POETRY AND ARCHITECTURE: The Making of Meaning

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ABSTRACT

The making of meaning in architecture and poetry is a process which can be separated from the process of the making of the object itself. The making of the object can be seen to originate in various domains of knowledge and these domains are seen to arrange themselves in various types of relations with each other. After the object, the building or poem, is completed, we see and interpret its meaning. We can be said to "arrange" ourselves around the object in that we are understanding our relationship with it, its place in our world. We "fit" it into our personal description of our world.

In the process of seeing and interpreting the meaning of the building or poem we find ourselves coming to meet it with our intuitive or silently held judgments, normative ideas from domains which may conflict with the appearance of the new object in our world, in our field of vision. The conflict and subsequent adjustment or rearrangement of norms from these separable domains is the central issue dealt with in this essay. Meaning is made in interrelations between domains. The essay intends carefully to take apart, in order to separate (and therefore construct) domains one from another, an example, the building of a carpentry detail, then intends to display the relations between domains and the functionings of norms and normative ideas within and among domains.

With the model for the making of meaning constructed from the carpentry example, we next view the making and the interpretation of the meaning of a poem. This view of poetry and poetics yields insight into language that is special, with a resultant understanding of why this "odd" language is the product of kinds of thought or ways of seeing which are part of the individual's process of making sense of his world.

This sense-making apparatus, "poetics" to some, is seen to be similar in both the poem and the building-detail examples; the new object appears to be more than or less than what is called for, this situation builds (by the processes of counterpoint, paralleling, transformation and accumulation) until a position of opposites is reached, where something

"all wrong" in one domain is "all right" in another, and a boundary jumping or joining change takes place. The change in perception can itself be either metaphoric or metonymic; that is, two domains may be yoked (metaphoric change) or the contiguity of the two events perceived may be seen in a one world view in which the usual boundaries do not obtain (metonymic change).

In the last section the use of these analytical ideas as a way of approaching architectural examples is demonstrated. The Tempietto, San Pietro in Montorio in Rome, built in 1502 and designed by Donato Bramante, is discussed according to the approach and method developed in this essay.

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I. INTRODUCTION

I. INTRODUCTION

I began this study with the question, where does meaning come from; how is it made? In order to answer, I have studied the making process and the making of meaning process and attempted to separate them, seeing that "intention" and "result" may be disparate, that the thing "meant" and the thing built are not necessarily the same.

I depend heavily on the assumption that meaning arises from the conflicts and interrelationships between two different worlds of knowledge, which I call domains or realms.[1]

I see the making of meaning in the face of works of poetry and architecture as part of the sense-making activities of the person. Meaning-making is an act of cognition embedded in the concentric circles of knowing in which the person feels related and "at one" with the world. This sense-making is part of a pattern of attempted congruencies between the person's inner and outer experiences, congruencies in which sense memories and images and patterns or sense-making systems one has constructed from past experience are reviewed in the light of new focus, new information, new structuring.

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My process is one of layering. I first state a model, build up a series of domains, and see interrelations between them; I revisit the model of meaning making in a carpentry example. Next I analyse a poem with figure as starting point, and from this I redraw my model in a manner more in tune with valuable information from the area of poetry. This

redrawn model becomes the basis for an analysis of an architecture example with which I conclude.

The layering over of one attempt to clarify or build a model by going through the process once again in another attempt in a dissimilar field is not the usual method utilized in trying to understand a theoretical concept. This complex process, however, is uniquely workable here, for it parallels my object of study; that is, my study is one of how an individual arrives at understanding and congruence with his world, finding meaning by an assembly of pieces, and my method is one of search and investigation of a similar sort, a varied attempt to clarify an as yet puzzling area. This layering approach demonstrates the building up of similar, parallel or accretive ideas which bring a concept into observable reality; the manner and subject of my essay are thus intimately related.

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The making of meaning takes place in the domain of and by way of the signs and symbols of a communication system, and looking closely at the workings of this system/medium helps us learn about the message communicated. Language is especially important here in its provision of ambiguity, since ambiguity is the vehicle, say, or the tracks we take in our search for meaning, meaning which often emerges between domains or through the crossing of domain boundaries. Language tells us about the relations between domains. A crucial aspect of my procedure will be to relate the "story" of a building process, and then analyze the language used in order to clarify the notion of the role of words in making domain relationships comprehensible. Following this, an analysis of a poem within

its various language domains reveals words themselves as figures embodying domain norm conflicts.[2] Finally, using procedural and substantive information from these two interrogations, from which I have also constructed a model for the making of meaning, I analyse a well-known architectural example for its meaning as a concluding demonstration of the approach through interrelated domains.

II. BUILDING EXAMPLE

1. APPROACH AND METHOD
2. A MODEL FOR THE MAKING OF MEANING
3. THE SITUATION
4. THE STORY OF THE BRACKETS AND BOLTS
5. COMMENTARY ON THE STORY
6. MODEL REVISITED
7. SUMMARY

1. APPROACH AND METHOD

I have chosen to begin by telling the story of one particular building process, treating it as a prototypical example of the making of meaning. I have interrogated this single instance closely and drawn from it a model for the complex process of meaning-making. I first outline the model, then present the "story" of the actual process, then do a textual analysis of the process in the light of the clarity of the model. Finally I return to the model, fleshing it out, giving it substance and making observations and conclusions.

This model, drawn as it is from this one example, will be seen to be incomplete from various points of view. Like the very making of meaning itself, the model is built from a starting idea and from the various moves to implement that idea which carried implications and consequences. That is, the building of the model is a model of the building; and insofar as one is constructed on unawareness, so is the other. The making of meaning is an act whose edges disappear into the silences of our lives. I do not expect here to assign words to that silence. My model is meant itself as a starting point, a generative seed for other inquiries, a seed not unlike those to which moisture adheres, joining others, and becoming too heavy for a cloud to bear, becoming rain. I have tried to work within a shadow area between what we call "emotion" and what we call "reason", what we call the "subjective" and "objective," "expression" and the unsaid.

2. A MODEL FOR THE MAKING OF MEANING

The making of meaning may be said to begin with the starting idea (in this case the decision in a building plan to use brackets) and proceeds with each move to implement this idea (for example, a decision as to what dimensions are appropriate for the brackets).

The starting idea itself arises in this instance out of several realms or domains of knowledge (i.e., that of Building process). Each of these realms carries with it a set of norms (things that are ordinary and expected in that realm) and a consciousness of normative rules (for example rules about economy in the realm of Building process).

In such analysis, one becomes immediately involved with relations between realms: hierarchies, priorities, sequences. For example, rules in the Engineering domain must be satisfied in order that a building stand up; only when it can stand up will we allow ourselves to become concerned with Design ideas that have to do with form (other than as a direct result of engineering concerns).

There are normative ideas which do not stay within domain boundaries. For example, ideas of appropriateness, or economy, or things that are more or less than ordinary, are events that cross domain boundaries. These are important for the making of meaning because here we cut across boundaries and encounter the redefinitions this entails. In order truly to find meaning we usually have to go beyond any strict boundaries we'd initially set out.

Implementations of initial ideas (moves, for convenience) all carry with them implications which are causative of other moves. That is, in our example, the width decision carried with it the length decision,

because implied in the width decision are form notions of proportionality.

Moves are followed by consequences. These consequences may be locatable in the same and/or in different domains from the moves causing them. For example, when we see what we have made, principally for engineering reasons, our experience that it is "handsome" is in a different realm, in this case Personal (or subjective or feelingful and human).

The appearance of the object made is perhaps the most significant moment in the making of meaning. The idea becomes a real thing and we can look at it, feel it, consider it and understand our relationship to it. We can arrange ourselves around it.

This is a time when we see, feel and understand. We now give meaning or interpret meaning. In the face of the object the boundaries of domains are jumped and metaphor comes into play to adjust the cross domain relations, restructuring the experience of the made object in the eyes of the viewer.

The meaning is unknown until the object physically makes its appearance. The meaning is now "discovered," after various moves have been made and the intent of the designer/builders is incorporated in the settled object, its final meaning usually substantially different than initially intended.

The viewer/interpreter passes recursively through a sense making pattern of givens, a series of implications (if/then propositions) and their consequences in this process of sense making and he does this in a boundary-ignoring or boundary-jumping manner, using boundary-crossing language devices which I believe are representative of boundary-crossing thought devices. The best example of this is the metaphor, which can be said to yoke together two opposing or conflicting domains via

shared normative ideas. Metaphors thus create new boundaries for old descriptions of reality allowing a person to make new sense of his observed world.

3. THE SITUATION

Sharon, Bob, Pat and I agree to build an addition to a house in a town on the outskirts of Boston. The addition is to be an outdoor deck of approximately 500 square feet with three levels connected by stairs. The cost to the client is to be high due to the uniqueness of the design (for example one detail consists of wide stairs which go around a corner and become benches) and due to the high cost of materials (the decking surface and rail are to be made from Western Red Cedar, very expensive, difficult to locate, but which needs little or no upkeep in the future and ages to a lovely bear brown rich textured surface).

Two of the building crew, Sharon and Pat, are studying architecture at M.I.T., Sharon at the graduate level. Sharon had had experience as a designer and limited experience as a carpenter. Pat, one of the original founders of the carpentry group, which we decided to call "OPUS," had helped form the work group expressly so that she might gain some knowledge and experience as a carpenter. Bob, a close friend of Sharon, had been brought to the group by her. He had had several years experience as a carpenter. I was one of the original founders of the group and had had experience on several different jobs as a carpenter, always before working for close friends; for the first time I'd be involved with a client outside my circle of friends and family, and I expressly hoped to gain confidence and experience from this job.

Among us there were three who would describe themselves as "designers," and those three were the women. We felt strong as designers, though

weak as builders. Bob, the only man in the group would have, I believe, described himself as a builder or as an experienced carpenter.

We were pleased that the clients had confidence in us. We wanted to give them reason to maintain this confidence. We wanted to be proud of what we built. We wanted to prove ourselves. At the outset of the project, the clients questioned our ability to build for them what they wanted for the price they felt willing to pay. There had followed a crisis of confidence which resulted in an increased desire on our part to disprove their doubts, prove our good intentions and look like we knew what we were doing.

Looking like we knew what we were doing was especially important to Bob who repeatedly used the word "professional" to persuade us in discussions of how we were to go about any particular detail. In any case we all had our motives, though these often overlapped; they remained a function of our personal points of view and feelings about ourselves and what we were trying to prove.

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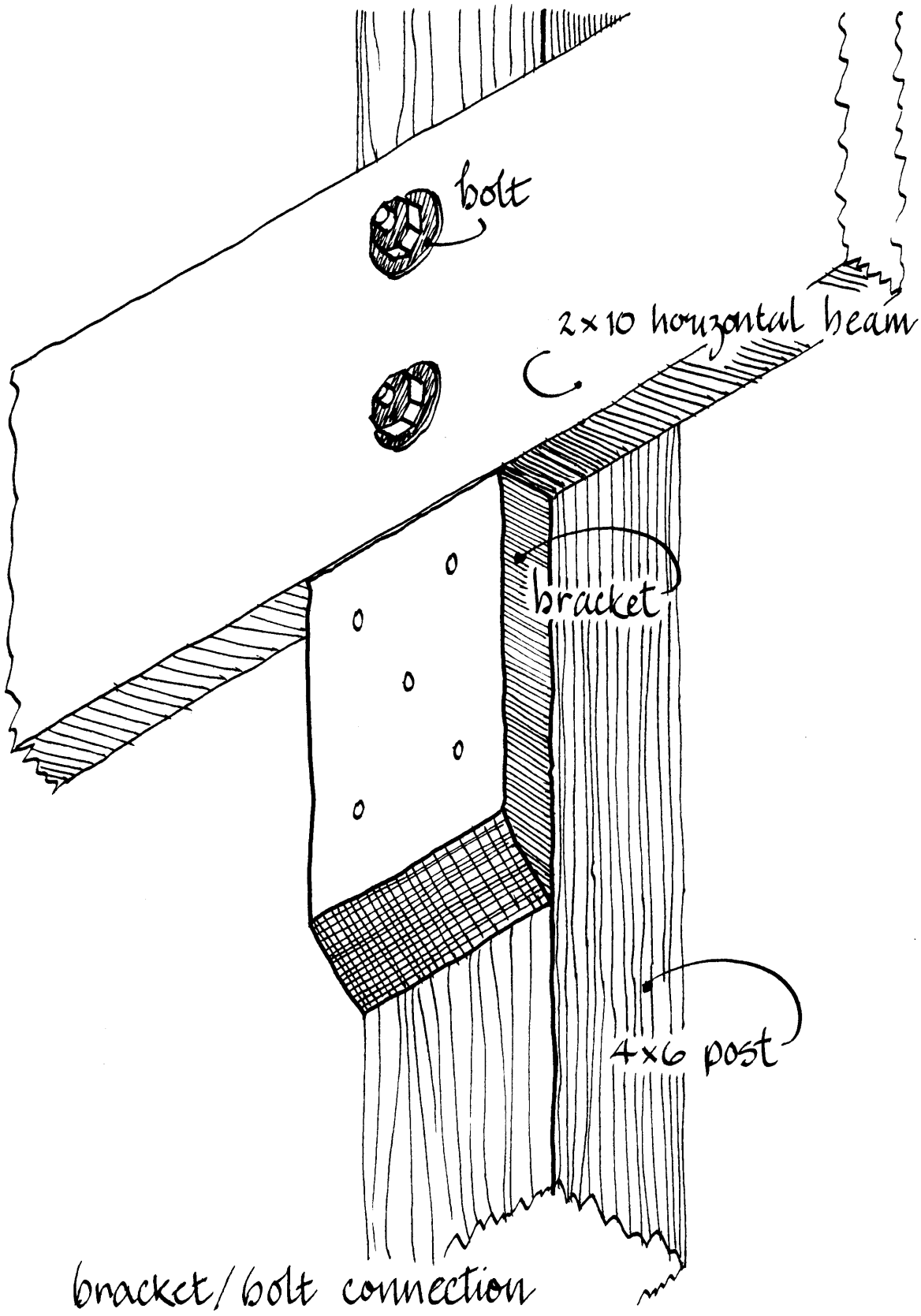
We first thought about using brackets during the days when we were thinking out the building process. This was a time when we attempted to talk out and draw out step by step each procedure of the actual building process which lay ahead. We felt this was necessary due to the high level of inexperience of the group.

