and its breaks Frampton defines to be the metaphoricality of architecture, where he deciphers the traces of an old history and culture, and so as I have argued all way long in the thesis that architecture speaks, Frampton agrees here in this *thin undressed logs* and *clustered timber spears* of the pergola to speak of the *fragile beauty of the forest* and that what he hears he in turn conveys advocating its metaphorical power metaphorically (invite, evoke, speak, syncopate, wand, undressed).

4.2. Metaphors to Reveal Aesthetic (formal+conceptual)

Qualities in Architectural Works

'A concern for beauty', Harries explains 'for what is aesthetically pleasing, is part of all human experience: aesthetic considerations will enter into something as commonplace as setting a table, weaving some fabric, or building even a simple house.'⁸³ Thus, it is quite intrinsic and common for all architects to build works of architecture as aesthetic objects and for critics to 'reconstruct' them in turn in written texts aesthetically. Moreover, architecture being a symbolic art is likely to inherit, own and develop aesthetic preferences and even aesthetic assertions and to reveal them verbally requires still an aesthetic device that *metaphor* is a candidate of.

Ando, for example, in his designs inquires into the aesthetic possibilities of light, where he conceives *light* as an 'aesthetic reality' and constitutes it to be the conceptual background of his designs in a metaphorical way:

- Light is the origin of all being.
- Light is the creator of relationships that constitute the world.
- Light gives, with each moment, new form to being and new relationships to things, and architecture condenses light to its most conscience being. The creation of space in architecture is simply the condensation and purification of the power of light.
- Light, alone, does not make light. There must be darkness for light to become light resplendent with dignity and power.

⁸³ Karsten Harries, *The Ethical Function of Architecture*, 1997, MIT Press, pp.20.

-Architecture must set forth places whose vitality of spirit can liberate man in the context of daily life. Light is that which awakens architecture to life; and which informs it with power.

Tadao Ando, *'Licht'*, 1993, Berlin

-If the enclosed world is a microcosm, the shaft of light penetrating, it is a ray of hope rendered vivid by the enclosure and the surrounding darkness.

Ando, *El Croquis*, 44, 1990:6

(Cited in Ebru Mut Bilasa's thesis of "Incomplete Project of Modernity"-Tadao Ando's Modern Architecture With Traditional Spirit, 1998, pp.175-176-178)

The way he speaks of light through the virtue of its metaphorical referents, attribute it an ontological aim (chapter 2.3), which he told it to be 'the origin of all being' or 'the creator of relationships that constitute the world'. How his insight into the concept of light crystallizes in his designs, is the way he achieves his metaphoricality of architecture (chapter 2.5). And again in turn by speaking about his works he expresses these values still metaphorically (chapter 2.4):

The inside of a building which is actually a small cosmos in Ando's eyes creatively needs its *sun of hope as light rays* entering in a well-defined manner by darkness and geometry of forms. The concretization of life and hope through sun rays in a closed space is Ando's success of both using natural light as an aesthetic design element in architecture, and of expressing his design ideas metaphorically.

Continuing he explains the feasibility of such ontological valued light in architectural space, which is his dictated well-known aesthetic preference. He attributes light dignity, power and informative and liberator characters where he borrows from human psychology, through which he renders vivid, the *light in architectural space*. By his speech of light metaphorically he appreciates the aesthetic value of this design element. The readers even the ones unfamiliar with any of his works all concretize Ando's space with 'light', through the metaphors 'creator, dignity, power, constitute, liberate, inform, awaken' by straining his own previous spiritual experiences with a single room image. The integration of these distant orders of

experiential level open-endedly, renders its own aesthetically constituted piece of light and space. A further insight of metaphorical utterances of Ando leads to a philosophical background needing a deeper understanding of his works and thoughts but the way he employs insightful metaphors and achieves metaphorical crystallizations leads to chapter 2.4 and 2.5.

Continuing on Eisenman's remarks about Ando is a quotation from his *The Story AND O*, where he reveals the aesthetic power of Ando's design by indicating the metaphors:

Something in his [Ando's] work is shivering, beyond the cool, the rational, the poetic or the sublime. Something which in its emptiness has a sense of both the terror and awe of the other. Space is no longer either the western topos- the condition of place, nor the Japanese Ma -literally the condition of between place, but rather now between place and no place, between topos and atopia... Ando's spaces are also seemingly inert; they contain no physical metaphors of shear, compression, or tension. Equally they are the inert state of something which was formerly live and now is in a state of shock. His space is outside of these concerns. If western space is animate, and eastern space is silent, then Ando's space is other, without speaking to a theatricality of silence. In Ando, space is not measured from light to dark, from thin to deep, as it is in the paper paneled *shoji* and the hewn alcove of *Shokintei*. Rather his light is between; neither dense or sparse, opaque or translucent.

Peter Eisenman, *The Story AND O*, pp. 137-139, in *Tadao Ando -The Yale Studio and Current Works*, 1989.

Physical metaphors of *shear, compression, tension*, emotional metaphors of *shiver, awe, silence, terror*, positional metaphors of *animate, inert and live* are not the adjectives of architecture *literally* and which indeed are 'misplaced'; but we do not experience architecture 'as a pair of disembodied eyes, frozen in a single moment.'⁸⁴ The experience of shiver, awe, terror, tension, animate are inseparable from our experience of own body. (Metaphors carry architecture at an experiential level in an architectural text.) Not only does Ando's spaces make us walk in it and

⁸⁴ Karsten Harries, *The Ethical Function of Architecture*, 1997, MIT Press, pp.215.

look around it at the moment, but as in the critic of Eisenman part of our experience of its aesthetic value is also 'a self-projection of our previous experiences' of *fear, excitement, swear, shock*, and so on...⁸⁵ These one-word metaphors (lacking two units as in the case of compound ones –chapter 2.1) gain their metaphorical virtue by acting in a different context, in a different order of experience as in the context of architecture (chapter 2.1) and remind us that architecture is not just a technical achievement but a human achievement capable of speaking its aesthetic value through metaphors, which everyone hears and interprets his own signification in both constructing the work and reconstructing it in the text (plurisignification).

Another text rich of metaphors is the narration of Kursaal Auditorium and Congress Centre, San Sebastian, Spain by Luis Fernandez – Galiano in *Domus March 2000*:

Kursaal Auditorium and Congress Centre, San Sebastian, Spain..

At the mouth of the river, yet placed by the architect in such a way that it does not disturb the natural situation, the twin buildings rise up like two gigantic rocks washed up on the shore: the auditorium and the congress hall. The auditorium is conceived symmetrically, while the congress hall is shaped like a slightly elongated cube... God does not throw dice, Rafael Moneo does. By throwing these colossal cubes onto a carpet of sand, the architect from Navarra has put his project in the hands of destiny –which was also responsible for its name. *Kursaal* is the German word for Casino, a cosmopolitan term... In 1922, a large Casino appeared on the beach at the mouth of the Urumea River: It is on the site of this building, demolished in 1973, that the San Sebastian Auditorium and Congress Centre stand today. Influenced by the name, Moneo makes the new Kursaal oscillate between a skilful play on volume and compliant reliance on chance juxtaposition: he leaves the prisms of opaline glass on the Gros beach, half-buried the sand like the ice cubes of a drink spilled with the forceful resolution applied when overturning the dice-box on the worn felt of the gambling table ...[neither of the other projects in the competition] come close to the intuitive and daring brilliance of the irregular tilting cubes that were eventually raised on the site that the inhabitants of San Sebastian called 'area K'.

The building's prolonged gestation was several times on the verge of breaking down. The first image of the Kursaal is radical. Nonetheless, apparently aggressive forms, the harsh geometry

⁸⁵ The quoted phrase belongs to Harries, pp.125 and the adopted idea is also inspired from this quotation.

of its corners and the unsettling inscrutability of its tilted planes dissolve as soon as the threshold is crossed and visitors are immersed in the warm, watery glow of its cedar wood interiors and diffused lighting... Much of it hidden like a sculpted iceberg, the Kursaal comes softly in contact with the city along Avenida de la Zurriola, where the entrances open under an emphatically horizontal portico, flanked by a restaurant and exhibition hall as well as numerous shops that lend domesticity to urban front. In contrast with Bilbao's Guggenheim, which projects its storm of titanium onto the axis of the streets of its approach, the Kursaal separates the prisms, so the view of the sea slips between them on the only street that encounters the complex, the two crystal cubes peeking towards the two immediate geographical points, mount Urgull and Ullia with scenic sensitivity, discretion as almost with stealth.

Luis Fernandez – Galiano, *Kursaal Auditorium and congress Centre, San Sebastian, Spain*, by Rafael Moneo, pp. 16-25, **Domus 824, March 2000.**

Poetic metaphorical expression of the *rising up of two gigantic rocks washed up on the shore* defining the auditorium and the congress hall lend the buildings very concrete aesthetic natures. Instead of direct formal description needing their long information of various qualities, by forming a concrete image in the readers' eyes, the critic is capable of communicating his thoughts and feelings of the work in an aesthetic, quick, economic and fresh manner (chapter 2.4). Moreover, again by referring these two buildings as '*dice*' thrown onto a carpet of sand, he comments vividly on the physical and historical background of the site. His further continuing metaphorical expressions drawing poetical similarities between the experience of gambling and formal architectural considerations provide a more insightful and deeper understanding of the aesthetical and conceptual background of the design (lines 13-14-15).

As the winner of a competition participated by the famous architects, Kursaal Auditorium and Congress Centre Project by Rafael Moneo owns its expressive power to its poetic metaphoricality, where it is revealed in the text again metaphorically.⁸⁶ The project's environmental considerations, site analysis and

⁸⁶ The other architects competed are explained in the text as follows : "However, retrospective examination of the other projects in the competition can but confirm to sharp judgement of the jury that chose Moneo's project: Not Pena Ganchegui y Corrales' quaint one, Mario Botta's predictable

urban sensitiveness are emphasized by the verb-metaphors of 'slip between, peek toward, flank by' (lines 33-34-35-36).

This is a fascinating work in which the architecture is focused on the centrality of an idea. The two tilted translucent cubes have such power to conduct emotions and metaphors that any further decision or chance is subordinate to these luminous 'pieces'; these refer, on the one hand, to the mineral geometry of the natural world and, on the other, to the artificiality of the city; to the silent hazy light of an underwater universe and the angular and fragmented reflection of a vision of ice; to the threatening ruptures in Basque society and its resolute regenerative force so the power of these aggressive and amiable prisms dissolves the details into anecdotes. The technical and aesthetic invention of the double glass surface, with the individual undulating 'tiles' that give the surface a dense and material shiver..., or the versatile artifice of grooved beams, in one supporting the terrace, carrying rainwater and serving to diffuse artificial light in the rooms: all pales before the evocative force of the idea...

