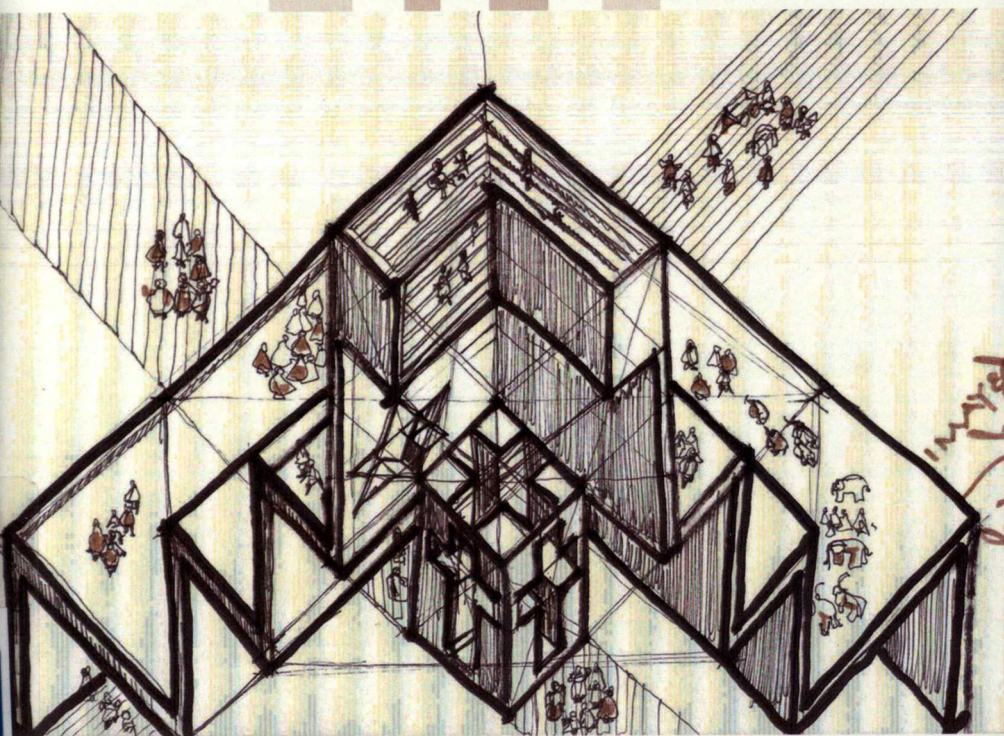


Architecture: The Making of Metaphors



By BARIE FEZ-BARRINGTON

Edited by EDWARD HART

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**CAMBRIDGE
SCHOLARS**

P U B L I S H I N G

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PREFACE

The title: “*Architecture: The Making of Metaphors*” originates from a series of lectures held at Yale University in 1967. The intended purpose of this book is to give readers the wherewithal to better understand, manage and enjoy the design process and the built environment.

PHENOMENOLOGY

For any one individual “*Architecture: The Making of Metaphors*” is predicated on a personal encounter of both sense and mind. Kant’s phenomenon philosophy and [34] Berleant’s approach to aesthetics view an object as it is perceived by the senses. After having derived and developed the ideas of architecture as the making of metaphors it still incumbent on readers to realize the phenomenon and epiphany by relating them to the process of design and its environment.

Architecture: The Making of Metaphors is more than an idea but about phenomena and as such is the immediate objectification of awareness in experience. In earlier monographs I quoted [6] Husserl and others noting the *dasein* of the metaphor and the epiphany of the revelation coalesce in the understanding that architecture *is* the making of metaphors.

Implicit in this is the knowledge that experience, perception and design transform and that time, space and substance do not matter, except as part of the sanctified and separate experience of creation. It is that special awareness during the design and habitation of buildings where the phenomena of the architecture and metaphor live. When you get it, you know that you know, because the process and product achieve this end.

ACKNOWLEDGEMENTS AND SCOPE

To understand metaphor as a key to the built environment we explore what forms and shapes the built environment and why one building seems better than the next. As a key to the built environment (technology and context) metaphor is the answer which not only shapes the built environment but is the means by which we read what is formed. With metaphor as the *gestalt*, design embraces the whole.

Current design practices are enhanced by considering metaphors in both the programming and design process. To some this monograph will be a confirmation of current practice and to others a check-list. Many will discover how other scientific disciplines can be brought into the design conversation.