Sharon and I wanted to draw up each detail of connection in the deck to be built in order to understand how the work would best be facilitated, a way of proceeding we had learned in our architectural training. Bob wanted to make decisions as they came, not spend valuable time at a drawing board. We did in fact do the actual designing of

this connection detail on the site, using words and not scale drawings. We had no detail drawings to scale that we followed as we would have if we were following someone else's design as carpenters in the field. This might be called design by conversation, design by trying to picture the thing in one's head while one stood near a stack of two-by-fours and two-by-sixes. In any case it wasn't what Sharon and Pat and I had learned in school.



bracket/bolt connection

4. THE STORY OF THE BRACKETS AND BOLTS

The deck was to be supported approximately eight feet off the ground by posts, 4 X 4's and 4 X 6's, depending on the load to be carried. Our calculations on the load carrying capacities and necessities were tentative and based on Bill's experience, my calculations (unselfconfident) and our 'by eye' judgement.

Horizontal framing members, 2 X 12's, 2 x 10's and 2 x 8's, were to be bolted to these verticals.

At the junction of the verticals and horizontals we decided to place brackets, for several reasons.

1) Brackets would provide additional support at this critical point relieving the bolt stresses in the members. A larger connection would be stronger.
2) Brackets would increase our peace of mind: we were unsure of our calculations. The brackets would "take up slack," the horizontals could rest on them and not merely be pinned by the bolts.
3) Convenience: the brackets would be useful as "shelves" upon which we would hang, set or rest the heavy horizontal members before they were held permanently. In order to insert a bolt, a hole must be drilled, in the exact position, in both members. The brackets would facilitate this attachment.
4) To celebrate the connection. Among us (four) there were two studying architectural design at M.I.T. and a third, myself, studying 'meaning' in architecture. Emphasis of the building piece, making the building element 'loud' was an idea with

which we were familiar. Early in the building phase (or late in the design phase) we had visited the house under construction of Ed Allen, M.I.T. professor, and there saw prominent brackets assisting in the holding of ceiling beams. They were handsome features in a future room. Out of the ordinary. Ed explained they were indeterminately loaded; and quite an effort, of course, to fabricate. He liked them. We did too.

5) The posts were the connection places for the pieced horizontal framing members, and the brackets held the composition of wood in place until it could be fixed with the bolts.
6) We decide on the width of the brackets. They are to be the same width as the posts to which they will be attached, 4 or 6 inches. We do not want to make them narrower, they wouldn't look right, or wider, i.e., fan-shaped because they (we need 17 of them) would take too long to fabricate, and besides this would be overdoing it.
7) We decide to make the brackets longer than they are wide, like Ed's, and in a ratio of 1:1.5. We decide to make them all 9 inches long, to look professional.
8) The brackets were made unnecessarily large. They could have been shorter; not so deep. Their strength is in the number of nails and their distance from the edges of the bracket; not directly in the amount of material (wood).
9) The bolts are unnecessarily large. Unsure of my calculations I readily handed the job to a just-graduated M.I.T. civil engineer, friend of ours. He, sure of theory, unsure of the practical, wood and metal, calculated loads on each column

transferred to it by each framing horizontal member and chose bolts accordingly, keeping in mind edge distances, type of wood, etc. Edge distances seemed at the time to be a problem: We seemed to have more bolt than (cross sectional material) wood. It didn't occur to us except fleetingly that the bolt sizes were calculated for much too large a load (trucks, perhaps) but rather we tried to fit these huge bolts into our by-then-known wood cross sections (i.e. 2 x 10 attached to a 4 x 4). We forced them to fit, fearing that if the bolts weren't big enough the structure would fail (under a convoy of trucks, perhaps).

10) When it came time to drill the holes for these (ridiculously expensive, because so large, hard to locate) bolts (It occurs to me as I write: all these pieces of information about the anomalous size of the bolts we discarded, didn't pay any attention to because of our preconceived notion about how the bolts had to be strong (strong=big) and the expertise of our respected and well-liked friend engineer, my lack of self-confidence with numbers and little practical training in structures (though I had more than he). We just assumed that if the numbers came out that way, we had to follow them. We even had a next door neighbor's deck to compare ours to, and although his deck was half the size of ours, some of the connections could be compared and his bolts were tiny compared to ours.

11) The biggest piece of information, that which overturned our conception was actually preparing to drill and drilling the

holes for the bolts. They seemed huge. The wood seemed vulnerable and fragile. The holes threatened to swiss cheese the lumber, make so many holes so big that the posts would snap off at this perforation. We discussed, that is, Bill and I discussed changing bolt sizes, but because the bolts had held us up (had had to be special ordered, specially galvanized, we had bought them through a third party who was doing us a favor, etc.) were terribly expensive (so big) and we couldn't return them (no one wanted to stock such a big bolt, they don't sell, Sorry) we went ahead, used them, making jokes about archeologists finding them and imaging a truck bridge.

12) We make and use the brackets. They were useful at times, but when not exactly positioned we couldn't use them in the building process. They were cause for great stress in the group when Bill found it necessary to tear some off that weren't as well positioned as he envisioned they should be. They are difficult to fabricate requiring careful straight cutting with our imprecise circular saws on one side and a difficult 45 degree cut for the bottom edge.

Nailing them up is also difficult since they must be very carefully positioned. Many must be done more than once. This is just one more job Pat in her inexperience declines or is not allowed to do. She eventually quits the job.

13) Even before the job is done we admire the bracket and bolt connection we have made. We see it adds to the deck's attractiveness, look of strength and authority/authenticity

and meaning. When the job is done we feel great affection for these hunks of the process. They are muscular. They are like the knuckles of a fist holding up a heavy load, proud. They are oversize, though I don't think a non-architect could tell this. A piece of the process taken from the everyday building of the thing, taken, enlarged slightly and used though not necessarily necessary, so it "speaks:" "If I am about anything, I am about architecture," or "LOOK, I HOLD THIS UP." "I evidence the theme of this building which is structure (building). I structure this structure. Find my occasion, find my variations and see how I 'work' to physically and philosophically, syntactically and semantically structure your experience of me, your feeling."

14) We feel great. I felt strong and proud. I liked making the deck and had worked hard.

5. COMMENTARY ON THE STORY

The preceding is actually two stories: that of the brackets and that of the bolts. I will first tell each of the stories again to disentangle one from the other and then do a line by line commentary on the story, attempting to clarify it in light of my model.

Bracket story: We decide to have brackets and decide that they should be the width of the post to which they are attached. The width decision carries with it an implied length decision and we follow through and make the brackets. We see them and we feel good about them and we evaluate them. The story finishes with our various interpretations of the bracket and bolt connection.

Bolt story: We have decided to connect the horizontal members of the deck to the vertical members with bolts. The size of the bolts are calculated, and they are too large, but we don't realize this until we see the size of the hole we must drill in our posts for them. We use them anyway. Here, the bolt story is coincidental with the bracket story, for we see the connection and feel good about the connection, evaluate it and come up with our various interpretations of meaning. (Since I am the teller of the story, only one interpretation appears in it. Later we will see the characteristic interpretations the others placed on the connection detail.)

What follows is a textual analysis of an example of the making of meaning within an architectural setting. I will analyse the story just told line by line in order to see in which domains the action is taking place, what norms are functioning, what normative rules are operating.

I am doing this in order to understand domain definitions, where domain boundaries lie; and the relations between domains where I believe meaning-making takes place.

I will be looking at inter-domain relations like conflict, transformation, boundary-changing and boundary-jumping.

Textual analysis, the analysis of the ways in which we talk about things, events and decisions; the analysis of language used in situations can be informative of patterns and systems and tropes of speech can be seen as evidence of modes and tropes of thought, internal structures of the mind otherwise unavailable for study.

I'll begin my commentary on the deck story by listing the realms within which each of the moves and decisions--with all their implications and consequences-- takes place.

BUILDING realm. This is the domain of the building process within which the normative values are ones like ease and efficiency of construction; economy of time and materials.

ENGINEERING realm. This is the domain of structures; of making structures in such a way that they stay up or support a load. Economy and efficiency are normative rules in this domain.

DESIGN domain, in which various ideas about form are to be found:

Form as a visual marking or making of clarity;

form as the visible manifestation of an internal notion i.e. work.

Form ideas such as uniformity and appropriateness function here as do notions of proportion and precedent.

PERSONAL domain. This is the area of knowledge about the self; and it includes feelings about the self like "unselfconfident," or "proud," and feelings about the world made by the self.

INTERPERSONAL domain. This is the area of knowledge and feelings between people. In the story feelings in this domain are seen to affect actions in another domain.

* * *

The deck was to be supported off the ground by posts...

The posts supported the horizontal floor of the deck (which was at about the same level as the first floor of the house). The information that the posts supported the deck is in the ENGINEERING domain.

Our calculations on the load carrying capacities and necessities were tentative...

Actually we were tentative, not the calculations. They just existed, we were unsure of them, or better, we were unsure of our ability to make them. This would be in the Personal realm.

The calculations...were based on Bill's experience, my calculations (unselfconfident) and our 'by eye' judgement...

The calculations, then, were based on ideas and feelings in three domains: ENGINEERING, PERSONAL and DESIGN. The calculations are in the world of ENGINEERING, but later we see that the lack of selfconfidence, which is in the PERSONAL domain overrides the information given from the Engineering domain. Bill's experience gives him confidence and information and is in the

PERSONAL domain. A judgement performed 'by eye' is one informed by past experience which upholds that the shape of a structural member is a visible manifestation of the work it performs. This notion of shape or form is in the domain of knowledge I have called the DESIGN domain.

Our 'by eye' judgment is in the DESIGN domain.

Horizontal framing members... were to be bolted to these verticals. This is a description of the pieces and the process of putting them together and making the deck, and is located in the Building process domain.

At the junction of the verticals and hosizontals we decided to place brackets... This is what I have called the "starting move" in the story about the brackets. In the numbered entries that follow are the reasons stated for this placement of the brackets. And these reasons are in various domains which I will attempt to separate in order to make clear the interactions between them.

1) Brackets would provide additional support at this critical point relieving the bolt stresses in the members. The brackets were placed at this point where additional support was thought necessary. This description is in the ENGINEERING domain. Language indicates this: "support," "critical point," and "stresses." It is striking to note that these words can also be seen to exist in the PERSONAL or emotional realm. Here we have an instance of ambiguity and cross-domain description which can lead to new ways of seeing accustomed phenomena with a new focusing such as that given by metaphor, synecdoche, metonyme or irony.

The norm operating is that increasing the amount of support will increase its strength. We see later that this remains true to a certain point, then the normative ideas of efficiency and economy take over.

A larger connection would be stronger.

If the connection were made physically larger, or made to look physically larger, it would be stronger. This is an intuitive notion of support, borne out by personal experience, falling in the DESIGN realm under form ideas which state that the shape of a thing describes the amount and kind of work it performs; that shape is a visible manifestation of work. The origin of this idea may be found in nature, in the body image of the self, where the body becomes larger in mass as it does more work, becoming larger as it becomes able to do more work. Regardless of origin, this idea surfaces in an intuitive notion about shape, size and work in the realm of human knowledge called DESIGN.

2) Brackets would increase our peace of mind: we were unsure of our calculations.

"Peace of mind," and "unsure" are in the PERSONAL or emotional domain.

The brackets would "take up the slack:" the horizontals could rest on them and not merely be pinned by bolts.

ENGINEERING domain is here evidenced by language which helps us see the otherwise abstract and invisible principles of this domain. "Take up slack" is a phrase that makes the work done by the brackets visible. If there was extra weight not being handled by other support mechanisms, the brackets could

handle it. To see the brackets in this way, to have them take up slack, is to see the weight and the handling of the weight as things. Ropes have "slack." We can picture rope taking up slack, we can't really see wood taking up slack, but this picturing helps us understand the abstract notion of weight and weight handling, or support, which otherwise are invisible, unseeable, and possibly unhandlable. We transfer our knowledge about ropes doing work to help us grasp the idea of wood doing work.

"The horizontals:" here again we see the weight itself, otherwise abstract, an idea, as a thing. "Horizontal" not only describes the piece itself, but the position in which the piece lies (and therefore to an architect its possible range of functions), but also has this "thinging" ability, this ability to make something into an appearance or picture; it enables us to "see" the weight.

"Rest" is to lie down, to be horizontal, but also to relieve of burden. Again, it is a word which allows us to see the idea as a thing.

"Pinned," concentrated at one point, something that takes place in a small area and therefore is under much pressure and stress, helps convey to us the notion of the desirability of spreading the load to a bigger area.

