

Metaphors and
Mondrian: Neo-Plasticism and its
influences in architecture

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Introduction:

In an age where subjects, issues and themes come and go; where there are no heros nor villains we tend to rely upon the imagination of artist to conjure figures for our entertainment. We benefit from persons who exemplify high ideals, whose lives have met exemplary standards. In this way persons are types of metaphors, embodiments and archetypes with whom we identify. We can also turn to other contexts of our not- so-distant past to find both heros and issues. Issues which are today as relevant as they were yesterday, but with a **commitment** surpassing momentary benefits and rewards, pomp, glory or success. Throughout Al-Saati's analysis of Mondrian this **commitment** and **perseverence** is between the lines. ^(1.0)"But, he **maintained** the idea of horizontal and vertical lines with the right angles". Even, in contrast to so many others who were pursuing material form and its representation.

Artists such as Van Gogh and Picasso needed to live through their work. "**The art is everything**". Art identifies with life. It is an experience amongst an infinite range of possible experiences which sanctifies a segment of the world and, which gives one a unique **identity**. It is a unique set of experiences upon which one can build. It is also the basis for communications with others. This is the **crux** of **metaphor** where we think our way **into** life through experience, observations and assumptions. If we don't follow-through and create them we **read** and appreciate the **metaphors** of lives which parallel our own. Their **metaphor** becomes ours. We share, as Mondrian and van

(1.0) A.Al-Saati; "**Mondrian: Neo-plasticism and its influences in Architecture**"

Doesburg, a common desire to make a difference in a world which was owned by the heroes of yesterday. Without our tenacity it will remain their property. The combination of the Mondrian/van Doesburg world is a **metaphor** of true apparent aliens with one about **art** and **painting** and the other about architectural ^(1.0)**expression of life, art and technology**. They converged on Mondrian's concept that a ^(1.0)work of architecture is made up of planes possessing **a multi-sided plasticity in accordance with the theory of relativity**. This concept was an outward expression of an underlying essence. What follows reveals that essence.

Mondrian's principles are limited and specific to the two dimensional surface which he adamantly defined. In addition to the other differences between him and his predecessors (and contemporaries) he also noticed that the others were involved with **emulating** the three-dimensional world on two-dimensional surfaces. He **experienced** the delight of restraint subordinated to the discipline of two-dimensions, including the point and its extension into a line. The choice of ninety degrees was all in respect to the dimensions, proportions and properties of the angles and size of his canvas. His preoccupation with tones, color and the unused spaces respected the two dimensions not even allowing his primaries, tones or unused space to either appear to "**lift**" or "**recede**" from the plane. His work was **planer** and two-dimensional. Then how can we understand his experience when he added the third dimension? It was more than ^(1.0)**constructing lines, planes and color weight**". It was not three-dimensional space, planes in space nor color which had weight nor the analogies they

might conjure.

(1.0) A.Al-Saati; "*Mondrian: Neo-plasticism and its influences in Architecture*"

It was purely and simply placing his two-dimensional principles into a relationship with three-dimensional reality and letting one influence the other. His alien two-dimensional standards, theories and principles **transformed** three-dimensional thinking. Indeed, by themselves, Mondrian's principles are limited by his own very full experience with the world of his discipline but much of what can be said of two can also be said for three dimensions. Buckminster Fuller additionally moved his work from the third to the fourth and so on. However, "Bucky's" movement was **linear** from the first to the fourth and fifth etc. through a geometry of dimensions. This is not true for Mondrian.

Metametaphor reveals **Mondrian** when he compares ^(1.0)"Neo-Plasticism and color" he describes its pure and definite color **within** planes which ^(1.0)**remain equivalent to the surface of the picture; in other words, color remains flat on a flat surface**". "**Neo-Plasticism is still pointing**" says Mondrian: "**its means of expression is pure and definite color, in planes which remain equivalent to the surface**". Mondrian's **metaphor** is his experience with a common context of the flat surface which incorporates elements composed into relationships by **means of expression**. ^(2.0)The artist's experience employs the painting technique to ¹reveal his experience.

(1.0) A.Al-Saati; "*Mondrian: Neo-plasticism and its influences in Architecture*"

1. **revelare** : "To uncover; insight; expose; to make something hidden known.