For me it was my wife, Christina Fez-Barrington (philosopher, theologian, writer, and artist), who introduced me to metaphors, their meanings and applications which in turn led me to the understanding of [1] Irving Kriesberg's announcement that [2] "*art was the making of metaphors*" from which I inferred from years of being initiated, that architecture, too, was an art. It was a metaphor, I saw a relationship and knew I had to connect them so I visited my mentor [3] Dr. Paul Weiss to find the commonality. Coincidentally, at the time in 1967, I was one of the editors of Yale's Architectural Journal, "*Perspecta*". I then needed to know exactly what a metaphor was.

Dr. Weiss suggested that I first visit the world's leading linguistic scholars all of whom just happened to be at Yale University. He made the arrangements, but after so many interviews I came up empty. He and I were both astounded. Still, needing the information we decided to bring together scholars and design professionals to form a symposium which could then be transcribed and published by "*Perspecta*".

"*Architecture as the Making of Metaphors*" was organized near the Art and Architecture building at the Museum of Fine Arts Yale University from 11 February 1967 to 12 April 1967. The guest speakers included: Paul Weiss, [4] William J.J. Gordon, Christopher Tunnard, Vincent Scully, Turan Onat, Kent Bloomer, Peter Millard, Robert Venturi, Charles Moore, Forrest Wilson, and John Cage.

I would also like to acknowledge the contribution of E. R. Hart of Glasgow, Scotland (UK), in editing this book.

BACKGROUND TO THE RESEARCH

The Yale lectures were transcribed, but instead of being published by “*Perspecta*” part of the proceedings was published in 1971 by [5] “*Main Currents in Modern Thought*”. In 1991, after twenty years of professional practice designing and applying this approach to design, I wrote [6] many monographs, nine of which were then published by various learned journals (see references); six remain unpublished.

In Manhattan, from 1969 to 1973, we formed and operated [7] LME, “*Laboratories for Metaphoric Environments*” to bring together scholars and practitioners to further study metaphors. Out of this came a plethora of drawings now published in a book called [6] “*Gibe*”. Many of my studies were also complemented by visits to Europe where I made hundreds of pen and ink drawings which were put into a book and now hang in art galleries throughout Florida.

In 2009, and as part of the conversations with scholars on the internet site called *Academia.com*, I again researched [8] Andrew Ortony’s book entitled “*Metaphor and Thought*” (Northwestern University) which thankfully and finally had a compendium of linguistic, psychological, philosophical, educational, communication and scientific contributions on metaphors. From this and my notes from [3] Paul Weiss and [9] William J.J. Gordon, I wrote 21 monographs two of which have been published while the other 19 are submitted and awaiting peer review.

“*Architecture: The Making of Metaphors*” and several of my recent monographs were informed by my daily study of [10] David Zarefsky’s (Northwestern University) lectures and book titled [10] “*Argumentation: The Study of Effective Reasoning*” published by The Teaching Company (see footnotes). There are many others which are documented in my references and footnotes as I am their grateful and passionate student.

All of this has been driven by my childhood quest which has persisted in my studies, teaching and practice, where I have learned that ultimately it is the individual talent within each designer, artist, writer, and scholar that finally shapes the works that surround us. The answer was there all the time, I just had to be “educated”; a process which I look forward to continuing for a long time as led by the example of Paul Weiss, who died at the age 103 years just after completing his last book, “*Surrogates*”.

METHODOLOGY

Practicing what I preach, this book talks about one thing in terms of another in order to make the strange familiar. In this case the familiar is the phenomenon that architecture is the making of metaphors and the *strange* is both reasoning and science. To elevate a catharsis of underrating and aesthetic experience to intellectual pleasure, I have painstakingly followed [10] Zarefsky's outline, adapting it from "argumentation" to metaphor so as to bring structure to my own findings and those of Ortony, Weiss and Gordon. In so doing, I have found my type of writing analogous to my work on architecture, design, project and program development. [10] Zarefsky's work has given me a structure to further describe the results of my research. It is yet another in my efforts to explicate architecture as the making of metaphors.

This way of reasoning not only illuminates metaphor but articulates patterns by which metaphor is experienced. As "*Argumentation: The Study of Effective Reasoning*" defines how to build a case and support a resolution, so "*Architecture: The Making of Metaphors*" defines how to build design. In this way the vocabulary of argumentation tells us something about architecture and architecture tells us something about argumentation, they both use metaphors and are understood by a reasoned methodology.

ORGANIZATION OF CHAPTERS

Architecture: The Making of Metaphors is the key to the built environment and introduces metaphysical definitions and linguistic examples of metaphor. Metaphor is shown to be a tool used by designers, architects, and users as well as a medium which operates between creators and readers. It explains the tracks of the built metaphor as technical, conceptual, practical and artistic. Both the private and the public face the contrast between specific and plausible metaphoric pre-conditions. The role of design in the aesthetic of metaphors is viewed in light of art, common sense and practicality. Described also, is metaphor's usefulness in social, business, professional planning and in shaping society.

