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MARÍA **FULLAONDO**

Colors of Rhetoric

Places of Invention in the Visual Realm

Chorographia
Chronographia
[044] Climax
Cohortatio
[045] Commoratio
[046] Conduplicatio
[047] Congeries
Consonance
Contrarium
[048] Correctio
Demonstratio
[050] Diaeresis
[049] Diallage
[050] Dinumeratio
[051] Disjunctio
Distinctio
[050] Distribution
[052] Ecphonesis
[053] Ellipsis
Emphasis
[054] ENALLAGE
Enantiosis
Epanaphora
Epanodos
[056] Epexegesis
[057] Epicrisis
[058] Epitheton
[059] Erotesis
Ethos
Euphemismus
Exemplum
[060]
[062] Fable
[063] Fictio
[064] Hendiadys
[065] Hypallage
[066] HYPERBATON

[003] Adianoeta
CHRONICON

[006] Allegory

[009] Amphibologia
AMPLIFICATIO

[014]
[015] Anacoluton
[016] Anaphora
[017] Anastrophe

[019] Antenantheton
[020] Antanaclasis
[021] Antapodosis
[022] Antenantiosis

[024] Antihypallage
[025] Antilogy
[026] Antimetabole
[027] Antinomy
[028] Antiperphrasis

[030] Antiptosis
Antistasis
[031] Antithesis
Antithetum
[032] Antonomasia
Aphelia
[033] Apodixis
[034] Apomnemonysis
Apophasis
Aposiopesis
[035] Appositio
[036] Assonance

[038] Asyndeton

[099] Auxesis
[040] Bomphiologia
[053] Brachylogia

[044] Catacosmesis
[042] Charientismus
[043] Chiasmus

[074] METAPHOR

[075] METONYMY
MIMESIS

[076]
[077] Oxymoron
Paeanismus
[078] Palindrome
Parabola

Parathesis
Paronomasia
IDEIA

Pathos
Periphrasis
Pergis

Prosopographia

[091] Significatio

[095]
[096]
[097] Synecdoche
[098] Synonymia
[099] Systrophe
Tautology
[100] Topographia
[101] Topothesia
Zeugma

[030] Antiptosis
Substituting one case for another

Peter Weibel and VALIE EXPORT,
Aus der Mappe der Hundigkeit
(From the Portfolio of Doggedness),
1968, Kärntnerstrasse, Vienna, Austria.

G. "the giving of a face"
[029] Antiprosopopoeia
The representation of persons as inanimate objects

MARÍA FULLAONDO

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Places of Invention in the Visual Realm

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Author: María Fullaondo
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THE TREACHERY OF IMAGES?
María López Díez

Dr. María López Díez (PhD Universidad Autónoma de Madrid, 2003) completed her doctoral thesis in the field of architecture of the 15th century. Since then, her research has focused on the architecture and development of the modern city and its image from a historical perspective. She currently teaches at NYU-Madrid, and Master's programs at ESNE (Escuela Universitaria de Diseño, Innovación y Tecnología), ETSAM (Escuela Técnica Superior de Arquitectura de Madrid), and EFTI (Centro Internacional de Fotografía y Cine), where she teaches various courses related to Urban Studies, City Development, Architecture, Art History, Photography, Contemporary Design, as well as others on heritage and Spanish culture. Also, she has started to collaborate with Observatorio Permanente del Hispanismo, dedicated to promoting Hispanic Culture.

Magritte once warned us of the deception concealed within images, thus questioning the credibility of such portrayals, associating this with language. Because figurative images do not suffice on their own, certain strategies must be resorted to by their creators in order to convey intended messages. However, this does not mean they contain outright falsehoods or deception, and even less so betrayal; instead we must learn to use certain procedures to establish an effective form of communication with them. These consist of a two-fold process of encoding and decoding, given that every representation is a visual code that must be known and recognized by both sender and receiver.

In order for this to work properly, it is advisable to create a space of shared understanding between the two, thereby enabling the exchange. The heart of the matter is how to negotiate this territory, reach agreement amongst differing subjectivities, and, moreover, take into account the complexity that arises when many role-players enter one stage, including every aspect from cultural references and social customs to, of course, ever-present politics. This leads us to search for a consensual yet compelling visual order able to articulate the image while ensuring effective communication.