(2.0) G.Dodds, "*On the place of Architectural Speculation*"

Metaphor:

^(1.0)Art is the making of **metaphors**. Architecture is an art because it too makes metaphors. The artist as **metaphorician** experiences the world which he exudes through a media. What is produced we call a work of art, painting, sculpture, dance, etc, which only annotates its distinctive media but is not itself what is art. Art is a **metaphor**. All works of art have that in common. They are instruments of change, transfers and transformers. They are composed of components, assembled of parts, etc. and whose parts interact in a certain way.

¹**Metaphor** is associated with a **figure** of speech in which a **word** or phrase literally denoting one kind of object (or idea) is used in place of another to suggest a likeness or analogy between them. By applying the concept of **metaphor** to all arts, including architecture, we expand the scope of the **metaphor's** usual application to **speech** using other communications vehicles which may substitute **words** for color, form, shape, scale, movement, gesture, sound, harmonics, mass, volume, etc . We do so to enhance our understanding of any one and all ²**arts** and to see the relations and interactions of one to another ²**art**. It is based on our assumption that the message of one form may be expressed in another. There are commonalities and differences between one and other vehicle but they work essentially the same. It is **how** they work, and that they are the embodiment of an expressed experience (which can later be **read**) that links them together. It is their ability to express one thing in terms of another and make the strange familiar

that they all have in common.

(1.0) A.Al-Saati; "*Mondrian: Neo-plasticism and its influences in Architecture*"

1. **Metaphora: metapherien:** to transfer - to bear

2. **Art:** ars: arm

Their skill is conscious and acquired by experience, study or observation. When we apply the **metaphor's** structure, operation, use, etc. outside of literature we are changing its scope. In that way we designate a new but related form designed to deal critically with the original. So we can call our expanded form ¹**metametaphor** (This is discussed in detail later in this article).

Metaphors include alien with known elements assembled on the basis of common essences. Mondrian's neo-plasticism is replete with such influences and transformations ^(1.0)"Peter Blake and Vincent Scully both claim that Mondrian and de Stijl were influenced by Wright's works. The **Metaphors**, indeed, works in two directions. If **metaphors** are a result of communications then ^(1.1)J.J.P. Oud's artistic intentions were shaped around the 1917-1919 period from numerous discussions with van Doesburg and Mondrian.

The influence, work and projections of Mondrian form his commitments, context and media to architecture is **metametaphoric**. It is not analogous, logic or scientific. Since there are already many examples of the applications, use and experiments using Neo-plasticism in architecture we can benefit by analyzing **neo-plastic metaphors**. But first what are the peculiar characteristics of the metaphor.

1. **Meta** : change, among, with; as a prefix to modify.

(1.0) A.Al-Saati; "**Mondrian: Neo-plasticism and its influences in Architecture**"

(1.1) J. Joedicke (1965) J.J.P. Oud., Baun and Wohen (9:2) 1-2 from A.Al-Saati: "**Mondrian: Neo-plasticism and its influences in Architecture**"

Metaphor's characteristics:

The dominant characteristics of **metaphors** are that they:

1. Speak about one element in terms of another;
2. Have an essence common to both;
3. Have elements that are apparently unrelated;
4. Have at least one of their elements that are alien and another known;
5. Make the strange familiar;
6. Transfer, transform, bridge and change;
7. Link reader to maker, user to universe, and perceptor to society;
8. Are interactive and dynamic; and
9. Are a manifestation of composer's creative experiences.

The Mondrian Metaphor:

^(1.2)**Art of building** establish the harmonious proportions between ourselves and our surroundings (A.Al-Saati; deStijl, 11, p.53). The art of painting has demonstrated abstractly what **the art of building has got to make**, ¹**tangible**. Upon what basis can the **art of building**

achieve what paintings' accomplished. ^(1.2)"*What are our actual surroundings today? We are living in somebody else's house with somebody else's furniture, carpets, china, paintings*".

The *metaphor* of art to architecture is a call to experience a common mission.