The old Kursaal was unlucky and two years after its inauguration in the presence of Queen Maria Christina a ban on gambling imposed by the dictatorship of Primo de Rivera blocked the turning roulette wheels and condemned the building to a melancholy and uncertain existence. It is to be hoped that the wheel of fortune will be more benevolent with this musical reincarnation of the old casino on this 'area K'.

Luis Fernandez – Galiano, *Kursaal Auditorium and congress Centre, San Sebastian, Spain*, by Rafael Moneo, pp. 25-28, **Domus 824, March 2000.**

Close to the end, critic explains the various significations two buildings speak to him. Kursaal Project is the referent of the metaphor of *mineral geometry of a natural world*, or of *the artificiality of the city*, or of *the silent hazy light of an underwater universe*, or of *the angular and fragmented reflection of a vision of ice*, or of *the threatening ruptures in Basque society and its resolute regenerative force* and so on...(open-ended) Like verbal metaphors, the non-verbal, crystallized metaphors which are architectural works are also plurisignificative, opening up additional meanings. This breadth of implications of the conceptual, formal and

cylinder, Arata Isozaki's undulating roof, not even Norman Foster's prism with technological sunshade, nor Juan Navarro Baldeweg's oneiric extension of 'ensanche' geometry come close to the intuitive and daring brilliance of the irregular tilting cubes that eventually raised on the site that the inhabitants of San Sebastian called 'area K'."

aesthetic considerations of a built work is the reason of the open-ended characters of metaphors. Metaphors generate forms and meanings subjectively: Kursaal Project is for the critic *the musical reincarnation of the old casino* metaphorically. He has wished luck for it. It is actually this inspiring idea of 'reincarnation' making the critic create his successful metaphorical utterances throughout the text. He explores into the subtle meaning of the design searching his aesthetical and conceptual power in the history of the site. And he discovers, reveals and renders the entered soul of the old casino in the form of the auditorium and the congress center metaphorically. Through clashing images and tension of dice, roulettes, wheels, gambling tables and the two technical invention of double glass surfaced slightly elongated cubes, he integrates the characteristics of the gambling experience with the formal considerations of building experience yet revealing open-ended metaphorical expressions rendering all the theoretical and conceptual into the vivid concrete.

4.3. Metaphors to Reveal Ethical (moral+traditional)

Values in Architectural Works

Besides the aesthetic concerns human beings own intrinsically, there exists also ethical values in a society, which constitute a communal living. "Ethical" derives from 'ethos', as Harries explains and referring to an individual person, it means 'his or her character, nature or disposition', and 'similarly' he adds 'we speak of a community's ethos, referring to the spirit that presides over its activities.'⁸⁷ Architecture should articulate, orient and serve to 'this spirit' beyond mere building. It is an inevitable task for architecture to help maintain a common ethos and so interpret the way of life in the community since 'our dwelling is always a dwelling with others' as Harries points out.⁸⁸ Thus, architecture when to speak, communicates beyond its first and native function and carries other significations in that society. To explain this, Eco relies on a distinction between the primary and secondary function and distinguishes between the denotation and connotations of a

⁸⁷ Karsten Harries, *The Ethical Function of Architecture*, pp.4.

⁸⁸ *Ibid.*, pp.13

building, as Harries interprets.⁸⁹ For example, a door fist denotes an entry, and moreover connotes 'the wealth and status of the house's owner, the welcoming or discouraging character of entry, the mark of the threshold as separating the private from the public, or the sacred from the profane'.⁹⁰ To understand what a building is trying to say cannot be grasped without an insight into its connotations (secondary functions). Denying them evokes the rejection of the *metaphoricality of architecture* and asserts it as a 'formalized artifact' of one primary meaning described and explained.⁹¹

Critics can discuss buildings through their mere denotations as 'complicated tools or machines', 'but such an approach fails to illuminate the distinctive way in which buildings speak to us' as Harries argues.⁹² Interpreting architectural works through metaphorical expressions also reveals their ethical function in addition to their technical and aesthetic functions.

A quotation from William Curtis reflected on the Brion Tomb by Carlos Scarpa renders some ethical values of dead-architecture metaphorically:

With the Brion Tomb, Scarpa created one of his most haunting and enigmatic works, evoking a field of the dead and the passage to the world beyond. It contained several individual family monuments and was wrapped around the back of the village graveyard in the form of an 'L'. The flat land was sculpted into a sequence of trenches, paths, platforms and pools, and was populated by sarcophagi in curious abstract shapes like large amulets. Concrete walls were faceted, weathered and submerged, lending the impression of an archeological site scattered with remains and swamped by water. Pivotal structures such as the funerary chapel and the Brion couple's tomb were rotated on to a 45-degree geometry, while the rest of the cemetery relied upon Scarpa's usual devices of layering, striation and fragmentation. There was a poignant mood of time past, although slots of sky glimpsed through fractured openings hinted at infinity.

Rather than just a building, the Brion Tomb was a mythical landscape exploring the erosion of age and soul-stirring effects of water. Squares, diamonds, circles and other

⁸⁹ Ibid., pp.94

⁹⁰ Ibid., pp.91

⁹¹ The phrase belongs to Nick Temple in his paper, *A Metaphoric Interpretation of History: A Case for a Theory of Design*, ACSA/ EAAE Conference, Prague (11-15 May 1993).

⁹² Karsten Harries, *The Ethical Function of Architecture*, pp.96.

emblematic shapes rested in a state of suspension, their historical identity ambiguous, their resonance with the past dimly felt. The funerary chapel stood in a sombre pond of lily pads flanked by cypresses and was like a latterday island of the dead. ...

But references were never obvious, and forms communicated before they were understood. Scarpa's work was a palimpsest of hermetic meanings, touching upon archetypal themes of transition and inner discovery, duality within unity, and the dark underwater world as an image of death. Fragmentation, far from being a device for establishing ironical distance, seemed to be means for exploring the problems of faith and immortality.

William J. R. Curtis, *Modern Architecture, Since 1900*, Phaidon Press, 1996, pp. 610-611.

By attributing the tomb the character of a *field of the death and passage to the world beyond*, Curtis questions ethically the confrontation with the concept of death through architecture. The metaphoricality of this piece of architecture – the tomb, carries the visitor along its paths, platforms, pools, trenches within his life period, each quotation reminding a picture from old memories. Cemetery of the Brion's have been richened through the architectural elements of layering, fragmentation and striation Curtis explains as the wavy life-time of a human being gone at once deeply recalling the 'death-bound' life, as a distress to a mortality although Curtis metaphorically expresses the fractured openings as indications of an infinity. As much distressing to the feelings as a piece of metaphorical architecture and metaphorical piece of text, both the architect and the critic search through their elements of material, construction, composition, interpretation, implication and words an *ethos* to reconsider our place 'in the ongoing realm of life'.⁹³

'Rather than just a building', as Curtis deciphers he will hear the connotations of the tomb rather than its primary function and writes of a mythical landscape image on behalf of the tomb characterizing with the soul and the body of an old person silhouette. The landscape image of the cemetery clashes with the image of an old-aged person where the leap in the tension is high enough to form a dramatic metaphorical expression of architecture (chapter 2.1) The open-ended interpretation of the integration of a worn away skin and land; the excitement of an old soul and

⁹³ Ibid., pp. 298.

the freshness of water are inventively numerous concrete images supported by direct explanations in between the other lines. As long as architecture serve more than sheltering, it connotes and as long as it connotes, its metaphorical intimacy cannot be denied.

Curtis appreciates the crystallization of the conceptual level of the referents of the design, which are mainly the death and its history architecturally. By focusing on the 'non-literal' character of Scarpa's work by the phrase *palimpsest of hermetic meanings*, he continues to interpret the metaphorical qualities of Brion Tomb through metaphorical expressions where the images of death and dark underwater world and the fragmented landscape and immortality *clash* providing a deeper insight into the secondary meanings of the architectural work and indeed by serving an ethos of faith beyond merely sheltering the death.

Continuing with another quotation where Frampton comments and Ando explains his understanding of the concept of *wall*, there writes:

At the same time, he regards the wall as a protective shield that is categorically opposed to the infinite space-field of the modern megalopolis. In Ando's work the courthouse is seen as the provider of a calm, character-forming, restorative domain wherein the individual may escape the turmoil of the city and regain some sense of domestic tranquility. In his seminal essay of 1978, titled 'The Wall as Territorial Delineation,' Ando wrote: The cheap sprawl and crowded conditions of the modern Japanese city reduce to a mere dream the liberation of space by Modern Architectural means and the resulting close connection between interior and exterior. Today, the major task is building walls that cut the interior off entirely from the exterior. In this process, the ambiguity of the wall, which is simultaneously interior on the inner side and exterior on the outer side, is of the greatest significance. I employ the wall to delineate a space that is physically and psychologically isolated from the outside world....

I think, walls can be used to control walls. In this [Matsumoto] house, walls standing independent in the world of nature delineate a territory for human habitation. Inexpressive in themselves, the two major bounding walls are protective devices for the interior. At the same time, they reflect the changes taking place in the world of nature and help to introduce this world into daily lives of the inhabitants. The limiting operation of the walls directly reveals the boldness of the house itself.

Kenneth Frampton, *Tadao Ando*, 1991, published by The Museum of Modern Art, pp.10-11.

Frampton discussing Ando's concern of wall as a *shield*, he employs a metaphorical expression consisting of two meaning units of concrete images –wall and shield. Giving a hint with the adjective of 'protective', he still leaves the reader to consider and invent their relations ethically (*open-ended*) -also with some help of the continuing sentences. The warrior image with a shield and the house image with a wall when thought in terms of one another are likely to raise a *tension* in mind where they *interact*, *conflict*, *integrate*; yet communicate an ethos of a particular way of dwelling. Continuing his discussion metaphorically, Frampton this time lends the *courthouse* a series of humanly thought, knowledge and activity, which form the 'marginal' meaning of dwelling (Chapter 2.1, connotation of a house). Up to now it is once again highlighted that talk of architecture and so the voice of space are likely to be illuminated by metaphorical expressions and indeed such expressions are essential if we are to experience architecture as an *event* rather than an artifact.⁹⁴

Ando interpreting both his architecture and texts involves poetic sympathy and renders his ethical abstractions metaphorically into expressive means. The 'ambiguity' of the wall being simultaneously *interior* on the inner side and *exterior* on the outer side or 'cutting' the exterior off entirely from the interior, or walls 'standing independent' in the world of nature and delineating a territory for human habitation are not simple explanations of fixed-meanings but through the skillful metaphors (of breadth of implication) Ando borrowed from contexts outside of architecture are open-ended meanings conveying interpretations of an ethos of *habitation through the wall*. (By the phrase 'through the wall', I intend to mean the interpretation of Fontein, which is 'the sense of going through or beyond (the wall), the sense of being in the midst of (the wall), as well as its use in the sense of, by way of, or by agency of.)⁹⁵ The wall as an architectural element has not only a structural function but also has an ethical function of revealing and concealing the lives of its inhabitants through its existence, which Ando translates this speech of them [walls]

⁹⁴ This is a notion I mainly derived from Nick Temple in his referred paper in the 5th footnote.

