

Painting and Architecture, Delivering a Message, with a Special Look at Madame D'Haussonville Art Painting and Studio Complex in the Architecture of Wall House

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Abstract

Apart from functional aspect; architecture can convey the meaning and express its own meanings clearly. Other arts such as painting also can deliver several messages that can be different in various madeia. Many contemporary architects constantly attempts to convey a message of an artwork to architectural media and in this regard, they try to restate the ideas and concepts in a symbolic environment. Without doubt, the meaning of an artwork can be imported with components or other expressive symbols, and thus the litigant meanings of an artwork can be transited to another. In this regard, one of the issues that is missed in architecture area, is the discussion of conveying the meaning from other art media to the architecture. This paper tries to explain how to convey the meaning from Painting to architectural media. It is assumed that conveying the meaning of other art medias to architectural media can help the architects to create the meaning and B) Using metaphor, plays an essential role in conveying the meaning from other art media such as painting to architecture. In this paper, in order to answer the research hypothesis, the way John Hejduk restates the Madame D'Haussonville painting by John Auguste Dominique Ingres and the studio series by Georges Braque in the architecture of the wall house 2 are discussed. The Methodology of this paper is based on descriptive analytic methods and logical reasoning. It also relies on the discussing and analyzing the library information. Finally, this study shows that conveying the meaning from one art media to another can develop ideas from other arts such as painting to architecture and vice versa and be effective in the enhancement of both of these art media.

Keywords

Painting, Architecture, Meaning, John Hejduk, Wall house, Metaphor.

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Introduction

One basic challenge in architectural design, is the answer to the question whether conveying the meaning from other art media such as painting to architecture media can help architects in the respect of creating meaning? What are the role and status of metaphor in the process of conveying the meaning from paint media to architecture?

Architecture is a complex combination of symbolic and practical meanings and can be examined as a part of an artwork in a widespread frame in the conventional boundaries between other forms of art. Designers, by using an appropriate way in the design process, are able to give sense to an art work. Given that architecture and other forms of art such as drawing can be a media and a way for conveying the meaning, so many contemporary architects are constantly trying to convey the litigant meaning of an art work to architecture medias.

In this regard they restate the ideas and concepts of symbolic areas. One of these architects is John Hejduk that his multidisciplinary way of thinking, affect the researchers of other areas. Hejduk's works (1929-2000), such as his books and design, from 1955, are subject to interpretation and debate. In 1980, Ada Louise, called Hejduk as the poet and myth. In 1981, Franz Schulze called him an architect and sculptor. In 1985, David Shapiro, a poet who worked with Hejduk until his death, called Hejduk as a powerful person in architectural design, poetry, and education. Publication of *Medusa mask* book in 1985, introduced a wide collection of Hejduk's work from 1947 to 1983 that contains a retrospective of Hejduk's work in the form of numerous books, the majority of these involves Eisenman's thinking over the mythical power of Hejduk's work. Among the issues published between 1985 to 2001, Hejduk's projects were the focus of wider discussions. And mostly agreed with the idea that Hejduk was a conceptualist with conceptual reasonable opinions (He, 2005).

These different perspectives makes us to think about the relationship between architecture and the other

forms of art in the Hejduk's works. In this regard weiling 2005, in his thesis attempted to analyze and examine Hejduk's architectural works and the other forms of art like painting, poetry, and architecture design as a tool to study John Hejduk's architecture. The multidisciplinary nature of this research justifies the specific methodology that includes the survey of meaning in a special environment.

Weiling 2005, in another article with the survey of otherness meaning in the architecture of wall house by John Hejduk, expresses how to convert feelings to architectural concepts. And in 2004 in an article titled "The sense of otherness in poetry and John Hejduk's architecture by examination of Hejduk's poems about paintings and one of his projects shows that Hejduk used language to reach an understanding of architecture and Hejduk's poetry can be a gateway to understanding his architectural designs. In this respect also, Amy Bragdon Gilley in 2010 in his thesis with a study and survey of John Hejduk's architectural metaphors, expresses that Hejduk, in order to create his metaphors, used a series of figurative images purposely which have a deep understanding and relationship with architecture behind them. weiling He with John Peponis, in 2003 in an article titled poetic syntax in the work of Hejduk through the limited analyzing of some of John Hejduk's work, showed that The interaction of elements and their relationships is associated with the deeper interaction of syntactic and semantic structures that not only involves the deformation of plans, but also emerge through the plans deformation so using other art media in architecture by John Hejduk is quite obvious. What has been said identified that, among the issues that is missed in the architecture field, is the discussion of conveying the meaning from other art media such as painting to architectural media. The way of thinking in different environments includes fair restatement. The main essence of the restatement is considering the art according to one's consciousness that contains an effective way of understanding and is the way of understanding the situation that is planned in the

main work and is created in the new framework. (He, 2005) Given that the restatement indicates the special environment of a conceptual structure, not only the special environment that contains meaning must be identified, but also The mechanism that is associated with the expression of new work should be set forth. It seems that designers can take advantage of strategies such as metaphor to convey the meaning of other art media such as painting to architecture. In conjunction with the metaphor Lakoff and Johnson emphasized that a major part of our conceptual system is structured by metaphorical relations. (Lakoff and Johnson 1980-1999).