1. **Tangere:** to touch; capable of being perceived; material; especially by the sense of touch

(1.2) H.C.C. Jaffee, Destijl of A.Al-Saati, "*Mondrian: Neo-plasticism and its influences in Architecture*".

A mission to transform, by personalizing, the environment. To make artifacts relevant. The artist's mission is to establish ^(1.2)"*harmonious proportions between ourselves and our surroundings*". Architects call this ¹scale. This metaphor is interactive between the two components of *ourselves* and *our surroundings*. This is ²demonstrated: by painting and can be by the art *building*. Metaphors of value result from personal experience with subjects, objects, ideas, etc. Those filling the environment which have not been "*transformed*" the wholly functional to personalized expressions remain *somebody else's*. This is externalized and vicarious and the status of the *disenfranchised*. The way to reclaim the environment, this place, and this time is to experience and express. It promotes the *metaphor's* task above triviality to the necessary. It is both the educator's and the artist's goal to "*bring-out*" "*carry-over*" and "*transform*". The experience begins first in acknowledgement of the lifeless state and the awakening of an urge that it can be different. There is a difference and the difference is *vibrant*. ^(1.3)Mondrian's *metaphor* reduced the complexity of the universe to its minimum. He experienced the scientific perennial we see represented in his work. He experienced the constants of the principal and drew out (abstracted) their essence. He sought to create the *metaphor of commonality* upon which variables emanate. He experienced the world and became its ¹archetype. He represented the things which do not change: what is inherent in things. His *metaphor* associated art and science: ^(1.3)pure science and pure art disinterested and free can lead the advance in the recognition of the laws which are based on these relationships (Mondrian, 1945;52)

1. **Scale:** something graduated in ascending or descending proportions to establish measured distance relationships, and dimensions. A distinctive relative size, extent; or degree.

2. **Demonstrare:** to show : muster: to prove by reasonable evidence.

3. **Plastic: Plastikos/Plassein:** forming; developing; three dimensional art vs. something that is written. To put into a three-dimensional form. Reify concretise, formalize, etc.

(1.2) H.C.C. Jaffee, Destijl of A.Al-Saati, "*Mondrian: Neo-³plasticism and its influences in Architecture*".

(1.3) P.Mondrian, "*Plastic art and Pure plastic art*", six essays, Wittenborn and Co., New

York.

^(1.0)Mondrian's *metaphor* also consisted of *content* and *form* the two of which balance in a unity. The *metaphor* is the commonality of two apparently unrelated conditions where one illuminates the other. Mondrian not only sought to illuminate but to arrange so that one set of elements exactly equals another. Mondrian experienced *equipoise* of axis, color and form. He defined a system of dominant, subdominant, and tertiary elements in hierarchies and progressions. Each of his experiences is a *metaphor* of *harmony*. Each is an equal counterpoise metaphor of the essence of his art. His *life-giving* experience redefined his perception of the world around him and his products recall his experience. We read *Mondrian*.

The *equipoise* state of equilibrium counterbalances position free *lines*, *angles*, neutral forms, rectangular relationships, *intersections* etc. These are the apparent elements resulting from Mondrian's experience. He is seeking ^(1.3)a *dynamic equilibrium* of continual movement: Mondrian, 1949,, 57).

1. *Archien* and *typos*; type: the original pattern or model of which all things of the same type are representations or copies: prototype; a perfect example.

(1.0) A.Al-Saati, "*Mondrian: Neo-plasticism and its influences in Architecture*"

(1.3) P.Mondrian, "*Plastic art and Pure plastic art*", six essays, Wittenborn and Co., New York.

It is when we apply *metametaphors* that we can appreciate that Mondrian was not making rectangular patterns on a two-dimensional surface but extending the essence of linear elements asymmetrically in tension and intersecting in common space. Each of the apparently unrelated elements of lines, directions, axis, place, level, attitude have commonalities of *angle*, direction, *intersection*. Mondrian's skills with each of their differences and their commonalities is able to experience their ¹neutrality. The commonality in the *metaphor* belongs or is shared by two or more elements. It is because there are commonalities of the elements at some level that one or the other interact and transfer properties. *Neutrality* is a type of commonality of Mondrian's experience seeking the *equipoise* essence. The essence common to all the *elements* in his experience. The *elements* of neutral forms and free lines. Rectangular relations, intersections and rectangular forms are the bi- products. (Peace: a body at rest tends to stay at rest unless acted on by an outside force). ^(1.0)"The object of Mondrian's art" is a recognition that the *rectangle* has been established by non figurative art which progressively defined ²its limits until free lines intersect and only *seem* ("appear") to form rectangles. Implying that the rectangle form is only its outward aspect. It is what is evident, but it may not in fact be the intention. Yet all such applications of form's principles of asymmetrically spaced lines in a dominant, tertiary and subdominant relationship create both a tension and equipoise of rectangular shapes

