

The Basis of the Metaphor of Arabia

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"Introduction":

This monograph reveals the conflict between what ^(1.0)George Dodds refers to as the "good" and "bad" *mimesis (copy)* or the difference between imitation and origination. The former results in ¹eclecticism while the latter in vernacularism. Should, could, or need one or the other be more or less required is left for a reader's evaluation and his or her's circumstances. But this kind of tautology exists at the basis of the "becoming" of Arabia's *metaphor*. The *metaphor* is an agent for change and its' understanding and perspective-view of these complementarities can be enlightening. The *metaphor* in this context is the commonality between eclecticism and vernacularism. This monograph describes the current contradictions and complexities of this phenomena. There are both paraphrases and quotations from scholars and authors such as Edmund Husserl, Jarava Lal Mehta, Martin Heidegger, S. Gulzar Haider, Paul Weiss, Ismail Serageldin, Samir El-Sadek, Keith Critchlow, Mohammed Arkoun, Christian Norberg-Schulz, Jamel Akbar, Muhammad Arkoun, A.H. Hourani, S.M. Stern, Ira M. Lapidus, George Dodds, Hjelmalev and Dorfman. All contribute to explicate the basis of the *metaphor* of Arabia.

This monograph surveys Saudi Arabia within its' context, including some of its' Arab traditions and its' status as a Kingdom in order to understand Saudi's events, manifestations, derivatives, vernacular, heritage, responsibilities, and commitments.

These, coupled with the issues of "adaptation" and "authenticity" explains the issues composing and surrounding Saudi's *metaphor*.

(1.0) Dodds, G., "*On the place of Architectural speculation*"

1. *eclectic*: extlegein : to gather (legend) selecting what appears to be best in various doctrines, methods, or styles. Like a *metaphor* composed of elements drawn from various sources, however, these elements are vicarious and essentially experienced or known by their gatherer. He or she selects not experiences.

Critchlow for example discusses the way the experience of the unity of Islam reflects itself through Arabesque geometry. It is not the lack of experience and expression of unity, submission and responsibility which explains the sometimes vicarious look of contemporary Saudi-Arab architecture but rather its' early experience of combining and utilizing physics, technology, laws of modern civilization, engineering, industrialization, systems and communications.

This research is divided into seven sections discussing various *basis* to make *metaphors*; time, space and limits of the *metaphor*; authenticity, relevance of the *metaphor*; adaption and communications; and oil in the *metaphor* which is about the impact of the "economic boom" on *Saudi's metaphors*.

It would be very useful for the composers of Saudi Arab *metaphors*, and more their educators, policy makers and thinkers to look more broadly away from specifics to the broader concepts of philosophy and art. If Saudi's composers will not experience the elements they use to compose their *metaphors* then what they compose are destined to be grafts of the reifications from the *metaphors* of others. If this is the case, then education of architects must be based on the art of copying, simulcrum and transference.

On the other hand if there is an urge toward a unique typology which is indigenously Saudi Arabian then the *metaphor's* composers will experience the *seeds of that typology* and exude it through their works. The works will manifest the uniqueness of the person,

his or her context and the way he or she experienced the elements (seeds of that typology). These are the basis of the *metaphors* of Arabia.

The role of the composer, architect, and designer is to first be true to one's "*art*". One must establish and defend it against those who would rather continue in a world which is familiar and exemplified by the past.

The role of educators, then, must be to point students toward originality, primary experience and creativity. Albeit painful and perhaps without it is both but tenacious and vibrant. The goal of education in this context is that the whole society (and its' many individuals) optimally experience and express itself on the basis of what will become the *metaphor* of Arabia.

Various approaches to making metaphors:

Saudi Arabia is "the event" of a new Arab State being developed upon an old. These developments do not always come easily. There is an overt and conscious quest for religion. Haider says ^(2.1)"occasional attempts are made to Islamise knowledge, but, with a few exceptions, it is an exercise of "gold-plating what is fundamentally not of gold. Comparative studies of authors such as Muhammed Arkoun, Naquib al-Attas, and Ismail Al-Faruki are suggested by Haider.

Haider declares that the Muslim people today are in a painful (irksome, annoying and requiring exertion, care and diligence) search for *identity* and a language of expression. A study of the *metaphors* of a specific religion and its' *manifestations* can possibly assist this search by providing an appropriate and workable framework for the believer, user, planner, architect, developer and artist. They then might be able to proceed utilizing extent Arab-religious practice within the Saudi context to build up an acceptable vision without resorting to external non-relevant sources. Contemporary

Saudi-Arab "makers-of-metaphors" can continue to prevent an *eclectic* movement from diverting energy away from *deriving indigenously vernacular metaphors*. The basis of Arabia's *metaphors* can be found in Arabia.

(2.1) Haider, S., "*Education towards an architecture of Islam*"

^(2.1)Haider says, "from crude literal historicism to "*Islamically*" decorated international style, the Muslim city is an architectural masquerade." (G. Haider "*The City Never Lies*," Inquiry 2 (No.2 June 1985). Haider's observation exemplifies inappropriate attempts at irrelevant *metaphors* albeit mixed with accurate manifestations of some ¹*corrupt* base. *Metaphors* at their best will resound from creator to user about the truth *common* to both: *the reality they diversely express*. It is even suggested that the *metaphor* made by the user will in fact most aptly have "*integrity*" of many arts such as poetry, painting, and dance. Art after all is not created for third, or, even second persons but for the author of the work to *share* the expression of his or her creation and to communicate using a *common* media: the vision and resulting unity.

Haider describes Arabia's architectural professionals related to where they were educated: ^(2.1 pg. 45)"Muslims are still engaged in making poor copies of originals from the cultures in which they were educated." "A round high-rise building because the circle represents unity and thus "*Tawhid*", and five columns because there are five pillars of Islamic religious practice." ^(2.1 pg. 45)"For example, Tabung Hajji high-rise tower in Kuala Lumpur. Saudi Arabia can also boast of such examples. One can imagine the many variations of this attempt in both large and small scale and overall and minute building detail.

(2.1) Haider, S., "*Education towards an architecture of Islam*"

1. *corrupt*: Altered from the original (or correct) form (or version). Corrupt is also something which deteriorates which is not ideal for an enduring foundation.

Haider observes, ^(2.1)when the pursuit of novelty and modernity is served by eager technology, and literal symbolism is justified by religiously expressive cup-cake-domed mosques, closely packed polyhedral university campuses and book-shaped institutes of Qur'anic studies are not surprising. For example the proposal for Jama'a Al-Kitab (Institute of the Book), Riyadh, Saudi Arabia." A project like this has recently been built in 1987 in Riyadh, Saudi Arabia. Even the high rise university of Leipzig prides itself on its "book-like" shape.

^(2.1)"The same architect", explains Haider, "has proposed a telecommunications tower that replicates a palm tree (*al-nakhil*) and water tower that is a giant incense burner (*al-nabkharah*), in explaining his project, he says: "The idea of form and function in the architecture of Islam is that form does not change according to the functional demands but instead *adapts function*." Making *metaphors* of religion in Saudi Arabia involves sensitivity, *responsibility*, and being in-touch with the religious essence coupled with the sensibility of art. Art is not "sequence" on velvet nor drawings on rocks. Religious-Arabic *metaphors* must be ^(2.1)as Haider says, "rooted in a genuine Qur'anic view of existence and internally consistent Islamic epistemology."

Adapting function means that a form is derived from something other than the function for which a building is now currently intended. It may have been designed for another function or many other functions but for this specific function it needs adaption.

It needs adjustment to its' environmental conditions, operations, circulation, flows, adjacencies, sequence of events and generally to be redesigned into a new form. It must be modified according to changed circumstances.

(2.1) Haider, S., "*Education towards an architecture of Islam*"

To do this the existing form must *yield* in order to effect a correspondence. The original form is in the *likeness* of one model and the functions which most *adapt* to it are in another. Yet the two must correspond. ^(3.0)Husserl classifies the process of using models upon which we permute to specifics and how making *likeness* is possible. This definition contributes to forming the basis of the *metaphor* of Arabia.