Anthony Antonios says that: all of us when trying to observe a concept or a subject, in fact, are doing a metaphorical work, hoping that compared or through the expansion of the subject, we can reveal our desired concept in a new way. (Khakzand & Coworkers, 2009). Related to the importance of the metaphors role in the design of Paul Hekkert in 2015 in order to see why and how designers use metaphor, he has tried to reveal the power and importance of using metaphor in the design process. Hossein Fallah and Mehdi Zali in 2015, in order to survey the role of metaphor in a deeper understanding of Iranian Islamic art state that every artwork in addition to its apparent performance can't convey spiritual concepts completely. using irony, metaphor, simile, codes and symbols is the most relevant and perhaps the only way to introduce concepts. In this respect, also Somaye Davoodi and Seyed Mohammad Hussein Ayatollahi in 2008 in an article titled "What is a metaphor and how it affects the production of design, by going through the place of metaphor in literature and philosophy and its application in architecture, tell that a designer with the help of metaphor can expand his thoughts and unit his mental activity and transform the architecture design to the unique work. So this article with the aim of how to convey the meaning from paint media to architecture by analyzing the way of John Hejduk's restatement for Madame D'Haussonville painting by Jean Auguste Dominique Ingres and the studio Series by George Braque in the architecture of the

second wall house, describe the role of metaphor in order to convey the meaning from painting media to architecture.

Architecture meaning

Architecture can't ignore its practical and symbolic dimensions, Architectural nature requires that it consensuses between the two dimensions. If meaning is the necessity by which architecture to be considered as an artwork, we must determine what architecture can be. Goodman proposes three concepts as basic kinds of symbolism in art: indication, "allegory" and interpretation. According to Goodman, indication contains nomination, forecasting the description and interpretation. The indication is an independent display of similarity. As Goodman says, we use "allegory" as the short concept of "literary allegory and interpretation of metaphor uses. If architecture relates to allegory and Interpretation more than an indication, restatement contains two kinds of meaning: features that are commonly allegorised and others concepts and feelings that are expressed. Allegorical features consist of several levels. A nature that is allegorised and then is going to be restated, can have common features from literal aspect. For example, the composition of the painting can be restated in architecture; simple link between visual composition. The architect must find a unique language that is deeply rooted in the built environment that can allegorize the same features by which. (He, 2005). In this regard, in the metaphorical theory of Lak off and Johnson for demonstrating that metaphor structure is rooted in spatial experiences, state that metaphor is not Merely a linguistic term of the words form which is used for art and rhetorical goals; Rather, it is a process of human understanding by which we can fulfill a valuable experience and mean that. (Lakoff and Johnson, 1999). Metaphor by this Experimental meaning is a process by which areas of experiences Understood and planned within another one's. Metaphor is one aspect of imagination, so the impact of imagination and thus, creativity, can be increased through metaphorical thinking.

Metaphorical design can be an essential tool for conceptual structure and as a powerful strategy, it has an important role to sense the architectural work. Thus, the identification of metaphor and its place in planning is very important to sense an architectural work.

Metaphor and its place in architectural design

Metaphor is the expansion in meaning which has been honored as messaging tools in the human history, has undergone changes in the form and content. An artist's mind, using these tools along with other tools and materials, can success to imagine a new procedure from its world around. Metaphor is a kind of analogy that conveys meaning. Architects interpret metaphor in order to choose it as the beginning of the design process (Fallahdar, Zalmahdi zali, 2015). Metaphor boost the designers thought and gives new meaning to the architectural work that according to a philosophical point of view, consists of different layers. Meanwhile, it promotes architectural work from normal levels and thus, distinguishes it from other similar works. In fact, the most important role of metaphor as a means of fostering the imagination, is boosting the unconscious mind through this way and affect the concept's production. (Antonios, Anthony 2002). In this regard, the designer can expand his ideas with the help of metaphor And unit his mental activity and transform the architecture work to a unique work and through the power of creativity and the thought movement from one area to another, can approach to the design issue and create new meaning for architecture (Davoodi, Ayatollahi, 2008). Aristotle as the most important classical theorist, knows the metaphor as a separation from common methods of language and believes that there is a difference between the common usages of words to poetic ones. This difference is largely caused by metaphor. Because poetry highly benefits the metaphor and its features are "differentiations" in expression. Another approach, which is influenced by the theories of Plato is romantic sight. This approach by emphasizing on

the unifying role of metaphor, reckons it as a fostering imagination tool. In fact, metaphor connects mental activities and boost them. (Hawks &Trance, 1988). Metaphor is the form of an analogy which contains meaning. Architects interpret metaphor in order to choose them in the beginning of the design process. Metaphorical way is a generator of ideas in order to createnew designs(YıldızKuyrukçua&Emine,2015). In this respect, in the field of architectural education, the metaphor and analogy play a striking role in architectural design as an important means to improve the ability of students as a tuition and improves the students' performance and the quality of design and plan an important role to introduce the creative aspects of design education (Kaymaz Koca, 2014). So metaphor plays an important role in the creation and transition of concepts. In all art and architectural media, it is the process by which an area of experiences is planned in another one's. Metaphor as the beginning of the design process, is a tool for fostering the imagination, connect Mental activities, boost them and with the power of creativity and focusing the mind from one issue to another, it attempts to expand and understand the desired issues. So designers at the beginning of the design process by shifting the mind from one issue concept of a meaning area to another can benefit the similar idea by a metaphor method to convey the meaning to the architectural media.

Painting and Architecture

Architecture and painting as two branches of art, like many other arts, have many similarities in various aspects of meaning. Although the abstract principles in architecture and other forms of art like painting are applicable. The concept of body, distinct an architectural area of many other forms of art. In this regard, in a mask of Medusa, Hejduk clearly noted the difference between being in or out of a building .Architecture is visible from distant and close-up view; we can become fascinated by it from close up shot view of facade or become a part of its interior. Instead of being an observer who observes them from

outside, we can be a part of its internal organism. We can be partners as physical and structural members such that it encloses us. (John Hejduk 1947-1983). So not only the figure or body is important in architecture, but also contains the entire special feelings in architecture, because the body is the base of audience experiences and a perceptual space. The multidisciplinary Thinking of architecture contains spatial meaning and the construction of spatial meaning and goes back to concepts that have roots in the understanding of the space.