elements both because of their commonalities, and by his skill, their differences. He is able to engage the alien with the familiar so that they interact and dialog with each other and the reader/perceptor. It is that he first experiences the essence of equipoise common to both.

(1.0) A.Al-Saati, "**Mondrian: Neo-plasticism and its influences in Architecture**"

(1.3) P.Mondrian, "**Plastic art and Pure plastic art**"

1. **Neuter: Neutre**: neither, not, **uter**; intransitive; taking no side, indifferent; **neutralis**.
2. **determinare** : having defined limits

The elements forming Mondrian's metaphor are his ^(1.0)exploration of **horizontal and vertical themes**. The exploration itself proved that ^(1.0)this theme has a **reality of its own**.

^(1.0)This principle could be ¹**implied** not only in painting but also in other media i.e. architecture.

The **metaphor's** elements **imply** their characteristics to each other. The alien element entwines itself around the familiar and the familiar suggests its characteristics to the alien. It is a dynamically interactive process. Each transform the reality of the other because of their commonality. The identity that they both share to be able to be implied must exist, be operative, be a ^(1.0)universal principle, and a source of both life and language. To work within a **metaphor** it must be an **element** having commonalities, differences and essence(s). It must be capable of being personalized and adapted by architects and integrated along with other principles. It must interact with other principles on the basis of their essences.

The element of color participates in Mondrian's principles and composes his **metaphor**. Mondrian tests his principles by introducing primary color and not all of their infinite subtle variations. One can see that their undisturbed properties can coexist in equipoise with their opposites because of other principles at work. Principles of the **metaphor** heretofore considered incidental. The principles of position quantity, and shape.

(1.0) A.Al-Saati, "*Mondrian: Neo-plasticism and its influences in Architecture*"

1. ***Implicare***: suggest; enfold, entwine; to involve or indicate by inference association or necessary consequence rather than by direct latent.

^(1.0)It is from within this equilibrium of disparate elements from which it draws its great sense of strength and clarity that ¹***marks*** a genuine ***Mondrian***. There is another dimension to Mondrian's use of color which itself defines and creates space. Color has visual and psychological implications and for this to equally be "***carried-over***" from painting to architecture they must be experienced by the architect, composer and assembler of the metaphors. The architect's experience of a metaphor which includes color will result in a colorful manifestation. The architect will reify what he experiences. Without a personal experience of the elements and the proper functions and use of color the ***metaphor*** will be colorless and ultimately result in merely painted surfaces.

Signs, Signals and Marks:

"***Mondrian***" is a fundamental unit which now designates a ***kind*** of painting. It has taken on a ²***syntactic*** function being both its own ***metaphor*** and part of a ***metaphor*** beyond its own existence. Itself it has become an ³essence being distinct enough to have a sovereign essence. This essence has often found commonality with other essences with which it participates.

"***Mondrians***" have their own conventional meanings and can be used instead of the

Neo-plastic principles to represent their complex notions. In this way "**Mondrians**" are a **sign metaphor embodiment** of the man and his principles. Mondrian, the man and his name have become synonymous with his work. The **metaphor** is a **sign** of its composer and the composer's access to his society. Mondrian's works and his society are transformed, changed and bridged by his work.

(1.0) A.Al-Saati, "**Mondrian: Neo-plasticism and its influences in Architecture**"

1. **mears**: distinguishing trait; characteristic; identification; symbolic; sign.
2. **Syntassein**: to arrange together; tactics; systems (orderly, connected) harmonious arrangement of parts or elements. The formal properties of Mondrian's art.
3. **essentia**: the permanent as contrasted with the accidental element of bearing; entity; the individual, real, or ultimate nature of a thing; the properties or attributes by means of which something can be placed in its proper class or identified as being what it is a derivative possessing the special qualities (abstract) in comment form. In this way Mondrian's language uses the language of science.