Fitting one model into another is a separate operation but must consider its' *compatibility* and need to be "*like*" the first since the second is a *particularization* of the first. The essence that makes *metaphors* work is the ability to perceive the commonality between apparently unrelated elements. One "reads" the *metaphor's* essence common to the alien and the strange juxtaposed with the familiar. This is the "*universal*" Husserl refers to as a concept "dwelling in them." Our understanding of *metaphors* and its' role in the variance between imitation and organization is further classified by an in-depth description of the cognitive experience.

The "*matching*" of new functions to an existing building with other intended functions is a matter for the kind of imagination which seeks to find correspondence from "existing" to "required" in order to produce a proposed combination all of which Husserl refers to as a "*syn*" Husserl explains, ^(3.0 pg. 32)"just as the concrete individual objects are separated in multiplicity or plurality, wherein the coincidence by overlapping

which makes its' appearance in the active accomplishment of colligation changes nothing, so also the moments of "*likeness*" which become objects of attention are separated and, in the same way, the moments which differ; each object has *its'* indwelling moment, for example, that of redness, and each of the many objects which are red has its' proper individual moment, but in *likeness*. "*thesis of likeness*".

(3.0) Husserl, E., "*Experience and Judgement*"

(4.0) Husserl clarifies further, ^(3.0 pg. 327)"as against this, it should be emphasized that

"likeness" is only a correlate of the identity of a universal, which in truth can be considered as one and the same and as a "counterpart" of the individual. This identical moment is first "particularized" [*vereinzelt*] into two, and then, as we will soon see, into as many as desired. All of these particularizations have a relation to one another through their relation to the identical and are then said to be like. ¹*Metaphorically* speaking, the concrete objects which have such particularizations in themselves are then said to be like "with regard to red" and can themselves be considered in an improper sense as particularizations of the universal." The commonality amongst the particularizations is their color which may be the only commonality to their otherwise very distinctive differences. Commonalities in the base of *metaphors* establish identity and understanding. These are the basis for both user's empathy and the symbiosis between the elements of a *metaphor*.

(3.0) Husserl, E., "*Experience and Judgement*"

1. Husserl's use of the *metaphor*.

Husserl then observes, ^(3.0 pg. 328)"although opposite to them as irreal, yet still bound to them, the *universal* then appears as something standing out *in* them, as a *concept dwelling in them*." This is the very essence of a *metaphor*, its' elements and commonality. "However, continues Husserl, "as soon as the experience broadens and leads to new like objects, while the first are still in hand or associatively awakened in a recollection, resumption of the synthesis immediately occurs; new elements of likeness are immediately recognized as particularizations of the same universal." The *metaphor* suggests not only its' commonalities but that its' commonalities can suggest and carry other elements. This can proceed to infinity. As soon as an *open "horizon"* of "like-objects" is present to consciousness as a "horizon" of presumptively actual and really possible objects, and as soon as it becomes intuitive as an open infinity, it gives itself as *an infinitude of particularizations of the same universal*. The generalities individually apprehended and combined then get an infinite extension and lose their tie to precisely those individuals from which they were first abstracted." It is from such a base that other *metaphors* may be spawned or which can fit together as pieces of yet another *metaphor*. Such are the familiar particulars, variants and elements of a *metaphor*. It is these familiar parts of a *metaphor* which interact with the alien. Before we can contrast

the variance between imitation and origination we will first define their commonality.

"Likeness" is useful to understanding the variation.

Husserl then further describes the sovereignty of "like objects",
 (3.0 pg. 328)"in addition, it should be noted that a synthetic linking-on to an original constitution of the generality is by no means required in order to apprehend a particular object as the particular instance of a universal.

(3.0) Husserl, E., *"Experience and Judgement"*

If the concept, e.g., the concept *flower*, previously appeared in an original comparison, then a new flower making its' appearance is recognized on the basis of associative awakening of the type "flower," established in the past, without an intuitive recollection of the earlier cases of comparison being necessary. But actual givenness of the universal then requires that we pass beyond what is particular in the likenesses, eventually toward an open "*horizon*" of possible continuation. Whether the earlier cases are individually represented in addition does not matter. Thus it is evident that the *universal is not bound to any particular actuality.*" The essence of a one *metaphor*, with its attending peculiar and particular variants can be found in other *metaphors* with variants having other apparent visage, color, form, animation, smell, etc. This kind of perception is at work in either imitation or origination.

Husserl continues, (3.0 pg. 329)"we can now also go beyond experience, and the comparison of objects actually given in experience, and pass over to "free imagination."

We ¹imagine (reading and creating *metaphors*) similar particulars - similar to actualities which have been actually experienced to begin with - and thereupon as many as we choose, that is, always new, individually different from one another, as similar particulars, and such that, if the experience had continued, they could actually have been

given to us. Thus, to every concept belongs *an infinite extension of purely possible particulars*, of purely possible conceptual objects." It is our ongoing life process to form *metaphors* and make analogies which is constantly contributing to the basis of the *metaphor* of Arabia. Husserl says, ^(3.0)"if I imagine things, I apprehend in them as pure possibilities the concept of a thing. I can find this same concept in actual things; stated more precisely, in intended things which I posit as actualities on the ¹basis of actual experience.

(3.0)

Husserl, E., *"Experience and Judgement"*

1. *imagine*: to form a mental image of something not present. Think: to form or have in the mind, stressing visualization.

In the transition from imagination (reading *metaphors*) to actual experience, these give themselves as particulars realizing the same universal which, in imagination (creating *metaphors*), is not truly realized but only quasi-realized in the possibilities discerned."

^(3.0 pg. 329)"Consequently", continues Husserl, *"the possibility of the formation of general objectivities, of "concepts," (metaphors) extends as far as there are associative syntheses of likeness. On this rests the universality of the operation of the formation of concepts (metaphors); everything which, in some way or other, is objectively constituted in actuality or possibility, as an object of actual experience or of imagination (reading metaphors), can occur as a term in relations of comparison and be conceived through the activity of eidetic (extraordinarily accurate and vivid recall) identification and subsumption (including or placing within something larger) under a universal."* Thus it is reasonable for us to expect a *metaphor* and one based in Arabia to be Arabian. However, it can also mirror other contexts, be externally manipulated and objectified out of a parochial venue.

Husserl claims, "the "concept" (*metaphor*) in its' ideality must be understood as something objective which has a *purely ideal being*, a being which does not presuppose the actual existence of corresponding particulars; it (the *metaphor*) is what it is even if the corresponding particulars are only pure possibilities, though, on the other hand, in the realm of experienced actuality, it can also be the realized concept (*metaphor*) of actual particulars.

(3.0) Husserl, E., "*Experience and Judgement*"

1. *basis*: In the title of this monograph. The foundation upon which something else is established. Typically, the underlying "condition" (state of affairs) that form the premise upon which all else depends. It is essential and a prerequisite to further creativity.

And *if there are* actual particulars, other like ones can just as well be taken in their place." The elements of a *metaphor* may be exchanged to suit the commonality and the effect that the components have upon each other. "*Correlative to the pure being of the universal is the being of the pure possibilities* which participate in it (the *metaphor*) and which must be constructed as its' bases and an ideally infinite extension of the bases of the pure abstraction giving access to the universal" (the commonality and interactive operation of the *metaphor*). It is on this basis that ¹"adoption" takes place and the one which employs *metaphoric* thinking and extrapolation. This is the framework within which the *metaphors* of Arabia are formed and the basis upon which they are perceived.

^(3.0)"Naturally, concepts (*metaphors*) as *pure* concepts can, from the first, originate *outside of all relation to current actuality*, namely, by the comparison of pure possibilities of the imagination (creating *metaphors*). It is clear thereby that every actual likeness, acquired in this way, of possibilities given as existing (as existing, not in the sense of a reality of experience, but precisely *as a possibility*) intentionally includes in

itself a possible likeness of possible actualities and a possible universal in which they can possibly participate (the process of selecting the elements of the *metaphor*). On the other hand, even if they were formed originally on the basis of experience as actual generalities, concepts (*metaphors*) can always be apprehended as pure concepts." Such concepts form the objective basis of the *metaphor* of Arabia. ^(2.1)On the other hand Haider says "they ¹(Arab Muslims) will have to break the habit of purchasing solutions (kinds of *metaphors*) and then hunting for problems.

