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Original Research Article

Architectural Poetics in Some Selected Religious Contemporary Architecture Works: The Comparative Study of Poetics Capabilities in Poetry and Architecture*

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Abstract

Problem statement: Poetry and architecture as two artistic branches use their own language and tool to convey a message. Each of the mentioned arts creates a kind of space by their tools which is readable by the audience. This feature (readability) pushes them towards textuality. Poetics is a word to show generative aesthetics, space qualitative elements and construction in the arts. The infrastructure which happens by passing through textuality properties, promotes speech to the poem and also distinguishes between construction and architecture world. Poetic strategies have been identified and classified in poetry by different literary techniques.

Research objectives: The aim of the current study is to discover poetic elements and strategies in architectural space. This is done by investigating and comparing poetics in the space of poetry with architecture and answering the questions of what similarities in poetry, literary techniques and architectural strategies make the space in poetry and architecture poetic?

Research method: Therefore, contemporary religious architecture has been used as a function. Expressing concepts is also important in religious architecture which provides a suitable background for poetic expression in architecture. The selected buildings have been chosen among religious buildings and from different religions. The samples under investigation are “The Water Temple” by “Tadao Ando”, “Laleh Park Namazkhane” by “Kamran Diba”, “Sancaklar Mosque” by “Emre Arolat” and “Church of San Giovanni Battista” by “Mario Botta”. First, common infrastructures between architecture and poetry have been mentioned. Language has been considered as a common factor between these two arts and has been regarded as a basis for comparing them.

Conclusion: “Poetics” as the axis of this discussion showed that architects like poets have created an architectural poetics by literary techniques such as allusion, synesthesia, defamiliarization, metaphor and trope.

Keywords: *Comparative Study, Poetics, Space Poetics, Poetry, Religious Architecture.*

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Introduction

Poetics¹ originates from the Greek word which specifically means “making”: making space, making music, making architecture, making a poem and ... from Plato and Aristotle to Gaston Bachelard this word has been used to show generative aesthetics, space generative elements and making music. Agitation in understanding the meaning of poetics is mostly related to poetry that is made through words, while, poetics means “making” art. According to Heidegger’s thought, the arts are naturally poetic and poetry is the best way of thinking. He considers a suitable and decent position for poetic thinking not only in philosophy, but also in architectural theorization, so that “poetic architecture” is a popular and known expression these days (Tahoori, 2018). Until pioneers of postmodern architecture like Christian Norberg-Schulz and Christopher Alexander investigated the role of language and poetry in architecture following the phenomenology method and Heidegger’s approach and showed a social relationship between poetry, the phenomenon of place and lingual patterns with architecture.

Poetry and architecture may be considered as a text to convey message indirectly using artistic tools. Conveying messages indirectly in the arts is because artistic expression is founded imagination element. Creating an artistic work is a new integration and combination of elements and interweaving them by an intermediary and medium. Artistic creation is reforming these prefabricated and existing elements, it is the same as the poetic dimension which may be investigated and discussed in poetry and architecture. In architecture, movement from form to meaning is through meaning. Meaning, material and form which are related to each other cyclically, so there is a kind of architecture which is called mental architecture or poetic architecture. This architectural poetry is able to move from form and be interpreted through the material and be transformed into meaning or begins from meaning and reaches form (Falamaki, 2012). Poetic thought is based on this matter that the thought of construction has to be made before

making a building. And considering architecture as a text and maintains that an architect writes and thinks it in words before making a text with architectural elements.

Therefore, according to this view and integrating two categories of “poetry” and “architecture” with each other, the researcher aims at answering these questions:

- What poetic capabilities does architecture have as a text?
- How do poetical poetics appear in architectural space?

In order to answer to the above questions, the present study investigates common infrastructures in different manifestations of art including poetry and architecture. Infrastructures give quality and durability to them.

Therefore, the present study aims at reading poetic techniques in architecture through comparing them with poetic arrays in poetry using descriptive-comparative analysis method based on comparing two arts of poetry and architecture. Architecture artistic infrastructures will be recognized based on the properties of a poetic text and will be searched in architecture case samples.

The result of this search and comparison is achieving poetic strategies in architectural space. Religious spaces have been selected according to this view that besides considering other factors, the architect is trying to express a specific concept to prioritize expressing concepts on space performance. In addition to building’s performance originated from a specific (holy) concept, its external language also witnesses the existence of that source in such arts. Burckhardt (2010, 7) gives “holy art” title of these works: an art possessing a religious matter and there is an accurate and invulnerable similarity between form and soul.

