

The Architectonics of the Conceptual - Ideographic Organon.

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It is especially difficult to cross the Rubicon between a differential conception of the world, reality or ideas, and a union that should rise above all cleavages and dissonances, possibly above an original metaphysical antagonism. The classical concept of the arts and philosophy - which was based upon aesthetic values - assumed that an idea of beauty should serve as mediator between form and matter, reason and sense. However, this line of thought was hampered by the fundamental dualism involved: positing of a balance between form and matter, or between conceptual and visual "languages" seemed to be lacking in value. In the past the question of balance did not arise, because matter was defined as nothing but a limit, with the attendant restriction on visual perception and artistic creation, while conceptual thinking and ideas were not subject to any limitations. Recently, the situation seems to have been reversed: matter, proved itself to have no limits, while artistic, architectural and philosophical ideas are restricted by one's capacity for imagination and free creation.

The original metaphysical antagonism had two different methods of ideation: through forms on the one hand, and through words and notions on the other. These methods lead to two different ways of deciphering reality, the world, human nature and human knowledge: either through images and figures, or through the alphabet and mathematical-scientific symbols. There appears to be a peculiar Janus-like quality to this metaphysical antagonism: use of one way, or entering through one "language gate", precludes recourse to another way or another "language gate". This fact determined the metaphysical conviction that a common denominator must exist between philosophy and architecture, a denominator founded on a symbolic structure with bipolar representation. Transition from the visual, pictorial or ideographic languages to their conceptual or idiomatic counterparts takes place basically as a process of symbolization and general organization. Both anticipate reality and constitute distinct directions and modes of objectification.

The central task of the present research is to synthesize concepts and ideograms, ideas and visual forms. In these different concepts and ideograms, scientific roots have been assimilated alongside historical, mythological, philosophical and artistic traditions which in many respects succeeded in keeping Western theories of knowledge perspectives at bay. Therefore, in order to establish and describe a common conceptual and ideographic language, a new schema has to be developed, embodying the fundamental idea that what is true of visual language is also true of verbal or conceptual language. To account for this, it is postulated that there must be a special kind of

bipolar "metalanguage", which is founded on seeing, knowing and imagining; it operates through concepts, images, ideograms and ideographic structures. The question is, should this metalanguage be defined by primordial principles, or does it have an arbitrary basis?

Application of the linguistic distinction between concept and sound-image in the domain of visual thinking and conceptual knowledge, dictates a shift of subjects and fields of interest. A link may be found not only between "thought and sound" but also between "thought and picture". Our project focusses on building up - steadily and gradually - many possible syntheses between conceptual and visual representations, and analysing them. Use of different notions of regularity in articulating and systematizing the relations between concept and picture implies that they may be represented by variety of structures. The diversity of conceptual and visual rules, conventional ideas, as well as rational and irrational, analytical and dialectical approaches, indicates the need for a new instrument for articulating different patterns of the conceptual versus the visual architectonic structure. These ideas form part of the foundation of the project in its entirety, upon which the pillars of the conceptual versus the visual organon are erected.

The organon is based on natural languages, but is mainly characterized by the constructivistic make-up of metalanguage. Its main task is to rescue philosophy, science, the arts and architecture from endless debate and set

them squarely on the road to progress. The revolutionary significance of this new organon lies in the fact that it has overstepped the original limits set for it. However, the idea of combining concepts and ideograms into a single coherent schema, basically corresponding to the structure of the world and of our knowledge of it, has been less successful. It is founded on perception of the unity of human knowledge and reality. Such a schema is a projected unity, established as a point of reference and correlation, but does not state whether anything is "actual" or "existing". The semantologic multiplicity and arbitrary nature of any language provide many possibilities for communication between conceptual and visual languages. The basic conviction that a feasible "canon" must exist for bridging them, has its roots in the fixation that a rational constructivistic relationship overlies the arbitrary level of a metalanguage.

The organon is an illuminating instrument of science, exposing unknown truths and establishing a common method which contributes to science, philosophy, the arts and architecture. All historical, cultural and scientific development might be viewed as harmonization of vital images, formal structures and diverse ideas. The result of this process of human knowledge and consciousness lies in the realm of essences, which find their formal expression in the "conceptual and ideographic organon". The fundamental principles of the organon impose order and pattern on nature and on human knowledge. If it successful it might yield possible principles of morphogenesis.

On the other hand according to the structure of the Canon, the organon possesses - as a central tool of human knowledge - the ability to analyse all information associated with acquisition or expression of knowledge. There is a duality between information or knowledge already possessed or acquired, and the senses or interpretations attached to it. Scientific and non-scientific inquiry is traditionally over time, despite revolutionary changes in the theoretical models and systems describing its subject matter. Analytical or dialectical use of the organon according to the different subjects of the canon means that its continuity and development are of hermeneutic nature. Such application of hermeneutical elements and methods means in turn that, through continuous reinterpretation of data, the real essences will gradually be exposed to human knowledge. The attendant identification and isolation of the same set of referents requires consistency with all possible changes in the theoretical models or systems. The importance of the hermeneutical approach lies in the ability to explain scientific observations, in finding links with alternative points of view and even in showing the way to new scientific and non-scientific perspectives.

In the attempt to construct our schema of concepts, we concluded that it could be expressed on a new formal basis. Each concept is assigned a visual object, a so-called "element house". The first element house used in this project refers to the concept of space, which - conceived as the foundation stone of human knowledge - has developed over the ages alongside its conceptual, symbolic and architectonic evaluation.