In other words, when we plan our space, in fact, if we have a specific purpose, we have designed a spatial meaning. Meanwhile, the construction of the spatial meaning is not limited to the context of a physical space. Other media, such as painting are also associated with spatial meaning. So the spatial meaning could be restated beyond the environment. Multidisciplinary Thinking of architecture and painting aim the following purposes: first of all, the architecture can be evaluated by the painting view. Second, the difference between the two environments creates certain awareness of the architectural environment meanings that leads to understanding the purpose of designing this environment. A painting can be used both as a design method and a design goal. We refer to properties or attributes that a planning is processed by which. Through the design goals, we Refer to a practical approach which one features of it, is allegorized or being planned. In this regard, two methods are provided to illustrate the difference between painting and architecture. The first method is showing the interaction of shapes in a painting as the similar interaction of elements in architectural design. Another way is showing the feeling emanating from a painting and effects that can be introduced in architectural design. The impacts are different in terms of the quality and type of representation in architecture environment (He, 2005: 112-113). This article examines the visual characteristics of painting which can be restated in an architectural environment. Painting environment will be used for describing the main work. In the

painting environment, the paintings features are determined through the Hejduk's study on them and by visual analyzing. Thus, this paper aims to show the feelings emanating from the painting and its impact on Hejduk's architectural design, shows the use of the metaphor method in painting and architecture as a mechanism associated with the allegory and expressing a new work.

John Hejduk's deduction of Madame D'Haussonville painting

Madame D'Haussonville painting is painted by french classic painter Jean Auguste Dominique Ingres in 1854. Hejduk's deductions of this painting are the meaning of flatness and otherness. The painting is a portrait of a young lady's face, which Hejduk associated this particular painting with the design of the wall house (Fig. 1).

"Look at the mirror, does not seem strange? It is quite strange. It's impossible. And that arm and... can't belong to that person. I mean, is that hand in proportion to the size of this figure? Do not match



Fig. 1. Jean-Auguste-Dominique Ingres of Madame D'Haussonville Painting, 1854. Source: He, 2004: 55.

together at all, all sectors have been separated. This means cubism, in fact, 60 years before the cubism style. There is no depth. Am I not right? No perspective. This work is like mine in the wall house. This separation of elements, non-transparent walls, lack of depth... This is an important artwork for me. (Hejdkuk, 1985: 76). From the literal aspect the lack of depth and non-transparent mirror elements in this painting influenced Hejdkuk. In appearance, otherness is derived from non-transparentness. Opaque mirror is the reflection of otherness. Opacity meaning conversely as the crystal clear images remind viewers that something else is about to happen. Intellectually, otherness is the result of unusual concepts which attracts Hejdkuk's attention. Hejdkuk considers the alternates as unexplained features.

At a deeper level, the spatial relation between the arm and body seems strange. Woman's hands are so long and his stomach is too big. In this painting unusual size and female's body structure destroys the common deduction and logical perspective. Deduction of Madame D'Haussonville, records the Compression and collapse of depth. In this painting, flatness is a visual impact that shows the compression depth system (He, 2005: 256-257). The Painter chooses images to express his intention, so in this way transit the meaning to the visitor's mind. Images are purely allegorical. Shapes, colors, textures and... Rather than trying to have artful combination are overseeing the creation of meaning. In this painting, abstract elements such as shapes and colors gain symbolic figure and be indicative. So the visual elements become symbols and get the place of words in a visual language. In this painting, abstract components and the mutual effect of forms Refer to the ambiguity of space relation in the structure of the female's body due to the metaphorical relationship, and express the compression and collapse of depth. In fact, ambiguity creation in the mind of the viewer can be described as the most prominent feature of this painting. Mostly it's a kind of a conceptual realism rather than visual one. Hejdkuk is searching for the deduction of concepts that can reveal

them in architecture and give sense to it. Thus, it expresses the concepts of otherness and flatness as deduction concepts in painting. Hejdkuk by using the metaphorical relations is seeking a process by which fulfills a valuable experience in the architectural environment. Thus, by diverting her mind from the concept of painting subjects to the architecture, used the similar method metaphorically to convey the meaning of the painting to architecture.

Flat space in a Studio (1949-1956)

George Braque (1882-1963) French painter and Sculptor, is considered as one of the pioneers of modern art and the founder of Cubism movement. Braque in 1949 attempted to design the studio series. The concept of space in Braque's paintings has always been his goal (Fig. 2). Braque. All my life, my greatest fascination, illustration and painting, space, nature and mobility of birds flying in space, is somewhat to look more realistic (Golding, 1997: 74). Source: He, 2005: 151.

Braque designed the flat space in studio series. In studio paintings, Birds show two concepts of space.



Fig. 2. Georges Braque, studio series (1949-1956).

On the other hand, the emergence of them is a challenge in flat space. To illustrate the freedom of a flying bird always with the full dimensions of space. So, the birds moving shows the Space features. On the other hand, the bird live body shows the sense of space. Hejduk: "In painting studio, which was drawn by barque in 1949, Bird of death is flying from a wallpaper of a room. This bird is shown on the wallpaper map on the wall. The bird is stuck in the naked wallpapers and the layers of plans that its death is certain in an enclosed level (Hejduk, 1995). In these paintings, birds Limited Motion shows the flatness of space. Image depth is a flat surface so the bird movement is inevitably parallel to the image surface. In other words, the bird can only fly to left _ right navigation rather than coming closer or farther from the viewer. Thus, the space is compressed in one dimension, but is defined in the other two dimensions. Studio Paintings, not only compress the three-dimensional space in a literary sense, but also offer a vague concept of being three dimensional. Hejduk's inference from this painting is the concept of flatness (He, 2005: 147-149). In these paintings the flatness of space by Hejduk is inferred as a concept of flatness. As can be seen in the paintings Braque tries to Place the viewer into a tangible experience of reality, and not a visual or mental experience.