Literature review

Antony Antoniadis (2012) in “Poetics of Architecture: Theory of Design” considers the relationship with other arts as a tool for creativity in architecture and introduces literature and poetry as

intangible strategy towards architecture creativity. He explains the metaphor as a common factor between architecture and poetry. By representing template language, Alexander (2002) has obtained a language-like strategy to define architecture as patterns in creating buildings and cities. Azadeh Khaki Ghasr (2004) in her thesis titled "Towards Poetic Architecture" expresses that "there is a poem in architecture which is possible to be read". She introduces the achievements of poetic journey in positions common between poetry and architecture, including: "imagination, astonishment, meaning, the moment of request, narrator, message, the moment of flight and immortality". Shairi (2016) in his book "Semiotics of Literature Theories and Practices of Literary" introduces literature as an active discourse and reference which semiotics-semantics are able to produce theory using it. He introduces semiotics-semantics as the theory and analysis method of discourse. Poetics has also been investigated in "Poetry of Space" in the works of Ando as the poet of space. He considers architecture as a text and maintains that before making a text by architectural elements, an architect writes and thinks it in words. Sarmastani, Foroutan & Tahouri (2018) in "Poetic Creation in Urban Space" looked for techniques and methods which may lead to poetic space in the city. This study achieved methods like defamiliarization through deviation from standard language, making suspension and ambiguity through possessing in companionship axis. Pallasmaa (2016) in "The Embodied Image" states that all artistic effects of architecture are motivated and experienced through poetic imaginations, he expresses various dimensions of imagination and poetic imagination. "The Poetics of Space" by Gaston Bachelard (2018) is the product of poetic imagination and escaping from causality and imagination in this work is the basic keyword. The writer believes that imagination needs a condition to be activated that suitable condition is among the most important of all. Therefore, he recognizes space through a phenomenological approach and material finds its work in literature and

poetry. The result of Bachelard's work is recognizing space and consequently a place which is not strange and external compared with our existence which we found it and it is located in the depths of our mind.

Common infrastructures between poetry and architecture

Poetry's language is different from conventional language or natural language. Accordingly, texts are classified into two groups: first group of texts represents a special message through a clear and simple way. We do not notice language basically while reading such texts. Here, we merely may attention to the ultimate meaning of message and language is nothing more than a tool to understand the message. Scientific texts are in this group. Roland Barthes has called such language "scientific prose"; but message depends on the style of expression in the second group of texts. Meaning is hidden behind numerous interpretations due to complexity. He considers semantic ambiguity and amphibology as the most important element of literary text (Ahmadi, 2015, 68-69). Besides interpreting art, Mahmoud Bostani mentions its effective role in conveying important messages. He writes: "Art is a special way in human experience to express life's fact. If the scientific language or ordinary language that we use during our daily life has the property of expressing facts, the language of art also has the property of expressing these facts directly

The difference between these two languages is that the first language is based on really narrating truths, whereas art language is based on the element of imagination" (Bostani, 1992, 12). Here, the difference between architecture and construction appears. What classifies architecture among the arts is the style of expressing architecture, that's how architecture appears itself. The first step is this path is familiarization with architectural space and comparing it with poetry space.

• Space in poetry and architecture

Space is a main factor in architecture (Zevi, 2009, 246). The architecture appears through architectural

elements and concepts. Hospers & Scruton (2000) introduce architecture nothing except 3D visual arts. Even though this art is touchable through somatosensory sense, but as in the first degree and not inclusively, they deal with visual perception, he considers it an object in visual media; but Ando believes that a space has never dealt with one thing. Architecture space is a place for various senses: visual, hearing, touching and unexplainable issues which sometimes happen; three elements are needed for it to be appeared, materials, geometry and nature (Ando, 2016, 25). Architecture is formed with geometry and gathering elements and environmental qualities in a landscape. Space is considered the most important feature of architecture as understanding an architecture work depends on the quality and style of defining its spaces. Confirming the role of space in judging an architectural work, Okakura says: "the truth of a room has to be searched in the space which has been surrounded with ceiling and walls and not in the ceiling and walls themselves" (cited in Rahimian, 2004, 24). In this regard, Rem Koolhaas maintains that: "forming spaces, framing spaces, distributing spaces, overlapping spaces and spaces morphology and... are the base of architecture" (cited in A'rabi, 2015, 48); therefore, the most important feeling is the feeling of space and this is never related to material, "poetry and prose are not created from the style of selecting words, but they are created from the style of words arrangement" (Fereshteh Hekmat, 2011, 41). It is possible to say that it is almost recognizing the meaning of words which makes understanding and perceiving the art of literature feasible.