⁹⁵ Lucie Fontein, *Reading Structure through the Frame*, pp.50-51, *Perspecta 31 Reading Structures*, 2000, The Yale Architectural Journey.

by the help of *metaphors* to shed light into an *ethos* of architecture unlikely to be grasped by the intellect alone through a description or explanation.

The following late example of an architectural work and text emphasize the sense in which every building cannot help to tell us something beyond their primary function but the society that gave rise to it. A Finnish barn has spoken in the same way to the praised participants of an architectural competition.

Burning Passion –A dramatic architectural installation designed to draw attention to the plight of the Finnish countryside.

Our most unusual finalist was the wonderful architectural installation in Finland by Marco Casagrande and Sami Rintala. It is (or was) both the celebration of the Finnish landscape and farming practices and a protest against the endless growth of the low-density suburbs which now surround every Finnish settlement.

... Now that new industrialized farm structures and new agricultural techniques have made the old buildings redundant they are destroyed or simply allowed to fall down. Three of these abandoned barns 'were driven', the architects explained 'to the point where they have had to break their primeval union with the soil. Desolate, they have risen on their shanks and are swaying towards the cities of the south. Their structures were put together again and reinforced internally. Then they were raised 10m high, each on four slender legs of unpeeled pine trunks braced with steel wire –and they began to march towards the cities of the south. The humble had suddenly been given majesty, even a degree of the sublime.

They were marching to their deaths. In early October, cords of dry wood were assembled round their legs, and all was set on fire –just at the time when the beasts they housed would have been slaughtered too.

The whole was in many ways a contemporary interpretation of the monument, poetic, moving, its only remaining presence on film and video. It is to be hoped that the heroic march of the three huts will have an effect on the nation's memories and its attitude to its agricultural past.

All the jury members agreed that the idea was extremely powerful, and that it must be commended.

The Architectural Review, December 1999, volume CCVI No 1234, *Emerging Architecture: ar + d Winners, Installation, Savonlinna, Finland Marco Casagrande + Sami Rintala*, pp.58.

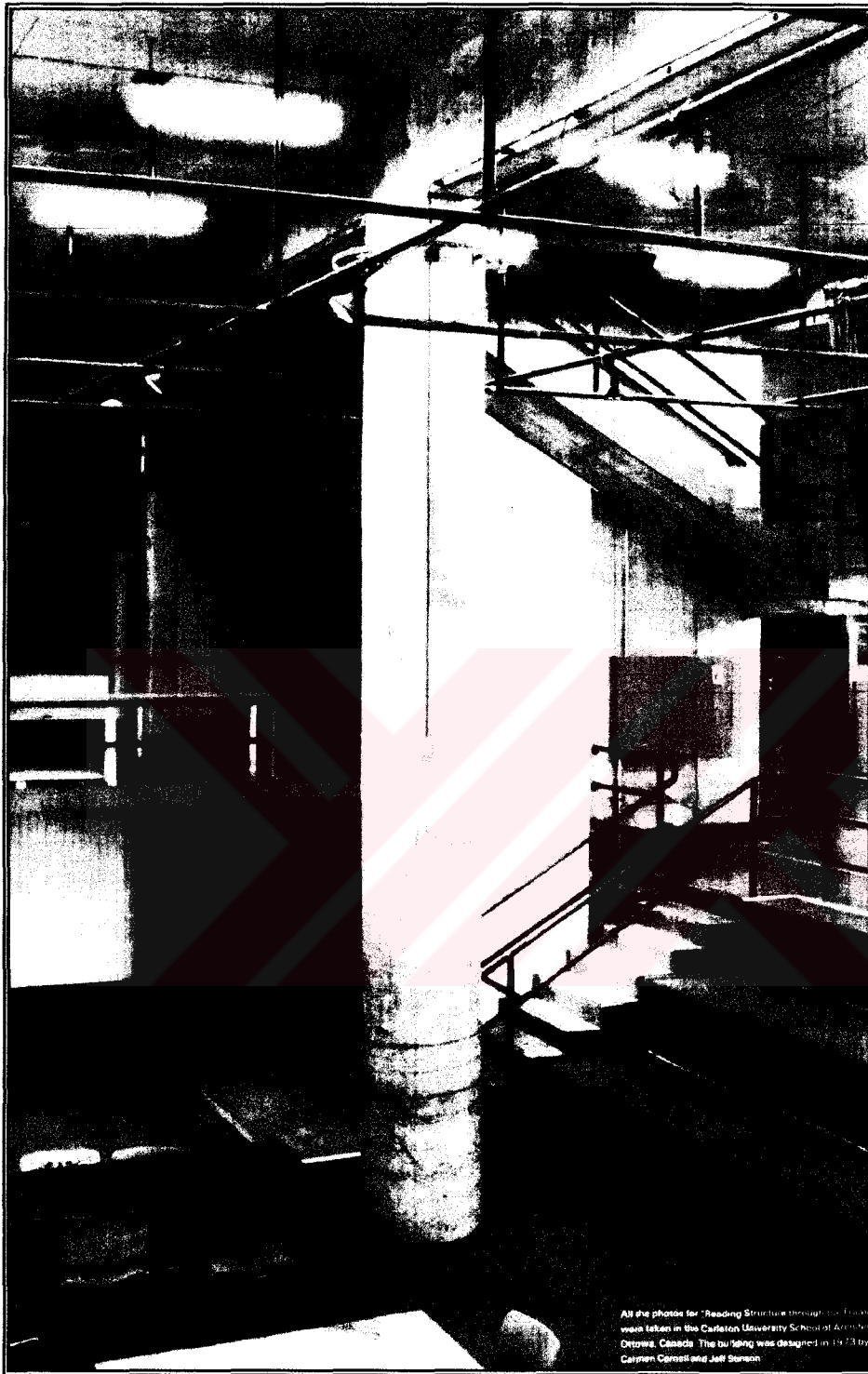
The metaphoricality of the design invites us into the problems of a farm culture and states itself as a protest through its metaphorically expressed implications. It is only through the metaphors that the designer conveys to us that we can grasp the

layering of significances or the connotations it does own. It questions the technological domain that overwhelms the agriculture and communicates an ethos of faith to the preexisting units. The going up of barns onto their own legs of pine trunks braced with steel wire and starting to walk is a metaphorically speaking of concrete images rather than abstract ideas and theoretical knowledge. The image of the isolated and abandoned position of the barns are given a spirit through both non-verbal (design) and verbal (text) metaphors. The vivid and economic metaphors of *humble*, *majesty*, *march* and *sway towards* all quickly conveys the conceptual background of the design and the ability to crystallize these abstract thoughts back into concrete world of architecture leads the jury members to commend upon it.

The analysis of metaphors through the chapters 4.1, 4.2 and 4.3 in the quoted examples of both well-known critics and late architectural texts at least claim they *do use them* [metaphors] to discuss architecture but what values their virtue provide the encounters with are my comments and my thesis in the light of the theoretical background I discussed throughout the previous chapters.



Figure.18. Carleton University School of Architecture, *Carmen Corneil and Jeff Stinson*,
Ottawa, Canada, 1973.



All the photos for "Reading Structure through the Frame" were taken in the Carleton University School of Architecture, Ottawa, Canada. The building was designed in 1973 by Carleton Corbett and Jeff Saxon.