In this drawing vertical lines can be viewed as iconic landmarks or display a space wave in the picture. in fact the bird definition as a free being in space is a symbolic movement. The viewer feels a space through the Condition of the bird's body. In this painting, metaphorical relationships by definition of a bird as a free beings in space, Representation features such as the status of bird's flight and abstract features such as directions, the forces of images, background relationships are expressed. Thus Hejduk in a metaphorical way with description of abstract concepts and using the bird's idea and its status in paintings as an origin Of considered concepts in an architectural design, attempts to convey the concepts.

The concept of flatness and otherness in the Wall House 2

The initial transfer of the painting to architecture, means space visualization, which not only architectural space has a sufficient capacity for the inclusion of the human body, but more importantly, this space provides an environment that challenges the human body. Sloped stairs are designed in the entrance of the house. The stairs are very narrow. So that the viewer's movement in a straight line is limited but has no other choice. The viewer can only see stairs and the top of the stairs can't be seen. Prediction of the spatial nature that he has entered to, is impossible. When the viewer is close to the top of the stairs, he will see the Long corridor and window of light. The darkness creates this image in the mind that the corridor is longer (Fig. 3). The main wall that has no support is located on the border between the stairwells and dining area, has two openings that overlap together. Finally the viewer enters an organic form space with horizontal windows. Light surrounds the viewer. The fluidity of this spacious area, provides a pleasant end to this track. In this way both staircase and corridors are narrow, while the dining area is wide. Wall as a gateway, is a fixed boundary of conflict between the two sides, one side of a wall with a clear line of distinction, and another wall background, In this way the viewer's body from the beginning switches dramatically. The body goes up, but the viewer's mind is not able to identify what is happening at the top of the stairs. The biggest challenge in this way lies in a conflict that is rational. Thus the spatial experience of a person when entering the house, passing through the wall and getting to the dining area In fact, shows the process of depth compression which represents the concept of flatness (Fig. 4-5-6); (He, 2005: 288-298). A. Ground plan_ entrance of the house; B-First floor plan- passing through the wall and Getting to the dining area

In this house going up and down the floors is only possible through the narrow rotational stairs. In this house, a space which has more height, is much freer.

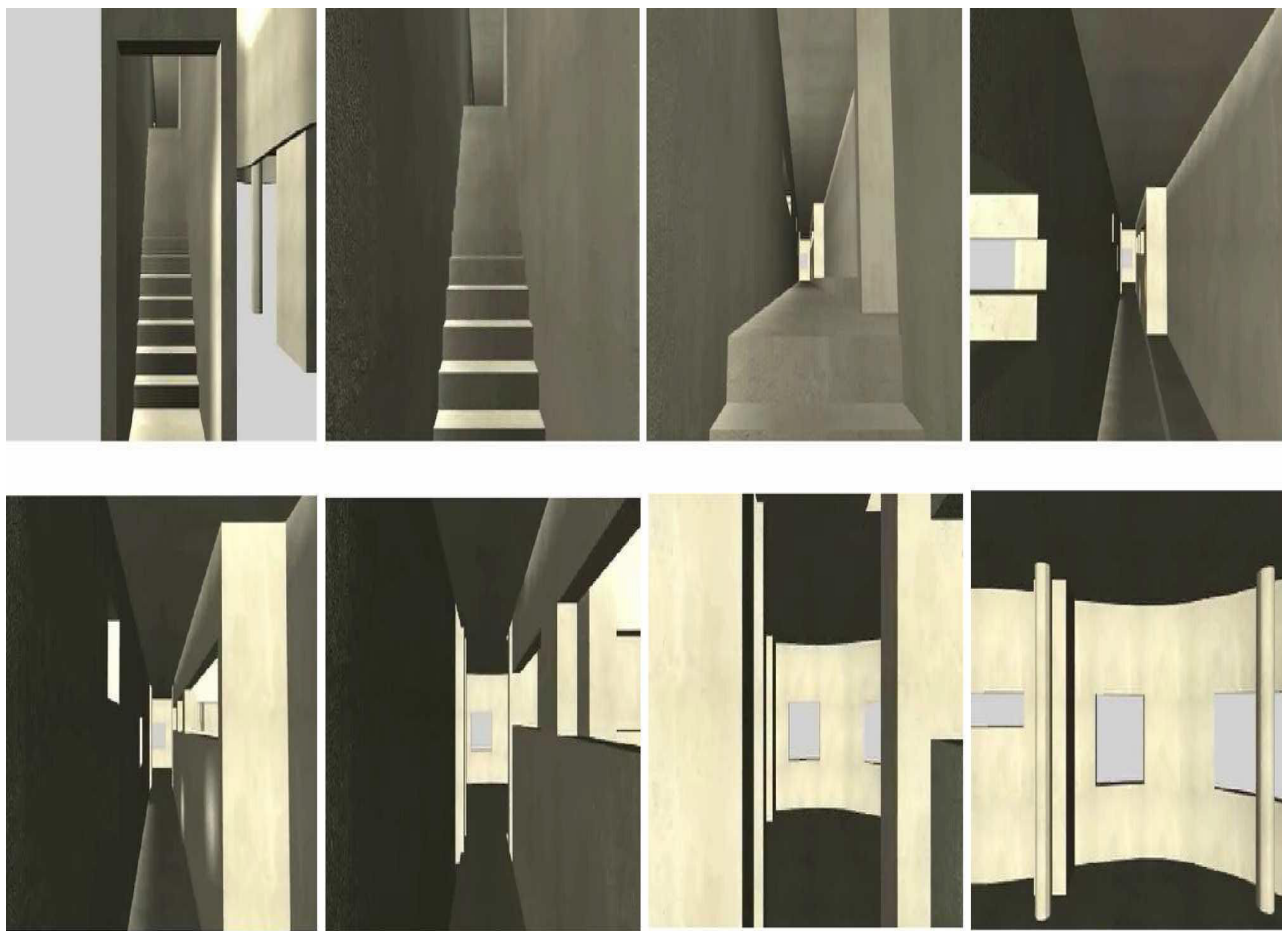
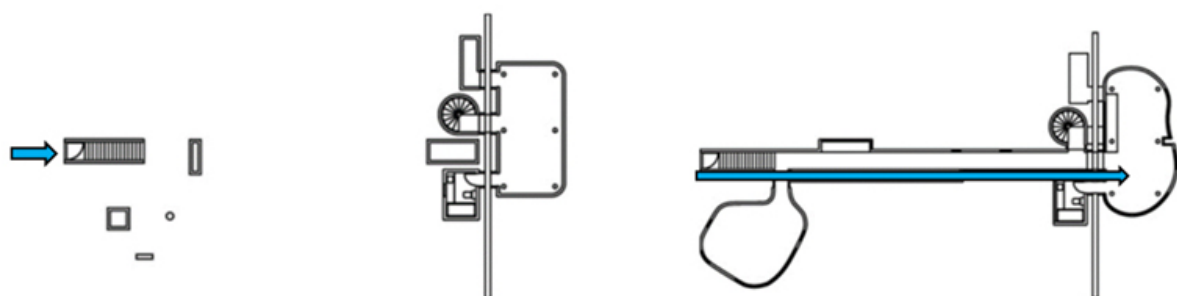