Reading text in comparison with poetry and architecture

Text is a collection of signs which is formed and used like a chain of meaningful elements. This collection is used aimed at conveying meaning in a determined field. According to Heinmann & Heinemann (2002, 96) language is the appearance or manifestation of a lingual unit of utterance in a

communication action. Sholeh (2012, 20) maintains that non-lingual units may be included in this interaction and regarded as text. Ricoeur (2003, 43) expands the meaning of the text and considers matters like symbol, myths and even history as a text. Boyer (1994, 174) calls space as a text. In a different view and believes that architecture is a "text". According to Alborzi (2007), text is realized by seven criteria of continuity, cohesion, intertextuality, intention and purposefulness, agreement or acceptance, situation-oriented and messaging, when one of these criteria is not realized, then no text will exist (Beaugrande & Dressler, 1981, 3).

Various parameters influence reading and interpreting the meaning of a text such as pre-knowledge and preunderstanding of audience in interpreting and reading the meaning of work. But the semantic range of each text is specified and almost closed based on all parameters effective on meaning (desire of the creator of work, work, audience and field) (Raeesi, 2016, 56).

Reading a text is the product of all mentalities that a stimulus creates for the observer. Therefore, the meaning of physical environment will include different levels of meaning based on the type of relationship and interaction between human and environment. The most important of all is based on James Gibson's theory which includes immediate and elementary meanings (spatial obvious properties), functional meaning (performance of building), instrumental meaning (accountability to use), value and emotional meaning (perceptible emotional aspects), semiotic meaning (environment semiotic aspects) and symbolic meaning.

Semantics in architecture and linguistics have "buildings and constructions also carry meaning" in common like linguistic texts (Nesbit, 2005, 135). Therefore, it is possible to consider an architecture work a kind of text whose words are volumes, tissue and constituents of a building which convey their message through codes (Shirazi, 2002, 13). Accordingly, Architecture is the result of the complex operation of code, which can be read differently as a text.

Poetics in poetry and architecture

Poetry lingual techniques are lingual preparations which have promoted language and entered the area of poetry. Although meter and rhyme which transform praised speech into poetic one play a role in creating poetic space, they do not create a poem and the result of using them is prose and not a poem.

Imagination is the main and fixed element of poetry, what is resulted from the power of imagination (Shafiei Kadkani, 2012, 18). This is the element of imagination which makes poetry more influential than normal and conventional speech. In fact, the main origin of art is the source of inspiration and exploration which happens by reason or imagination (Noghrehkar, 2014, 142). The poet's special view during wakefulness against a type of relationship between nature and human, pushes us to another world that is new and or its components are normal and simple and accessible to all. The type of combination that is the association poet made between human and nature is a new thing and created by his imagination (Shafiei Kadkani, 2012, 2). According to Macleish, one is trying to say a thing that all know in such a way that no one has understood it before and if he succeeded it, the importance of his work is not less than exploring a scientific law and those who have known imagination as the first form of knowledge, pay attention to this (Crocce, 2012, 211). What makes imagination so important is maybe paying attention to this point that human is astonished more on imagination rather than at confirmation (Al-Tusi, 1988, 558), what is important here is that the imagination which has been repeated is devoid of real power and attraction. For example, Gerard de Nerval says that: "the first one who has resembled good face a flower has been a poet and other are imitating him" therefore, it is the originality of imagination which makes the initial imagination. But it has to be considered that any type of sensory perception of the environment has been new and astonishing

for human during a period, but by awakening factors, repetition, wakefulness and awareness about them is not conscious and prior, but it is a kind of awareness from others wakefulness (Jafari, 2010, 216-218).

The element of imagination has been classified and identified in poetry by stylistic devices. These devices are divided into two groups of lexical and semantic devices. Semantic devices are formed based on the semantic proportions of words.