His work is a product of his experience and we know him by the bridges, tickets, signs, transformers, vehicles and assemblies he paints. Any one of Mondrian's works are a **mark** inherently **characteristic** of all of his works. The **characteristics** of his collection are represented by the general outward appearance but is in contrast to what is externalized. Mondrian's **mark** is both his own interpretation of his principles and the **craft** of his expression. He is both **artisan** and **artist**. The two are one and culminate in the **mark** of Mondrian: his distinctive work. Each **Mondrian** is a **token** of the collection of Mondrian. The work serves as an outward proof of the now intangible past in which his experience took place. They are a token of Neo-plasticism, art, artisan, craft, perceptions, etc. They are a **symptom** of an internal metaphoric process conducted by Mondrian as he **created**, and in his work as one **perceive**. The work is a change mechanism which conditions the way in which we think about two-dimensions, balance, lines, color, space, canvas and paint. We see the craft designs and Mondrians preoccupations.

It is a kind of ¹geometrizing preoccupation. Geometry transforms art and art transforms geometry. Mondrian's work is his signature (**Signare**). By his work the mind and spirit of

Mondrian materializes. Each work manifests Mondrian the experiencing artist.

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1. ***Geometrein*** : measure; a branch of mathematics that deals with the measurement, properties and relationships of points, lines, angles, surfaces and solids: the study of properties of given elements that remain invariant under specified transformations. (Arabic: Mohandis)

Metametaphor:

^(1,2)The abstractly realistic **art** of painting is therefore, meanwhile (until architects **represent** purely well-balanced proportions) the life-saving substitute". Why life-saving unless this comment by Mondrian in deStijl equates **representing** with restoring vitality, functionality, and animation of the ethereal nature of man. Something was close to death and was about to die. It could be exhumed. It is ¹representing which is **life-saving**. What about **representing** is life-saving? Mondrian is a **type** which identifies himself through his art. This **identity** is the **life** which is saved and it is by the conscious use of the skill and creative imagination in the production of his **metaphor** that life is realized. In other words, one might be living and breathing but this is about **life** beyond natural survival. It is about perception and being the vehicle to **represent** the ideas that are created within. They only are created because one is responsive to, in turn, represent them. Representing them in turn stimulates new and more elaborate ideas etc. Being emptied out by representing creates a new vacuum which again gets filled. This is the "**life**" to which Mondrian alludes and the one which **metametaphor** describes.

It transforms and "*carries-over*" from one to another context.

1. ***representare***: to present: to bring clearly before the mind to correspond to in essence;
Constitute

1.2. H.C.C. Jaffee, *DeStijl* of A.Al-Saati, "***Mondrian: Neoplasticism and Influence in Architecture***"

Metametaphor too is ^(1.0)"***Mondrian's vision about the concept of architecture of planes possessing a multi-sided plasticity in accordance with the theory of relativity***". This concept made him attack the idea of architecture as a form of mass. This observation is both a specific departure from the principles of Neo-plasticism while being faithful to his observations ^(1.3)recognizing laws of relationships between science and art. Metaphoric thinking is responsible for transferring observations about science to art and vice-versa. It is not analogy. It is from two-dimensional thinking about the variability of lines and their placement that springs a like-possibility for planes. This is use of ***metaphoric analogy***. Lines projected up became planes and can vary as ***lines/planes*** ninety degrees to the flat plane of the canvas and projected toward Mondrian into space. After all, what was true of lines he probably deduced, can also be true for planes. Both describe space. For Mondrian's paintings: two-dimensional ***flat*** space while for architecture, three-dimensional ***volumetric*** space. Even Mondrian did recognize that architecture had not only a sculptural but a functional dimension. This too had to be incorporated into the ***metaphor***. It is where Mondrian found his limit and where his Neo-plastic

principle's specificity reaches inherent limits. Two is not three dimensions and while they have a common essence they are distinct. Fine is not applied art and while they too have a common essence they are distinct as well. **Metaphor** have commonalities and differences. One of the assertions of the theory of relativity is that the equivalence of mass, energy and change in mass's dimension, and time, come with increased velocity.