Fig. 3. Entrance of the wall house. Source: He, 2004: 15.



A- ground plan_ entrance of the house

b-first floor plan- passing through the wall and
Getting to the dining area

Fig. 4. A-ground floor plan, b-first floor plan of the wall house, (a-entrance of the house, b-passing through the wall and getting to the dining area

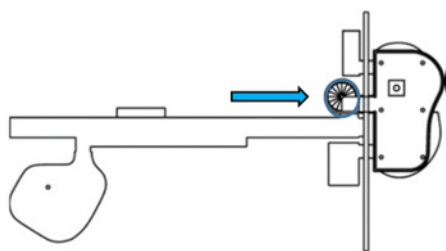


Fig. 5. Second floor plan of the wall house 2, (entering to the floors by passing the rotational stairs). Source: He, 2005: 318.

The lowest floor, is a rectangular space with rounded sides and no shaped windows. Second floor has formless space and multiple entries. The third floor has no special form. All the space seems floating. The Continuation of the original spaces is completely destroyed through the dark and narrow rotational staircase. Due to the flat rotational movement in the dark, the viewer emotionally keeps away from the previous space and plan an empty place in front. (Images 5, 6, 7). In this house the sense of gaping always not only in a huge wall, but also in every separate space is being invoked. Placing dark rotational stairs, living room, dining room, separates the bedroom and the study room from each other. All parts of the house have sliced into sections. One feels that he has been in a strange position, While experiences a large gap in the wall. Narrow parts of the space of the two sides of the wall show the action of gaping, while it's not a pleasant experience for the human body. As can be seen, spatial condition in this house indicates a feeling or a concept apart from this work, Features and other space which can not belong that in the normal condition. (He, 2005: 288-298). From Hejduk's view, otherness is a special feeling that can be a rational inexplicit nature of the relationship between elements, so in this respect he states that: "There is a paradox here. The wok seems simple, but in fact, at first glance it seems naive. And this has always tempted me. When I was looking the goodbye house, if I looked at it as fragmented, it was a native look, this is a stair, it has a continuous form, and a curved general view.

This is completely simple. There is no effort to simplify the manipulation of forms, and yet there are

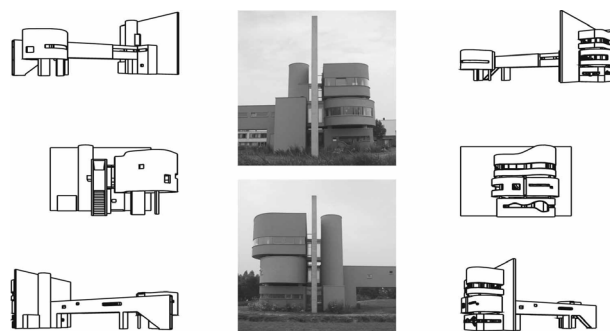


Fig. 6. Image and facade of wall house 2. Source: Hejduk, 1947-1983: 299.