(3.0) Husserl, E., "*Experience and Judgement*"

1. *adoption*: accepting something created by another which is alien (foreign) to the nature of the first.

Instead, they will have to carefully formulate an environmental and technological ethic and develop evaluative skills to make intelligent choices." This is an outline for a heuristic process. It is necessarily subjective, indigenous, parochial, inner, personal and primary. Haider observes, "there's a wide architectonic and formal variation among this most common of Islamic buildings (Mosque)." Haider says, "there is one Qur'an, with one internal content as structure, but it has been recorded in calligraphy and recited in many distinct forms. A formal-taxonomic study of any major building-type (the "*universal*" *metaphor*) across Muslim history will be sought to substantiate our (Haider's) thesis that, while there might be a trans-cultural syntactic unity here is no hard and fast formal vocabulary. The *formal* essence, instead, is embodied in *formalism* or Shari'a exegesis of the Quran, and a pursuit of meaning and elaborativeness befitting the purposes of the building": the basis of the *metaphor* of Arabia.

"Authenticity":

^(5.1)The current Arab State's urge toward *religious metaphors* is well described by Ismail Serageldin in his article called "*Architecture and*

Society:" ^(5.1)He says "the interaction of the values of a western - educated elite living in glass and steel buildings and riding in air-conditioned automobiles with the prevalent pattern of urban planning in Muslim under-developed countries is a sorely under-studied subject."

"The traditional organic urban-fabric with its' patterns of narrow streets, its' small buildings, its' artisan workshops, its' pedestrian environment and, above all, its' visible poverty represents the "old".

(2.1) Haider, S., *"Education towards an architecture of Islam"*

(5.1) Serageldin, I., *"Architecture and society"* 1. amongst others () inserts by Fez-Barrington

The juxtaposition of these two ("west" and "old") conditions, themselves compose a *time-lapse metaphor* correlating and interacting; making comparisons and evaluations; assigning merit and judgements; and raising status and political questions impacting the *metaphoric function* where the city itself is a vehicle for defining the worth, position and status of users.

Serageldin points to the Arab's cultural genius for *unity with diversity* which seeks ¹authenticity bases on specific national and regional characteristics. There may be a *"community-" Arab metaphor* including the *"variability"* of its' Saudi Arabian expression. There may be *"commonality"* as to *all* times but *"variability"* as to *this* time. Therefore merely and only turning to *traditional* vernacular architecture is not enough. The *metaphors* thus created become instantly irrelevant and inappropriate. This cannot be the desired basis of the *metaphor* of Arabia. However, redundancy, obsolescence and change is inherent in a growing, evolving and developing creation. To imitate this is the "good" mimesis because it is compatible with "creation."

^(5.0)Quoting Kenneth Frampton (preface to Alan Colquhoun's *Essays in Architectural Criticism*) "Art must arise out of subtly informed but nonetheless disjunctive, *reconciliation* of those diverse values of which the modern world is compounded." This reality and its' very special manifestation can no where be seen better than in the Kingdom of Saudi Arabia. This *reconciliation* is somewhat achieved through the monitors of all its' major infrastructure, industry and super-large development projects. ARAMCO, SCECO, Bectel, Flour, Parsons, etc. which are staffed and utilize Saudi Arabs.

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- (5.0) Serageldin, I., and El-Sadek, S., *"The Arab city"*
 1. *Authenticity*: not imaginary, false, unreal, or imitation. Veritable, that stresses true existence or actual identity, but merely asserts the aptness of a *metaphor* <veritable mountain of references>.
 Refer to later section": *Relevance of the metaphor"*

Most aspects of projects are reviewed and approved by Saudi-nationals for conformity and non-violation of religious doctrine and principles. Saudi Arabia has also its' own "*standard*" -setting council and many various municle boards regularly review building project's plans and specifications.

Mehta on Heidegger says about the "authentic" and "inauthentic" that:

^(6.0 pg. 140)"each "man" is the other and nobody "his" own self. This every, this 'who' of the quotidian Dasein is the *Nobody* to whom Dasein, in its' being-together with others, has delivered itself up. The 'permanence' of Dasein in such everyday being-together lies in the distance, averageness, leveling down, publicity, relieving the load of existence and obligingness" "as the modes in which it exists. The self of Dasein, or that of the other, has not yet found (or lost) itself; its' mode of existence is still dependent and *inauthentic*." The basis of the *metaphor* of Arabia cannot be "*inauthentic*". It cannot support, supply further growth nor be a "*universal*" for other likeness! The analogy of

Dasein to Arabia and its' people can be enlightening about Arabia's basis of its' *metaphor*. Dasein (being-there-the place being Arabia). ^(6.0 pg. 144)"The very constitution of man's being-in-the-world is such that, in the first instance and in his everyday mode of being the world tends to cover itself and be missed wholly. Dasein's (Arabia's) being an *authentic self*, conversely, does not depend on an exceptional state completely cut off from the 'one', but is an existential modification of the 'one' regarded intrinsically as an existential. This also means that the self-sameness of an *authentically* existing self is ontologically something very different from the identity of an 'I' that remains permanent in the midst of a multiplicity of experiences."

(6.0) Mehta, J.L., *"Martin Heidegger, the way and the vision"*

Internally and subjectively people in the "place" solve problems, create places, fill needs, accommodate functions and build "dreams" (theirs and not others). Each act is introverted, civic and social but it is not intentionally objective, altruistic, historical, epic, mythical or universal. It is not to say that any one party to a *metaphor* could not look beyond his or her function and context. When the party does he or she is now the conscience of the universal and not the parochial. The "party" has an identity which communicates to others if the party is conscious of that identity.

Heidegger therefore explains, ^(6.0 pg. 158)"man's (Arabian's) own *self* is visible to him (them) only insofar as his (their) being with the world and with his (their) fellowmen, as constitutive factors of his own existence, have become transparent to him. All seeing, understood in this broad sense of enabling the disclosure of essents of any kind as they are in themselves and including not merely the seeing of what is simply given

(perception) but also circumspection, regard and transparent penetration, is based on *understanding* as the primary mode of awareness." It is "*understanding*" that forms the basis of the *metaphor* of Arabia. The party of the *metaphor* must "know"; want to "know"; and experience what he or she "knows" in order to realize objective awareness. Then the party considers reifying this identity into a (parochial, personal, vernacular, universal or otherwise) built-*metaphor*.

(6.0) Mehta, J.L., "*Martin Heidegger, the way and the vision*"¹

Mehta adds, ^(6.0 pg. 173)"the ¹forfeiture of being-in-the-world is at the same time appeasing or reassuring. But this appeasement, far from bringing stillness and rest, (salam) only intensifies the forfeiture, driving man to restless activity and bringing him into a state of self-estrangement in which his own innermost potentiality of being becomes concealed to him. Being-in-the-world as forfeiture is therefore also self-alienating, thrusting Dasein into *inauthenticity*, a possible mode of its' own being. The inner movement characteristic of forfeiture, tempting, appeasing, and alienating, leads Dasein (Arabia), finally, to be caught up and entangled in itself. This agitatedness of forfeiture as manifested in the above mentioned four ways, is called by Heidegger the sudden and rapid plunge or crash in which Dasein, unknown to itself "falls from itself, in the bottomlessness and futility of *inauthentic* everydayness." We will not find the basis of the *metaphor* of Arabia in the *mundane* and expedient logistics. However, it is within anonymity, conformity and "invisibility" whereupon are planted the seeds of urge, intent

and need for separation, distinction, individuality, and identity. Thought, communication and its' language exude Arab cultural, place, and historic distinctives.

(6.0) Mehta, J.L., "*Martin Heidegger, the way and the vision*"

1. *Forfeiture*: to lose or deposit something.