Figure.19. Carleton University School of Architecture



Figure.20. Carleton University School of Architecture

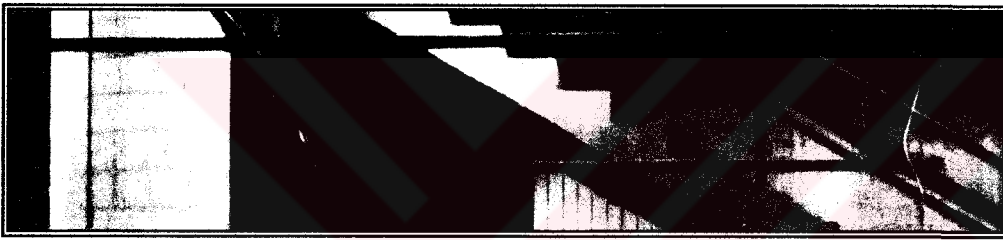


Figure.21. Carleton University School of Architecture

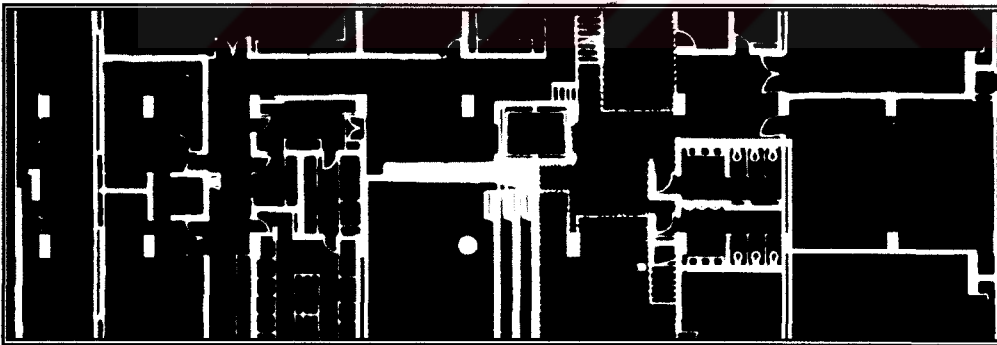


Figure.22. Carleton University School of Architecture

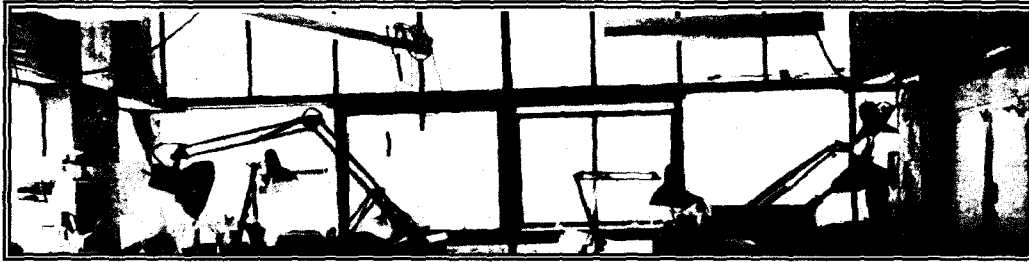


Figure.23. Carleton University School of Architecture

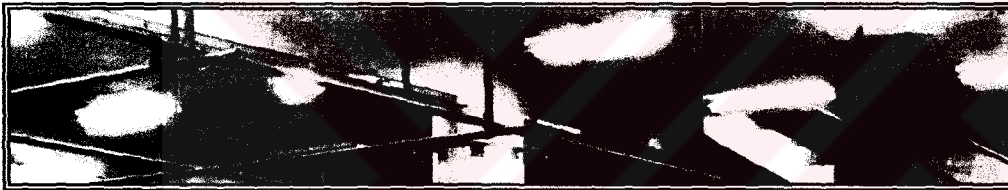


Figure.24. Carleton University School of Architecture

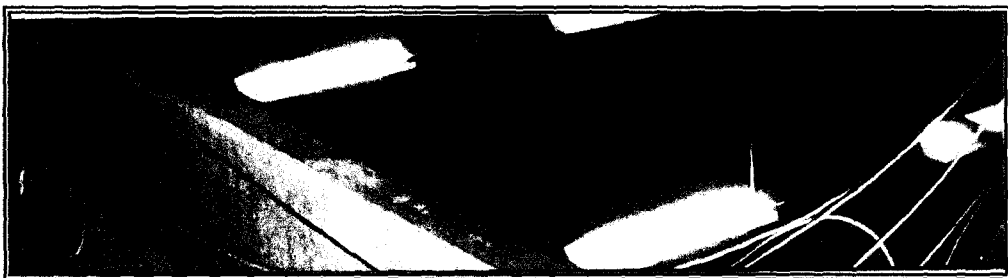


Figure.25. Carleton University School of Architecture

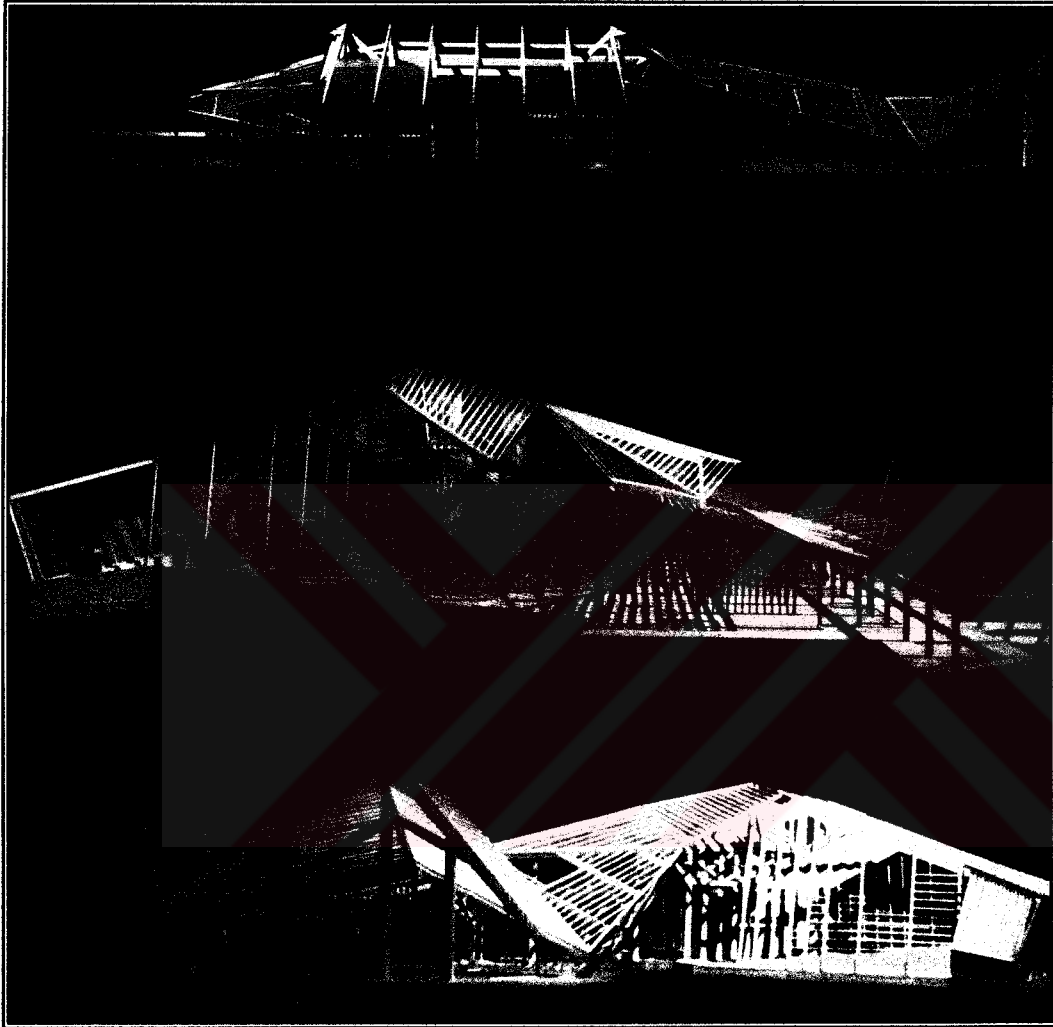


Figure.26. Seabird Island School, John and Patricia Patkau, Agassiz, British Columbia, 1997