The words themselves perform this metaphorical or "thinging" service, this action of turning an idea, an invisible notion, into a thing, a visible appearance. By doing this they teach us about the world by relating our personal experience with things and appearances with concepts and ideas. It seems also that the words themselves are intermediate things ("thingings"). That is, the word is not in itself the thing, the reality, but a representation of the reality. The word itself is an intermediate appearance between us and the real appearance.

The language then seems to put flesh onto notions in the ENGINEERING domain. It also indicates some of those normative ideas: For example, slack, extra weight should be prepared for; horizontals should not just be pinned by bolts, it would be advantageous to have some kind of back up or strengthening in addition to this pinning.

3) Convenience: the brackets would be useful as 'shelves' upon which we would hang, set or rest the heavy horizontal members before they were held permanently.

This description of the brackets is in the BUILDING process domain. The brackets are useful in the process of building. The normal building sequence is evidenced in this description; the brackets acting as shelves facilitate the next step which is the attachment of the horizontal members. Seeing the brackets as shelves helps convey information about their use.

In order to insert a bolt a hole must be drilled, in the exact position, in both members. The brackets would facilitate this attachment.

"In order to" and "must be" evidence a sequence or normal order to the BUILDING process, the domain from which this comes. The norm of ease in this process is evidenced in the word "facilitate."

4) To celebrate the connection.

"Celebrate" is from a social or cultural world. A world of relatedness, connectedness with others, an INTERPERSONAL realm. A few of its meanings are: to make real, to solemnize; to make into an appearance. We will deal more fully later with

how we came to see the brackets and bolts as celebratory of connection.

Among us...Emphasis of the building piece...was an idea with which we were familiar.

This description is in the DESIGN domain, and it is an idea about architectural form which praises the marking of structural articulation. The bracket marks a form difference. In this case we are making clear where the structural accomodation changes direction, from horizontal to vertical.

Early in the building (or late in the design)

Not clear here where the boundaries lie between building process and the process of design. Though such boundaries are sometimes clearly demarcated, here we often designed as we built, boundaries are not too meaningful, appear artificial.

We had visited the house of Ed Allen, M.I.T. professor, and there saw prominent brackets

This description of why we used brackets falls within the DESIGN domain under form ideas which have to do with precedent. It is assumed here that it is good to follow precedent.

They were handsome features in a future room. Out of the ordinary.

Though we all shared this opinion, it remains a PERSONAL description. One of the reasons we liked them was because they were out of the ordinary. It is possible that we could have disliked them for the same reason. "Out of the ordinary" could describe something in any domain; it is an important,

domain-crossing characteristic or property of a thing described.

...they were indeterminately loaded... That is, their ability to deal with a load was impossible or near to impossible to determine. This is a description out of the realm of ENGINEERING. However "indeterminately loaded" I see as an engineering term that had always intrigued me. It seems to me to be both a formal engineering term (a way, in fact, of measuring something by labelling it "immeasurable ") and a term full of feeling. It crosses the boundary between that which can be measured and that which cannot. When Ed, the structure teacher, described his brackets as not only indeterminately loaded (virtually impossible to calculate and therefore designed from a strictly engineering point of view) but also as difficult to fabricate--he did this with what I interpreted to be pride--I was paying strict attention.

...an effort, of course, to fabricate. He liked them. We did too. It is taken for granted that these attractive objects were difficult to make; somehow their attractiveness and the difficulty are linked, though not explicitly and not in a way that can yet be described in words. The link is taken for granted and remains for now unsaid. The "effort to fabricate" would describe the BUILDING realm, and the affection for them that each of us feels is PERSONAL. Later I discuss the boundary changes which relate these two domains and others to produce meaning and cause affect or emotion.

5) The posts were the connection places... and the brackets held

...the wood in place until
it could be fixed with
bolts.

This is all in the BUILDING domain because it is an explanation of where and how and in what order described building procedures will take place. It describes the use of both the brackets and the bolts.

6) We decide on the width
of the brackets. They are to
be the same width as the
posts to which they are attached.

The width here is described as a DESIGN form idea which values sameness, appropriateness and size matching. It can also be said to be a BUILDING process notion which values convenience and convention. A domain which has as its normative rules economy and efficiency. Choosing pieces on the basis of available lumber sizes is a normative rule in the BUILDING process domain.

We do not want to make them
narrower, they wouldn't
look right...

As we choose one width, we reject others. The rejection of narrower brackets is a form idea about "fitness" in the DESIGN realm, which states that the building part as a visible manifestation of work would seem inappropriate if made smaller than the part (post) to which it is attached, even, as in this case, the post width is unrelated to its structural responsibility in weight bearing here.

...or wider (i.e. fan-shaped)
because they would take
too long to fabricate, and besides,
this would be overdoing it.

The difficulty in making these pieces falls in the BUILDING process domain under

normative ideas of economy. If we made them wider at the top, that is, fan-shaped--we would be overdoing it, an overstatement of our design idea of form as the visible manifestation of work. Norms of "fitness" would be exceeded.

7) We decide to make the brackets longer than they are wide, like Ed's, and in a ratio of 1:1.5. The wish to make them rectangular, like the teacher's, is a form idea in the DESIGN realm following precedent. The ratio comes from form ideas which are cultural or come from our design educations (precedent).

We decide to make them all 9 inches long, to look professional. Nine inches follows the 1:1.5 ratio if the six inch width is considered. The decision is to make all the same length for ease of BUILDING and for DESIGN ideas: it follows a form idea which praises unity of parts and uniformity of parts might be evidence of image of professionalism in which one doesn't want one's work to "fall to pieces" either visually or structurally.

Here the width decision carried with it implications for the length. Due to DESIGN norms of proportion, rectangularity and uniformity and the well accepted ratio that in a rectangle the sides should have the relationship of one to one and a half, the length almost had to be nine inches. We see in the next entry these DESIGN norms run up against ENGINEERING norms of economy and efficiency.

8) The brackets were made unnecessarily large. They could have been shorter... The ENGINEERING domain provides the norms

by which the brackets are being judged. The ENGINEERING domain is one in which necessity is the important rule. Another normative idea in this domain is economy of material. The components of this domain are all measurable which we can see in the language: "shorter," "Not so deep," "distances from the edges," and "amount of material." We can see that the brackets are more than normal if judged in this domain. This is an important part of their definition and distinction. They are after all not noticable otherwise, they do not stand out, and perhaps they done't "mean" anything.

9) The bolts are unnecessarily large. ENGINEERING domain. Same as #8 above.

Unsure of my calculations... This works as input from the PERSONAL domain.

...friend of ours... sure of theory, unsure of the practical..... calculated loads and ...chose bolts accordingly. We trust him because he has some authority in the ENGINEERING realm and for INTERPERSONAL reasons. He has little experience in the BUILDING domain, so for PERSONAL reasons trusts ENGINEERING theory. To summarize this part of the description analytically, the decision is made to trust information from the ENGINEERING realm (which later is seen to be wrong or overdone).

Edge distances seemed to be a problem: we seemed to have more bolt than wood. It didn't occur to us that the bolt sizes were calculated for

much too large a load... Information from the BUILDING process domain which allowed us to foresee drilling holes in the wood for these large bolts came forward to argue against the use of such large bolts. Because of the belief he had in the authority of the ENGINEERING information and because of our friendship with the engineer and because of my lack of confidence, we chose to ignore this input.

We forced them to fit, fearing...the structure would fail (under a convoy of trucks perhaps). We denied the information from all but the ENGINEERING realm, even though it seemed to be wrong. The irony in the use of the word "trucks" helps communicate how much bigger than necessary the bolts were. The word "trucks" associates what I imagine the world of the civil engineer to be (trusses and truck bridges) and the loads he must calculate for (trucks, not a suburban family and their occasional guests) as opposed to the job we were to be doing. Irony is a figurative use of language like metaphor. Irony can help descripe the parameters of a situation by stating its opposite, or what it is not. Irony can make cross-domain connections. It is one of the four tropes we must attend to, along with metaphor, metonyme and synecdoche.

10) When it came time to drill the holes for these (ridiculously expensive, because so large, hard to locate) bolts... Until we proceeded in the BUILDING process area, we had denied ourselves access to other information in this domain, norms that related norms of cost and access to materials, because of our investment in the ENGINEERING domain.

...because of our preconceived notions about how the bolts had to be strong (=big) and the expertise of our respected and well-liked engineer friend, my lack of self confidence with numbers and little practical training (though I had more than he). We just assumed that if the numbers came out that way, we had to follow them.

This is more of the same. The overriding strength of our belief in one domain, ENGINEERING, led us to deny the normative rules of the other domains. The belief in the ENGINEERING domain is bolstered and retained by input from others: INTERPERSONAL (he's our friend), PERSONAL (lack of confidence), etc.

We even had a next door neighbor's deck to compare ours to...

Here we had a precedent with which to compare our bolts and we didn't pay attention to it. The precedent is in the DESIGN realm.

11) The biggest piece of information, that which overturned our conception was actually preparing to drill and drilling the holes for the bolts.

This is not actually any "bigger" in size than the other information we had turned down but it was more powerful and finally convinces us to see error in the ENGINEERING we had done. This information, the actual drilling, is in the BUILDING process domain. We are finally able to learn something, finally able to see what had been there all the time: the bolts were too big for our posts.

They seemed huge.
The wood seemed
vulnerable and fragile.
The bolt holes
threatened to swiss
cheese the lumber...
the posts would snap
off at this perforation.

Compared to what we expected these holes were "huge," they would take so much strength from the posts that the posts would be like "swiss cheese," "perforated." It is obvious that these are not characteristics normal or desirable in the BUILDING realm or in the ENGINEERING realm. This is a description using figurative language, language from other realms which facilitates our seeing the bolts' holes as too large and structurally weakening to the posts. The language is descriptive of people ("vulnerable" and "fragile"), things that aren't strong: ("fragile," "snap off," "perforation"), and food ("cheese"). Figurative language crosses domain boundaries.

We discussed changing bolt
sizes but because the bolts
had held us up (had had to
be special ordered,
galvanized)...

Now that we want to change the bolt size we find that we are prevented by the consequences of our earlier decision (to go ahead with this size even though it had to be specially ordered and would therefore take longer). These descriptions are in the BUILDING process domain and have to do with time sequencing and priorities.

...we had bought them
through a third party
who was doing us a favor...

INTERPERSONAL domain functions here. An implied norm in this domain is that one appreciates and therefore doesn't return (give back) a favor.

...were terribly expensive
...we couldn't return them... They exceeded a normative rule (economy) in the BUILDING domain already. In addition, in the same domain, we find we are unable to return them in exchange for bolts of a smaller size.

we went ahead, used them, making jokes about archeologists finding them and imagining a truck bridge. We seemed to have no choice other than violating norms in other domains but to go ahead, overriding both fears of structural failure and norms in the ENGINEERING domain.

12) We make and use the brackets. They are useful. BUILDING process.

They were cause for great stress in the group... INTERPERSONAL domain. One person's normative rules come to or against those of another.

They are difficult to fabricate, requiring careful cutting...Nailing them up is also difficult...She eventually quits the job. The performing of tasks (which are in the Building domain) is described here. It is a PERSONAL description, though it applies to more than one member of the group.

...we admire the... connection we have made...

it adds to the deck's attractiveness, look of strength and authority/authenticity and meaning.

The deck 'works' at many levels: ENGINEERING, PERSONALLY and from a DESIGN standpoint. It helps hold up the deck, we like it and in the DESIGN realm it fulfills ideas about form and fitness to function and the visible manifestation of the work it performs.

When the job is done we feel great affection for these hunks of the process.

This connection seems to symbolize the experience for us, its builders. It seems to be able to do this because of its 'connection' or tie to all levels of the experience. That is, it is meaningful at a PERSONAL, an INTERPERSONAL, a DESIGN, an ENGINEERING and a BUILDING process level and for that reason it seems to tie them all together.

They were muscular. They were like the knuckles of a fist holding up a heavy load; proud.

The figurative language here is that of metaphor and in this entry (#13) such language undergoes changes. It is as if the speaker is searching, through language experiments, for the right pattern of words which will describe the experience of or the meaning of the connection. This language comes from the PERSONAL domain, a domain in which one undergoes and records experiences of the body, of the senses.

They were oversize, though I don't think a non-architect

could tell this...

They are of a size which differs from some assumed norm, at least a norm in the common knowledge of architects. The domain of knowledge here would be ENGINEERING, or the edge between that and DESIGN ideas relating to form as the visible manifestation of work performed, called 'function.'

A piece of the process taken from the everyday building...enlarged and used though not necessarily necessary, so it "speaks..."

A piece is taken from the BUILDING process and made larger than the norm in order to be expressive.

"If I am about anything, I am about architecture."

Words are put into the mouth of the building part. The words are self referring, anaclastic. They say, I am about myself; or I <u>am</u> my meaning.

"LOOK, I HOLD THIS UP."
"I evidence the theme of this building which is structure (building). I structure this structure.

More self-referring language. If a person were saying this he'd place it in the PERSONAL realm.[3]

"Find my occasion, find where I occur and you know my theme, find my variations and you see how I 'work' to physically and philosophically, syntactically and semantically structure your experience of me, your feeling."

This is the story teller speaking for the

building piece, and thus it evidences beliefs of the story teller. These beliefs are that where we find variations, occurences of this type, we are to take them as being significant or full of meaning. Where we find variations we will see by where they occur something of meaning is happening in physical, philosophical, syntactic and semantic terms. Feeling seems to be the end result of the experience of the building part. This description is in the PERSONAL domain.

14) We feel great. I felt strong and proud. I had liked making the deck and had worked hard. I had proved I could do it.