(6.0 pg 177) "¹Anxiety encounters nothing determinate and tangible that threatens it; the 'totality of destination' of essents sinks into insignificance and loses its' meaningfulness and importance. That in face of which we are anxious is being-in-the-world as such, which is no 'object' or thing at all. For this reason, in anxiety the threat comes from no particular region, is nowhere, which does not mean, however, that this 'nowhere' is nothing at all but only that it envelopes all region and openness of world in general. It is already 'there', everywhere - "and yet nowhere, it is so near that it oppresses and suffocates and yet it is nowhere." "¹*Anxiety* reveals, originally and directly, the world *as* world, not as itself an essent or the sum of intra"*mundane*" essents but as the existential in-what of all possible essents." The Arab's *metaphor* results from his or her's experience within the Arab context searching, exploring and separating. Each Arab is part of all Arabia and yet exists by declaring individuality.

(6.0 pg. 177)"As a disposition, ¹anxiety is not merely 'in face of' something but also

the for *sake* of someone, that is, for Dasein, not as to any specific and determinate possibility of its' being but about its' being-in-the-world itself. Because in ¹anxiety intramundane essents sink into insignificance and the 'world', including the togetherness with others, "has nothing more to offer," man is thrown back upon himself, upon his *authentic* potentiality of being-in-the-world, for whose sake he has the ¹anxiety."

^(6.0)"Isolating him, revealing him as *solus ipse* and leaving him to his own innermost ability of being-in-the-world, anxiety takes away from man the possibility of understanding himself, in his forfeiture, in terms of the 'world' and of the commonplace interpretation of public existence.

(6.0) Mehta, J.L., "*Martin Heidegger, the way and the vision*"

1. *anxiety*: or desperation, which is a loss of hope and surrender to despair and involving or employing extreme measures in an attempt to escape defeat or frustration.

^(6.0)"Anxiety reveals in Dasein (Arabians) its' *being toward* (that is, its being in relation to) its' very own potentiality of being, that is, its' being *free for* the liberty to choose and take hold of itself." In anxiety both the 'of what' and the 'for what' of anxiety is being-in-the-world and the anxiety, as a disposition, is itself a mode of being-in-the-world. This existential identity of the disclosure and what is disclosed, revealing the world as world and the being-in as isolated, sheer, thrown potentiality of being, makes it evident that the phenomenon of anxiety is a preeminent disposition on which to base the interpretation of the being of Dasein (Arabia)." It is the Arabian's own interest at being distinctive that establishes a framework upon which the basis of the *metaphor* of Arabia can be both *conceived* and *perceived*.

^(6.0 pg. 178)"The sense of not feeling at home must be conceived as being the more original and primary phenomenon, existentially and ontologically." "It is because

anxiety is already latent in being-in-the-world that fear can arise in connection with essents within the world." "Fear is anxiety forfeit to the world, *inauthentic* and unaware of itself as such." "Although very disposition or atonement is capable of revealing the full character of being-in-the-world, with its' constitutive elements of world, being-in, and self, yet anxiety is thus unique and preeminent in this respect because it isolates man and, bringing him back out of his forfeiture, reveals to him the possibilities of *being authentic and inauthentic inherent in himself*." It is in this condition that the Arab *Metaphor* lurches or evolves for identity, subordinating decisions of "imitation", "organization", "eclecticism" and "vernacularism". The intention is identity and individuality.

(6.0) Mehta, J.L., *"Martin Heidegger, the way and the vision"*

About wholeness and authenticity Heidegger continues:

(6.0 pg.217) "*Inauthenticity* is grounded in a possible *authenticity*. *Inauthenticity* is a mode of being in which Dasein (Arabia) can mislay itself, and generally has already done so, but in which it need not necessarily and constantly place itself." An *authentic* being toward ¹death is thus existentially a possibility.

(6.0 pg. 221) Heidegger sums up the existential concept of authentic being toward ¹death as follows: "The (anticipative) 'running ahead' discloses to Dasein its being lost in the 'oneself' and brings him before the possibility, without any support in concerned solicitude, of being its own self, a self existing in passionate, factual and anxious freedom toward (in relation to) death, delivered from the illusions of the 'they' and sure of itself." Being toward ¹death, in essence, consists in discovering, developing, and

holding fast to the anticipative 'running forward' as something that renders possible the extremist possibility of Dasein itself. The *ontological* possibility of an existentially *authentic* being toward death (that is, potentiality of being whole) has thus been elucidated."

(6.0 pg. 221)"Is there any evidence, rooted in the being of "man" himself, of an *authentic potentiality* of being "his" own self? Since the self of everyday Dasein (Arabia) is the 'oneself', as we have seen, and *authentic selfhood* is an existential modification of this everyday state, it remains now to be determined what such modification existentially means and how it is ontologically possible. Dasein, in being lost to the 'one' has already put off the load of *authentically choosing* a potentiality of its' being and surrendered it to the everyman, a lapse into *inauthenticity* which can only be reversed when Dasein (The Arabian) expressly pulls itself out of its' forfeiture to the 'one' and back to its' own self.

(6.0) Mehta, J.L., "*Martin Heidegger, the way and the vision*"¹. *death*: The end of life in one sense is the beginning of life in another, because there is only existence.

This pulling back, further must concern the very point of which the omission caused Dasein (the Arab) to lose itself in *inauthenticity* and this means that it must retrieve and take back upon itself the act of choosing, which itself implies that it must first choose to take this choice upon itself. "In choosing this choice, above all, Dasein (the Arab) makes possible for itself its' *authentic* potentiality of being." The possibility that "man" can find his way back to himself is to be found within his or her own self as an ability to be something that, in a sense, he already *is*." Without this potential there can be no basis of the *metaphor* of Arabia.

Mehta says, (6.0 pg. 238-239)"Heidegger's account of *authenticity*, according to Marjorie Glicksman [Greene] (Martin Heidegger, pp. 46-47) provides "the unique contribution of

existentialism to ethical theory...The stress on *authenticity* puts the traditional concept of responsibility in a new light." She goes on to explain how the concept of "authenticity" is rooted in the existential interpretation of freedom as both a venture and a fact: "We live from birth to death under the compulsion of brute fact; yet out of the mere givenness of situation it is we ourselves who shape ourselves and our world. And in this shaping we succeed or fail. To succeed is not to escape compulsion but to transcend it - to give it significance and meaning by our own projection of the absurdly given past into a directed future. But such shaping of "contingency", such imposing of meaning on the meaningless, is possible only through the very recognition of meaninglessness - of the nothingness that underlies our lives. Thus *authenticity* is kind of honesty or a kind of courage... "It is with this sense of urgency, tenacity, and courage that Arabia's "metaphor-makers" experience the basis of the *metaphor*. They are both anonymous, inside, subjective, parochial and functional as well as outside identifiable, extroverted, objective, universal, symbolic and ideal-conscious. They are in dual roles.

(6.0) Mehta, J.L., "*Martin Heidegger, the way and the vision*"

Mehta says, ^(6.0 pg. 249-250)"In saying 'I', man gives expression to himself as being-in-the-world, though in his everyday forfeited state this means only the essent that he himself is an not *how* he is. Fleeing from itself into the 'one' and saying 'I', Dasein voices a self that it is *authentically* not. In its' self-concerned obliviousness of its' ownself, the self manifests itself as ever the same single entity but as indeterminate and empty. And, as being concerned with this empty self, everyday Dasein *is* that. The ontological interpretation of the 'I', proceeding in a direction contrary to that of everyday understanding, must take it as being-in-the-world and this involves the whole structure of "being-already-ahead-of with-essents-in-the-world," that is, care. "In the 'I', it is care

that finds utterance, in the first instance and mostly, in the 'flighty' I-saying of preoccupied concern. The 'oneself' says, oftenest and most loudly, 'I-I' because he is at bottom *not authentically* himself and evades this *authentic* potentiality of being." The self is not the permanently *vorhanden* ground of care but must be existentially understood in terms of the *authentic* ability to be a self, that is, of the *authenticity* of the being of Dasein as "care".

From this comes the constancy or permanence of self, misinterpreted as the persistence of a subject, as also constancy in the sense of having firmly taken one's stand. "The permanence of the self in the double sense of constancy and steadfastness of one's stand is the *authentic* possibility as against the unautonomous state of irresolute forfeiture. Steadiness and constancy of self (selbst-stündigkeit) means existentially nothing else than anticipative resoluteness. Its ontological structure discloses the existentiality of the self-hood of the self."