While I have drawn on my earlier research all of the material in "*Architecture: The Making of Metaphors*" is new and fresh. As much as the written word permits, I've tried to emulate what I would say were I invited to conduct a seminar.

Underlying Assumptions presents the role of design and the key assumptions we make when we make metaphors. It looks in particular at differences in macro and micro perceptions and conspicuous and obscure metaphors. It describes the combined use of metaphor as a rational tool for design and how design professionals and metaphors are surrogates for end-users. This is expanded upon by looking at the way in which design teams have a commonality not only in metaphor but in the way in which working relationships impact on their ability to form them. Finally, Chapter XII explores how metaphors are merely the surface manifestation of the conceptual (program, design and contact documents) metaphor.

Metaphoric Complementarities contrasts metaphors and sub-metaphors, process and product metaphors, implicit and obscure to conspicuous and overt metaphors as well as the metaphors of myth and fantasy. In this the role of art-verses-intellect is explored and six principles at work the way that the pairs inform one another, prioritize, sequence, interact and beget one another, triangulate and form a new cognition, and finally co-mingle and stratify.

History of Metaphor highlights the way metaphors have been used in architecture from prehistory to the modern day. Indeed, I highlight the architectural metaphoric vocabulary as defined by the social and political metaphor of each.

Stasis: The Heart of the Metaphor defines the focal point of a metaphor, the point at which contending factors meet where it is the commonplace in combination with a complex weave of dominant, sub-dominant and tertiary metaphors. In addition, I discuss when users and creators fail to agree upon the stasis as well as the consequences between representative knowledge and comparisons. It concludes with the making of habitable conceptual metaphors which, after assimilating the program, involves the initial steps needed to design and develop a “parte”.

Metaphoric Bundling: Metaphor from Parts to Sum explains how metaphors bridge the gap between the strange and the familiar. It will also look at common errors in this pattern of inference as the reader perceives it with its warrants and connects the evidence. Resolving the “seen” from the “claims” to achieve a resolution, occurs when separate and potentially compatible elements are brought together to produce a working metaphor. The whole of the metaphor is designed in such a way as to clarify, orient and provide reification of all the design parameters that go into the creation of a highly structured work.

Metaphor with Comparisons describes the types of analogies and tests for making metaphors. Through comparison, including abbreviated similes, one can come to appreciate similarities and analogies which contrast the various ways in which metaphors predicate warrants. For example, figurative metaphors used to make the strange familiar, often talk about one thing in terms of another. However, they possess a certain commonality which is not mutually exclusive and indeed often reflects an essence which is common to both.

Metaphor as an Inference from Sign involves identifying how sign inferences work. In any sign inference there is a relationship between two factors: the knowledge of the sign, the predicate if you like, and those novel images and image metaphors that it creates. This chapter also discusses two types of mappings (conceptual mappings and image mappings) as the matrix of conditions, operation, ideal and goals of the thesis; the thesis being the establishment of similarities and differences. It concludes that below the level of consciousness, our use of metaphor is central to our ability to understand and act on experience. Sign architectural metaphors infer the unknown from the known, where constructs are unknowable yet presumed abstractions such as intelligence, economic health and happiness.

Cause and Effect illustrates how literary metaphors establish mental connections while architectural metaphors manifest themselves as material shelter. Whether large or small, loud or soft, simple or complex, intended or unintended, metaphors have an effect. Designers count on the

behavioral sciences to induce specific effects with such devices as compressed space, color to shrink or heighten scale, furniture of differing size, length of hemlines, textures, material qualities (luster, shade, light, dark, patterns etc.), lighting volumes, etc. Yet, while the intention and the cause are designed there may be unintended consequences or effects which demonstrate the influence of metaphor.

Aesthetics as Commonplace of Metaphor considers inferences that are based on social knowledge (commonplaces) of aesthetics. Knowledge usually derived from direct and personal contact in a limited context such as a school, campus, work place, neighborhood, platoon, squad etc. This chapter explores aesthetics of scale and buildings to discover those which represent architecture, art or metaphor and those that do not. It will also look at contemporary aesthetics, cognition in creation and conceptual metaphor and how they can work together in the creation and perception of a particular aesthetic experience, subject or individual. Finally, this chapter will discuss aesthetic decorum, memory and historical points of view.

What Makes a Good Metaphor Validity and Fallacy examines errors specific to each particular pattern of inference, and deficiencies in clarity, which results from the use of unclear language. It will then consider general errors of vacuity ("empty" metaphors). We will consider how each of these misuses of metaphor can cause a design process to go astray in the summary descriptions of 15 different common and un-common forms (patterns) of metaphor. In conclusion, we will consider that a metaphor that is invalid is fallacious where fallacy is a deficiency in the form of a metaphor.