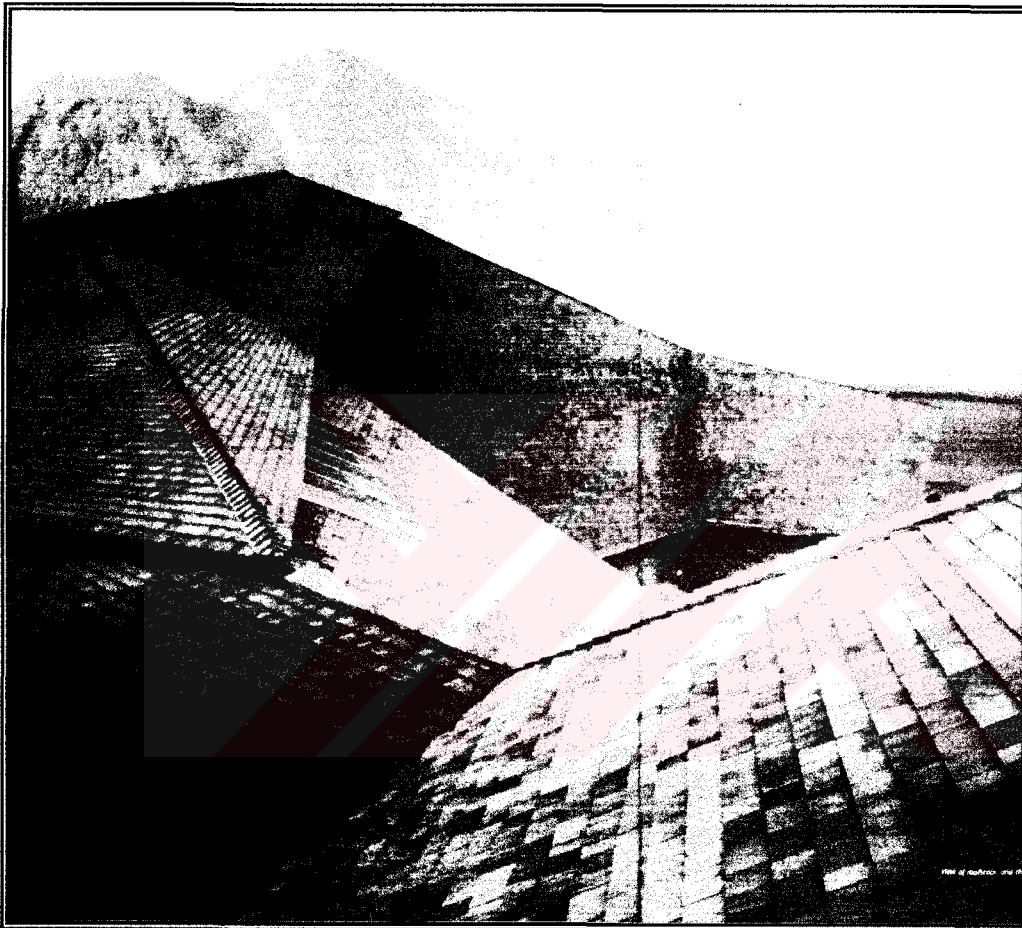


Figure.27. Seabird Island School

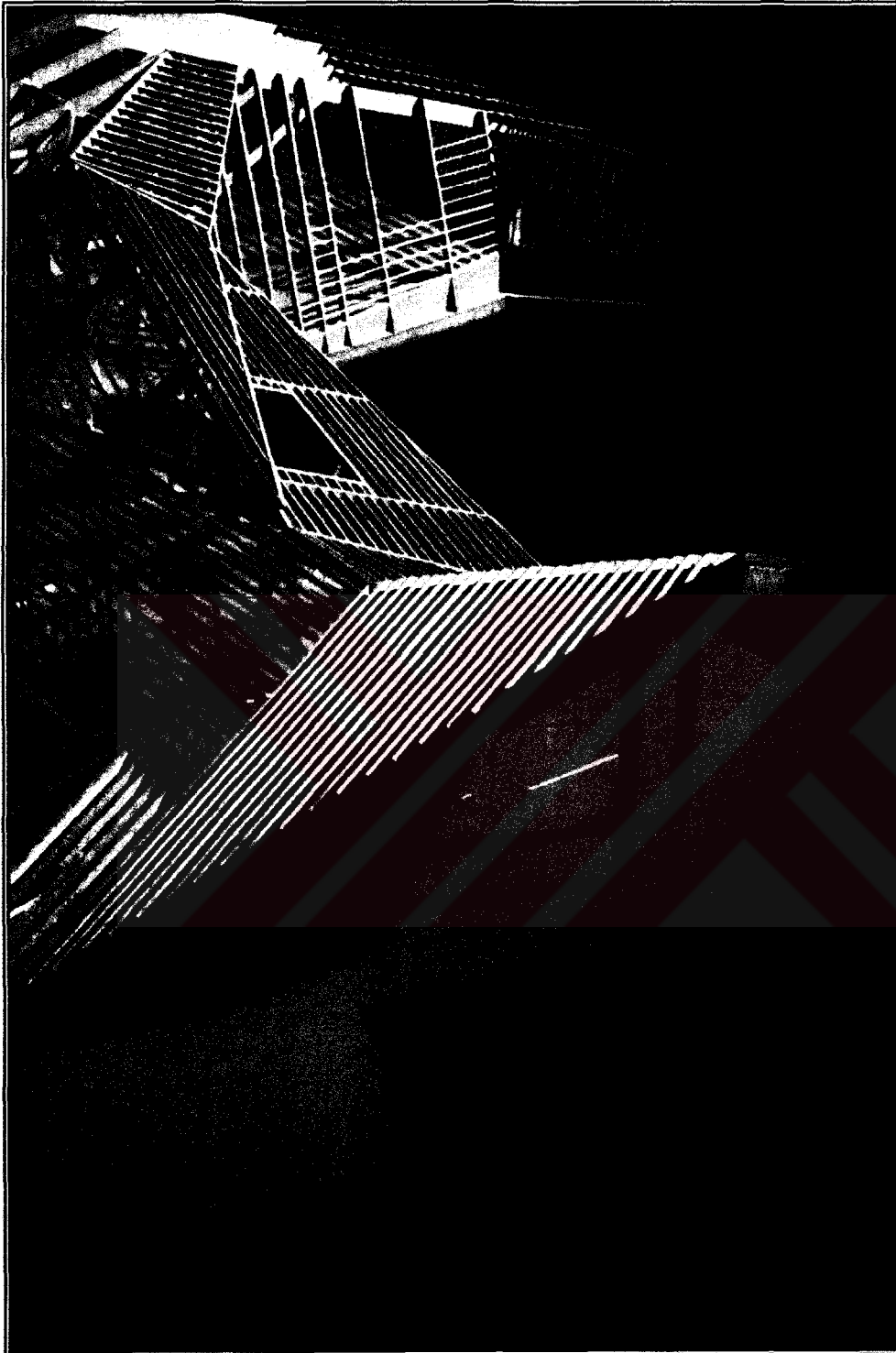


Figure.28. Seabird Island School

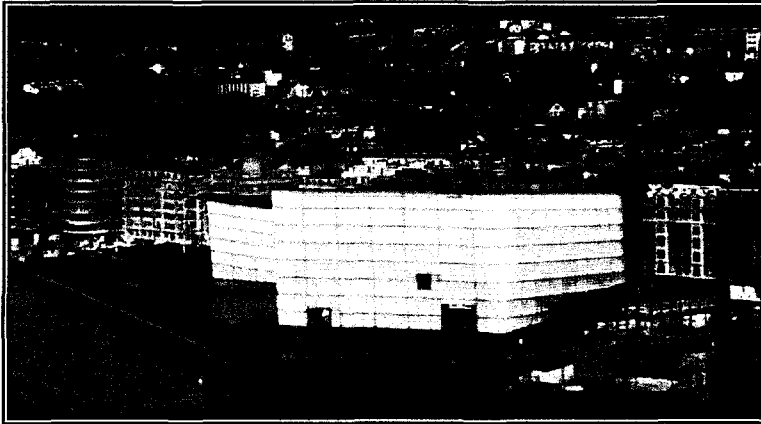


Figure.29. Kursaal Auditorium and Congress Centre, *Rafael Moneo*, San Sebastian, Spain.

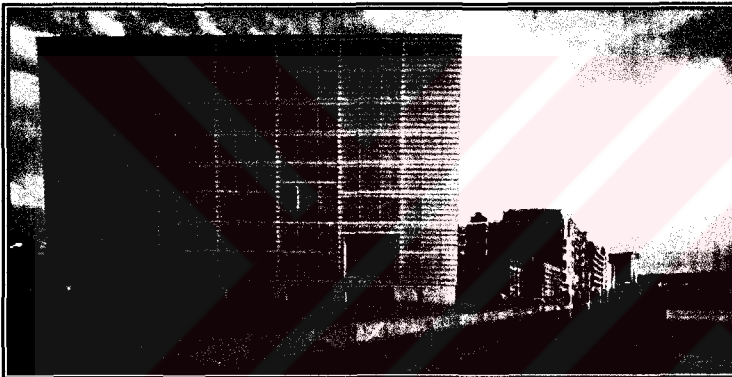


Figure.30. Kursaal Auditorium and Congress Centre

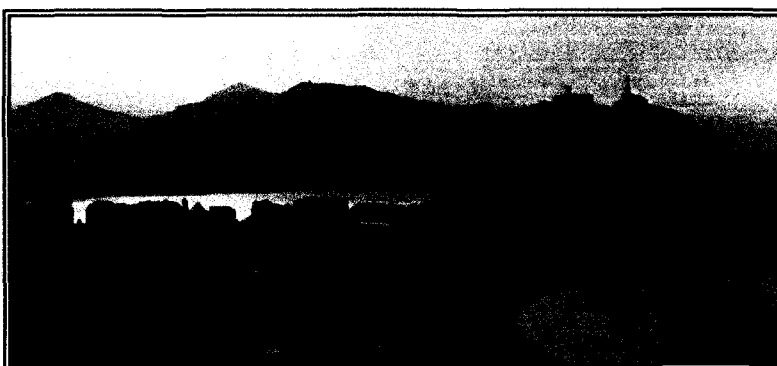


Figure.31. Kursaal Auditorium and Congress Centre

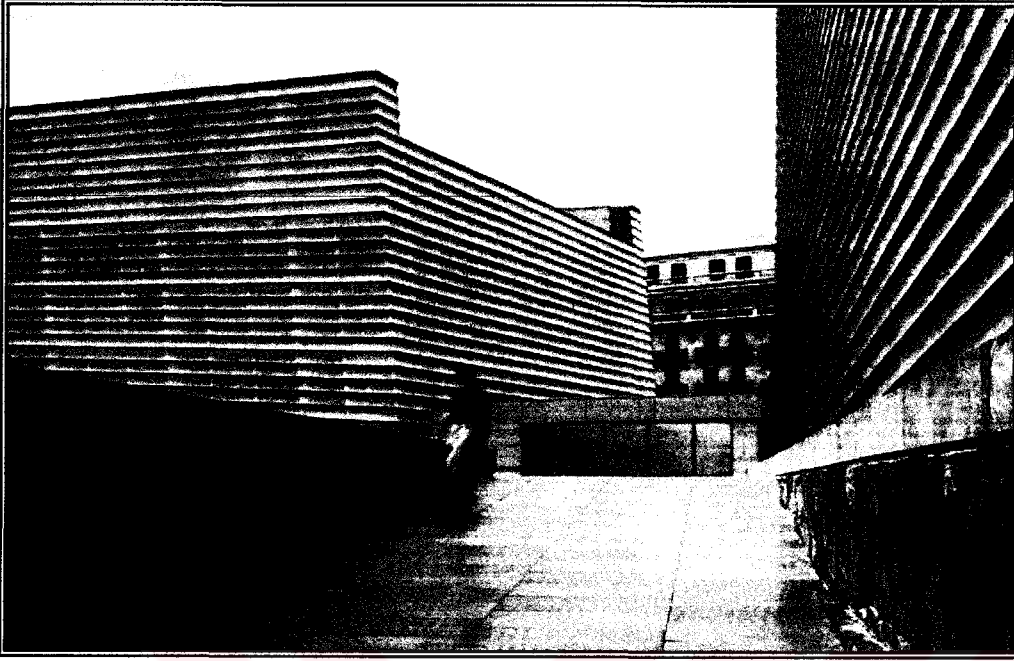


Figure.32. Kursaal Auditorium and Congress Centre

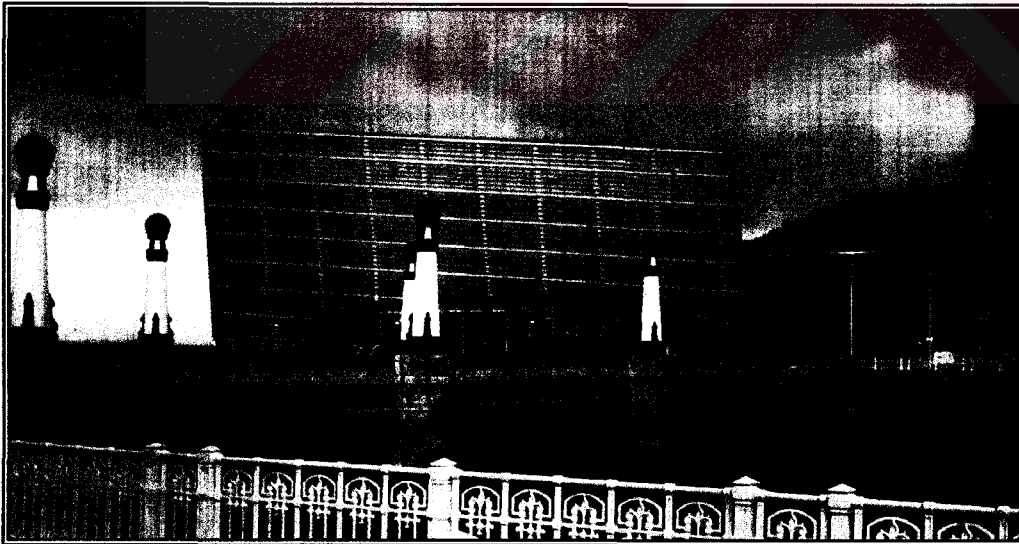


Figure.33. Kursaal Auditorium and Congress Centre

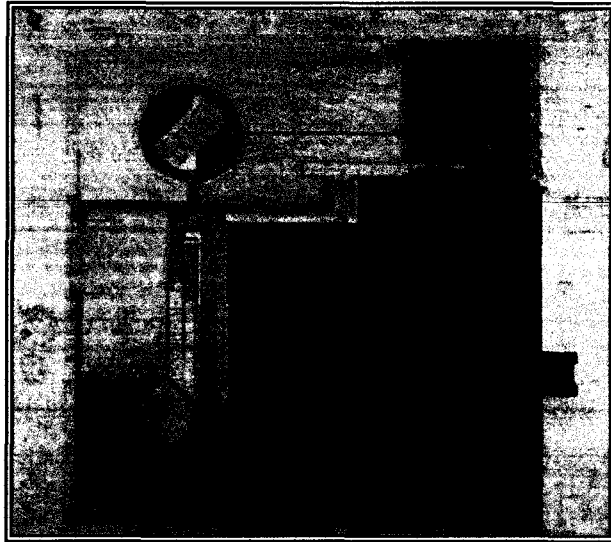


Figure.34. Brion Tomb, *Carlo Scarpa*,
San Vito d'Altivole, Italy, 1972.