Infrastructures common between poetry and architecture show that poetic strategies in poetry may be similar to poetic strategies in architecture. This functional similarity makes it possible to put these strategies in front of each other and consider them comparable. Verbal text is made based on (written-visual) axis and or to (verbal-audio) axis, while architecture text may have two dimensions (on the surface) and three dimensional (in volume) companionship in the scope of the place. Thus, the following items are perceptible by comparing poetic strategies at two levels of poetry and architecture:

- Rhythm in architecture (pun in poetry): rhythm refers to the ordered or coordinated repetition of lines, figures, forms or colors and consists of the grounded theory of repetition which is considered as a measure to organize forms and spaces in architecture. Almost all buildings have been made up of components that are naturally repeated.

Generally, rhythm can make four groups of visual beat:

1. Monotonous repetition: a same image is repeated monotonously and consecutively in this type of beat;
2. Alternative repetition: a visual element is repeated in this beat, but it will be varied by alternative changes so that it makes audience expected for that repetition;
3. Evolutionary repetition: an image or a visual element begins from a special rank or state in this type of beat and reaches a newer condition or state gradually with some changes so that it follows a kind of growth and evolution during the path of its changes;

4. Wave-like repetition: it is a perfect example of a visual beat that is mainly created using curve motion of surfaces and lines and enjoys a kind of alternation, like desert sands.

- Polysemy, ambiguity and amphibology (in poetry and architecture): common meanings in physical space include three groups:

1. Extrapolation or objective dimension is based on recognizing meaning immediately and simply (sensory) including form, color, materials and functional descriptions;

2. Interpolation of subjective dimension based on reminding implicit meanings;

3. Conception or cognitive dimension which is related to the inner powers of human and this is when an element of spirituality is working in appearance (Sepehri Moghaddam & Zekri, 2013, 87). Ambiguity, amphibology or polysemy may be created in understanding work based on the architect's techniques in appearing each of the above meanings.

- Coordination in architecture (symmetry² in poetry): coordination is an order that exists among the constituents of a phenomenon. If this coordination happens outside the phenomenon (field), it is comparable with symmetry in poetry. That is enough visual communications happen between existing buildings and the suggested pattern, so that the result of formation is a coherent collection. Coordination is the result of communication and may be from the perspective of material, dimension, size, figure and form and ... (Grutter, 1996, 153).

- Sensory environmental perception in architecture and (synesthesia in poetry): besides visual dimensions, architecture enjoys other qualities which are perceptible by other sensory receptors of human (Salehiniya & Niroumand Shishvan, 2018, 20). Experiencing architecture so that the qualities of material, space and scale be measured not only by the eye, but also by ear, nose, skin, tongue, skeleton and muscles (Shirazi, 2012, 32) cause synesthesia in space.

- Conflict (in poetry and architecture): conflict in architecture means that what is being made separates

itself deliberately from the environment and shows itself as another thing (Grutter, 1996, 153).

- Reminding meaning in architecture (allusion³ in poetry): recognizing a building expresses its explicit meaning. In other words, it reveals building eligibility and the adaptation of its form with its performance from the users' viewpoint. But implicit meaning is beyond recognizing the performance of buildings. Implicit meanings are meanings which are reminded by an explicit meaning (Rezazadeh, 2004, 41).

- Contrast in architecture (a paradox in poetry): Contrast means that what is made, in addition to being separate from the environment, opposes it (Grutter, 1996, 153).

- Magnification in architecture and exaggeration in poetry: magnification in dimensions and sizes (scale) that it does not appear unreal or like a slogan.

- Narrative (in poetry and architecture): an event is called narrated which imagination has been used in it. This event may be fiction or non-fiction.

- Metaphor (in poetry and architecture): using elements beyond algebraic addition which accompanies increscent semantic layers. Due to metaphoric expression, the work with increscent dimensions and semantic scope makes the work more interpretable and more durable (Khamesi Hamaneh, 2012, 163).

- Minimalism in architecture (ellipsis⁴ in poetry): brevity in architecture means making space with the most ability in expression, enjoying the least figurative components and elements; which is seen in minimalism style. Minimalism is a style in which main elements are only used and maintained.

- Defamiliarization (in poetry and architecture): defamiliarization happens in architecture through deviating from dominating rules. If this deviation happens through adding rules on dominating rules, it is called synergy. Defamiliarization happens in architecture through various ways such as transformation in construction and space, substituting elements involved in construction, the application of

constructing bases using another function (Sarmastani & Foroutan, 2018, 75).