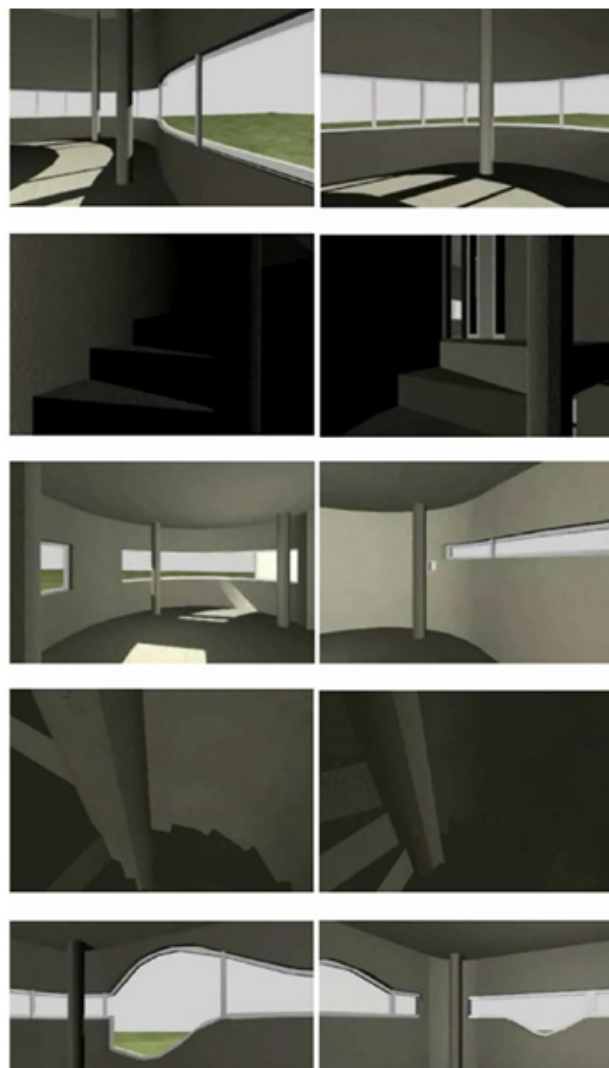


Fig. 7. Wall house, going up the Floors with rotational stairs. Source: He, 2004: 17.

some issues about the whole issues which generates together that... otherness exists" (Hejduk, 1985: 53). Planning the wall house has numerous contradictions, limitations and independence brightness and darkness, being horizontal or vertical. Based on the comparison of limitation and freedom, brightness and darkness specifies the surface quality. The brightness shows the open space bigger, while darkness limits the narrow space. Among these, being horizontal is designed in contrast to being vertical. The status of space that has been created in this house, challenges the object directly Such that the person feels that he is a bird that flies in the house. The main corridor is suspended in the air, When one goes up becomes brighter and more brilliant and then more open, But when it comes down, gets heavier and darker and thus becomes more rigid. The pressure is always exists in the area between the main wall. As obvious, Hejduk was forced to offer his special language design in order to provide the bird's flight in the baroque painting without bird design. As a result, architectural element, the wall turned out to be the solution to this problem. (Fig. 8). All parts of the wall house are built around the main wall. Main wall in the wall house is a key element that solely shows the otherness and flatness. Concepts of otherness and

flatness are designed through the spatial relationships around the main wall (He, 2005: 288-298).

So the concepts of flatness and otherness in the wall house 2, is originated from Hejduk's deduction of these painting works. Hejduk in order to restate the inferred concepts by Baroque and Ingres painting in the architecture of wall house describes the process where feelings are planned through the body and illustrated in the context of concept and feeling. These concepts are expressed through the metaphorical relationships in the architecture of the wall house. In this respect, Hejduk by planning a person's passing status from the main wall of the wall house and the spatial relations around the wall, infer the bird's flight in a part of the wall in baroque's paintings. And by creating ambiguity in the relationship between simple elements and change in levels of the wall house express the spatial relationships of the woman's body structure in the Ingres painting. Also In this house, the main wall as a drawing canvas of a painter and the placement of elements and architectural components on the wall are shown as the shapes and colors of the paintings that infer to the concept of flatness with a flat image (Fig. 6) Thus the major part of the conceptual system of the wall house architecture is structured by metaphorical relations. So by moving from the painting to architecture using imagination, abstract relationship is established which indicates the metaphor. Hejduk by shifting his mind from painting subject concept to the architecture, use the same idea with the metaphorical method in order to convey the painting's meaning to the architecture. In this respect, by illustrating the concepts through the architectural body and utilizing the architectural elements like the main wall and spatial relations in the architecture attempts to fulfill the concepts and sentiments (Table1).

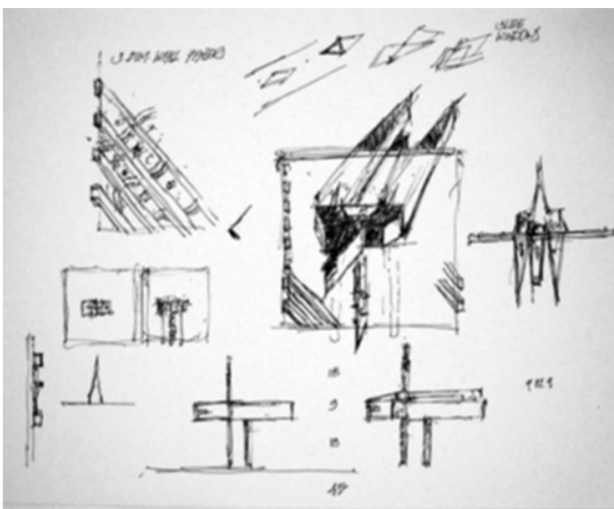


Fig. 8. Hejduk's Image of the bird's flight plans. Source: He, 2005: 156.