Metaphor between Surrogates looks at the practice of making metaphor in society. The organizing principle is the concept of spheres of metaphor, distinctive sets of expectations that provide contexts for making metaphors. After introducing the ideas of spheres and distinctions among the personal, technical and public domain, this chapter will concern itself with the personal sphere. It also discusses the non-literal use of language found in the habitable metaphor and investigates signs, symbols, shapes and forms.

Framing the Art vs. Architecture Argument attempts to resolve the argument surrounding the status of architects and urban designers in the making of metaphors. This is done by presenting the thinking on making both natural and synthetic cities as well the design of buildings and neighborhoods. Cited throughout are linguistic, cognitive, psychological and philosophical mechanisms of the metaphor and their applicability. The parties to the argument are indicated as well as their context and vested

interests. In the case of buildings, the argument of the art of the building may involve its price, quality, origins, uses, location and history of ownership. In any case the opponents would not delve to find the metaphors, concepts and ideas but instead would appraise and value the building in terms of its commercial “footprint” or its monetary value compared with similar properties.

Evidence of crisis comes in the form of a public who are apathetic or indifferent about the built environment because they construe it as irrelevant. People are lonely in big cities in part because the buildings have no individuality, identity and/or personality. The business community is faced with the dilemma of wanting quality, imagination and beauty or choosing utility, cost-effectiveness and prestige. Often they are ambivalent or disdainful of the people and processes which bring about these results.

The Six Ways: How Architecture Works as a Metaphor with Warrants to the Inference explains what happens when the evidence is presented to support the claim but may not justify the claim and therefore warrants are provided in support for or inference from the claim. The warrant, where a metaphor talks about one thing in terms of another, supports the claim that cities, estates, buildings, rooms, building systems, materials, forms, and styles are examples of architecture as the making of metaphors.

The supposition that architecture is the making of metaphors is supported by deduction. Since art is the making of metaphors and architecture is an art, ergo, it too makes metaphors. The 10 warrants to the inference are described (including metaphors) which allow us to express two truths at the same time; the past and the future. Metaphors make the strange familiar. They talk about one thing in terms of another by expressing a truth that is common to both. Architecture blends certain programmatic specifics with concerns that are implicit to its own medium etc. This is presented in six ways which prove how architecture is a metaphor in itself (as a whole) and through its parts (components) etc.

Design Construction Making a Metaphor explores the complex structure of a “program” (itself a metaphor) of metaphoric architecture as the program of design is used to compose a metaphor; the design and the program have a metaphoric relationship. *Topoi* (“stock issues”) offer a shortcut to location issues in a given project; *topois* (which literally means “places”) are issues that are always raised when addressing programs of a given type. The works of architects are not in themselves the metaphors but the shadow of the metaphor which exists elsewhere in the minds of both the creator and the user. It follows, therefore, that the creator and the user may have commonality (not a commonplace).

Reification includes metaphor's cause and effect; metaphor analysis; diagramming and complex structures. In the vocabulary of the program and *proforma* projects metaphor provides illustration of the process of making metaphor.

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CHAPTER ONE

INTRODUCTION

Summary

In the preceding preface and introduction I presented the context of metaphors, relevance, acknowledgements, scope, background, methodology and organization of the chapters. The goal was to assure readers that this monograph would be worth their investment and outline what benefits they could expect from it.

It is my hope that not only will readers be able to make better metaphors but appreciate them as well; thus enriching one of life's great opportunities: the enjoyment of the built environment. In this first chapter I introduce imagination and provide an elaborate definition of the metaphor and its overall effects. I introduce the different kinds of metaphors and introduce those people who are involved in the creation, perception and use of them.

Scope

Metaphors and imagination are vital to understanding the built environment and go hand in hand in our ordinary life where, with very little information, we instinctively find a *commonplace*. In this way the most obscure, trivial or overwhelming is brought to light whether it be natural, man-made, social, etc. In this way imagination is the backbone of metaphors.

Metaphors are everywhere as in song, conversation, media, school, work, etc. It is in such things as a building's silhouette, volume, height, detail, windows and floors. It is by metaphors that the mystery of whom we are in the universe as well as what lurks in books, people, society, politics and government is found; from the little we can see we make the unknown familiar. Our built environment is no exception as we discern its essence, identity and impact on our daily lives. So the metaphor is a very useful tool. Metaphor is an eye-opener and mental guide to understanding and use of the built environment. Where did it come from and does it have