Perceiving poetics in architecture spaces

Four architectural works have been selected among religious spaces to perceive poetic techniques in architecture. Religious spaces have been selected regardless of the religion that the intention and purposefulness of construction are similar in all works. Therefore, these works are almost trying to express a specified meaning in the framework of the religious concept of the building use. So poetics begins from meaning and reaches form in these buildings.

• Water Temple, by Tadao Ando (located in Awaji Island, Japan)

This temple has been located in the center of Awaji Island in Japan. Using geometry and elements appropriate with site, the presence of light, water, geometry of circle and... have created the most "coordination" for building with field (Fig. 1), so that is reflecting the cohesion of the building geometry with the environment. Familiar elements such as stairs, corridors, rooms and... are seen in the whole building (intertextuality) but looking at these elements are different. Long corridors and many stairs have been designed to enter the building, which puts the audience in "amphibology and polysemy" considering the location of the temple in a plain site regarding topography. Going to the heart of the earth to reach the temple means returning to oneself from a view and from another view; it shows the difficulty of this path. Body physical location changes in space (ascending and descending and passing through long paths and many stairs and...) causes were understood the space by other organs except eye (synesthesia).

Entrance in this building has been defined by elements such as stairs and ... like most buildings, but in contrast, the entrance is not inviting here. The usual meaning of the entrance has been defamiliarized using long corridors. Defamiliarization still continues after entering the building and the audience faces with

space devoid of decorations (unlike other temples). Purity and clarity have been intensified in this temple using bare materials and not using color. The buildings do not show off in height unlike other temples with considerable roof and gable roof. There is an allusion in human passing through the motions and desires to light and nirvana by passing from curved long concrete corridors to reach the cubic room. Going to the basement to the beliefs of Buddhists who believe in releasing from pain, leaving desires and materials (Fig. 2). The audience passes through the water in this path which is a metaphor of clarity and clearing in the path of reaching and hearing the sound of water in this path is a metaphor of getting near to truth.

Water lilies in the site of temple (Figs. 2 & 3) is a metaphor of existing devoid of any pollution (the roots of water lily is the symbol of durability and although its roots are in mud, its flower exits from muddy waters without any impurity). Constructing



Fig. 1. Water Temple. Source: www.kojaro.com.



Fig. 2. The entrance corridor of Water temple. Source: www.kojaro.com.



Fig. 3. Temple of Water room. Source: www.kojaro.com.

temple under water is a metaphor of the structure of the temple and worshippers who exits from temple like a water lily devoid of any pollution. Sinking in water and pool which is circular and is a symbol of mandala (imagery), sky, reflection in water is the imagery of going to sky and the contrast between sky and the earth and water lily is the symbol of creation and birth of Buddha (intertextuality), after darkness, there is light and the Buddha statue (metaphor of light, nirvana and Buddha). Using imagery with the minimum use of elements and structures.

• **Laleh Park Namazkhane, by Kamran Diba (located in Tehran, Iran)**

This Namazkhane has been located in Laleh Park in Tehran, where workers have selected a place to say their prayers. Therefore, the cohesion of the building is perfectly explainable with the physical and historical field of the site (textuality). What appears in this building more than anything is using minimum architecture elements (imagery). This building is devoid of ceiling, door, window, entrance hierarchy in its conventional form (Fig. 4).

Two cubes rotating inside each other reminds the audience of different meanings: the sense of Tawaf (circumambulation of Ka'ba), harmony with the site and directing towards Qibla.

This mosque has been defamiliarized by removing common elements in mosques. Space perception has been helped using imagery in minimum using of elements and structures and removing ceiling,

altar, entrance hierarchy and ... using synesthesia. So that this building is perceived through various senses: seeing the statue of Allah from the gap in front of the Qibla (Fig. 5) beside heart sense, seeing materials with honesty and purity, perceiving pray time and the location of sunlight through removing ceiling aiming at increasing the spiritual effect of the space, putting out shoes when entering the mosque and the sense of heat and tissue of the earth with bare foot, sound dispersion in the space by removing ceiling and placing in a natural environment and yard.