(6.0) Mehta, J.L., *"Martin Heidegger, the way and the vision"*

Dasein (Arabia) attains its '*authentic self*' in the radical isolation of wordless, anxious resoluteness, not saying 'I-I' but *being* in silence the grown being that it *authentically* can be. Self in this sense is the original phenomenal basis for all questions regarding the being of the 'I.'" (6.0 pg. 250)"Care thus does not need to be founded on self; existentiality as a constituent of care can explain the ontological nature of the autonomy ('self standingness') of Dasein of which, corresponding to the structure of care, the lack of independence is an aspect." "The comprehensive structure of care includes in itself the phenomenon of self-hood." The basis of the *Metaphor* of Arabia declares itself

through its' maker's experience, thought and consciousness.

Time, space and limits of the metaphor:

^(4.0)"However", says Paul Weiss, there is not only a past; there is also a future. No art and certainly no architecture is produced without some awareness of the future. This takes many guises. There is first all the plan of the work to be accomplished, and the function it is to perform". "Is the objective" "a church", "a school",,, a pavilion, a cage, a roadway, a city? Then there is the idea of excellence, traditionally called "*beauty*", which directs and conditions what is being done, but which exists also as a possibility of future achievement. Religious geometricising into arabesques, grids, matrix, patterns, and using one building *form* to accommodate a variety of functions are all part of a process to include an aesthetic or anti-aesthetic into the design, decision making and basis of the *metaphor* of Arabia.

(4.0) Weiss, P., "*The metaphorical process*".

(6.0) Mehta, J.L., "*Martin Heidegger, the way and the vision*"

^(4.0)Weiss says that you can think of the creative act as a *metaphor*, this time integrating the future with the materials at hand. Thus the *metaphoric dynamic* within art, and especially within architecture continually carries the past forward into the future. Arabia's "*metaphor-makers*" choose between the pasts of their Kingdom's, client's, and profession's religion, traditions, heritage and culture.

As part of the above process Saudi Arabia, as some others limits and bans many things which may seem commonplace in other contexts. This filters out the non-religious *metaphors* in favor of an Arab life-style. While Saudi Arabia architecture contains many *anomalies* of *other* Arab States it very subtly expresses the "*Saudi-Arab*".

The *metaphoric incarnations* is in its' diversity, paradox and ambivalence toward specific finite reifications. Its' restraint of most building projects to not be ¹*ostentatious* exemplifies its' will (and often, choice) to be submissive to the overall context while providing *casually* for specific needs. Functions seem to be accommodated by chance and with little intentional concern. They are not rigorously articulated.

^(4.0)Weiss confirms in *metaphoric terms* why a choice to not use the past along with its non-contextual, and possibly, irrelevant elements is a valid creative act. He says, "when we think of the past in *metaphoric* terms, we find it difficult to perceive how the reciprocal movement, the two-way relationship (earlier described) of the *metaphor* could be achieved. The past (of course) is closed to us; we cannot affect it."..."it is gone for ever." ^(4.0)"If I am right" says Weiss, "in believing that *metaphors* at their best are reciprocal, then a *metaphor* which begins with the past cannot be a very good one."

(4.0) Weiss, P., "*The metaphorical process*".

1. *Ostentation*: to display; show; conspicuously display (possibly with vainglory or pretention).

This does not mean, even as this monograph you are reading, that a study of knowledge dealing with past events is not valid in itself. We are trying to utilize systematic narratives of past events relating to the Saudi Arab *metaphor* located in a special geographic area of the Arabian peninsular in order to later possibly use them to produce or better- perceive a work of art or work of architecture. We can however, as we now do, benefit and profit by its' yield to illuminate and give substance to our study and be the basis of the *metaphor* of Arabia. Particularly in the Kingdom of Saudi Arabia where many of these subjects are not discussed in open forums. The program behind the forms we see can be learned from those who have gone before us to investigate and explain

those findings. For the time being this method must suffice, as it would in other societies which do not provide ready access for data-collection and sampling. This is not to say that statistics and data are not developed in Saudi Arabia. They are in the areas of education; epidemiology, commerce, oil, economics and industry. Today the arts in Saudi Arabia are in an embryonic stage. Poetry and especially painting are prolific and more is being understood about the role of art. Not just as decoration but as an important contribution to the contemporary Saudi-Arab society and the basis of the Arabic *metaphor*.

This perspective assumes that a *metaphoric building* trend which is simultaneously rooted in religious commonalities and Arabic distinctives can be studied and understood. To understand, review, create and teach Arab architecture is incomplete without understanding the role of "*geometric*" thinking. ¹Geometric thinking "forms" the basis of the *metaphor* of Arabia.

(4.0) Weiss, P., "*The metaphorical process*".

The "*Gestalt*" (form, figure, shape, stature, manner and the way of organizing the cosmos into a recognizable whole) is a German word expressing the wholeness of the *metaphor that* includes diversity and complexity without reducing reality to a cartoon which usually excludes what we "know" (experience) to be true.

^(7.0)Keith Critchlow's "*Islamic Patterns*" provides us with an analytic and cosmological approach. Geometry, in and of itself, as the *literary metaphor*, combines commonalities and differences and becomes one thing (form) in terms of another (mathematics). Its' commonalities and differences multiply and variegate according to

our applications and instructions, and, of itself stands ready for all to read and relate.

(7.0 pg. 102) Critchlow says "architecture of Islam is based on geometry which provides the link, whether between a city and a citadel; within it or between the citadel and the buildings." Just like geometry is a link, so *metaphors* are transfers, mediums, conveyances and a mechanism of change. He says, (7.0)"occasional attempts are made to Islamise knowledge, but, with a few exceptions it is within or between the doorways, windows, walls, grills, and screens of a building."

Critchlow defines a door in a way that parallels a description of the *metaphor*: (7.0)"it constitutes a passing from one situation to another, a transition". "This was a form of cleansing of inner-attitude: from a *self*-centered to a *cosmic*-centered attitude, from a self-justified arrogance to one of humility as submission is to the will of God. The doorway is as the symbol of the threshold."

(7.0) Critchlow, K., "*Islamic Patterns*".

1. Fez-Barrington, B., "*Multi-dimensional Metaphoric thinking*"

Actually, the only thing that is peculiarly religious about doorways is what religion has adapted and fostered by extrapolations concerned with deity, creation and "man's" relationships. This itself is the function of the *metaphor* and when applied into art becomes "man's" tool to ¹*understand* him or herself. But this phenomena is not peculiarly religious nor can any person claim it for his or her own. It is in this way for example that Buckminster Fuller translated his "synergistic" perception of the universe. Such *metaphors* are only for those as Fuller who seek to find its' sense that we see the triangle and all its' three and multiple dimensional extrapolations. These are practically manifested into Fuller's ²"*synergistic*" geodesic domes and space frames. (7.0)Seyyed

Hossein Nasr's forward to Critchlow's Book explains that "the doctrine of unity, so central to the Islamic revelation, when combined with nomadic spirituality brings into being an ¹*anionic* art. Nasr says, "the *spiritual* world is reflected in the *sensible* world not through various *iconic* forms but through geometric rhythm: Arabesques and calligraphy. These *reflect* directly the worlds above and ultimately the *supernal* sun of divine unity. But geometry alone does not personalize, humanize, or provide a bridge from the work to the user."

(7.0) Critchlow, K., "*Islamic Patterns*".

1. *understand*: (see earlier discussion on "authenticating")
To grasp the meaning of; to grasp the reasonableness of; to have thorough or technical acquaintance with or expertness in the practice of; to be thoroughly familiar with the character and propensities of; to accept as a fact or truth or regard as plausible without utter certainty; to have understanding; have the power of comprehension; to achieve a grasp of the nature, significance, or explanation of something; to believe or infer something to be the case; to show a sympathetic or tolerant attitude toward something.
2. *synergos* (1924); Interaction of discrete agencies (as industrial firms) or agents (as drugs) such that the total affect is greater than the sum of the individual effects.
synergism: Combined action or operation.