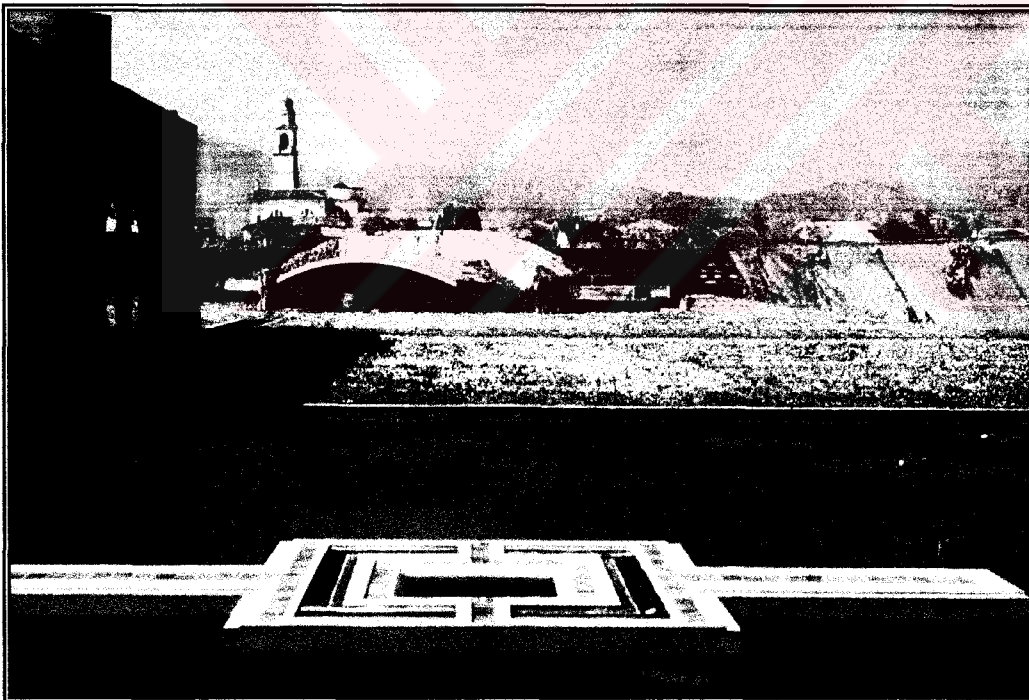


Figure. 35. Brion Tomb



Figure.36. Koshino House, *Tadao Ando*, Ashiya, Japan, 1981



Figure.37. Kidosaki House, *Tadao Ando*, Nippon, Japan, 1986



Figure.38. Koshino House

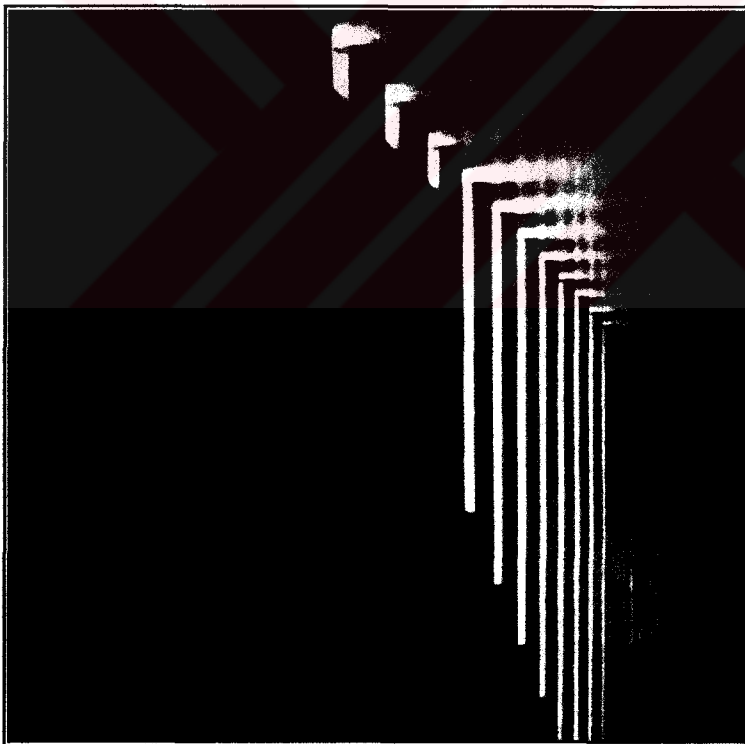


Figure.39. Koshino House: Dormant Lines



Figure.40. Church of the Light, *Tadao Ando*, Ibaraki, Osaka, Japan, 1989.

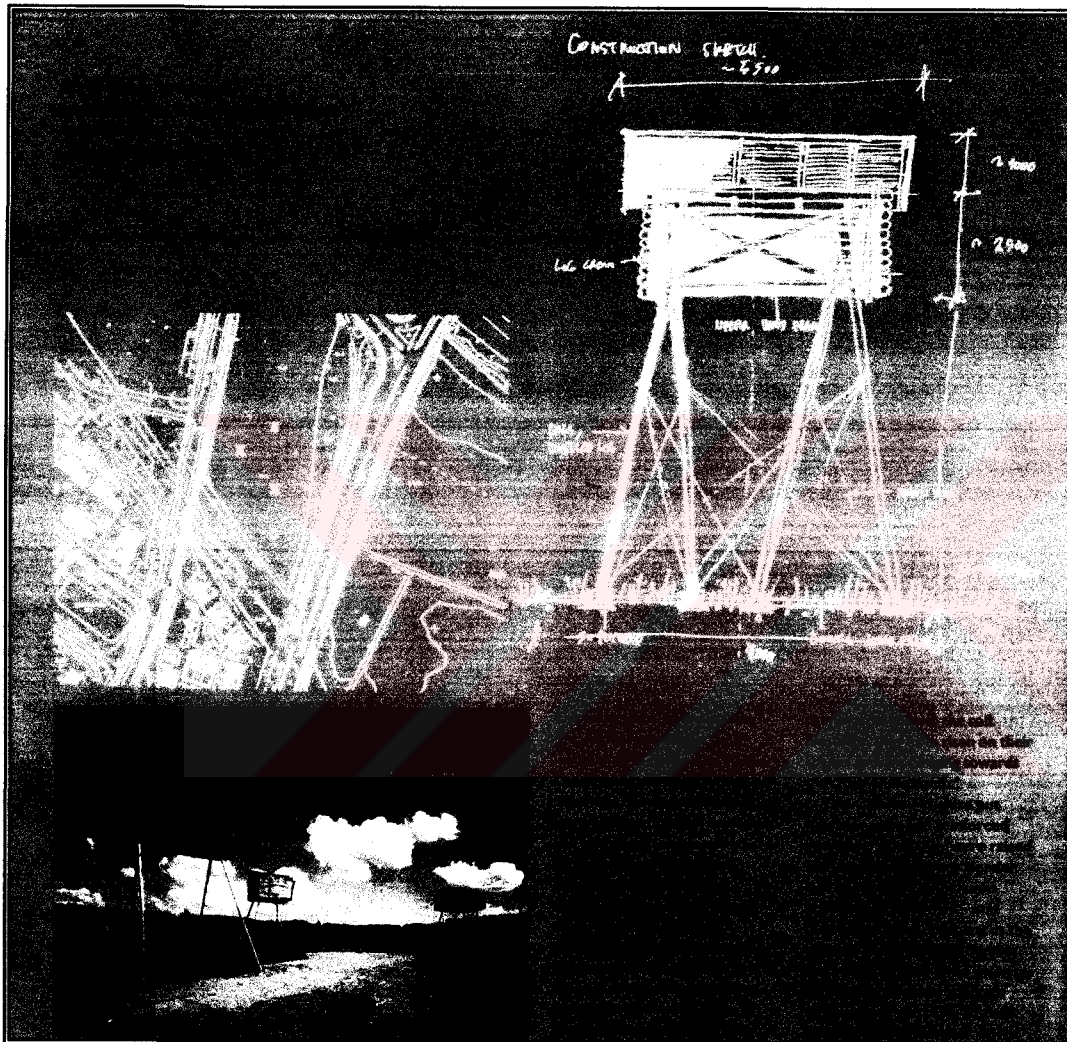


Figure.41. Installation, Marco Casagrande and Sami Rintala, Savonlinna, Finland, 2000.