PERSONAL domain. We felt good, the experience 'felt' good, the brackets felt good: the deck 'felt' good, in widening concentric circles.

This could be said to be the experience of metonymy, a figure of thought or speech for which the paradigm is the best example.[4] It is a way of understanding the world through understanding a small part of it, an example of the microcosm-macrocosm relationship.

6. MODEL REVISITED

In this section I will review the domains I have established and make some observations on relations between them.

BUILDING domain. In this domain we find descriptions of the pieces and processes of building, uses and locations of building parts. The normative rules of economy, efficiency and ease are operative here, rules of sequence and procedure, of what must be done before what, of what will facilitate what. Some of the reasons our bolts can't be altered, why we can't turn back when we finally see that the bolts are too big, are rightly placed in this domain: we couldn't return such big bolts to any supplier, we couldn't afford to buy new ones, and we couldn't afford to wait while new ones were galvanized.

ENGINEERING domain. This is the world of the measurable; of making things that are safe and that stand up and support loads. In the story cross-domain language is often used to describe phenomena in this realm. "Support systems," "stresses," "critical point," being found also in the PERSONAL or emotional domain. Here figurative language is common ("Take up slack," "the horizontals,"). "Rest" and "pinned" are words that could easily describe objects or people. The normative ideas are the importance of utility, safety and efficiency (no waste).

DESIGN domain. This is the domain where the reasons behind shapes and forms and spatial organization are found. Of the two uses of the notion of form here, one has to do with the shape of an object as the visible manifestation of the work that it performs. Another recognizes form as a marking device, indicating or articulating change of direction. Normative ideas

in this domain in the brackets story are uniformity (the brackets should all be the same length), proportion, fitness and appropriateness. It is from the norms in this domain that we draw our ability to evaluate the attractiveness of the thing made. Precedent is another notion in the DESIGN realm. If a design idea follows a precedent with authority or distinction of some other kind (fame, familiarity) then it can find acceptability on these grounds. Precedent is a norm in the DESIGN domain.

PERSONAL domain. Where we find the notions and feelings about the self and the outside world which influence decisions. Such words as "tentative," "unselfconfident", express this realm. Personal experience or lack of experience shapes our experience here. The personal realm functions as a memory storage of past sense experiences, experiences stored in patterns accessible by devices like metaphor, irony, synecdoche and metonymy.

INTERPERSONAL domain. A world where the personal realms of two or more people come together. The normative rules in this domain have to do with relations between people, the major tenet of this domain being that people should get along with others; the norms seen in the story relating to this area are things like appreciating the favors of others and putting the welfare of the group above of the individual. The bracket/bolt connection is hard on the work group interpersonally. The INTERPERSONAL norms made important contributions to our decision not to return too-large bolts. In this domain the final interpretation appears; for celebration occurs usually between people and among

people and no matter what is its nominal object, this relationship between people is being solemnized and polished by celebratory social action.

*

To turn to the relationships among domains, the first thing we notice is their hierarchy formation. As a reason for each decision, one domain usually takes charge, though others may function concurrently. For example, the main reason for the width of the brackets has to do with convenience and conventional practice in the BUILDING domain. Other reasons for this decision , form ideas in the DESIGN domain, for example, allign themselves behind the first reason in a position of lesser importance. Hierarchies are formed, seemingly naturally, but actually by other internal patterns which are in charge of selectivity between domains. These are probably cultural and social and psychological in origin. Suffice to say that the first noticable inter-domain relation is the formation of hierarchies, orderings, among themselves.

Involved in the conflicts between domains is what I have called domain selectivity, the fact that we pay only selective attention to information contained in domains. We ignore some domains (i.e. in this one instance tha BUILDING domain), and give other domains (INTERPERSONAL and ENGINEERING) much attention, until the anomalies seem to mount up and the information from the actual making of the thing turns our attention to the already present pre-existing Building domain information.

This could also be called the phenomenon of overriding. Another example occurs when the storyteller's lack of self-confidence (PERSONAL) overrides her calculations (in the ENGINEERING domain) which renders that domain unavailable to her. Availability is an important idea here

for later we see that the process of metaphor overrides domain boundaries and makes otherwise unavailable information available to us. Such information seems like it is "new," but it is simply newly available.

Another between-domain relation I've called the relation of opposites. What is hard in one domain, is easy in another. What is difficult to build (BUILDING domain), is easy to admire (PERSONAL domain). Ed Allen's brackets were hard to build; we liked them. We went through a lot of trouble to build ours. We liked ours. There is an undeniable relationship here. We do value difficult things.

What is too big in one domain is not too big in another. The brackets are too big judging them strictly by Engineering terms; but happily fit into an INTERPERSONAL domain describing celebration where "larger than necessary" is a striking attribute and "waste" is a rule.

More than or less than ordinary or necessary are important techniques for judging things in relation to their domain criteria. The agreement reached between the object made and the norms of its domain carries important information on the meaning of the object. The penultimate domain relation is a cross boundary relation I call the one in the many (also called metonymy). This involves the finding or fulfillment of norms across domain boundaries (thereby not paying any heed to them), functioning to seem to tie domains together in a kind of pre-conceptual or pre-verbal unity or perceived wholeness.

This is one way of looking at the bracket/bolt connection as 'working' at all five domain levels: ENGINEERING, BUILDING, PERSONAL, DESIGN and INTERPERSONAL. That the connection works in spite of obstacles seems especially expressive and symbolic.

Boundary jumping is the final domain relation to be noted. The conceptual jumping of domain boundaries occurs when the norms of one domain conflict with the norms of another. The bracket/ bolt connection is "too big;" the ENGINEERING domain prescribes that economy of materials is important, waste is bad, though the connection works well for the BUILDING norm of convenience and the DESIGN norms. This conflict of norms is resolved when the seeming paradox of the connection's being both a good answer and a bad answer to the same question is "jumped." A discovery is made on another level, in another domain, where the connection is seen as a celebration of pride in the builders of the deck. To put it another way, I discover that the connection fits the norms of another social/personal domain where celebration of relatedness and connectedness with others is crucial, a domain where whole-heartedness, reality-making and solemnization take place.

having meaning. Here the connection articulates

In the meaning-making process I have now evaluated the made object which is different than intended and have reviewed it in the light of the domains of origin. I have attempted to reconcile the differences I can now see between the intentions behind the object and the appearance of the finished object itself. The meaning-making process imposes a new order. It is seen to be a cognitive act with which I relate myself to the world.

7. SUMMARY

I see the making of meaning as an act which starts with the intent to design something, and is built with each move to implement this impulse, finally being "voiced" in a statement of interpretation, a statement which is usually urged by a personal and emotional response to the object made.

This process of meaning-making, like design and building processes from which the maker produces decisions, requires moves which have implications and consequences. The implications arise from the contextual home of each decision which brings a set of rules and thus a system by which the move could be interpreted/evaluated into play. "Consequences" are the results of the decision of making and are judged and evaluated according to the system of normative rules recognized by the maker/designer.

The interpretation or the finding of meaning then is a discovery, an uncovering, the last step in the making process. It is an effort to make sense of the process through the experiencing of the object made. The object made may be different from that intended and these differences must be reconciled. In the effort of reconciliation or sense-making the designer/maker passes iteratively through the domains of knowledge already drawn upon during the making process, discovering new sense in them, imposing new sense on them, finding new order. This imposition of new order, which I am calling <u>meaning</u>, is a cognitive act, one in which the person has taken into his world (his set of definitions about the world) new information before now foreign, disparate, unassimilatable. The vehicle for this taking in is essentially <u>metaphor</u>.

A metaphor is a device of language which gives evidence to a thought process in which the name of one thing or event is used for another thing or event, the two things named being in fact generically different, from

two different worlds of knowledge.

III. POETRY EXAMPLE

1. APPROACH AND METHOD
2. THE STORY OF THE MAKING OF THE POEM
3. THE MAKING OF THE MEANING OF THE POEM
4. INTERRELATIONS OF DOMAINS IN THE POETRY EXAMPLE
5. CONCLUSION AND RESTATEMENT OF THE MODEL

1. APPROACH AND METHOD

Now I will be talking about how a poem is put together, how its meaning is made. I begin by telling the story of the composition of this one poem, and my intentions in the process of composition. Next I look at the poem, the made thing, as a special piece of language in relation to common speech; in relation to the class or domain of things called Poetry; finally, by means of examining a section in relation to the whole, as an artifact with distinguishing features which create its particularity, its meaning. Thus I will be seeing a poem in its relation to three separable domains. Each of these focusings, like three distinct levels of magnification of a microscope, will offer a different set of information, considering the differing capabilities of the lens. I will note, in the first level, for example, that comparing the poem to be studied to language as a whole, reveals the special quality of its language "density" and its visual "shape." When I see this poem in relation to the whole domain of Poetry, I recognize, among other things, the particular nature of its stress or accent characteristics. Finally, looking into the finest magnification, that of a piece of the poem compared to the domain of the entire poem with its norms and invented rules, I see that the part derives its meaning from characteristics which vary from the norms of the poem as a whole.

In my carpentry example an effort was made to build up the notion of domains, distinctly delimited spheres of knowledge or activity, each of which contains implicit descriptions of "normal" behavior or information, "norms" as well as normative rules, the ways things ought to be done in any particular sphere of activity; for example, in the ENGINEERING domain, efficiency in the use of materials is a key rule. Seeing the distinct domains enables us to notice what happens when domains interrelate. In the

carpentry example, when we finally come to the artifact in reality, completed, we recognize the bracket/bolt connection as "too big" if we employ the normative rules of the ENGINEERING domain; but as a "celebration" if and when we describe the bigness of the connection through the norms of an INTERPERSONAL sphere. Seeing the thing as celebration is seeing it in a new way. We accomplished this through poetical means, by the use of metaphor, by means of what I have called boundary jumping; we jump from one domain to another with the help of a figure of speech and of thought.

A figure of speech or of thought is a use of a word or a notion in a fashion not normal in common speech or thought. In painting and other visual arts a figure is seen against a ground and the two are mutually defining, though our attention is usually toward delimiting the figure against the background. A figure is something perceived as different than its ground.

In the carpentry example, we built the notion of domains and offered the story and its analysis in order to find figures at the end. These figures become clearly discernable against the ground of the commonplace when the norms of two domains held a different charge; that is, in one domain (ENGINEERING) the charge is negative, and in the other (INTERPERSONAL) positive, positive as if one might say "It is a good thing to have more material than necessary in the connection;" excess in this domain expresses celebration. Given a different charge, boundary jumping takes place, producing the figure.

In the following example from poetry, the figure again plays a very important role. However, we see the figure not at the end of a sequence of story and analysis, but at the beginning. In other words, when we examine

a poem we find many things about it that are different from common speech, and these things, which can be called figures, figurative language, figurative elements, we consider as we do archeological evidence revelatory of occurrences below the surface.[5] For example, we will see simile as evidence of boundary jumping or overlapping that took place in the mind of the poet as she tried to "make sense" of the conflicting norms in two worlds (inner and outer description of the truth of the ballet, in this case). We therefore look from the made to the motive, from this one completed poem, this one poetic act, to why and how we perform such language-thought operations.

The story of the making of the poem follows, and then the three part, three domain effort to define how the poem makes its meaning: The poem is shown in relation first to language, then to other Poetry, and finally in relation to itself.

BALLET, OR, OUT OF WHAT CHAOS ALL THAT ORDER[6]

He holds her out there
As if she were a precious
and newborn colt princess.
As if she didn't
have legs of steel.

As if they'd never done it before.

As if there was nothing robust
in their hearts,
Finding each other
for the first time
Awkward and shy.

She gets all the praise,
He there to hold her,
Be there, careful
hands at her waist.
He smiles--Ah, it is
Nothing.

I once heard an interview
where Nureyev said
he screamed in pain
after each performance.

2. THE STORY OF THE POEM

As I sat in the dark at Symphony Hall the pas de deux between the Sugar Plum Fairy and her cavalier filled me with tension and delight. In trying to analyse why the dance did this I was reminded of Yeats' lines from "Adam's Curse:"

> "...'A line will take us hours maybe:
> Yet if it does not seem a moment's thought,
> Our stitching and unstitching has been naught.'"

The dance was performed in such a way as to appear effortless. The emphasis here is on the words "to appear," because the dance is, of course, supremely difficult. And this causes the tension: that something so graceful results from so much premeditation and practice. The power of ballet seems to come from a dichotomy of effort and seeming ease, work as play, sexuality as asexuality, strength and muscle in the guise of wispy femininity. This discovery urged the writing of the poem now titled, BALLET,OR, OUT OF WHAT CHAOS ALL THAT ORDER.

I wanted to write also about the difference between the male and female roles in ballet, an extreme interpretation of male and female roles in society. At the time I felt empathy with the male dancer, whose role, in traditional ballet, seems that of a handsome prop occasionally given a brief allowance to display heroic and muscled abilities.

It was not until the poem came near completion that I remembered actually hearing Nureyev quoted as saying he experienced physical pain after performances. This struck me as a powerful way to close a poem.

He holds her out there	The intention here is to describe the male dancer holding the female
As if she were a precious	dancer as she "prances," taking tiny steps which seem to test
and newborn colt princess.	out newborn and fragile legs. The legs of the female dancer,
As if she didn't	long because of the pointed toe, make her appear 'leggy,'
have legs of steel.	verging on but never falling into clumsiness.

Equating the dancer with a newborn colt conveys this image visually. The words "precious," and "princess" are from a verbal domain from which words are often taken to describe ballet, itself a rather precious and regal form of dance.