Naturally, many *vantage points* have been proposed to deal with the urgency of systematizing the terms in which visual comprehension is attained, but to a great extent the most influential terms in contemporary discourses are those engaged in strategies for decoding, while also taking the relationships between text and image into consideration. The most widely accepted ideas on artistic interpretation in academia are those proposed by Erwin Panofsky (1892–1968) in his iconographic and iconological analyses of the *meaning* of works of art, in which he verifies the distance between form and content. Later, Roland Barthes (1915–1980), so much in line with structuralist and post-structuralist schools of thought, paid closer attention to the mechanisms of signification and to the symbol as a mediator between image and concept, placing a special emphasis on the active role played by the reader. Furthermore, unlike Panofsky's scholarly propositions, pop culture, consumerism, advertising, mass media, and other fields outside of the arts form part of his scope of analysis, thus constructing a *rhetoric of the image*. Taking this one step further, the importance assigned to context, to the autonomy of images, and to the flux in contemporary society would also be discussed by W.J.T. Mitchell (born in 1942).

This interest since modern times in analyzing and processing images is what led María Fullaondo to propose such a powerful visual system not only suitable for deciphering images, but also for providing a methodology to create them. Dismissing the now outdated myth of inspiration, the author has brilliantly and courageously proposed a set of "recipes" that allow anyone to produce effective images and facilitate an enhanced understanding of the visual universe in which we are immersed. To achieve this, she proposes a revision of the rhetoric that, though originating in literature—or perhaps for that very reason—acts as an efficient catalyst for the organization of visual representation.

But why focus on the rhetoric? In principle, it could be regarded as completely obsolete. In fact, however, it takes us back to Aristotle and then to scholastic education, a medieval study plan designed by Alcuin of York in which knowledge of the Liberal Arts was divided into *Trivium* and *Quadrivium*. The *Trivium*, consisting of grammar, logic, and rhetoric, prepared one to effect good communication based on knowledge about language, comparing opposing arguments and studying the ways in which we attempt to persuade those with whom we interact. And that is precisely what Fullaondo achieves in this book, using the teachings of classical rhetoric and taking them even further in order to enrich our relationship with images today.

Nevertheless, despite the initially apparent sophistication of this approach, *Colors of Rhetoric: Places of Invention in the Visual Realm* is really a practical, user-friendly handbook for anybody. The profound link between text and image lies at the heart of this publication, from both a conceptual and physical perspective. It hits the mark in explaining the great potential held by images through tropes and rhetorical figures, and in discussing how several may all be acting at the same time, thus showing that no image is free from rhetorical mechanisms.

Images do not betray us. And neither does this book.

THE SPEAKING IMAGE
Diego Fullaondo

Dr. Diego Fullaondo (PhD Universidad
Politécnica de Madrid, 2012) is a
Spanish-Australian practicing architect
and architectural design academic. Both
his professional work and his teaching
& research interests have focused on
articulating a better understanding of
rational processes behind invention and
creativity in Architecture, Art, and Design.

Inspiration, revelation, fantasy, imagination, oracle, epiphany, vision, aha or eureka moment, omen, afflatus, satori, genius, brainwave, and talent—these are some of the cryptic terms and concepts often used by all types of creators in the visual realm when asked to explain or describe their creative processes . It remains unclear if these typical yet enigmatic responses are thoughtless or deliberate; if they respond to an authentic lack of understanding of the creative processes or to a sophisticated defensive strategy of artists' most valuable secret; if they use silence to increase the magnetic attractiveness of the unknown or purposefully maintain an openness to the interpretation of their work. Regardless, the truth is that visual creators reveal very little about how they generate their work. Edward Hopper (1882–1967) said, "If I could say it in words, there would be no reason to paint."

Surprisingly, experts, critics, and researchers have also struggled to explain this mysterious instant of creation. At best, we must settle for a few vague clues comprising strictly individual methodologies and inspiring contexts or references (again, the same magic concept). Pablo Picasso's (1881–1973) famous quote, "Inspiration exists, but it has to find you working," adds little more than a claim for a rigorous work ethic while the artist waits for divine illumination. Even if we accept the existence of that enlightening moment, questions remain (i.e., Working on what? Working how?).

In María's work as an architect, artist, researcher, and, most importantly, as a teacher, she has focused on pursuing and sharing answers to these crucial questions. The inventory contained in *Colors of Rhetoric* summarizes more than 25 years of rigorous research and the validation of an initial hypothesis glimpsed during her early work as a designer in the visual realm: the processes and manipulations used to operate with visual language are similar to those of verbal language. While the culture of image is relatively young and has been thoroughly researched only in the last couple of centuries, rhetoric and figures of speech have been studied since Aristotle as means to create, generate, and persuade.