(1.0) A.Al-Saati, "**Mondrian: Neo-plasticism and its influences in Architecture**"

(1.3) P.Mondrian, "**Plastic art and Pure plastic art**": six essays, Wittenborn and Co., New York.

This concept of relativity, proportion and interaction is a **metametaphoric** way of Mondrian experiencing the unity of his work with the universe. It was his way of his work being the **metaphor**, transferring him from the mundane to the ethereal. ^(1.4)Music sometimes gives us the sense of absolute, so music represents something beyond itself, it represents the universe." Any of the arts in the purist form can carry us out of one to another context.

Metametaphor of Mondrian

The **metametaphors** of Mondrians ^(1.5)general principles of Neo-plasticism are:

^(1.5)1. Non-colored two dimensional areas can be equated to three-dimensional space defined and limited by material in three-dimensional architecture and color in two-dimensional painting.

2. Equivalence is the **commonality** of the ingredients composing the **metaphor**. They are the media in the technique. They may have differences but **commonality** in **equal**

value. Even the bounded and limited space must be considered with the materials describing it in balanced proportions so that they are in **equilibrium**.

(1.4)Arnheim, 1932

(1.5)M.Seuphor, (1972?n.d.) "**Piet Mondrian, Life and Work**

3. "**The duality opposing elements in the plastic medium is also required in the composition**". As the **metaphor** the neo-plastic must contain at least two ¹opposing elements.

4. "**Abiding equilibrium is achieved through opposition**" where the metaphoric language is the straightline, the syntax, the right angle, the common essence and the "**abiding equilibrium**". Extrapolating this principle into architectural **metaphors** result in **metametaphor**.

5. The content communicated by the **metaphor** is the essence common to its elements: "the equilibrium that neutralizes and annihilates the plastic means is achieved through the proportions within which the plastic means are placed, and which create the living rhythm". The technique which forms the **metaphor** will be dominated by the scale and meaning of the **metaphor**.

6. "**All symmetry shall be excluded**" and all **metaphors** shall exclude familiar elements are two similar theorems. The elements of a metaphor must be asymmetrical being composed of aliens as well as like kinds. being the other of a pair that are corresponding or complimentary in position, function or nature Antithetical; seemingly irreconcilable things in

sharp contrast or in conflict; extreme divergence: the necessary in Metaphors being in a common context having underlying commonality.

Metametaphor of Mondrian's *Neo-plastic and form* is an abstraction of art's quality of **composition** which is "*the ²plastic expression the image*".

1. **ob:**against + **ponnere** to place: to place opposite or against something to provide resistance, counterbalance, or contrast. Contrary; in tension; occupying an opposing and often antagonistic position; diametrically different (as in nature or character) opposing meanings.

2. **plastikos:** developing: forming (thromboplastic); a visual art; into a shape.

Plasticism of relations vs ¹**morphoplasticism** asserting the commonality of composition versus ²emulating nature's forms and colors. ^(1.0)"In nature,³relationships are veiled by matter appearing as form, color or its natural properties. In nature architecture and art **metaphors** are usually veiled by an over emphasis on materials, structure, systems, and many other of architecture's functioning or defining elements. Few appreciate the **metaphoric** dimension of a work nor can **read** the work. Even less care to try. Unless the work is the result of an experience common to both composer and user or more: unless the work dramatically **reveals** its creative experience to the reader it will remain irrelevant.

Metaphors are a relationship between external and internal ^(1.0)**mind and nature**, "**individual and the universe**" and man and society. In this sense Mondrian refers to ^(1.0)**balance through the equivalence** of the above creates harmony. To Mondrian Neo-plasticism is the reservoir of complementarities. To Serge Chermayeff it was the **principle of complementarities** and in **metametaphor** it is the **metaphor**.

1. **Morphism : morphus** : conceptualism; a study and description of word formation in a language including inflection, derivation, and compounding. The system of word-forming elements and processes in a language; a study of structure and form. Morphoplasticism is then then system by which a work is formed. Principles of forming a work.