Juxtaposed to this is the phrase "legs of steel" chosen from a strongly contrasting domain. The contrast between these two figures the contrast I felt in observing the dance. "Steel" was to be a figurative way of talking about the reality underlying the weak, feminine pose.

The making of the poem involved the unravelling of the tension felt in the watching of the dance. It was an effort to explain the event to myself, to reach within my notions to find truth about the event, an effort to mend or deal with a strong feeling induced by the dance (tension, a kind of discomfort).[7]

The poem "flowed" from its first lines, using the repetition of "AS IF" to drum the difference between what seems to be the truth and what is the truth in this situation.

The poem is meant to be an authentic saying, a way of looking at ballet in order to expose the real beneath the artificial (while granting, of course, respect to the achieved grace of the artfully accomplished illusion of ease).

3. THE MAKING OF THE MEANING OF THE POEM

The following observations and analyses I make after the poem became a poem, after I wrote it, then looked at what I had written. I had written the poem quickly, "off the top of my head," not putting into verbal form the reasons why I made the choices I did. Now, several months later, I look at the poem from the outside.

This difference between the way the poem was intended, then produced and then perceived is significant. The intention as stated seems incomplete and only a partial statement of the actual made object. The making or production of the object also appears incompletely stated: the poem "flows," is "urged," stems from a wish, an impulse. But the actual making or finding of figurative language--metaphor ("newborn colt princess"), irony ("As if she didn't have legs of steel") and poetical devices (paralleling, accumulation, transformation) is not adequately or completely dealt with in the story told of the making of the poem. It is not until the object makes its appearance that we can understand, analyse, place ourselves in some relation to it. That we can talk about it. And in this last process, during a series of thought-experiments performed by words, we make sense of the object and we make a meaning for it.

In the following analysis we will try to articulate the perception and subsequent analysis of the poem in order to see how meaning is constructed and how these poetics evidence mental processes.

My efforts in all this are to discover various verbally definable events or levels or pieces which compose a poem, which I call "figures." After I have isolated and defined the elements composing the work, I seek to deal with interrelationships of these expressive elements, figures, where meaning is literally constructed.

Poetry in relation to normal uses of the English language.

A poem can be defined as a poem only in relation to common speech. Common speech is the invisible partner in poetry. It is in the relationship between the two, in how poetry differs from common speech, that we in fact find definitions and are able to delineate "poetry." In my analysis I will try to point out the elements of poetry, language usage, rhythm, stress patterns, etc., in relation to this tacit norm, common English usage.

This poem in relation to Poetry.

As well as trying to point out what poetry is in relation to common speech, I will define, rather fully, the ways in which this poem defines its particularity. Delineation of figures such as meter and rhythm, line length and stress character against the ground of expectations of English language poetry in general should help analyse the way in which this poem makes its own particular meaning.

A piece of this poem in relation to this poem.

A comparable delineation will occur between a part of a poem and the norms set up by the poem as a whole. For example, most of the language in a poem may originate in one world while a passage of the language might have its origins in a completely different world. Such a contrast will cause the unusual passage to stand out from and be defined by the poem's normal language area. The two worlds of language together will cause movement in the poem as a whole, creating a larger bounded world than either worlds of origin. (This is the case, for example, with the word "scream" in the poem, which is not only functioning to express and relieve tension, but to define the two halves of the world

of ballet, the "reality" of extreme effort, and the achieved "artifice" of grace.)

Poetry in relation to normal uses of the English language.

I start by paraphrasing the poem in "regular English:"

> The male dancer holds the female dancer out from himself as she executes the dance. He treats her with a deference accorded a precious high-born princess or a wobbly-legged colt just born, perhaps standing for the first time. But really her legs are practiced and strong, possibly brutal. The dancers act as if they've never danced together before, though it is not clear specifically what "it" refers to, in the phrase "done it before." They are so delicate you would think that they never feel strong, possibly sexual feelings, and in fact seemingly have just met and feel awkward, shy, innocent. Of course, we are at all times conscious that this can't be the case, we know the kind of artifice, practice and knowledge ballet takes. The female dancer seems to get all the praise while the male must act out his supporting role, carefully and selflessly, suggesting in his demeanor that it is a simple task he assumes. In the end we see underneath this pattern of falsehoods. One famous male dancer admits to the pain behind the pretense, to the sacrifice made for the sake of his art.

Paraphrasing shows how the poem is different from common speech, first as a more "efficient" use of words, requiring fewer to get its point across. It is more powerful, employing surprise, parallel and repeating phrases, simile, contrasting rhythms to build up an unreal world, the fictional world of ballet, in order to contrast it at the end with the physical reality of the actual behind-the-scenes dancer.

In addition to locating the poem as a figure against the ground of common speech in terms of language efficiency, we can see that the poem visually, physically is different from its common language earth. There is more "air" in the poem than the paraphrase, it sits or floats in this case differently on the white page. Its lines are shorter, (about half as long as the prose sentence on a page) and are uneven. It seems special, and it is centered on the page. Until the last stanza, its margin undulates.

Parallel and repeating phrasing becomes a strong poetic device in

the poem. After the introductory phrase we have four conditional modifiers, four units of description, one positive and three negatives: "As if she were," followed by "As if she didn't," "As if they'd never" and "As if there was nothing." This parallel construction, a grammatical or rhetorical figure of speech, is known as anaphora ("a carrying up or back"). The repetition of the words at the beginning of each phrase is to be seen as an imitation of the thought or action that the words express. In this poem the effect achieved is one of drumming, of starting over, grammatically and philosophically, visually and physically to see the dancers again; each time the new attempt to see them as fresh, innocent, weak and asexual is drummed away by the many repetitions of the unreality we must finally give in to. We also see the new attempts as thought experiments which use words to push away the unknown, to push words into an uncertainty in order to capture a certainty, even if the new description is not final, is just another attempt at reality defining. The parallel phrasing functions as a structure for this quest, as a structure of repeated and persistent efforts at description of the as-yet undescribed.

Contrasting rhythms, the next distinguishing device to be considered, are difficult to talk about in relation to this free verse poem, which ostensibly follows a pattern of the natural rhythm of speech. Because the "As if" phrases, with their climb and center-of-the-phrase stress--falling usually on a word of negation, then slowly falling to the end--take up virtually the entire first half of the poem, the second half seems to have a sense of contrasting rhythm. The lines here have a kind of "unfolded" sense to them. Not only do they seem to play out the implications of the "As if" beginning of the poem in term of pretense--the theme of two realities--but rhythmically they feel different from earlier passages of the work.

Smoothness and pretended ease continue, stretch, becoming more and more tense; the lines get shorter, shift from four beats to three to two and finally to one, the word "Nothing" sitting alone on its line, a monometer, a rare word in an empty space, the word "Nothing" in the midst of nothing, evidencing and epitomizing the escape of the world of ballet from the world of reality, fullness of words and body.

Throughout the poem the rhythm, built on an ever-changing stress shape, flows back and forth, never settling into anything the reader can rock with or trust except the "As if" phrases, whose meaning are so negative that they serve to fight with the regularity of expectations set up by the rhythm of the repeated phrasings. Elsewhere the rhythms contrast with each other, are uncertain, without pattern, refusing to be defined and regularized.

Another way in which the poem stands out, and therefore creates a figure against the ground of common speech, is that it is not entirely apprehensible; that is, we must work at it, unravel it, put some of ourselves into it, it does not simply inform us, as, say, a list of recognitions about the ballet would do. We understand implied questions in each poem we read: what is this language about, why was it written, what is its point? What is it trying to tell us? Common speech, ordinary prose, purports at least to be telling us exactly what it is telling us. Poetry is never strictly expository in this way, but is rather thought in a language code which not everybody can or wants to understand. Why, we might ask, isn't this statement made in "plain English?" Why bother to work out the full implications of its curious convolutions, conceits, indirections? Implied in each poem are the answers to these questions. Such answers have to do with the emotional

power of language used poetically, with the value of the labor the reader must put into the reading, with the expressiveness of human creations that vary from some tacit norm i.e. "made" things, thus different from nature, from natural speech, and of course from sounds and sound patterns not organized into language at all.

Thus the poem stands out in several demonstrable ways: it is efficient language organized physically to look striking, set apart, on a page, taking some work to understand. I am calling these differences "figures:" the poem is more efficient, differently organized and less immediately understandable than expository prose; we see it, experience it, in relation to a ground of common language, against the screen of "regular English."

Another figure discernible in the poem derives from the density or frequency of its language compared to the whole common language pool.

The repetition of the prefatory "As if" indicates that this is language about affectation, pretense, show. The repeated phrase introduces and gives cumulative weight to the irony of the poem as a whole. Accompanying this we discover words of anticipation, of hovering; a breathless description, a briefly poised meaning which turns at each line. One might attempt to separate the various additive elements which cause this effect--phrase length, negatives, rising and falling cadences, all of which oppose tacit norms we associate with ballet--but I only wish to point out now that the kind of language contributing to this effect is evidenced in the "As if's" and in all the postures, literal and metaphorical, that the dancers take before us and their audience, culminating in the male dancer's smiling statement "--Ah, it is/Nothing," when we know his words are the direct opposite of the truth.

This special language, this language evidencing a special kind of dance and a special kind of "false" or ironic attitude, forms the "world" of the poem. It is a world of artifice, constructed artificially. The poem is dancing in order to demonstrate a truth about dance, its repeated descriptions, each a variation on the one (and ones) before; each changing the way we see the one and ones before. The world is built then of language and description evidencing a kind of frontstage masked and formal behavior.

I am calling this language, dense in pretense and dense in the artificial, the world of the poem, a "figure," as it stands out against a ground of common speech.

The final figure distinguishing the poem's language from that of everyday speech is simile. A simile, of course, is a figure of speech portraying one thing, in this case the female dancer, as similar to another unlike thing, a colt. As with other figures of speech, simile converts speech into a trope, by standing out from common usage, and is defined by just this difference.

The poem we're examining depends heavily on simile, with the repeated "As if" likening the dancers to things that are unlike them (colt, princess). Then, in the second half of the poem, starting at "finding each other," the "As if" phrase has been dropped, but because of its previous repetition it seems to attach itself to these later statements too, giving them a feeling of unreality or layered reality, an "as if" reality.

So far I have discussed figures in the poem which find their identity by being distinguished from language as a whole--common language. Next I will deal with figures that this one poem contain as opposed to those in Poetry in general. That is, the class of things called poems contains various norms and normative rules. This one poem finds itself, its contours

and its meanings, by relating to the norms of poetry in general. It will be helpful to separate out the figures involved in this process of definition, and observe their relationship.

This poem in relation to Poetry

Poetry abstracts and formalizes the sound patterns of speech. We can talk about meter, rhythm, and sound elements of vowels, consonants and stress as abstractions of those sound elements of speech. We can also talk about them here in terms of the relation this poem has to other poetry. Using a set of norms and standards held to be true for all things called Poetry, we can distinguish this particular poem from poetry in general insofar as we can see the tension and the strained state of mutual relations between them.

Common English speech has a rhythm and a meter of its own just as poetry in English has its metrical pattern. The counterpoint between the two helps make the meaning of poetry; any particular poem takes some of its meaning from its counterpoint both with common language, but with the metrical and other sound patterns of Poetry. One is thrown into relief by the other. By abstracting the elements of one level (domain) of speech, we make them into a frame in which we see the artifact, the poem. It is the relatioship between the artifact and the frame which causes enlivening tension.

A second way of approaching the poem is to look at it in relation to the abstract patterns of language as they are evidenced in other poems. Depending on one's knowledge of the group of things called Poetry one will be able to find describable events in this one poem that relate it to other poetry. In the domain of the formal study of poetry, that of versification, we will be able to talk about meter and rhythm, line and phrase length, and sound features such as stress character ("foot"), alliteration, rhyme, vowels and consonants.

Rhythm describes the flow of a line, its motion characterized by

regular recurrence of accent or stress. The normal regular pattern of stressed and unstressed syllables found to dominate a poem is its meter. This meter becomes the standard against which the lines of the poem are held up and measured. The meter acts as a kind of frame or ground within which or in contrast to which we see the actual rhythm; i.e., the actual or particular rhythm of the poem is seen in the degree to which it conforms to the poem's metrical norm.

The norm for English poetry in terms of rhythm and meter has been in recent centuries iambic pentameter, that is, a line of five two syllable units (feet) of alternatively unstressed and stressed syllables. This poem is in what is called free verse, characterized by its irregular pattern of stressed and unstressed syllables, utilizing a "variable foot," one which expands and contrasts according to phrasing and meaning.

Free verse is poetry which seems to have a "natural" rhythm, a rhythm centered on the music of the phrase. In this case the phrases that begin with "As if" rise toward a center which culminates approximately on the second stressed foot (see underlined words in stanzas quoted below) and end on the fourth.

As if she didn't
have legs of steel.

As if they'd never done it before.

As if there was nothing robust
in their hearts;

The centering in these lines, it may be noted, is on a negative word in each case: "didn't," "never," and "nothing," an effect which increases meaning as the poem talks about things that seem to be but aren't as they appear.

Continuing the discussion of meter, the dominant pattern of stresses

in this poem is a four-beat line (broken in two at line's end but read in a sense-phrase of four beats) alternating unstressed then stressed syllables (called an iamb), or iambic tetrameter. Against this dominant meter the actual rhythm of the poem pushes to create tension. There is a slight sense of nervous strain in lines like "As if there was nothing robust/ in their hearts" (stressed syllables underlined) due to the extra syllables, though unstressed, as the actual rhythm of the line seems to try to stretch the norms of the four-beat iambic line.