Therefore, María's intuitive proposition was as follows: if this hypothesis is valid, all knowledge, methodologies, and procedures of literary rhetoric apply to the visual realm, which implies a profound advancement in the understanding of the multiple creative disciplines related to it. The inventory presented in this work asserts and comprehensively demonstrates that this proposition is valid.

More than a hundred different figures of speech are presented in their traditional literary form. Each figure of speech is accompanied by a piece of work from the visual realm (e.g., art, film, photography, architecture) that is identified and explained in its fundamental generative operations to

confirm a common thought or formal creative process. Both the quantity and quality of the examples are overwhelming. Advertising examples are extremely explicit in their correspondence to their literary references due to their relatively simple overall requirements (i.e., persuasion is the main objective). The artwork examples selected for the different figures of speech are also unambiguous. Moreover, some fascinating discoveries and coincidences can be found amongst the examples (for instance, similarities and relationships between works from different artists).

This book illustrates architectural correspondences (instead of final images or renders of projects) by focusing on initial and conceptual architectural drawings in which the architects have captured the raw drivers of their proposals. I must highlight the elegant and subtle criticism María has included in her inventory by including a blank page for the entry dedicated to the metaphor. As the most well-known figure of speech, the metaphor is unfortunately vastly overused by architecture students and even practicing architects around the world to justify the most simplistic approaches to some designs; this practice reduces their building designs to the mere resemblance of a shape or silhouette of a human torso, a butterfly, or any other supposedly inspiring reference.

Although the inventory is as rigorous and comprehensive as any extensive taxonomy should be to have any value, there is a sense of playfulness embedded in it. María humbly puts forward her own interpretation of the excellent pieces of work, which have been carefully curated and explained. For each work, in addition to the figure of speech it illustrates, the author lists a series of other tropes she has also identified. By doing this, María implicitly makes a double statement: firstly, every reader and observer should reflect on their own assessments in which a rhetorical figure or color was the real main trigger of the work discussed; secondly, these multiple interpretations that coexist in the same piece of work are not merely another symptom of the desirable openness (Umberto Eco, *Opera Aperta*, 1962) pursued by artists of any type through their work.

Finally, the multi-disciplinary approach taken in *Colors of Rhetoric* proves that all these creative disciplines—literature, advertising, and architecture—share a general thought process. Studying them together is not only possible but imperative for each one's progress. Blurring the boundaries between disciplines has proven to be a very fertile way of evolving. However, this transversality is possible only because this common ground exists as identified in *Colors of Rhetoric*.

As an architect myself, I am fully aware of the conflictive duality of my discipline, always swinging between its scientific and humanistic components. The response to this debate is not very relevant. Nevertheless, these days, with the scientific approach predominant, arguments like those made in *Colors of Rhetoric* remind us why architecture was firmly included as the first of the seven traditional *Beaux Arts*.

A parallel can be drawn between verbal and visual languages. *Colors of Rhetoric* identifies outstanding correspondences between literary rhetorical figures and the works of several designers, artists, and architects. This approach not only facilitates a profound understanding of the work for authors and audiences, but it also (more importantly) enables the establishment of systematic and objective methodologies to operate within the visual realm without having to rely exclusively on the emergence of elusive inspiration.

Rhetoric provides a repertoire of different methods for original and innovative creation by introducing notions of surprise, the unexpected, and conflict. The myths of "inspiration" and "the brilliant idea" dominate explanations of the genesis of many architectural and creative projects. Nevertheless, perhaps the most original ideas and innovative designs could be explained as transpositions of the classical figures or colors of rhetoric. This possibility brings up several questions.

Is rhetoric a kind of repertoire of different ways in which one can be "original"? Can the creative process be facilitated and enriched if creators become more aware of the system that they often use intuitively? Do architects make conscious or unconscious use of some of the figures of thought, tropes, and colors when creating and discussing architecture? Can metonymies, hyperbatons, oxymorons, antitheses, and puns, among many other rhetorical figures, be identified in spatial and visual disciplines? Can rhetorical mechanisms be applied to architecture to coordinate social action?

These are some of the key questions addressed in this book, which revolves around an inventory of rhetorical figures found in architecture and visual arts.