2. Readers may refer to author's discussion about mimesis in "**Saudi Arab Islamic Metaphor Perspective**". (as yet unpublished and

(2.0) G.Dodds, ""**On the place of architectural speculation**".

3. **relatus**: the quality that connects to or more things; parts working together as being the same kind. Reciprocally interested; intercourse.

(1.0)A.Al-Saati, "**Mondrian: Neo-plasticism and its influences in Architecture**"

(1.0)"**Neo-plasticism demonstrates the exact order. It stands for equity, because the equivalence of the plastic means in the composition demonstrates that it is possible for each, despite differences to have the same value as the others**". This definition of neo-plasticism parallels **metametaphor** adding the dimension of the metaphor's form. The **metaphor** benefits from the inclusion of aliens. It transforms, changes and bridges but is not equitable. It has an order and is consistent. Its rule for equivalence is essential for seemingly disparate elements to enter the same context. Ultimately each element must have the same **value** in order to retain contextual purity. One would otherwise dominate and interfere with the interaction between elements.

It is one thing to write about metaphors and neo-plasticism but another to experience and produce them. **Metametaphors** and **neo-plasticism** are both the results of a expanded scope of experience reaching beyond the limits of their own art to embrace the arts of others. It is an attempt to share lessons of ones **media-specific** experience with that of others. it is, too, a hope that one may further experience from others lessons to further apply into ones own media. it is reciprocal. In itself it is ¹creative.

1.0. A.Al-Saati, "***Mondrian: Neo-plasticism and its influences in Architecture***"

1. ***create*** : to bring into existence; to invest with a new form and produce through imaginative skill; design; invent.

Conclusion:

Unlike ***metametaphor***, ***neo-plasticism*** is linked to Mondrian and with or without neo-plasticism many were influenced by Mondrian's products. His writing's and further work with deStijl and the Bauhaus were another

work. Worthy, but separate from his paintings. ^(1.6)Undoubtedly, Mondrian's principles of the crossing lines, his tersely balanced proportions, and his planes of primary color inspired the "***international style***". There can be made comparisons of forms and principles between the work of F.L.Wright and R.Neutra. But again much of what Mondrian said was about form and principles governing form. Further to what he said about form and more germane to Al-Saati's closing remarks are about the applicability of Mondrian's principles to suit user's needs. Architects should suit the needs of the users and not of themselves. ***How to interact between users and organizers?***

Mies van der Rohe, Frank Lloyd Wright, Richard Neutra, Peter Blake, van Doesburg, Gerrit Rietveld, Cesar Pelli and so many others have first experienced the limits of their neo-

plasticism as a personal vision before that vision became manifest. It is there where-in the metaphor was first berthed. They experienced the elements and in their knowledge of them they applied the skill and learned principles to bear the experience and process of creation to form the **metaphor**. Mondrian is indeed an **archetype** for those that followed. In him formed a **metaphor** of neo-plasticism which reproduced itself into paintings, journals, books, movements, architecture, furniture etc.

(1.6)V. Scully (1960) "**F.L.Wright**" G. Braziller Inc. New York in A.Al-Saati, "**Mondrian: Neo-plasticism and its influences in Architecture**"

There are so many analogies that one can draw from Mondrian and see in the entire modern art movement. But there is also the unseen and less programmatic which was his own burning desire to reclaim lost territory. He did it through his art. He called it **life saving**. For most artists, composers and assemblers of **metaphors**, creation and manifestation is not an external matter but the natural result of their life's experience. They are the ¹**art** of their skill and the vision incarnated: they and their products are a kind of **metaphor**. Products are the vehicles by which we read and re-create the experience they had getting "it" together. The **metaphor** is an artist's manifestation. It is neo-plastic. It is ^(1.0)**Nieowe beelding** (new plastics' or neo-plasticism). It is the externalized manifestation of an internally created vision. It is a **metametaphor**.

(1.0) Dr. Schoemaekers; A.Al-Saati, "**Mondrian: Neo-plasticism and its influences in Architecture**"

1. **art : art** : arm, skill; knowledge

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