Metrical expectations are not emphasized in free verse, where the metrics are in touch with speech and the sense of the poetry is in touch with reality. In the history of English poetry whenever the meter gets strong and predominant, the sense of the poetry, or "matter" gets weak, even nonsensical.[8] Sing-song nursery rhymes are a good example of this overbalance of meter over matter. Here we see the opposite: the meter is hard to determine and the rhythm seems entirely sense related.

Meter is a description of the arrangement of a smaller figure (discernable piece) of the poem -- the stress character, or foot. Until recently when the "variable foot" came into use, a foot was understood to be two or three syllables with a certain configuration, a stressed and unstressed usage. The foot can be seen as a figure in three ways: the unstressed syllables are usually grouped around one stressed syllable (i.e., "the blush-ful"), the stress grouping has ascertainable boundaries with other stress groupings, (noted here with a slash /: "Full/of the true/ the blushful/Hippocrene/") and the stress grouping has a certain shape or contour, (in the case of "the blushful", unstressed, stressed, unstressed). The "variable foot" is one which gives more play to vocabulary and syntax (and thus the mind) by including in the confines of the foot more syllables

or words. This expanded unit of measure is more naturally dependent on the meaning in a phrase in the same way that the rhythm is more naturally linked with sense patterns in the poem.

Stress is a sound characteristic, like pitch, which conveys meaning; it distinguishes words, forms phrases and sentences and demonstrates and denotes parts of speech. It is a natural component of speech which helps create order and organize sounds. Here in this poem the most noticeable stress event occurs in the repeated "As if" phrase. Reading the phrase, the foot, an iamb, is composed of an unstressed and then a stressed syllable, putting emphasis on the high sound of the "i", the reader's voice rising with the word "if". This "rising foot" serves to make us raise our voices so that the remainder of the line is spoken in a constrained voice, one which is artificial and in which the force of the truth of the body is withheld.

The effect of the rising foot is doubled and redoubled by other effects: phrase length, contorted syntax (negatives plus "as if's"), assonance (vowel sounds). All these ways of seeing the poem's phrase lengths, syntax and sound effects are cumulative; that is they build upon each other until the meaning is clear. They build upon one another until the limit of artifice is reached and it spills over into a new reality, until we are pushed to jump boundaries from artifice to reality, from the world of the seemingly real to the world of the real. This poem itself is an artificial reality in which we view the reality of the artifice of dance. But now as we step back from the view that the poem, as window, gives us, we see that it is the window itself that we see.[9] We see that poetry is its own subject and that whenever we are looking at a poem the important content will be the poetry itself.[10]

To continue with the other poetic elements that -- added to the rising foot of the phrase "As if" -- make the meaning of the poem: The phrase lengths are short and affected as if they are "out of breath" most of the lines are only two feet long (dimeter) and we are constantly turning from one line to another almost as if we were doing a pirouette. We have no time and no place to rest, there are few pauses except those indicated between stanzas until the dancer says "--Ah, it is / Nothing." And we really can't "rest" with that because by now in the poem, we know what he says is not true, and we don't want to rest on the untruth of this statement, it is not safe, we have no sense of real rest. Thus the poem brings us to reality by the artifice of pretense.

Contorted syntax, the twisted structure of the conditional "as if" combined with the negative, is difficult to understand at first. The syntax seems to mime the difficult posture the mind must take to apprehend the "real" meaning of the lines ("As if they'd never done it before./ As if there was nothing robust / in their hearts;"). This of course adds to the sense of practiced denial which is the theme of the poem.

The final sound element contributing to the meaning is one of assonance. Assonance is a likeness of sounds within a poem in which a rough similarity between words is heard. It is a partial rhyme in which the stressed vowel sounds are alike but the consonant sounds are unlike, as in praise, there, careful, hands and waist in the following stanza,

She gets all the praise,
   He there to hold her,
Be there, careful
   hands at her waist.

He smiles --Ah, it is

Nothing.

The preponderance of the "a" sounds (two slightly different ones, actually, one in praise and another in careful) assists in the making of the poem's meaning. These "a's" are the embodied culmination of the performance of the poem as if the poem were a dancer, this that dancer's final twirl, its final heavily laid-on artifice before its "fall" into reality and pain.

There are too many "a" sounds here. The stanza is top heavy with them; too artificial a piece of language to be true. The weights of the "a" sounds are overdone, the control that the dance of ballet and the dance of the poem seeks to convey is lost, and now in a final almost frenzied twirl of consonant sounds we see the sickness behind the artifice, the mask. And in a final curtain-opening scene, during which we gaze as far backstage as we'd ever wish, we glimpse clear and honest pain, the reality behind the frontstage arrangements of sound and movement.

A piece of this poem in relation to the whole poem.

Embedded in the described figure above is another, also a language figure. There are two different kinds of language in the poem, that descriptive of the experience of the ballet viewer and that descriptive of what might lie underneath this view. The three phrases evidencing this latter world are "Out of What Chaos," (in the title), "legs of steel", and "screamed in pain". These phrases stand out as figures from a ground composed of language which can be seen as breathless description not rooted in details of reality, language of pretense used to achieve an effect; i.e., language about pain is figured against language of pretense.

The last stanza will be experienced as different from the others.

> I once heard an interview
> where Nureyev said
> he screamed in pain
> after every performance.

The language here is down to earth, common prose; in fact the word "where" shows the sentence to evidence rather poor grammar (to be grammatically pure, "where" should be replaced with "in which"). The sentence stands out from the language of the rest of the poem in its lack of pretense, allowing no affectation or show, both in its word choice and in its style. It represents not a continuation of hovering phrases, but instead employs a solid prosaic sentence strategy with an undeniable closure. Here, then, poetic style reflects the shift toward that realism behind artifice which is the poem's essential subject and saying.

4. INTERRELATIONS OF DOMAINS IN THE POETRY EXAMPLE

Dealing with figures as breaks in some ordered field, gaps in a continuous run of events, we can see that they evidence discontinuities, places where the norms in one domain come in contact with the norms of another, where one acts as a grid, a measured field, a known graph with regular intersecting lines against which the new order appears as curious, different, to be questioned, out of the ordinary, meaningful.

Thus we define figures. Appearing as events of disorientation in an oriented magnetic field, of high density in a field of "normal" or regular density, figures are seen as pieces of a larger whole, in this case, a poem, a special language act in which or around which a conflict of norms takes place. Examined with care figures are in effect archaeological finds, evidence of the two worlds, two kinds of language, common and special (poetic) and two sets of norms. Where two fields (visual, verbal, semantic, philosophical) conflict we see the making of perceptual and other meaning. We see new details in a common scene, hear new music against a background of the old and familiar sounds.

The next undertaking is to try to identify what has happened in each figure when the domains clashed, (what volcano, what civilization caused this coagulated cargo?). What inter-domain relations can we talk about?

In the case of the domain of the poem seen in relation with common language we note that poetry seemed to contain especially efficient language, language packed in richness. Why is this? An example is the first stanza,

He holds her out there

As if she were a precious

and newborn colt princess.

As if she didn't

have legs of steel.

where we see in the first line, "He holds her out there", nouns of reference (pronouns and the place noun "there") do not have referents. Who is "He"? Who holds this "her" and where does he hold her, where is "there"? We are not given answers to these questions by the poem and must supply them ourselves. As in other occurences of ellipsis, our minds fill in the missing information. That is, the lines demand work or energy from the reader. In speech we seldom expend such energy. This conflict of norms involves an energy expenditure. Something that does occur in one field, does not occur in another: conflict. The reader rises up to equalize the two, to make sense of the one, here to supply referents. One thinks, for example, "these must be ballet dancers, this he and she, the title tells me this poem is about ballet. I'll suspend my questions until later, maybe the poem will tell me later..." This rising up on the part of the reader is the making of meaning. The reader <u>constructs</u> with given materials and the aid of figures of speech and thought an understandable situation, one which makes sense of the world which he has been given, in which he has too little (or too much) or conflicting pieces of information.

*

In the discussion of the poem I have chosen to work in three domains: that of English language or common speech, that of all of Poetry, that of this one poem. The poetic or language elements I have discussed thus far can all be seen as <u>figures</u>. In this section I discuss ten of them in terms

of norm conflicts in order to find and define (this is the central point of my essay) domain interrelations. I see such interrelations between domains as the major source of meaning in poetry.

1. The figure of speech, simile, used often in the poem analysed connects two unlikes, two realms of experience. We experience the female dancer as a newborn colt, which makes available to us her long-legged apparent unbalance. In this way a simile briefly joins two worlds to give the reader a supporting, defining, intensifying image from a resource domain, in this case the world of animals. Such joining is an interdomain relation; in other places I have called this boundary changing.

2. The poem's efficient language is evidence of condensation, a process which gets rid of or changes the syntax of common speech. In the poem we are cutting and leaving out what is deemed necessary by normative rules in another domain. Ellipsis ("falling short") leaves out some of the words which we must supply to make the construction grammatically complete. The "As if" phrases, for example, leave out "It looks (as if)," and later the "As if" itself is left out though the reader supplies it, using his own fund of knowledge of the language to supply the missing element.

A few words for the moment about the reader's affect and energy: when a reader of a poem supplies missing elements mentally to fulfill normative rules from the speech domain, he is working, using energy to overcome a kind of frustrated state of affairs in which he has less information than he needs. Energy and work allow him to fill in the missing information just as in other places it allows him to cross or

jump boundaries. Affect is the result of these energy demanding and expending endeavors.

3. In the parallel construction[11] of the repeated phrasing of the poem we see an example of a resolution of a norm conflict. The parallel construction of the poem breaks rules of common speech and follows wave patterns instead, patterns coming from the use of parallel syntax, patterns composed of rhythm units which attract similar rhythm units, the whole beginning to move in a wave which seems more than its component parts.

Because the "As if" lines are parallel we (a) find them to be comparable to each other and (b) they set up a compelling field of force. They seem to want to be continued. They are not in motion so much as they have set our minds in motion; long after the prefatory "As if" disappears our minds try to fit it into the opening part of each sentence.

4. Accumulation becomes apparent as a conflict resolution technique if we line up some of the parallel observations contained in the poem, disregarding line breaks for the moment;

He holds her out there
As if she were a precious and newborn colt princess
As if she didn't have legs of steel
As if they'd never done it before
As if there was nothing robust in their hearts
(As if, implied) finding each other for the first time
She gets all the praise
(As if, implied) He there to hold her, Pe there, careful hands at her waist.

From line to line, as we change from one interpretation of the dancers to another, these observations accumulate and by their final accumulated weight overturn an unreal (in the poet's view) idea about ballet in

favor of a "real" one.

But something else happens, more subtle, that I will call transformation. The figuration or image we have of the dancers at the beginning,

> He holds her out there
>
> As if she were a precious
>
> and newborn colt princess.

changes with each repetition of the "As if" line, and with the change our minds make a revision of what came before as well as of our expectations of what will come next. By the time the last "As if" is stated (or implied, in this case) we no longer have any doubt that it is a description by conditional negative, that in fact not only are the dancers not awkward and shy, not finding each other for the first time, but of course are robust in their hearts, have "done it before," and so on. We go back mentally and change the meanings of the earlier statements to agree with out present beliefs.

Figural transformation describes thought experiments made by the use of images. One after another images are spun off, each perhaps closer to the poet's intended description of reality, each making way, pushing a little further into an unknown territory of description making.

5. The norms of prose on a page visually are not met in a poem. Rather, here less is felt as more: the less than ordinary bulk of language, for example, native to the nature of the norms in one domain, makes us want to switch domains and see this poetic object as a special piece of language whose norms visually are in conflict with those of prose: more sparse, orderly, "special" in appearance.

6. Common speech is easy, poetry not easy, to apprehend. This

evidences a shift from communication in the verbal domain of ordinary speech to communication in the verbal domain of poetry. I label such an effect boundary changing, going from a domain where ease of apprehension is a normative rule, to one where richness of meaning is at least partly conveyed by the plentiful questions, even the obscurity elicited.

7. Language of the artificial, of affectation and show, stands out against the norms of speech which dictate the belief that words represent honestly held notions, that is, there is in simple speech a direct correlation between words and what they are meant to say. The norms in the two domains, that of common language and that of the poem are here opposites. These opposites, through boundary changing via irony are reconciled. The mind makes sense of conflicting reports of "reality" by recognition of irony as the indicated figure of speech in this case.

8. In descriptions of some of the measurable elements in the poem, we can see its rhythmical pattern, that of free verse, as counterpointed when set against the abstract norm of English language verse. This way of seeing the flow of the line of the poem defines and frames it, allows us to compare the two sets of norms by the contour of the space between them. Where there is a great difference we approach an interrelation of opposites; where the gap is small or as it approaches and crosses boundaries and identifies itself to the norms of the abstracted metrical pattern of English verse we barely preceive it above the horizon of typical English language poetry, or it has no meaning to us because we do not see it, it becomes invisible.

Here two domains hold themselves in a kind of tension together, mutually defining, complementary, frame and picture; as in metaphor, the

meaning resists envelopment by either domain and resides in some stable way between domains.

9. The actual beat of the poem pushes against the dominant metrical pattern, which, though hard to define, would probably be said to be a four-beat pattern, causing a kind of jumpy nervous strain in the poem. The conflict here can be described as similar to the counterpoint described above between free verse and English language poetry: the two in fact share a relation of analogue. The counterpoint here is embedded in and framed by the larger relation of counterpoint mentioned earlier.