The recognized form of the Ka'ba (intertextuality) and also the space of Tawaf which shows two cubes rotating inside each other reinforce the sense of Ka'ba and making the sense of belonging to the

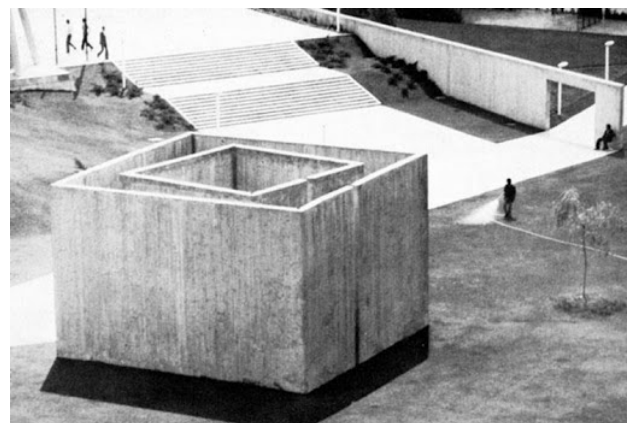


Fig. 4. Laleh Park namazkhane. Source: www.caoi.ir.



Fig. 5. Statue in front of the namazkhane. Source: www.caoi.ir.

place. There is an allusion in putting out shoes when entering the mosque (Fig. 6) to “Sura Taha” verse 12, “put out your shoes that you are in the holy land of Mount Sinai”. Putting out when entering the mosque is a metaphor of leaving materials and belongings to start a pilgrimage. Among the other metaphors used in this building are removing the ceiling elements which are a metaphor of the path for communication with the cosmos and light is a metaphor of guidance which shows the direction of Qibla using natural light (Fig. 7).

• **Sancaklar Mosque, by Emre Arolat (located in Turkey)**

This work is perfectly “coordinated” with site topography (communication with physical field) so that the building is perceived as a part of its surroundings (Fig. 8). This work has been defamiliarized by removing common elements in mosques such as dome and minaret. The centralistic geometry of the site and the inner ceiling of the mosque have substituted with the element of the dome by conveying the concept of unity.

All factors in this building narrate the revelation in Islam. Inspiring from the Cave of Hira using cone geometry (deformed) in the space of the hall as a symbol of a mountain is perceived in the building. Besides defamiliarizing this element, changing the geometry of minarets and its height not only introduces the mosque from surroundings, but also it may be a symbol of revelation to the earth and ordering it due to declining to the earth (geometric order perpendicular to organic geometry). Using rocky materials and gray color to be similar to mountain maximal, the presence of low light in the space through the gap in the wall and declining in the earth has helped this matter (Fig. 9).

Mosque declining in the earth refers to this belief that humanity is from soil and return to the soil.

Reusing stair geometry of the site in the internal design of the mosque refers to this belief that what is in the sky manifests on the earth (repetition) (Fig. 10).

Using reducing and centralistic geometry in the

ceiling of the mosque is demonstrative of the sense of aircraft canopy (forming a space under the dome, although it does not exist) - which is a metaphor of multiplicity of ways to reach unity (See Fig. 10).



Fig. 6. Entrance of the namazkhane. Source: www.caoi.ir.

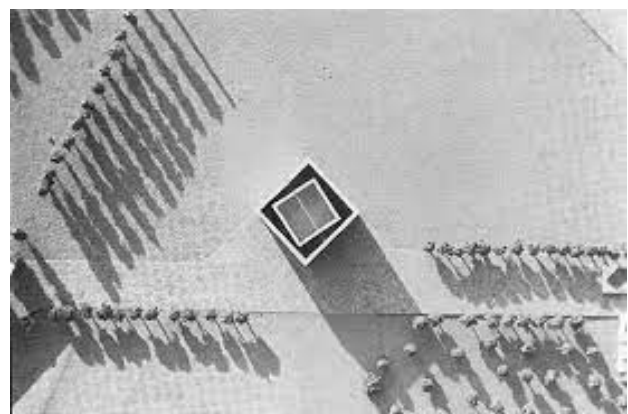


Fig. 7. Light entering the namazkhane. Source: www.caoi.ir.



Fig. 8. Sancaklar Mosque. Source: www.iqna.ir.



Fig. 9. The hall conical geometry. Source: www.iqna.ir.



Fig. 10. The internal ceiling of the mosque. Source: www.iqna.ir.

• Church of San Giovanni Battista, by Mario Botta (located in Mogno, Switzerland)

This building has been cut using cylindrical geometry and has created a slope which is “contrasted” with the surrounding site (Fig. 11). The approach of this building to maintain stability with physical bed is contrast approach.