^(4.0)Weiss says, "it is only when we turn to the present that we find the force of creativity as a *metaphorically* understood process. The work of Architecture takes place within the framework of a world even a cosmos. It is effected by means of its, setting"; Weiss continues, "the impingement of the specific environment (the line of the horizon and the proximity of neighboring buildings) also helps constitute the character within the framework of a world, even a cosmos. It is affected by means of its' setting". "No building stops at its' surface and therefore the architect is alert to how his work is affected by what lies beyond it."

^(4.0)"This point", continues Weiss, "emerges most conspicuously in the idea of *scale*, which is an architect's word for *metaphor*." Mosques and all other buildings which Saudi-Arabs occupy include spaces to accommodate man's spiritual needs. The guide to the application of a spiritual scale for the believer is the religious doctrine. This must be carried out with sensitivity to religious beliefs, Arabic customs and traditions along with Saudi Kingdom's Laws. Add to this the dimensions of ¹*privacy* and community very clearly articulated in the Arab's religious doctrines and what unfolds can be the perineal background (of a kind of system) within which to make "*built*"-*metaphors* in any Saudi context. This further explains why unlike other religious States, Saudi Arabia, receives through "*systems*" a variety of inputs of superficial and various appliques.

(4.0) Weiss, P., "*The metaphorical process*".

(7.0) Critchlow, K., "*Islamic Patterns*".

1. *icon*: emblem or symbol. Paul Goldberger said, "The house became an icon of 1860's residential architecture."

^(7.0 pg. 7)Critchlow says that space is created by "unfolding" through dimensions and can be "folded up" again through the understanding of its' nature. This leads "us back to the point of unified communities and the indivisible." This is the "path of reabsorption indicating the possibility of reconciliation between knower, knowing and known. A convergence, where subject and object are obliterated in unity". Critchlow says that "Deity", His creations and "man's" own manifestations are the *metaphors* we look to for

orientation. *Saudi Arab metaphors* share all the commonalities transferable from the international context of science, engineering, industry, technology and systems. It is both separated and derived from religion. It is secular in so far as it is universal and religious as it reifies shared secular values. These specific, indigenous and relevant commonalities embodied in ethics, norms, morès and culture are exactly what concerns those seeking religious manifestations. To the exclusion of other things, they take exception to the adoption of *generalized metaphors* already common to a variety of societies, civilizations and religions. ^(7.0 pg. 8)It was the self-evident mathematical patterns with their esoteric philosophical values that became the invisible foundation upon which the "art" of making of *metaphors* was built." It is almost "*in*" and "*of*" itself that the religious artist inherently and intuitively uses this geometric approach as sanctified (set-apart <private> elements (*eucharist* in Christianity) to set-apart (*sanctify*) the *commonality* of what "man" may claim for his or her own. Buckminster Fuller translated the mundane to raise it above the natural and commonplace.

(7.0) Critchlow, K., "*Islamic Patterns*".

1. *privacy*: the essence of the dwelling: "set-apartness", belonging and restricted to use by an individual (person, company, interest) independently of others. Retreat. Secret. Sequestered.

The great masters of "religious" art were certainly motivated by spiritual disciplines that gave both content and meaning to their work. This effort aided the viewer to raise his or her spiritual understanding. The arts of other religions and nations served as aids to an individual's spiritual wholeness through active or passive involvement. The *metaphors* of religion are not *only* there in the representational nor in the abstract but in the systems, infrastructure, and commonalities of geometric patterns.

"These give", says Critchlow ^(7.0)"insight into the workings of the inner-self and their reflection in the universe." "...As the intuitive mind, or the soul, of an individual seeks sources and reasons for its' existence it is led inward and away from the three-dimensional world towards fewer and more comprehensive ideas and principles". *Metaphors* of this kind make the strange familiar as they speak *about* the spiritual in spiritual *terms* but in a natural context.

In the *Arab metaphor's* peculiarity is the insistence upon geometric overlay (or derivation) to express (and articulate) itself from nature and its' material composition and structural reality. ^(7.0)Critchlow says, "the Islamic art of composing geometric forms then can be considered the ¹crystallization stage of both the intelligence inherent in manifest form and as a moment of suspended animation of the *effusion of context through form*." Weiss's contrasts architecture as an art is saying, ^(4.0)"a *metaphor* involves the carrying-over of material ordinarily employed in a rather well-defined context but into a wholly different situation. If there is not initial separation between the two elements there is no *metaphor*. *The metaphor involves the intrusion not of neighbors but of aliens*. It brings together what seems to be basically different in nature. This is the heart and secret of great art, and of great architecture." It is also the basis of the *metaphor* of Arabia.

(7.0) Critchlow, K., "*Islamic Patterns*".

1. *crystallization*: see earlier discussion of "*adoption*" <imagination>). To cause to take a definite form and the form resulting from this effort.

Both definitions of architecture complete each other as one expresses the *mind* of the process while the other its' *structure*. Critchlow explains here the source of the idea and its' value while Weiss observes the way in which ideas are made manifest. Critchlow explains the "*subject*" of Weiss's "*process*". Both Weiss and Critchlow in other places

have explained both "*process*", and "*reasons*". But as we are applying *metaphoric theory* it is well we bring into focus the *metaphor's* very special benefit. This explains the process whereby ideas that are desired become manifest goals. In this case we can see how the "*application-value*" of *metaphoric theory* is compatible to the creative process and its' resulting impact on Saudi-Arab-architecture. It is a process that can include a variety of information and situations. It therefore transcends architecture, and when applied facilitates understandings about the nature of other arts and their role as the basis of the *metaphor* of Arabia. It also can aide the appreciation and experience of works of art because it is a conceptual framework to relate one art to another as painting to architecture and architecture to poetry to possibly see both the commonalities and differences between these art forms and their expressions. This intent is reminiscent of the interdisciplinary science, "*cybernetics*" which was later converted to a mathematical language by Norbert Wiener to provide all science's with a common but finite way of sharing, combining and transferring information. *Metaphoric theory* (¹"*metametaphor*") however, does not provide a "*finite*" language. In this monograph it uses the language of philosophers, scholars, architects, artists, and historians.

(4.0) Weiss, P., "*The metaphorical process*".

(^{4.0})Weiss says that the idea of monumentality is what is closely related to myth or to ideology. (^{3.0})"All of these offer vivid and humanistic forms for expressing ultimate ideals." In religious terms it is beliefs, faith and laws. In an Arab setting it so tempting

to use available *pedagogic* materials if it were not for the discouragement to this by tradition, custom and the religion. If architects were to experience this *pedagogy* of religious *building metaphors* they could design for it an architecture. But says Weiss about myths that ^(4.0)architects forget that architecture is, itself a three-dimensional thought to limit and bound space, part of making the myth that will find its' definition only in the future. Can this be said for religion as it can be for myths or monuments? Is the environment with its' buildings constructed to intrinsically embody religion: can this environment enable religion? Are these environments the context of the religious life and therefore the believer's life of religion in the Arab *Metaphor*?

^(4.0)Weiss says, "it is the *"skyscrapers"* of New York that have produced a *"skyscraper"* point of view; it is the quantification of office space that has placed the emphasis upon the quantitative rather than the qualitative aspect of human populations. ^(4.0)"Art itself is always working (though not consciously) under the governance of a prevailing myth which defines the very activities that artists embody in their work." Religious art is sometime spontaneously created to communicate belief as an expression of faith while itself being an act of worship and glorification. Faith has been the hallmark of all religion's great works of art. However, Weiss concludes; ^(4.0)"the way in which the myth works unconsciously but powerfully in them is verified by the fact that when it (the expression) becomes *self-conscious* (as opposed to *religion-conscious*) it loses its' continuity and its' fundamental creativity." That quality of a work which can stimulate its' perceptor to *recreation*.

(3.0) Husserl, E., *"Experience and Judgement"* ^(4.0) Weiss, P., *"The metaphorical process"*.1. *meta*: more comprehensive; transcending. Used with *"metaphor"* to designate a new but related discipline designed to deal critically with the *metaphor*. Refer to other works by Fez-Barrington, B.

Re-creation of the work and its' basic idea. To know again its' commonalities, differences and essences common to both. To again experience the ¹*"authenticity"* of

the composer. This ¹authenticity, too, is the basis of the *metaphor* of Arabia.