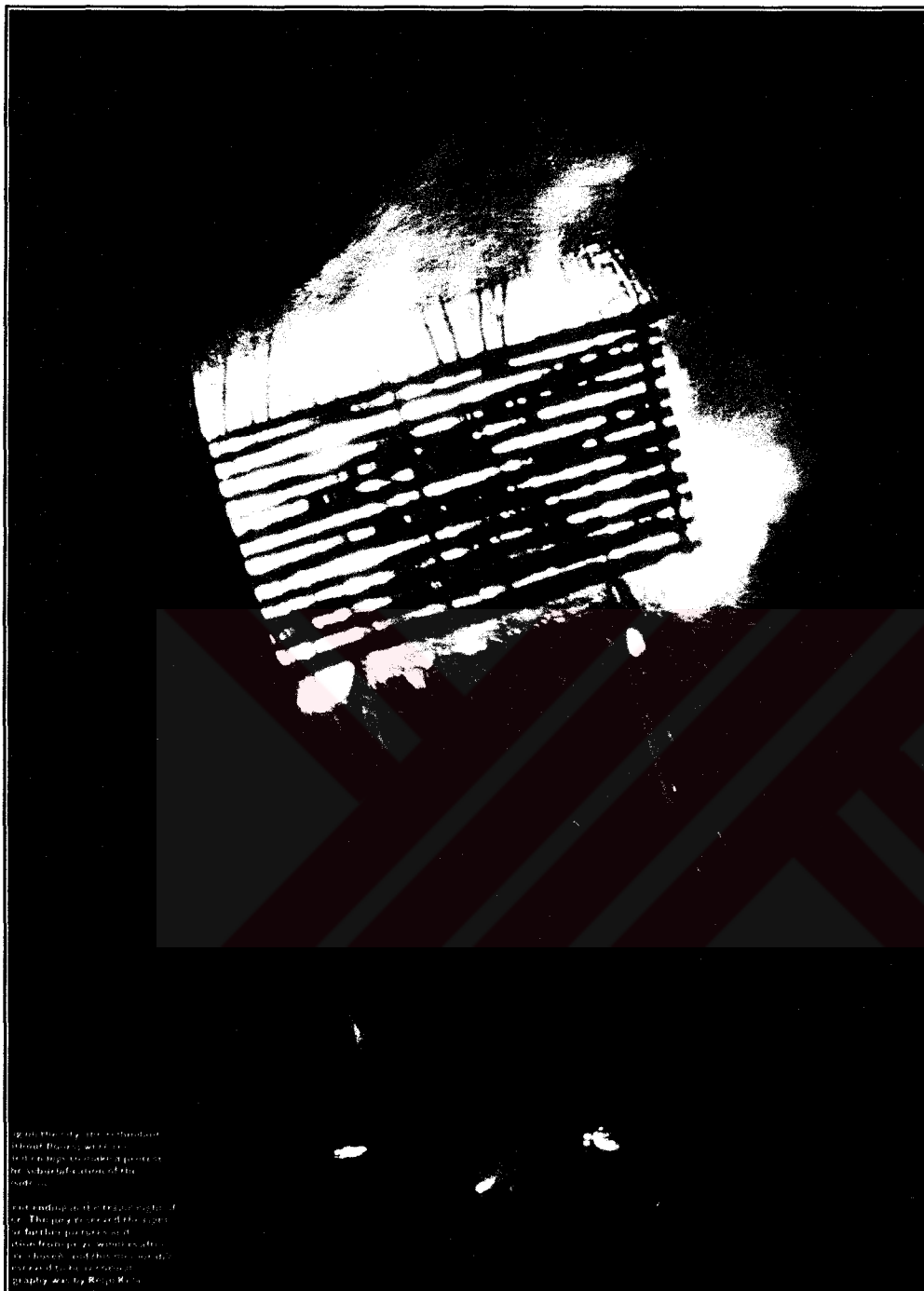


Figure.42. Installation

CHAPTER V

CONCLUSION: ON *METAPHOR* IN ARCHITECTURE CONCLUDING REMARKS

1. Re-Evaluation of the Relating Merits of the Concept of 'Metaphor' to Architecture

The question of responsibility and the function of metaphor in creation and interpretation in the architectural discipline needs to be explored at length -as authorities, Hawkes, Ricoeur and Hausman, on 'metaphor' agree- through a profound knowledge of anthropology, linguistics, psychology and architecture. Thus, answering the question of responsibility of metaphor in an architectural context would require examining in human cognition, creation and thinking to distinguish between embellishment and understanding role of it. My point in this thesis can be formulated with reference to the concepts belonging to its functioning mechanism for opening up new meanings to understand a piece of architecture as a 're-constructive event' rather than a 'problem solving exercise', hence:

The primary contribution of this thesis has been to propose a way in which the 'intricacies' of metaphorical action (*interaction, integration, tension, conflict, opposition, strain*) and its 'outcomes' (*open-endedness, plurisignification, unparaphrasability, concretization*) have become importantly pervasive at understanding the essence of an architectural work.

Metaphors in architectural expressions affecting architecture by enhancing its intelligibility by *reconstructing and reconstructing* knowledge through an open-ended interpretation add to it new additional foci of meanings.

This is the claim of the *raison d'être of architecture as metaphorically*, which has been constituted in this thesis. In turn, other devoted contributions namely under

'why use metaphors in architecture' justified by *architecture is metaphor*, *architectural works are metaphors* and *architectural terms are metaphors* are extrapolated.

Instances above, in which metaphors thus contribute to the architectural discipline, are instances of creation (Wittgenstein), invention (Rorty) and generation (Ricoeur) which is to say also that they are instances of evolution (Hausman). The framework for the interaction of metaphor and architecture, then, is directed toward describing the architectural discipline as fundamentally cultural, creative, symbolic and poetical and 'as manifesting its essence in *metaphorical interaction* and *reference* that is verbal, non-verbal and extra-conceptual'.¹ That is to say in the words of Hausman that evolution (creation-invention-generation) in the architectural world as well as evolution in thought and language is the outcome of *metaphorical interaction* that is adequate and effective because referential and thus ontological.²

As distinguished and analyzed through this thesis "metaphors do not represent by analogy, but by a unique relation of parallelism (*interaction*) to which the terms of the relation must remain apart (*integration*), in a tension that is conditioned by the dynamical side of the metaphorical referent (*open-endedness*)";³ metaphors are cognitive of architectural works properly.

In architecture, each metaphor and thus its referent, either *verbal* (architectural metaphorical expression -architecture as metaphorically) or *non-verbal* (architectural work -metaphorality of architecture) or *conceptual* (architectural significance -architecture as metaphor) are unique, and the relation of parallelism (functioning mechanism of metaphors- thesis' key words) is the efficient condition of novel intrusions in inquiry of architectural meaning.

¹ The mentioned notions of the concept 'metaphor' is derived from C. Hausman in his book, *Metaphor and Art*, 1989, chapter 6: *An Outline of an Ontology Evolved from Metaphor*, pp: 183-208; quoted phrase is an adaptation belonging to pp: 208.

² Ibid., pp:208.

³ Ibid. pp:230.

As Hausman points 'Creative metaphors are the cutting edges of knowledge, and they are manifest most purely in art.'⁴

Reconstructions and reconstructions of architectural works by creative metaphors so new *additional and additional* meanings of architecture manifest knowledge in an alternative, interpretative and responsible way, more insightful than scientific explanations, to human culture, creativity, art and architecture.

Heidegger and Vico, dwell that building is a metaphor of man's existence on this earth and interpreted by Akcan that 'an architectural work is a metaphorical image of one's own and of his understanding the world.', where 'man, by Hawkes, in short, is the 'transferring' or metaphoric animal, or he is nothing.'⁵

2. Results Derived for an Efficient Use

of 'Metaphors' in Architectural Discipline

Then the profound influence of *metaphoric language* on the conceptual development of architectural design as a *transferring* process cannot be denied, which can be examined in two categories, that of the educational aspect which is mainly the instructive value (as Aristotle mentions of metaphors) in architectural design studios and secondly the creative aspect in the recreation and revelation of an architectural image to provide a layering of architectural meanings.

The context Aristotle has written of the instructive value of metaphor, referred by Ricoeur, dwells on its *graphic* quality, where it makes its hearers see the things.⁶

This trait is stated by Ricoeur to be often called '*image*', which is the presentation of a thought in a sensible and tangible manner, and further disclosed by him that

⁴ Ibid.

⁵ The quotation from Terence Hawkes is from his book, *Metaphor*, 1972, pp.88. The quotation from Esra Akcan is from her unpublished paper, *Metaphor and Symbol as Leading Themes to Encourage Creative Thinking in Architectural Design Studios*, 1996. The views of Heidegger and Vico are borrowed from Christian Norberg-Schulz, 1979, *Towards a Phenomenology of Architecture* and Gillo Dorfles, *Myth and Metaphor in Vico and in Contemporary Arts*.

⁶ The idea is borrowed from P. Ricoeur together with quoted phrases from his book *The Rule of Metaphor*, 1978, pp: 34.

Fontanier has addressed metaphor by explaining that it 'presents one thought in the image of another that is better suited to making it more tangible or more striking.'⁷

Concentrated and shorter than objective explanations, metaphors through image-making astonish and instruct rapidly new-comer architectural students about what a building wants to be. 'Here, surprise, in conjunction with hiddenness, plays the decisive role and the creative dimension is inseparable from this referential movement.'⁸ (Ricoeur), which is to clash a familiar image with a building image in the fresh minds initiates creativity with the urge of a full capacity to question and reconstruct the meaning of an architectural work.

Metaphor, Aristotle says, 'set the scene before our eyes' (1410b 33).⁹ In other words, Ricoeur interprets, it gives that concrete colouration –imagistic style or figurative style it is called - to our grasp of genus, of underlying similarity which is the idea that 'metaphor depicts the abstract in concrete terms'.¹⁰ By appealing to this characteristic of all metaphor, which is to point out or show, to 'make visible' the underlying significance, communication is easier and proper both on behalf of educators trying to introduce the meaning of architecture and of potential speakers and writers of architectural discipline for opening up new horizons of additional meanings of architecture by reconstructions of creative metaphorical expressions.

'The power to set things before the eyes, the power to speak of the inanimate as if alive, ultimately the capacity to signify active reality' (Ricoeur, 1978) is ever more effective than a thoroughly complete explanation.¹¹ Like architecture, metaphors are experiential. As mentioned, they make discourses appear to the senses in a visual, auditory, olfactory, gustatory or tactile way by *selecting images*. (Preminger, Warnke, Hardison, 1965) Thus, the same metaphor, Ricoeur focuses, can carry both the logical moment of proportionality and the sensible moment of figurativity. Metaphor conveys learning and knowledge through the medium of the genus more

⁷ Ibid., pp: 60.

⁸ Ibid., pp:34.

⁹ Ibid., pp:34, Ricoeur quotes from Aristotle's *Poetics*.

¹⁰ Ibid., pp:34, the quotation belongs to Ricoeur.

than a direct dictation but by an active response through respectively, 'cognition, feeling and imagination' (Ricoeur, 1978). As Ricoeur believes *mimesis* (imitation) is *poiesis* (creation), and *poiesis* is *mimesis*. Metaphor has the power of making relationships visible. It has the power of 'presenting one idea under the sign of another that is more striking or better known'.¹² By this it is a creative and instructive tool transcending analogy through its unique parallelism.

The difficulties of initiating students of architecture into the vast and often contradictory programme of architectural works and ideas is widely regarded as one of the most challenging tasks of architectural education, which have limited architecture in the recent past to a problem-solving exercise.¹³ One key to this process can be found in the relationship between *architectural design and metaphor*, in light of this thesis analysis of the adaptation of the related concepts into the architectural context

Architecture transcends the standard notions of productivity, extending the bounds of creativity, which substantiates the discussion of the validity of metaphors as a function of thought in this context. They provide both the design process and the verbal expression with a creative mechanism exploring the capacity of understanding and creating together. Metaphors do stretch the architectural language by broadening buildings' reality, expanding their existing meanings and linking the individual to a world of dwelling more than a world of sheltering.

For an architect 'to metaphorize well', which is to carry his abstract project thoughts, ambiguous formal references and underlying design concepts skillfully into the concrete world by his piece of architecture and his piece of picturing metaphors, or as Aristotle puts again metaphorically by 'setting the scene before our eyes' whether

¹¹ Referring to my own studio experiences with my architectural design teachers (M. Erkıılıç, E. Akcan, N. Öğüt) -at the year of 1996- experimenting the benefits of a metaphorical representation of architecture. The phrases belong to above footnote.

¹² Ibid., pp: 34.

¹³ Referring to the article by Nick Temple, 1993, ACSA/EAAE Conference, Beginnings in Architectural Education Programs, *A Metaphoric Interpretation of History: A Case for a Theory of Design*, pp:2.

crystallized by words or by buildings is his capability of understanding, creating and expanding the reality of architecture.

3. Prospects for Further Contribution of 'Metaphors'

in an Architectural Context

Insight for the architectural students of the term 'architecture' having a symbolic function; more than a shelter, protecting man from the physical forces of nature; representing his understanding of the world as well as his self image and buildings having a voice to speak their essence are what I believe and explore in this thesis to be revealed through the merits of metaphors. I hope this thesis' adaptation of the selected concepts of metaphorical expressions functioning in verbal expressions of architecture will provide a better understanding of how an architectural work should stand in the world. Moreover, questioning the conception of architecture as a metaphor of being-in-the-world (Heidegger) is suggested to help to depart from understanding architecture merely as a 'utilitarian doctrine'.