10. The effect of the real is achieved in the poem by a combination of word-manipulating devices: the iambic and rocking "As if" line, added to the raising of the voice in order to enunciate the "i" sound of "if"; the short phrases, one always replacing another in quick succession with no rest, and the assonance and preponderance of "a" sounds all add up to a heavy dose of an artificial world. This bloated language world poised at the end in the tension felt in the one-word line, "Nothing", finally denies itself, allowing the painful truth-saying at the conclusion of the poem.

Two worlds in conflict resolve their conflict when finally the norms in one are violated: there is too much artificiality to bear. This excessive artificiality inverts itself, becomes its opposite: too much reality:

> I once heard an interview
> where Nureyev said
> he screamed in pain
> after every performance.

*

The making of meaning in poetry reveals similar devices to the making of meaning in the building example, but here also we find much that is unintended. Meaning perceived may be a different and more complex process than meaning made.

In the making of meaning in poetry, interpretation begins with the finding of figures or differences the poem has with its contextual domains, seeing these figures as archaeological evidence of interdomain relationships. Figures function as structure for thought experiments (poems), sense-making attempts the poet uses to reconcile differing conceptions of an event.

Domain interrelations found in the poetry example are similar to those in the carpentry example: "boundary joining or changing," "more than or less than," and "opposites". We also identify patterns which function within the first three, patterns of paralleling, transformation, counterpoint, and accumulation.

5. CONCLUSION AND RESTATEMENT OF MODEL

This conclusion to the section on poetry intends to relate in a more detailed way than earlier my model of the process of meaning-making as found in its various parts in the poetry and building examples.[12] The essential notion here is that of interdomain relationships; perception works, definition of objects occurs, by our seeing one thing in relation to another, or in terms of another. To describe this process, the new thing (we will use the example of a building) is recognized in a field, or against a background of accustomed things (i.e., All Buildings). The object to be apprehended is seen, defined, by the contour it makes as a figure against a ground or domain.

As the mind works to "take in" and understand a novel experience it first distinguishes the (many) ways in which the new differs from the accustomed. We isolate and stand off (not under-standing at first) at first, before we incorporate and understand. A particular building is seen in as many relationships as the viewer can make available, can be "in touch" with at this time. The more domains the viewer can bring to this cognitive process the more richly the new cognition will be received and welcomed. The new building can be and is seen in relation to (not necessarily in the following order):

All buildings (those called "Architecture" and those deemed "vernacular")
All Architecture
All Architecture of the Renaissance
All Italian ecclesiastical buildings of the Renaissance
All buildings by this architect (Bramante)
Itself, and so on.

Each of these can be seen as a domain, i.e., the domain of Italian Renaissance churches. A building can be defined in its relationship with each domain, and the norms and normative rules of that domain.

In general the relationships found between the new object and the norms of domains will be seen to be a variation of the following:

1. A building will be seen to have too little due to ellipsis or cutting, and will be concentrated or abbreviated according to the normative rules of another larger domain (i.e., according to norms of the All Buildings domain the Tempietto doesn't have enough useable congregational space.) This too little aspect later is an important component in the making of meaning: in this case the church's sacred use precludes need for congregational use. This too little aspect therefore can function as a clue in the unraveling of meaning.

2. The building will be seen to have more than some norm associated with another domain due to something like accumulation, paralleling, accretion, or transformation, terms encountered earlier in this essay. For example, parallel and repeated "As if" phrasing, too much in the domain of common speech, is full of meaning for a poem which builds itself in waves perpetuating a sense of artifice and unreality. These mind functions can be seen as thought experiments, efforts at harmonies, groupings and regroupings, because as some characteristic becomes too much for a domain, it causes further activity between domains or in another domain.

3. Hierarchy formation, selection. When we define one thing on the basis of another, our seeing or feeling the two at the same time can be described as a counterpoint situation, a way of experiencing when norm violation isn't extreme, with one domain usually dominant. We encounter this doubleness of perception whenever we define, say, the actual rhythm of a poem against a grid or a ground of the abstract metrical pattern of

the poem. To distinguish objects and sounds in relation to some definable ground, seems to be a characteristic of human perception.

Objects and situations we attempt to understand are usually found to be located in more than one domain. Which domain we choose to focus on as primary is largely dependent on cultural or social or personal history, the choice of key domains differing with each individual; for some the list of applicable areas functioning in the carpentry example consists solely of the Engineering and Building domains. The thought which governs the selection and ordering of the applicable domains is outside my present range of discussion. My point here is that hierarchies are formed, selections are made, of what domain to listen to, and therefore what set of normative rules and norms to obey.

4. Opposites. It will often be found that the same thing -- the temple, the poem -- will be seen oppositely when viewed in relation to two different domains. This is the extreme state of affairs usually seen immediately before some major change, in boundaries, in attitude, in understanding, in knowing, in seeing. Something all wrong in one domain is all right in another. In our carpentry example, "waste" is bad when seen through the normative rules of the Engineering domain and good in the norms of celebration in the Interpersonal domain.

This switch or reversal seems to offer archaeological evidence of a search that must have taken place beyond boundaries, or in spite of, in complete disregard for, boundaries.

If, then, an extreme state of affairs occurs on the verge of a major change of definition, this happens as the norms or boundaries of one domain get overly stressed by being too full or too empty exactly at

the moment a change is occuring.

5. A change itself can be either metaphoric or metonymic. Metaphoric thought uses functions of analogue and the transference of names or categories to enable the viewer to see things in a new way. Boundary changing and boundary jumping and yoking of domains are terms I have used in this essay for the metaphoric process. Simile as a variant of metaphor also supplies a boundary changing function. A metaphor is evidence that the yoking of two worlds has taken place. No internal changes have occured in either area, but the resources of both have been tapped. Metonymy works witnin one world, relying primarily on nearness in time or space as explanation of events.

The domain interrelations of metonymy and metaphor assume great importance in the making of meaning. Discussions of each of them follows.

Metaphor.

Metaphor is the yoking of two dissimilar domains of knowledge, in which we experience the conflict of norms of these domains. Metaphor causes the restructuring of perceptions, causes us to focus on new details of the same piece of reality.

Metaphor brings about such restructuring by going back in time into our memory store. Our very sense images from our personal past are drawn forward, initially laid down by the hand of emotion. That is, each memory has a context of emotions which it brings with it as a caught fish brings with it an intimate remnant of the waters of its sea home. As these sense images are activated so are their attendant emotions.

Transformation by metaphor represents an opening into a new (old) world, a fresh world seen in terms of the old. This is the way humans learn new things.

CROCUS

When the flower begins to open, it knows its own death.
Foresees the dry veins, the brittle self-poisoned curl.
"But how else, how else will I ever see the sun?
I'm going to trust this big Day I am given,
Spring and be a clown, a yellow feather-nosed fool."

If I am a crocus, if I see myself as a full and fragile harbinger of spring, water-veined and brief-lived, as a clown-flower, a yellow-nosed fool, I experience my fullness and vulnerability in a new way through the sense memories I have of this early spring flower. The process proves emotional because of the conflict of the norms of the knowledge domains. What is true in the domain of self or person is not usually true in the domain of flowers. I don't just blossom for two or three days, I don't have bruisable, water-veined petals. And yet I do feel the brevity of my life, my flowering, or the brevity of the season of spring or the brevity of <u>my</u> spring. The domain of Seasonal Changes is also present and its norms overflow onto or seep into those of Self and those of the Crocus. I sometimes seem to bruise beyond repair with a touch; I do choose the life of the fool and clown and flower rather than that of the audience at a circus or the flowerless grass. So, I am both, all three.

I have crucial involvements in each of two contradictory conditions: my similarity and my dissimilarity to a crocus. And I have these involvements <u>simultaneously</u>. Synchronicity here makes for aliveness.

Also, magnitude of dissimilarity is equal to valence, or charge, or power. I am transforming an old description of myself, integrating new sense images; the charge of energy comes from the oscillation between like and unlike, strange and not strange.

Affect comes because I am acting; I am bringing my very self to the world. I am changing boundaries. I am going back into an already known and defined area (that of self) and changing the ways I am unlike a crocus into the ways I resemble this fragile flower. Changing causes affect. At the moment of change I am caught and suspended in time where I am neither the old me nor the new flower; rather, this is the moment when I am both, new and old self captured in a concrete image. Of course, I am also neither, but meaningfully caught between like and unlike, ordinary and strange.

At such a moment I totally lose my identity or totally win it. The metaphoric process simultaneously allows both happenings at once.

Our approach identifies three separable aspects of metaphor which cause affect:

1. The "sea water" aspect, in which the image brings with it emotions connected with the personal experiences of an image in one's past.

2. The transformation or focus on new details which turns over the "sea water" (context of emotions), churns associations, so to speak, so that we perceive them, for they no longer lie still.

3. The oscillation between like and unlike, identity and lack of identity: the live moment when we see that beyond the words themselves lies a reality unspoken about, unreachable by words.

Recognition (re-cognition) seems a useful summary word for these emotive aspects of metaphor. Where new things, image combinations (Crocus and I) and knowledge domains (Engineering and Self) come together, we discover consequences which cross the domain boundaries of the original knowledge or image. To the extent that these consequences coincide with a person's extant (already laid down) internal structures, he feels recognition.

"Recognition" is our term for this process where we act to capture and assimilate a new and unfamiliar object or idea, by changing the shape of boundaries, much the same way a one-celled organism captures and incorporates a foreign object. Thus a restructuring of concepts and conceptual mechanisms has occurred with affect as a by-product.

Metaphors carry new ideas and experiences to us. They make sense where we have none, where we have no prior experience, by bringing the old experience to bear on the new. And thus, metaphor makes new experience, new knowledge, new worlds, available to us, to our powers of recognition. As the Greek origin of the word metaphor quietly claims, (meta-, quest and -phor, bearer), metaphor is the bearer of the quest for knowledge, for relating our selves to the world, for relating inner and outer experience and description.

Metonymy.

Metonymy describes a figure of speech in which one word is substituted for another with which it stands in close relationship. We understand "the White House" to refer to the presidency, for example. Metonymy as a thought process is a way of removing or seemingly disregarding verbal and

conceptual boundaries; it thus tends to return us to a pre-conceptual and pre-verbal world, a world without strictly limited ideas and names. The use of metonymy enables us to see under names and ideas, into the flowing reality content of a phenomenon before it was fixed or stopped, before it was defined by a name. Consider the metonymic spirit of the one-year old who was enthralled whenever the strolling ball of fur, the long-haired regal face washer, the purring moving unpredictable playmate, appeared from nowhere, walked by softly, simply to fill the child's eyes and hands with delight and fur.

Metonymy is an oceanic world, uroboric and fluid, fertile and independent of persistent futile and inadequate human attempts to see the whole, or to see the wholeness, (and failing this to separate and categorize and see only either surface patterns or atomic particles.) Metonymy is a way of seeing which is independent of the normative rules of domains and of domain boundaries themselves. Metonymy doesn't tolerate such concepts as cause and effect, but functions <u>within</u> one world as metaphor works between worlds.

Metonymy is a figure of thought offering names to things and to their functionings and interactions on the basis of <u>contiguity</u>. This significant way of seeing ignores some domain norms to which we are accustomed. Association by contiguity is a finding or making or discovering of order, a making of sense, based on adjacency in time or space. Such interaction is founded in the seemingly simple fact that one event precedes or follows another in a sequence of time or space, that two events have continuously touching boundaries, that they lie next to each other.

The choice between metonymy and metaphor depends, then, on one's beliefs as to world definitions. If one sees two worlds contained in a phenomenon, the device of metaphor will suit the expressive case, but if there is only one world, metonymy becomes the ideal trope for expressing it figuratively.

In the poetry example the last stanza shows metonymic thought in its placement, in the use of one name to stand for many male dancers, and in the assumption that the pain after performance is due to the performance. Metonymy seems to take down domain barriers for us in our effort to understand and make a poem meaningful.

In the carpentry example, during the period of interpretation and metonymic sense-making we ignore the violated norms of Engineering economy and Building efficiency; we select with metonymy just those aspects of the sense impressions and sense-making information which will help us give meaning and order to a complex situation. We see such elements as "working" at all levels. We decide that this one world of Personal or Interpersonal social expression dominates, and any violated norms in either Engineering or Building domains may be suppressed or ignored. We decide the process takes place in a larger world, larger than that described by the Engineering or the Building process domain, namely in the Personal domain; in that world, of which all other domains are now a part, the bracket/bolt connection "works".

Thus in metonymic change internal change has taken place, one domain asserts predominance over others, and restructures the norms of the whole.

IV. ARCHITECTURE EXAMPLE

1. APPROACH AND METHOD
2. A MEANING

1. APPROACH AND METHOD

In this section I want briefly to demonstrate how my ideas about the making of meaning might work as a way of approaching architectural examples. I've chosen for my example a well-known Renaissance building, the Tempietto, or "little temple", of San Pietro in Montorio, built in 1502, designed by Donato Bramante.

I will use here the method of distinguishing operative domains and seeing meaning as a result of norm conflict in these domains, as in the carpentry example, and also make use of the method of locating and interrogating figures as archaeological evidence of norm conflict as demonstrated earlier in the example of the poem.

I am not trying to understand the Tempietto in an historical sense, to deal with information about its antecedents, political milieu, social implications, and so on; rather I wish to understand its meaning in terms of the experience of perceiving it, how a person gains access to the building perceptually, "handles" it, fits what it conveys into his world. Each viewer will of course see meaning in this intimate sense differently, idiosyncratically. Having studied the Tempietto and written an essay on it, I would construct at full length an instance of meaning-making possibly unavailable to the typical viewer. Here, however, my object is only to talk about the building as a visual image, almost two-dimensionally, in order to communicate ideas I have built up in this paper about the making of meaning.