Selecting circle geometry brings different meanings to mind: a symbol of unity, the basic form of nature, simplicity in selecting an architecture pattern. The nature of space geometry changes inside the space using body lines. Body lines orient the space so visual perception is extremely involved in this building. This building has been constructed with a cut ellipse geometry which is substituted with a conical dome common in the mosques (Fig. 12).

Two cross axes encountering each other refers to two heavenly and earthy natures of Jesus, which have been created in this building through mutual axes



Fig. 11. Church of San Giovanni Battista. Source: www.pinterest.com.



Fig. 12. Church of San Giovanni Battista. Source: www.pinterest.com.

through vertical and horizontal lines of the walls and light wise encounter in making cross geometry (Fig. 13).

There is an allusion in the roof peaking at the end of building volume to this Christianity belief that



Fig. 13. Light and body lines interference in Church of San Giovanni Battista. Source: www.pinterest.com.

ascending is at the end of the materialistic path (See Fig. 12).

The building's plan is made up of a square surrounded by a circle which is a metaphor of intermediation between the earth and sky (Fig. 14). This building induces the sense of being sheltered to the audience because of walls, high volume as well as not visual communication with outside that selecting the geometry of the circle and permanent rotation of two gray and white colors using a wave-line rhythm induces a sense of infinity (Fig. 15). This

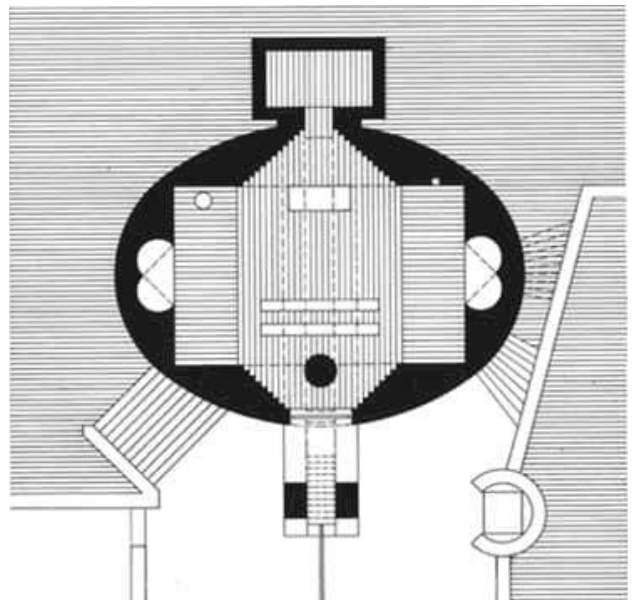


Fig. 14. The plan of Church of San Giovanni Battista. Source: www.pinterest.com.



Fig. 15. Permanent rotation of lines in the body. Source: www.pinterest.com.

building is lighted only from the top and through the ceiling which is a metaphor for showing a specific path of ascending and denying horizontal evolutions (See Fig. 15).

Discussion

Investigating the use of poetic techniques in the above mentioned samples showed that:

All samples have focused on space gradual experience. Understanding space has been delayed in all samples due to not introducing building at the beginning. The audiences are not able to perceive all meaning hidden in these works as soon as they observe them. Besides postponing from all senses of the audiences, These meanings also answer the audience's questions by delaying their senses. Passing long corridors in the temple and passing over water, declining to the heart of earth in Sancaklar Mosque, circumambulating to the space around the Namazkhane are examples which show postponed meaning and involving all senses in the examples.

- Ellipsis or minimalism is an important element establishes a figurative association between building and modernism besides refreshing the building.

- All samples have an example of defamiliarization, so that none of the works have a figurative association with the examples before them.

Considering common factors in making poetics, the most important element is imagination and the new perspective of the architect to the concepts. Purifying the space from the margins and superfluities with the minimum components and figurative elements to achieve poetic architecture is the special perspective of an artist who narrates a matter as if it has not been narrated before. Therefore, poetic figures of speech are being entry to read this imagination and new look. Because the architect like a poet first thinks architecture in words. These stylistic devices are classifiable and readable in architecture in four categories: recovering, meaning hierarchy, communication and innovation in construction as Fig. 16.