Architecture is a creative act, thus both building and speaking about it should involve creativity which is possible through still images in words by metaphors. Where an architect can be graphic and draw creatively architectural works still in his speech, achieving a qualified insightful representation of architecture in speech by metaphors. This is the thesis' investigation which points out to a mechanism relieving architectural meaning and contributes in an intellectual level to the ones speaking, reading and making architecture.

I hope my arguments and investigations relieves and reveals the transfer of architectural meaning properly on behalf of both the listeners and speakers of architectural discipline.

Consequently, the depiction of metaphor in this thesis offers further contributions of metaphors into architecture.

For consequent studies, continuing this thesis there exists some values to be drawn from it:

Primarily in a structural way, the methodology of this thesis may be studied for some other researches, which want to adapt different concepts borrowed from other disciplines into the architectural context in an analytical way.

Secondly, the thesis may be studied for probable teaching methods in architectural discipline -mainly architectural design studios- to compare the transformations in the insight the architectural students achieve to gain about the essence of architecture.

Moreover, the investigation in this thesis can be a guide for problems of creativity and inspiration in architectural design process.

Subsequently, this exploration is a referential source for speaking and writing about architecture and its works in an original, artful and insightful manner.

In conclusion I hope this thesis opens an alternative way through analyzing metaphors' communicative merits for understanding architecture, which in turn provides an innovative, ontological and creative approach in the architectural discipline.

BIBLIOGRAPHY

Abramson, D. (1996) *Maya Lin and the 1960s: monuments, time lines, and minimalism*. Critical Inquiry, summer 1996, 679-709, The University of Chicago Press.

Akcan, E. (1996) *Metaphor and symbol as leading themes to encourage creative thinking in architectural design studios- three case studies*. Unpublished paper.

Akcan, E. & Erkiş, M. (1996, July) *Circumlocution*. ARCH, Architectural Work of Students of the Department of Architecture METU, Stüdyolar, 38-47.

Aristotle. (1984). *The Nicomachean ethics*. (D. Ross, Trans.) Oxford, NY: Oxford University Press.

Aristotle. (1995). *Poetics*. (S. Halliwell, Trans. and Ed.). Cambridge, MA: Harvard University Press.

Bachelard, G. (1946). *The poetics of space*. Boston, MA: Beacon Press.

Black, M. (1993). *More about metaphor*. In A. Ortony (ed.), *Metaphor and Thought*, (pp: 19-41), Cambridge, MA: Cambridge University Press.

Bozdoğan, S. (2000). *Architecture and the aesthetization of technology: from mechanical to biological metaphors*. Draft presented in SANART 2000, An International Symposium on 'Art and Science', Ankara 1-3 June.

Broadbent, G. (1977). *A plain man's guide to the theory of signs in architecture*. In K. Nesbitt (ed.), *Theorizing A New Agenda For Architecture: An Anthology of Architectural Theory 1965-1995*, (pp.122-138), NJ: Princeton Architectural Press, 1996.

Cohen, T. (1978). *Metaphor and cultivation of intimacy*. In. S. Sacks (ed.) *On Metaphor*, (pp.1-11), Chicago: The University of Chicago Press.

Coyne R., Snodgrass A. & Martin D. (1994, November). *Metaphors in the design studio*. Journal of Architectural Education, 48 (2), 113-125, The MIT Press.

Colomina, B. (1998) *Reflections on Eames house*. Presented in Anyhow Conference, by Anyone Corporation, New York, 1998. In C. C. Davidson (ed.), *Anyhow booklet*, (pp. 190-192), Cambridge, MA: The MIT Press, 1998.

Colquhoun, A. (1978). *From bricolage to myth, or how to put humpty-dumpty together again*. In. K. M. Hays (ed.), *Architecture, Theory, Since 1968*, (pp.332-347), Cambridge, MA: The MIT Press, 1989.

Curtis, W. J. R. (1997). *Modern architecture since 1900*. London: Phaidon Press Limited.

Doordan P. D. (1988). *Progressive architects and fascist politics*. In Building Modern Italy, Italian Architecture, 1914-1936, (pp: 129-141), New York: Princeton Architectural Press.

Dorfles G. *Myth and metaphor in Vico and in contemporary aesthetics*. (E. Gianturco, Trans.) In Giorgio Tatliacazzo (ed.), Giambattista Vico, pp: (577-590), John Hopkins University Press.

Davidson, D. (1978). *What metaphors mean*. In S. Sacks (ed.), On Metaphor, (pp. 29-47), Chicago: The University of Chicago Press.

Eisenman, P. (1989). *The story AND O*. In Tadao Ando -The Yale Studio and Current Works, (pp: 137-139), New York: Rizzoli International.

Empson, W. (1973). *Seven types of ambiguity*. London: Chatto and Windus Ltd.

Erkiliç M. (1999). *Poetics of dwelling on the Bosphorous –Bogaziçi Meskenleri*. In Encyclopedia Osmanlı, Celebration for the 700th Anniversary of the Foundation of the Ottoman Empire, Yeni Türkiye, Vol.12, (pp: 46-56).

Erkiliç M., Ögüt N. & Akcan E. (1996). *Architecture as a metaphor of man's dialogue with nature*. ARCH 201, Group 3, 1st semester studio project definition paper.

Fernandez-Galiano, L. (2000, March). *Kursaal auditorium and congress centre, San Sebastian, Spain*. Domus 824, 16-25.

Fontein, L. (2000). *Reading Structure Through the Frame*. Perspecta, the Yale Architectural Journal, 31, Reading Structures, 50-60, Cambridge, MA: The MIT Press.

Frampton, K. (1997). *Patricia and John Patkau, Tectó-Totemic Form*. Perspecta, the Yale Architectural Journal, 28, Architects Process Inspiration, 180-190, Cambridge, MA: The MIT Press.

Frampton, K. (1991). *Tadao Ando*. In catalogue of The Museum of Modern Art, New York, (pp.10-21).

Gandelsonas, M. (1972). *Eisenman and Graves: an analysis by Mario Gandelsonas, on Reading Architecture*. In Progressive Architecture, Vol. 3, (pp: 68-87).

Greatbuildings. Is a referential web site for this thesis. <http://www.greatbuildings.com>.

Harries, K. (1978). *Metaphor and transcendence*. In S. Sacks (ed.), On Metaphor, (pp: 71-89), Chicago: The University of Chicago Press.

Harries, K. (1997). *The ethical function of architecture*. Cambridge, MA: The MIT Press.

Harries, K. (2000). *In response*. *Perspecta*, the Yale Architectural Journal, 31, Reading Structures, (pp: 81), Cambridge, MA: The MIT Press.

Hausman, C. R. (1989). *Metaphor and art, interactionism and reference in the verbal and nonverbal arts*. Cambridge, MA: Cambridge University Press.

Hawkes, T. (1972). *The critical idiom, metaphor*. London: Methuen and Co Ltd.

Hollier, D. (1974). *Architectural metaphors from la prise de la concorde -translated as against architecture-*. In K. M. Hays (ed.), *Architecture, Theory since 1968*, (pp: 190-197) Cambridge, MA: The MIT Press, 1998.

Isozaki, A. (1995) *Introduction: a map of crises*. In K. Karatani, *Architecture as Metaphor*, (pp: vii-xv), Cambridge, MA: The MIT Press.

Jencks, C. (1987). *The language of post-modern architecture*, London: Academy Editions.

L'architecture d'aujourd'hui. (2000, February). *Metaphore du vivant, Peter Eisenman et felice fanuele*, tr. as *Metaphor of the living*. No.326, fevrier, 58-60.

Lin, M. *The statement*. Presented with Maya Lin's Submission of Vietnam Veterans Memorial Project. (www.nps.gov/vive/maya.htm).

Lurie, Y. (1991). *Geniuses and metaphors*. *The Journal of Aesthetics and Art Criticism*, 49 (3), 225-233.

Karatani, K. (1995). *Architecture as metaphor: language, number, money*. Cambridge, MA: The MIT Press.

Kawamukai, M. (1990). *Tadao Ando: a dialogue between architecture and nature*. In *Architectural Monographs 14*, Tadao Ando, (pp: 7-11), London: Academy Editions.

Merriam-Webster's Collegiate® Dictionary, 10th Ed., [Internet, www], address: <http://www.fcstaff.bucknell.edu/rbeard/diction.html>

(Mut) Bilasa, E. (1998, December). *'Incomplete project of modernity' Tadao Ando's modern architecture with traditional spirit*. A thesis submitted for the degree of Master of Architecture in the Department of Architecture, METU.

Norberg-Schulz, C. (1979). *Genius Loci, Towards A Phenomenology of Architecture*, New York: Rizzoli International.

Onians, J. (1992). *Architecture, metaphor and the mind*. Architectural History V 35, 192-207.

Perez-Gomez, A. (1998) *The case for hermeneutics as architectural discourse*. In H. Dunin-Woyseth and K. Noschis (eds.), *Architecture and Teaching – Epistemological Foundations*, (pp: 21-29), Lausanne: Comportements, 1998.

Preminger, A., Brogan, T.V.F., Warnke, F. J., Hardison O.B., & Miner, E., (Eds.) (1993). *The new Princeton encyclopedia of poetry and poetics*. NJ: Princeton University Press.

Preminger, A., Warnke, F. J. & Hardison O.B., (Eds.) (1974). *Princeton encyclopedia of poetry and poetics*. NJ: Princeton University Press.

Richards, I. A. (1965). *The philosophy of rhetoric*. New York: Oxford University Press.

Ricoeur, P. (1978). *The rule of metaphor, multi-disciplinary studies of the creation of meaning in language*. (R. Czerny with K. McLaughlin and J. Costello, Trans.) Toronto: University of Toronto Press, 1977.

Ricoeur, P. (1979). *The metaphorical process as cognition, imagination, and feeling*. In S. Sacks, *On Metaphor*, (pp: 141-159), The University of Chicago Press.

Temple, N. (1993). *A metaphoric interpretation of history: a case for a theory of design*. Presented in ACSA/EAAE Conference, Beginnings in Architectural Education Programs, Prague, 11-15 May, 1993.

The Architectural Review. (1999, December). *Emerging architecture: ar + d winners, installation, Savonlinna, Finland, Marco Casagrande + Sami Rintala*. Volume CCVI No 1234, 58-60.

The Columbia Encyclopedia. [Internet, www], 5th Ed., Copyright 1993, Columbia University Press <http://www.infoplease.com>

Uçar, H. E. (1999, May) *A sketch work on verbal representation of architectural space: a study on polyphilo as an ekphrastic enterprise*. A thesis submitted for the degree of Master of Architecture, METU.

Wigley, M. (1989). *The translation of architecture, the production of babel*. In K. M. Hays (ed.) *Architecture, Theory, Since 1968*, (pp: 657-673), The MIT Press.