Table 1. Structural Comparison of the two paintings and architecture work. Source: authors.

| The use of metaphorical relations | Concepts in the artwork | Metaphorical relations | Elements and components-images | Artwork | Architecture-painting |
|--|---|--|---|---|-----------------------|
| <p>Abstract components like the shapes and colors and their interaction become symbolic and indicative. So the visual elements become symbols and get the place of the words in a visual language.</p> <p>Illustrating the concepts and feelings through the visual language.</p> | <p>Deduction of the concept of flatness by Hejduk (compression and collapse of depth)</p> | <p>A metaphor for the lack of depth and perspective (compression and collapse of depth) _ Space ambiguity in the spatial relations in the structure of the female body</p> | <p>The unusual size and peculiar spatial relationship between the elbow and the body in the structure of the woman's body (females hands are very long, and his stomach is too big)</p> | <p>Madame D'Haussonville painting by Ingres</p> | <p>Painting</p> |
| | <p>Deducing the concept of otherness by Hejduk</p> | <p>A metaphor of ambiguity and that something else is about to happen.</p> | <p>Opaque mirror (Non-transparent-mirror elements).</p> | | |
| <p>(The Viewer confronts the tangible experiential reality, and not a visual or a mental experience) metaphorical relations through the abstract features like direction, images powers, background relations and restating features like bird's flight conditions, and determines the direct challenge of body. Defining the bird as a free being in the space, is a symbolic movement.</p> | <p>Deduction of the flat concept (a vague concept of being three dimensional).</p> | <p>An indication of the flatness of space. The viewer feels a space through the bird's body condition.</p> | <p>The definition of a bird as a free being in space- Illustrating and Painting the space and bird's flight. (The limited movement of a bird parallel to the image surface.</p> | <p>Studio series by Jeorge Braque.</p> | <p>Painting</p> |
| <p>1-Describing an abstract concept, idea or situation in paintings as the origin of included concepts in architecture design.2-mutual effect of the shapes in a painting as a similar interaction of elements in the architecture design. 3- Using the same idea by the metaphorical method of shifting the mind from the concept of a painting subject to the architecture.4- shifting from the painting subject to the architecture utilizing the imagination power and creating an abstract relation. 5-planning the sentiments through the body And illustrating the concepts and sentiments (with an image of a conceptual structure from one Semantic areas to another) 6-utilizing the special experiences and expressing the concepts through the structure- Allegory and the expression of a new work 7-utilizing the components, elements and spatial relations in the architectural structure.</p> | <p>Concept of flatness</p> | <p>A metaphor for the narration of the bird's flight in a part of wall in Braque's Paintings.</p> | <p>Planning the passing situation of a person from the main wall in the wall house</p> | <p>Wall house 2 by John Hejduk</p> | <p>Architecture</p> |
| | <p>Concept of otherness.</p> | <p>A metaphor of the special relations of the woman's body structure in Ingres painting.</p> | <p>Creating ambiguity among the simple elements and changing the different levels in the wall house 2</p> | | |

Discuss and conclusion

In the studies conducted by the researchers in conjunction with architecture and other art medias as painting, it was shown that, not only an architecture can be analyzed from the viewpoint of painting, but also a painting can be applied as a method and a goal of planning. Architecture, like other works of art, is a symbolic system and an architectural space can express concepts and feelings through its structure. Meanings and feelings can be expressed through the physical characteristics in the body of an art work in an architectural environment. Architects must find a unique language that is rooted in the built environment by which they can allegorize the same features. The current study aimed to understand how it is possible to convey a meaning from the painting media to the architectural media, by checking the way John Hejduk restates the baroque and ingres painting in the architecture of the wall house. It founds that the major part of the conceptual system in the architecture of the wall house is structured by the metaphorical relations. Hejduk to restate the inferred concepts of Baroque and Ingres painting wall in the architecture of the wall house, describes a process where concepts are planned through the body and illustrated in the context of concept and feeling. The concepts of flatness and otherness are expressed through the metaphorical relations in the architectural structure of the wall house. The results showed that the architects by shifting their mind from the concept of the paintings subject to the architecture utilize the similar idea in a metaphorical way in order to convey the meaning of the painting to the architecture. In this regard, by switching from the painting to the architecture, utilizing the imagination power, an abstract connection will be established which expresses the metaphor. Metaphor is a process by which a part of experiences is represented in another part. Metaphor is a powerful design strategy and a tool to foster imagination power which binds the mental activities together and boost them. Due to the fact that the metaphor is rooted in the spatial experiences and can represent the meanings through the structure, Designers at the beginning of the design process by illustrating a conceptual structure from one semantic area to another and by switching the thought from one subject to another, give sense to an art work. Thus, using the components, elements, spatial relations and alegorization of concepts through the structure, realize the concepts. According to the hypothesis in this study, revealed that conveying the meaning from other art media, such as pointing to the architectural media, can help the architects in order to create the meaning. Also utilizing the strategies such as metaphor, play an essential role in conveying the meaning from other art media such as painting to architecture. So the metaphor can be used as one of the powerful perceptual strategies in the design process for sensing the architectural work and getting new ideas and improve the quality of planning and the performance of designers significantly (Diagram1, 2). An applicable result of this research is concerned with the three fields of the action of professional designers, students and critics. Given that sense is one of the important issues in architecture and can be shared with other arts, specially the visual arts, so in the designer's field, conveying the meaning from one art media to another can develop ideas from other arts like painting to architecture and vice versa and be effective in the promotion of the two art media. Also, due to the fact that students in processing their ideas require to consider the quality of different aspects of architecture in order to create ideas. Therefore, in the context of meaning realization in creating ideas, they can use the painting's meaning as a start point. Critics with restating the meaning in an artwork can also through referencing their features to another field, for example in architecture understanding, reference from the art field, better possibility of criticism and restatement to be provided for them. (Diagram 3). This study attempted to show the meaning transition method from a painting to an architectural media , Using the metaphor as one of the strategies of a design process to sense the architectural work , In relation to the issue of conveying the meaning from other art medias to the architecture , Research and survey of another medias such as poetry, literature , music and utilizing other strategies such as irony, simile, codes and symbols in architecture can be the other steps of this research.