To locate the figures and the domains functioning in the building I start by listing impressions, responses to the message that the building seems to convey. These impressions will lead us to the figures which

function in the work, the ways in which this building is distinguished from others. This process of description will lead us to a consideration of domains which are in conflict as they underlie the figures.

2. A MEANING

The following is a group of words I would apply to the Tempietto: completeness, stability, perfection, centeredness, quiet specialness, important place, marker; mysterious, unique; grave, dignified, control.

I want to talk about such impressions as symptomatic of figurative activity, as evidence of ways of handling and resolving norm conflict among the various domains in which we relate to the building.

The little temple appears self-contained, well put together, complete. It has a strong sense of control and seems dignified. Alligned with this is a certain sense of austerity in the building, as if this were the message the building most wishes to give. I think these and similar impressions are generated by figures, embodiments of norm conflicts; interrogating such impressions will give us a view of figures and the norm conflicts they embody, enabling us then to distinguish meaning.

The building can be seen to function in several realms (domains):

All built things
All Buildings
All of Architecture
All Renaissance Architecture
All Renaissance ecclesiastical architecture
All Renaissance ecclesiastical architecture designed by Bramante
The whole of this building
A piece of this building

I have chosen to talk about the Tempietto in relation to All Building, All Renaissance ecclesiastical architecture and in its part/whole relationship with itself.

A first consideration is that the building stands out in relation to a background composed of all other buildings, both "Architectural" and "vernacular." It is "odd". It seems "little", compact; it seems to belong

to some reduced and concentrated world. It is oddly shaped compared to other built structures we know, taller than it should be; round and high-domed. It has no obvious use or function. The building doesn't appear to have any "room" in it, seems to be composed of an inordinant number of columns and other architectural devices (entablature, balustrade, shell-topped niches). It lacks windows and other markings of human use (and measurement) and although it has a door it has no frontality, it doesn't seem to be facing in any one direction.

Comparing the Tempietto to all other buildings with which we are familiar is analogous to comparing my poem to common English usage and will yield similar kinds of information. For example the building's overall shape compared to other buildings; our sense as above that it is smaller, more compact, condensed.

In the realm of All Buildings the norm of building mass per useable space covered has not been met in the Tempietto. The Tempietto evidences a kind of ellipsis -- a cutting away of some of the grammar of building. It has <u>less than</u> the amount of mass we expect it to have. We perceive its compact nature and know somehow that this building is "special."

Again, in addition to being compact, the building has no obvious use or function, has little room in it, compared with our experience of other, "practical" structures. Assuming we don't merely dismiss the building as functionless, we seek explanations for its oddity.

"Smallness" and "uselessness" indicate specialness in another realm, the religious, where these characteristics might be read as their opposites, metaphorical "bigness" and high symbolic use. Being confronted

with building norm violations, we immediately find ways of jumping boundaries into a further realm where lack of everyday world function, lack of space for congregation, give information and meaning from another realm.

A third evidence of the interrelationships of domains between the Tempietto and All Building consists of the large number of architectural devices in the temple. The building in fact seems composed entirely of columns, pilasters, niches, entablature, balustrade, etc.

Again using the analogy of the poem, we conclude that the building seem to be <u>about</u> building because it is so totally composed of architectural elements abstracted from common building practice. It seems to be about itself. It seems to consist of a show, a display by a master, of architectural elements. A building emphatically composed of building parts so that we see them dramatized allows the <u>composition</u> of architectural elements to become very important: we feel concerned about <u>which</u> ones are chosen, <u>how</u> they are arranged, who arranged them, how this arrangement differs from some other -- most importantly, why the elements are arranged in this particular way and, finally, what the arrangement means. Here we are dealing with the self-referring aspect or anaclactic aspect of architecture; buildings, like all other cultural artifacts, can be seen as using themselves for their subject matter.

In any case, we take note of the use of architectural devices as norm breaking on the one hand and norm making on the other, <u>too much</u> in terms of common building and importantly meaningful in spiritual terms.

Seen against the background of the buildings of the monastary (see illustration) which form a cloister around it, and which fall in the domain of Renaissance ecclesiastical architecture , we see the temple as conspicuously round (cylindrical) and sitting in an open courtyard set off from other buildings. These others are rectilinear in plan, flat-sided and attached in some agglomerative way to each other, forming a building cluster. The Tempietto appears compact, prominently domed, and circled by round Doric columns and an entablature, while the surrounding buildings stretch themselves to fill space, have flat tiled roofs and square columns carrying arches. The little temple seems to have no windows, it is raised above the piazza by a series of concentric steps which form a base and circle the entire building and raise it, while the buildings of the courtyard are fenestrated and sit squatly on a continuous base.

The Tempietto in these ways "violates" the norms of the realm of Renaissance ecclesiastical buildings and insofar as it does so -- and this is my point here -- it fills with meaning. To continue to treat such "breaks" in one set of rules as archaeological "finds" and as functioning prominently in the making of meaning, I will review each of the above conflicts, see them as norm conflicts, name normative rules functioning and how meaning is subsequently made.

To approach again: the Tempietto is a peripteral form, a round temple surrounded by a concentric ring of columns. It can be seen to consist of two concentric cylinders, a low outer one composed of columns and a tall inner one topped by a hemispherical dome. The temple is

raised on a set of concentric steps. In the realm of Buildings the round form itself is unusual. The regularity and concentricity of this round building then become quite significant -- not only is the building round, it violates tacit expectations of rectilinearity in a way that is obstinately, proudly, repeatedly and carefully round; in a controlled, modulated, purposeful manner. There can be no doubt about intent in all that "overdetermined" carefulness.

What does this tell us? That roundness is intentional, obviously. That concentricity is a theme for this small temple. Circle inside circle is a crucial theme and can be read insofar as we each have images of concentricity personally that this effect speaks to. For the twentieth century viewer, concentricity may bring some tacit notion of microcosm, specialness, completeness. Insofar as we have other information about the Renaissance viewer and his tacit context, religious or political, we can "read" the meaning of circles and concentricity in historical terms. For example, the circle, whose every circumferential point stands equidistant from its center, whose completeness and perfection represented a symbol of God, had specific religious connotative and denotative value to the Renaissance viewer, meanings which may well be at variance with the value it retains for the present day observer.

The circular form then can be seen by a sixteenth or a twentieth century viewer as evidence of norm conflict, full of meaning, each viewer constructing the building's meaning with tacit implications of his own, the contemporary viewer attempting to add an effort of the historical imagination, resulting in some small way in a recapturing of a Renaissance perspective.

To repeat: other ways in which the temple is "odd" in relation to those buildings around it are that it stands separate from the other structures in the courtyard, is raised off the piazza on a base of steps, and is surrounded by a colonnade.

These characteristics are among those mentioned by the early Renaissance architect and theorist, Alberti, in De re aedificatoria (ca. 1450) as appropriate rules for proper temples. Thus what is odd or inappropriate according to rules in one realm we must recognize as a rule to be obeyed in another.

Finally, in the temple's clash of domains the lack of windows and denial of frontality must also be noticed. In ordinary buildings and in the context of ecclesiastical buildings, the Tempietto's lack of windows and lack of obvious door are significant. In any building domain this lack would render the place "useless". Here the lack of windows and obvious door convey information about meaning. We see blank, round-topped niches where we normally expect windows, and we see very little entrance articulation, merely a few steps cut into the building's base and an obscure door. We expect wider intercolumniation, a portico perhaps, steps facing "forward" in most buildings. Our normative rules are broken. We seek to know why these rules are broken when we view the building and we look for an answer -- what kind of building doesn't need windows, what kind of public building doesn't need a publicly marked entrance? The answer to these questions could be: a tomb, a reliquary, a building not for "use" but to be viewed, a sacred or meaningfully impractical building.

The final set of meaning-making interrelations we will examine is that between a part of the building and the whole. A colonnade of Doric columns surrounds the temple, giving it a stately monumental look, taking over the facade, offering us only a glimpse of the inner wall on which we see the image of even more columns, though this time they are flat pilasters; we become conscious that each column has its echoing pilaster. The columns look thick and strong and solid. There seem to be more of them than "necessary". The columns appear perfectly placed. If one were moved, the overall impression would change and all other relationships would be thrown off. The columns and their spacing are thus important in creating an image of stability and seriousness as well as of mastery and control -- still and perfect, the pacing and placement of these columns.

Because of the interior set of echoing pilasters and along with the concentric steps the columns give the impression of being able to continue in any direction. Continued inward they would meet at a center point; continued outward they would extend the scale and measurement of all the interrelated parts of the temple through the universe, always, in more ways than one, "standing for" the little temple.

Other vertical elements besides the inner ring of columns-in-relief (pilasters) echo and reverberate with the columns. Perhaps these elements could be seen as similar to rhyme or alliteration in the poem example, shading and deepening the sound (structure) of the original thing and also calling us back to itself. These vertical elements consist of the tall rectilinear niches standing between the shell-topped niches on the

second level: the bannisters: the triglyphs of the metopes (the three-part vertical markings in the entablature): and the vertical ribbing of the dome.

All such vertical elements act together in consonnance, experienced as a harmony, acting by their particular dimensions to enforce or counterpoint the rhythm and stability of the Doric columns.

Within the proportions of the whole building (the radius of the dome is approximately one-fourth the height of the temple, for a single instance of many neat-fitting proportional relationships here, the columns are felt as integral to a sense of commensurate proportionality and interrelationship crucial to the impression of simplicity and elegance.

The unrelenting repitition of the columns also gives the temple an impression of sureness. The more than usual use of columns and their austere simplicity gives a sense of power. Our perception that there are more columns than necessary helps reinforce the interpretation of these columns as more than merely functional. All such perceptions can be seen as norm violations, a yielding of meaning through the conflict of norms.

In this example, then, it will be seen that meaning is conveyed through a series of layers of interrelationships: the building perceived in comparison to All Buildings, to all buildings of its type (Renaissance, ecclesiastical), and in its part/whole relationship. We find that our impressions of the building, or of a piece of the building or of the building as it relates to its contexts are often evidences of figures or conflicts in tacit norms. Articulating the differences from various

norms the building evidences with its various domains yields meanings which then can be joined with the viewer's own set of information on the particular domains, norms, historical data, etc., for an ultimate richness of perceptive experience.

FOOTNOTES

1 The methodology of this study was learned during a year of study with Jeanne Bamberger and Donald A. Schön. I am happily indebted to them both for their help in clarifying and restructuring my thinking on these subjects. In the approach and method I follow Don's unpublished paper, "Learning a Language, Learning to Design," October 1977.

2 It may be that this mental activity, that of figure-finding, is embedded in the silence of the mind and cannot be seen except through artifacts like poetry. When the object intended makes its appearance, our perception and subsequent analysis will construct a meaning and give evidence of the previously unavailable mental process.

3 My guess is that the figure of speech (seen, for example, in the bracket/bolt story where the storyteller puts words in the "mouth" of the connection, "LOOK, I HOLD THIS UP") actually enabled, preceeded, or made way for the figure of thought in the way that when we experience them, man-made artifacts allow us the feelings they give evidence to. That is, the saying of the feeling complements the experience of the emotion in some hand-in-hand way.

4 Harry Berger, Jr., "Metaphor, Metonymy and Culture Change," unpublished manuscript, p. 3.

5 The archaeological study of words as evidence of below-the-surface activity originates with Michel Foucault, The Archaeology of Knowledge (New York: Harper and Row, 1972).

6 This poem and others were written during a year of study with Barry Spacks. After an in-depth study of the poetry of Wallace Stevens, during which I began to grasp the range and technique of this difficult and brilliant 20th century American poet, I undertook to write poetry myself.

7 The language-thought operations discussed here are normal mental processes. In poetry they are performed as sense making functions in order to reconcile a person's inner and outer worlds. A poet makes a poem so someone else might see, to see himself through the poetry, to see the event through himself. The effort of reconciliation is experienced as a mending by the poet.

8

John Thompson, The Founding of English Metre (New York: Columbia University Press, 1961), p. 53.

9

I have borrowed this metaphor from Jeanne Bamberger. It is through my work with Jeanne that I learned a new way of looking at poetry (and other arts), a way that simplifies many overly complicated views I previously held. Jeanne has the ability to make the invisible visible.

10

Anaclasis. Seen from the outside a poem or a building is a cultural artifact, and as such is its own subject matter. That is, if we focus correctly we will see that a poem is about the expressive devices of language; a piece of architecture is about the process of building. They, like other cultural artifacts, are anaclastic, self-referring. It is only in the turbulence of their surface that we see their ~~surface that we see their~~ subject matter and deep meaning.

11

These notions which I call parallel construction I learned in part from Leonard B. Meyer, Emotion and Meaning in Music.

12

Because of our actual involvement at all stages in the carpentry and poetry examples we were able to separate the steps of the process of making from that of the creation of meaning. We begin with a starting idea or feeling, an intention; we proceed to make the object. In the carpentry example we follow a series of moves which originate from domain norms. In the poetry example we discover language figures in some undefined way to assist us in explaining tensions and feelings.

The making of meaning is similar in both examples. A bridge over norm conflict, meaning is a product of relations between domains. The meaning of the bracket/bolt connection was made when one domain was abandoned to another with the aid of a figure of thought. The meaning of the poem comes from figures of speech, observable relations between domains.

The making process in the two examples is very different, they come from different levels of activity and proceed differently; the carpentry example is easy to articulate while the other receives less adequate articulation, an instance of the difficulty of the mind effectively observing its own intimate workings.

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