Relevance of the Metaphor:

(2.2 pg 92-103) Arkoun says, "tradition is the incarnation of the 'religion of truth' (Din-al-Haqq) in history: it is a force of sanctification and transcendentalisation (Tanzih) of the space - time in which the life of the community is negated." (2.2)"This approach where every member of a community is treated as the immediate contemporary of all members past, present, and future grants authority to the spiritual *ethos* of the *tradition* which nourishes the feeling of community identity. It also raises the hopes of believers and assigns an eschatological and ontological finality to concrete historical behavior. All the while refusing to integrate historicity with all of these effects." It also confirms the dimension of *metaphor's* interconnected-time and its' catalytic ability to connect a user to its' composer. (2.2 pg. 97) Arkoun continues saying, "the relevance of Islam to traditions and traditions to *metaphor* is in the way all Islamic understandings are *reified* into "*living traditions*" where the "empirical effectiveness of daily life bears on the cognitive aspects of the human condition." (2.2 pg. 99)"Modernity," Arkoun continues," is transformed into tradition with the accumulation, over time, of events, works, values, success and trials that are significant for the collective subject (Saudi national). Since the 1950's change has been so rapid, profound, and general that tradition has disintegrated and slipped away."

(2.2) Arkoun, M., "*Current Islam Faces Its Tradition*"

(4.0) Weiss, P., "*The metaphorical process*".

1. see earlier discussion

In contemporary Arab life, modernity and *traditional metaphors* are often juxtaposed to express their co-relationship. Buildings involving state-of-the-art

computers, life-support equipment, structural systems and environmental controls, security, financing, and personnel control geometrically express their religious context and overwhelm the tradition in which human relations occur. The *metaphor* engenders the eclipse of modernity over traditions which encourages a reality that is correct for this time and place. In an authoritarian society we receive the *metaphors that are presented*. As Republics manage democracy for citizens so do architects manage traditions for society. Tradition becomes reality when reified by the architect (mohindis: maker of geometry) or master-builder. The *Arab-maker of metaphors* in Saudi Arabia is one composite of both worlds. He or she exudes his or her own tradition as the vehicle to cultivate both the coexistence of traditions while creating the realities of *contemporary metaphors*. He or she does this in a context of *contradicting pluralism*.

(2.2) Arkoun, M., "*Current Islam Faces Its' Tradition*"

In cities across the Kingdom of Saudi Arabia development includes various

traditions and allows for their expression. *The Saudi Arab metaphor-maker* is a carrier of his or her faith. It is in that way that the subtlety of geometry and the matter of function produce *metaphoric works*. These works balance and mitigate the peculiarities (and generalities) of the Arab region with those of the Saudi Kingdom. This is carried out with specific understanding of tribal differences. The Saudi people have formed a *kind* of plural-society with a variety of realities. Most of these realities are somewhat independent of one another. They have inconsistent propositions and in some dimensions the truth of one is the opposite of another. The Saudis have been able to find a commonality upon which to form the *Saudi Arabian metaphor*. This *metaphor* includes the ability to simultaneously negotiate diversity and incongruity. Saudi's pluralism is within *divisions* of religion, ethics and tribal customs. Under Saud they maintain the confines of a common civilization and a basis of the *metaphor* of Arabia.

Building "metaphor-makers" otherwise called "master builders" (architects) are according to ^(2.3)Christian Norberg-Schulz the "muhandis" (he who geometries) (see the earlier discussion on the *metaphor's* function to unify). This definition can now be enhanced by ^(2.4)Akbar's explanation of "*mimar*" which means "architect" in current usage and is derived from the verb "amara", amr or "umr" means "life" ^(2.4).."the function", continues Akbar, "to the builder of the architect was to be a ¹*follower of a convention or a model* as well as utilizing well developed technical ability." ^(2.4)"Another concept of the architect is as "decision-maker of good judgement". Creativity verses one of the traditional Arab roles to ^(2.4)"copy and improve."

The Saudi Arab role as architect cast "*metaphor-makers*" in their general role as artist and responsible visionaries of the environment's future. Professionals of *today* are

part of what Saudi may look like in the *future*. They, too, are the basis of the *metaphor* of Arabia. The demands of conscience directs the Saudi-Arab ²architect to reach toward all of the directions discussed above ³*knowing* his or her role and the role of his or her work. Society's job is to elevate him or her to the position where he or she can make the *metaphors* and not limit him or her to the role of draftsman, copier, or builder; but, all of these in combination. No work of art can be complete without the users's patronage and encouragement. *Metaphors*, as was said above are the results of creative acts by a creator who shares with others that which he or she himself enjoys. Limit one or the other and you've stifled the full potential of all that *building metaphors* could contribute to the quality of life for the society as a whole as well as its' individuals.

Its' unthinkable to imagine the *option* of a society without art. As though art it could be removed or neutralized. Consider that art is as much a part of life as oxygen, gravity, vision and the other senses. It is an extension of forming, thinking and settlement. By *metaphors* we claim territories and establish identity. *Metaphors* are not a dimension of reality that can be removed or neutralized. Every act we make upon and within our environment establishes *metaphors*, meanings and art. It is the way persons organize kaos, resolve disparity, and ¹authenticate themselves.

(2.3) Norberg-Schulz, C., "*Architecture of unity*"

(2.4) Akbar, J., "*Architectural education in the Kingdom of Saudi Arabia*"

1. see earlier discussion on "*adopting*"

2. He is exhumers, poet, and fountainhead who is responsible for the Saudi's *metaphor*. *know*: to have experience of architecture and therefore direct cognition. To be aware of the truth or factuality of architecture. Recognize, perceive directly. To be authentic (see earlier discussion).

Religious ²poetry and architecture represent religion. Neither art nor architecture are to

be worshipped or given an inordinate amount of importance. ^(8.0)"Pickthall says, the culture of Islam is aimed not at beatifying and refining the accessories of human life but at beautifying and edifying human life itself. ^(9.1)Hourani; and Stern says, "Islamic law (in the legal vernacular *only*) does not recognize the "*corporation*" (and in the context of this entity *only*) the Islamic law, "continuous Hourani; and Stern, "does *not* recognize the individual and the community of believers." (It is rather) "the Ruler (who) has the duty to intervene in order to regulate relations of individuals' and prevent one individual from infringing on the freedom of others. (indirect recognition of sharia),"says Hourani and Stern.

Hourani and Stern continues, ^(9.1)"there is a separation between public and private life. Private life travels inwards and towards the courtyard and not towards the street in the thoroughfares, the bazaars, and the mosques. This is where a certain kind of public life is conducted, policed and regulated an active ruler. But here is a context (a life) where the basic unit of the family is touched externally without mingling to form a *Civitas*. ^(9.1)"(L. Torres Balras, "Les Villes Musulmanes d'Espagne et leur urbanization" in *Annales de l'Institut de 'Etudes Orientales*, V1 (1942-7) pg. 5-30."

(8.0) Pickthall, M., (Islamic Culture) "*Cultural Side of Islam*".

1. *know*: to have experience of architecture and therefore direct cognition. To be aware of the truth or factuality of architecture. Recognize, perceive directly. To be authentic (see earlier discussion)
2. They bring it clearly before the mind and in this way they are the *consciousness* of Saudi Arabia. Their works are the results of their awareness. They see what all Saudis can see but they express this consciousness through an experience of their work. Where we experience their work we experience the *metaphor* of the artist, his art and the context. The work then becomes the *mind* of the society being at once the collective sensibility and the individual aspiration. *Metaphors incarnate* what Saudi Arab religion can make manifest. In this way the *metaphors* form and nature is the Saudis ultimate expression and identity.

The above characterizes cities in Saudi Arabia. Its' effects on *urban metaphors*

leads to special relationships of building, zoning and land uses. It is manifested by the way *the mosque* is oriented and the numbers of mosques. It is also seen in the way city's street patterns are oriented. No matter how the street grid is oriented to magnetic north the mosque's qibla-side will be on axis toward Mecca.