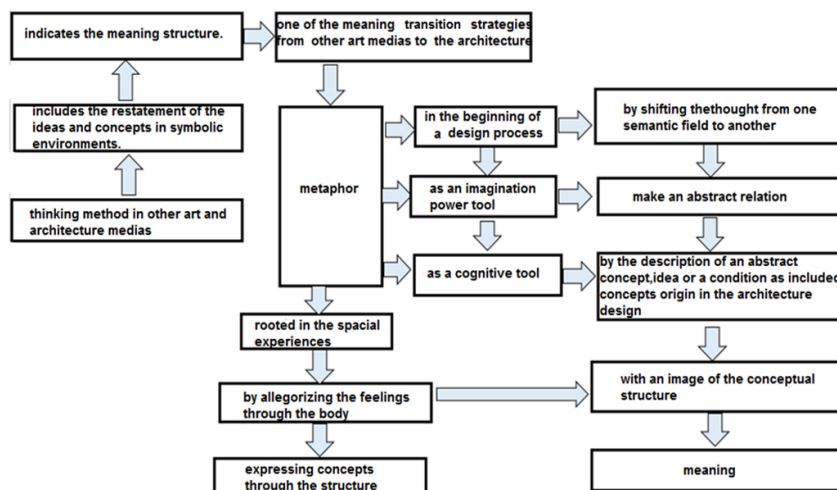


Diagram 1. Shows the meaning transition process through metaphor. Source: authors.

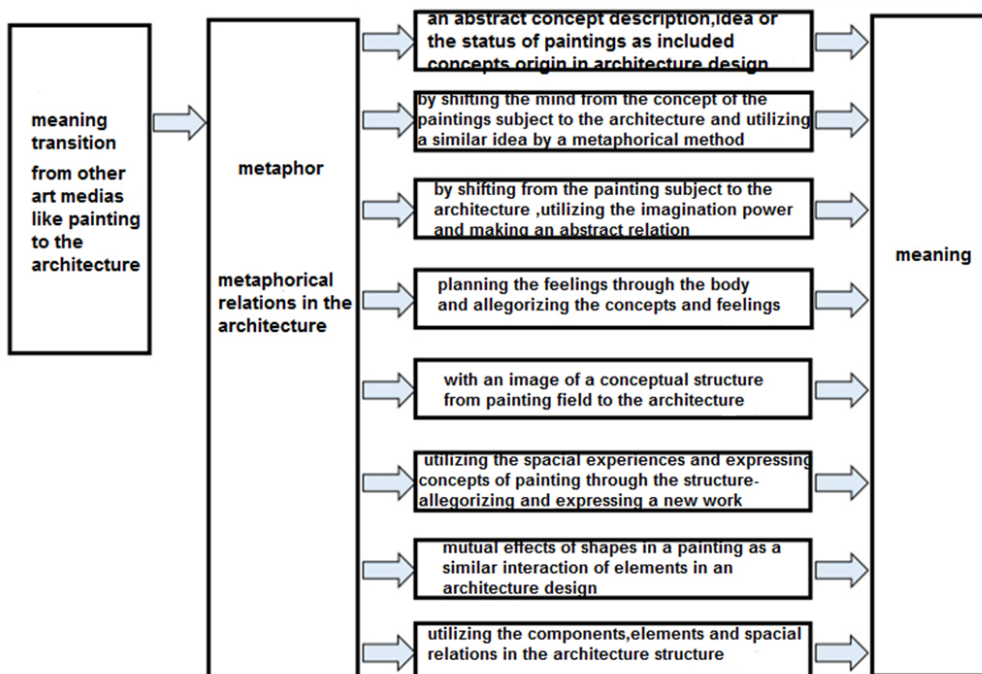


Diagram 2. The meaning transition process utilizing the metaphorical relations in the architecture. Source: authors

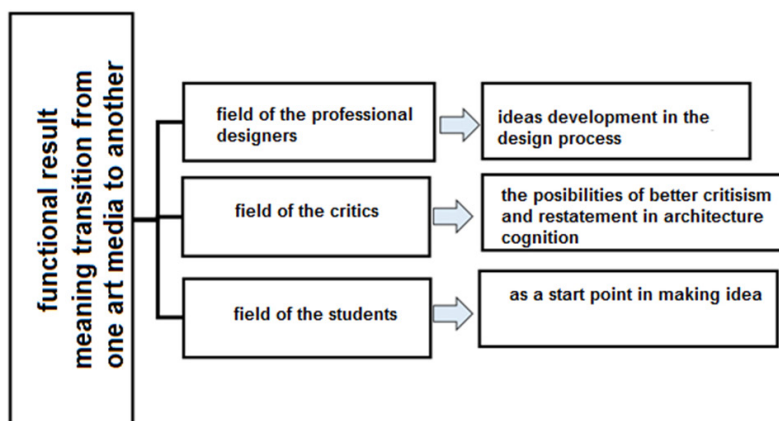


Diagram 3. Functional result of the research. Source: authors.

Endnote

1. Meaning
2. Metaphor
3. Restatement
4. Jon Hejduk
5. Ada Louise Huxtable
6. Franz Schulze
7. David Shapiro
8. Weiling He
9. Wall House 2
10. Gilley, Amy Bragdon
11. Peponis, John
12. Paul Hekkert Nazlı Cila, 2015
13. Comtesse D'Haussonville
14. Jean Auguste Dominique Ingres
15. The Studio Series
16. George Braque
17. Mask of Medusa
18. Spatial meaning
19. Construction of spatial meaning
20. Flatness
21. Otherness
22. Concepts
23. Feelings

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