This necessity may result in a disparity of axis and direction to the cities' whose visual result is the mosque askew to the matrix of the grid. In this situation the identity, location and importance of the mosque will be pronounced. The markets also have a special character and size unlike others elsewhere. And yet for each *type* they are similar to those in other countries. ^(9.2)Stern says, "the most essential characteristic of the Islamic city is the looseness of its' structure and the absence of *corporate* municipal institutions. Islamic civilization continues the traditions of antiquity of the centralized bureaucratic administration so characteristic of Islamic societies and active urban industrial and commercial contexts. Those persons who shared in the "Shura" (a group of notables in control of a city) are similar to counsellors in a city governed by notables in a republic." A writer in the Riyadh Daily says, ^(10.0)"*Ulama* interprets, elaborates and preserves Islamic values from what is learned in literature, doctrines and laws of Islam. It both preserves knowledge of the Divine and sustains the community will and Islamic community. It gives religious and moral guidance consisting of prayer leaders, scholars, teachers, judges and functionaries of mosques, etc. They of course are also involved an *Ulama's* application in everyday social and economic life." It must be part of the basis of the *metaphor* of Arabia.

(9.1) Hourani, A.H., and Stern, S.M., "*The Islamic City*"

Communications:

^(2.4) Akbar says, "since communications often takes the form of negotiations and are an intrinsic part of the Arab Islamic approach to settlements", linguistic forms are therefore the *predominant metaphors*. Marshall McLuen found that the "message is the media" (about television), The "*negotiation style*" of making *environmental metaphors* in Saudi Arabia characterizes the resulting *metaphor*. Since this is true it also follows that an understanding of the Arabic language is also necessary to understand its' *linguistic metaphors* and values so expressed in this one form. The architect, negotiator, owner or builders who form the Saudi environment make *metaphors* by coordinating, controlling and absorbing conversations and agreements into the process of making decisions which affect form. *Metaphors* of the Saudi built- environment are one of its' very essential elements. Because a *metaphor* states one thing in terms of another the Saudi finds himself not only *living* but also "expressing" his *life* in *metaphors* and their potential manifestations. Because the Saudi-Arab's custom is to participate in *submissions* of various kinds (including yielding various dimensions, levels and values of his private domain to another) he or she must be skilled at "*carrying over*" his or her neighbors concerns to him or herself. He or she will also *convey* his or her own needs to his or her neighbor. They can understand the *metaphor* of their common situation and examine the commonalities and differences of each decision. Each decision will "yield" to some degree.

(2.4) Akbar, J., "*Architectural education in the Kingdom of Saudi Arabia*"

(9.2) Stern, S.M., "*The Constitution of the Islamic City*" pg. (25-50)

(10.0) Riyadh Daily, "*Custodian slams public propaganda drives*"

They will then follow-through to manifest that decision at an appropriate level of significance. Not unlike a negotiated "*meeting of the minds*". The *metaphoric process expects* (and inherently anticipates) elements which are initially unrelated and from other contexts. The elements are *aliens* and not *surrogates*. They are apparent *adversaries*. The role of the architect therefore is to anticipate and expect. He or she must also be skilled and have the vision to join aliens and settle differences by *reconciling* variances. This is the process which is customary to the way the Arab village is settled and the way individual buildings meet building codes and "weave" into settlements. It is also what forms the basis of the *metaphors* of Arabia.

There was a study made in the late seventies pertaining to the suicide rate in Saudi Arabia which was published in the U.S.A. It explained the impact of the "*cataclysmic*" change to the means, methods, roles, norms, *morës* and social patterns of the Saudi "life". The study contrasted the relative ability with which the Saudi accepted technology and its' bi-products against the sudden end to social and cultural patterns. It is this very *sudden and rude* end to the reliable and dependable which drives some Saudi Arabs to end (by their own hand) their own lives. Thankfully, this is not a wide spread phenomenon. The study emphasized the necessity (and responsibility) to sensitively make *relevant metaphors* in the Saudi-Arab "way".¹ Being consequent to the "way" of a place is the basis of a *metaphor*. That consequence is derived from a perceived experience.

We can apply the *metaphors* to our understanding of the Saudi-Arab environment and its' architecture in general because there is a language used about language called "*metalanguage*". It is a language used to describe the structure of another language.

We refer to the properties of symbols of another language. We use the *metaphor metaphorically*. Since architects translate the spoken, written and expressed work into building forms they are *metaphoric* composers who can turn to ²linguistics as an engineer to mathematics. It is with this language that we can describe and form the basis of the *metaphor* of Arabia.

The communicator both transmits and receives. He or she understands the two way process. The maker and his or her products are in a two- directional "*transfer*" vested in a common entity with the qualities needed to share things which heretofore may otherwise been private and seemingly alien or not be mixed with others.

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1. see earlier discussion on "*authenticating*".
 2. Hjelmslev and Dorfman

Metaphors make ideas common to all parties and thereby shares with communication its' common goal: to bring apparently unrelated things together just as "the sky communicates its' color to the sea" and: "the smoke imparts its' odor to his clothes."

While the wall which surrounds most Saudi Arab properties actually prevents visual access it also symbolically "communicates" a decision to exclude, separate and prevent physical and visual intrusion. It also *sets apart* the *metaphor* of the one building's form to articulate its' message from the other equally vying for passerby's attention. From inside, the "wall" becomes a symbol of shutting out the external world. Meanings associated with "inside" identity and specialty are significant but not in a hierarchy and usually subordinated one to another directed toward the street through a gate or doorway.

Each room will possess and "communicate" its' own identity and each identity may be totally different from an adjacent room. Often rooms may not be in a functional sequence nor a sequence related to their special identity. The rooms can be accessed from the street or better from a court. The rooms will be clustered to form the court and may be zoned with particular attention to separate family private areas from visitor and guest areas. The men's entrance and sitting areas will also be segregated, separate, and private. The room is the "beyt" in Arabic the 'bauen' in German, the "den" in english and is the architectural basis of the *metaphor* of Arabia. It is what Heidegger defines as the "dwelling" in which Dasein exists, becomes, authenticates, and touches what is external to it.

Oil in the metaphor:

Oil and the inordinate abundance of a seemingly limitless supply of energy has definitely affected most of the world particularly since 1950. This impact has not been lost to Saudi Arabia which is, paradoxical to its' own history, culture and tradition for itself, and in its' own fifteenth century had very little demand for the oil resource. It has only been very recently by nationalizing the production and development of oil has Saudi Arabia become both beneficiary and consumer. As the form of the *architectural metaphors* in the rest of world have been impacted by oil so has Saudi Arabia. Oil has brought all of the production, distribution and manufacturing facility's wealth along with "super" ability to develop the Kingdom. It has also bought something else as well. It has brought to Saudi Arabia what is already in developed nations and that is "affluence." This abundant flow of oil has been many times equalled by huge sums of money. This abundance has been converted to property and consumption. Consumption has brought the world's "products" including "architecture" to bear upon Arabia's existing *metaphor*. A *metaphor* which is now careening by a new momentum at a scale never before seen in Saudi Arabia and certainly one of the unique moments in world history. The flow of oil is impacting the basis of *Arabia's metaphor* as its' captains try to guide the *metaphors* toward Arabia's benefit. At times this benefit comes from its' captains letting the flow guide the ship and the context condition its' *metaphors*. Both individuals and captains negotiate the ^(1.0)"good" and "bad" mimesis balancing imitation and eclecticism with origination and vernacularism. This process is of interest to architects because how it survives and prospers may affect not only those in Saudi Arabia but may be a model to be used elsewhere.

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Author's note:

1. All word definitions from *"Webster's Ninth New Collegiate Dictionary"* 1991 published by William A. Llewellyn.
2. Reader is advised to refer: Jarva Lal Mehta's 1976, *"Martin Heidegger, the way and the vision"* published by the University Press of Hawaii, Honolulu.
3. "Religion," "religious", and "believers" have been respectfully substituted in the author's text for "Islam", and "Muslim" to avoid potential mis-perception of use, casting, context, reading or understanding. Whereas *all* the same word uses by referenced authors have been retained in their authoritative, apparently accepted, agreed and widely published uses. In most instances these substitutions have greatly contributed to the wider, more generalized and more accurate applications of the concepts, ideas and specific descriptions.