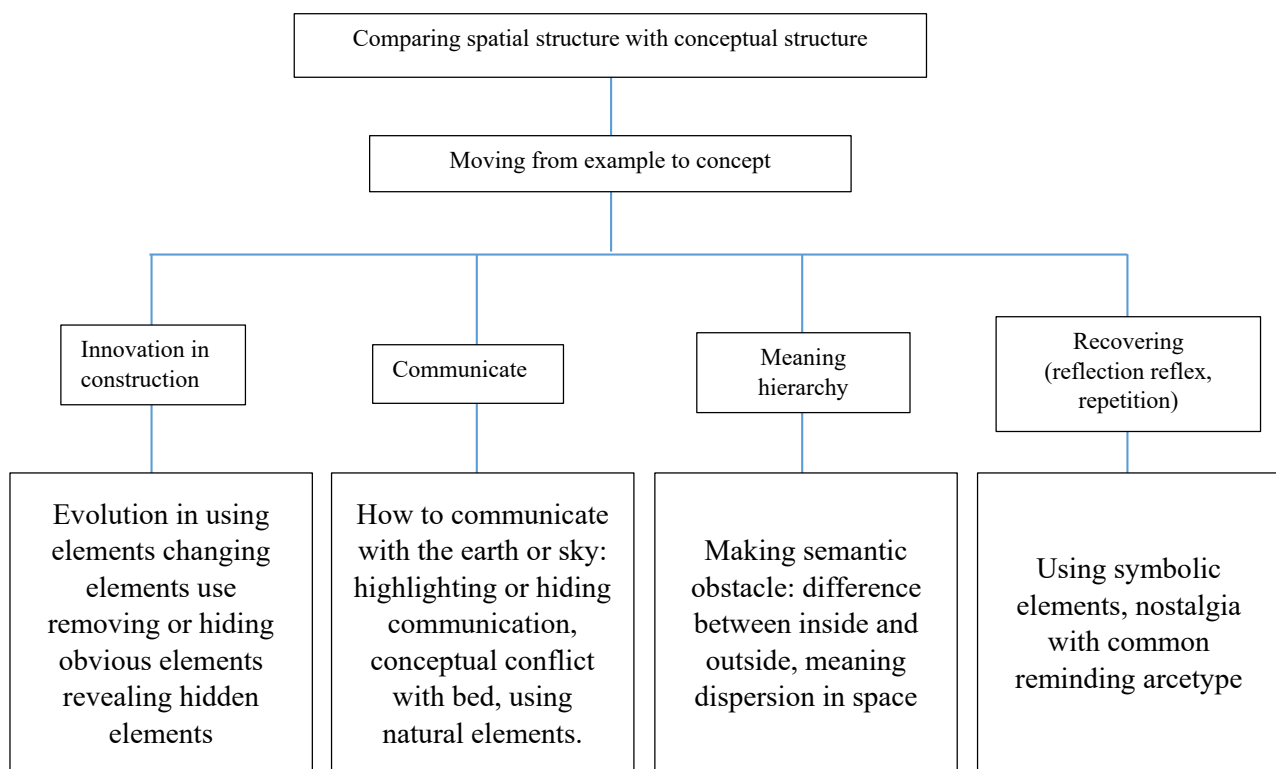


Fig. 16. Poetics strategies in architecture. Source: authors.

Conclusion

Investigating four cases related to religious spaces showed that in order to creating poetic space, the architect uses poetic techniques, like poets, therefore, the audience understands the semantic richness of the space by exploring semantic layers and interpreting the text. Thus, a dynamic and poetic space is created out of a static architectural space in the mind of the audience. Investigating the samples show that all poetic techniques are able to be used in architecture. Here, defamiliarization has been used the most in space poetics. So that it enters the audience into an exploratory journey. The audience is going to explore the space after observing the transformation in using the elements and changing the elements use. Meaning is dispersed in space in buildings with poetic expression. The audience perceives a different meaning traveling into the space and tries to find semantic relationship between them. Symbolic signs and elements are used on this path so that the relationship between buildings and other buildings or other texts helps the audience perceives the meanings. Investigating contemporary cases demonstrates that it is possible to construct those buildings modernly which are semantically polysemous, but they have to be constructed based on religious thoughts. These thoughts appear physically in a new method and use other poetic techniques such as simile, metaphor, ellipsis and... in such a state, the architecture does not show it all at once but it is explored through time. Therefore, poetics are the strategic space towards making architecture temporal, so that poetic architecture is immortal and durable through time like some poems.

Endnote

1. Some equivalents like poetics may not be a suitable equivalent for this term.
2. Bringing some words in a couplet or expression is a familiar and specific relationship among them outside that couplet or expression.
3. When a couplet or an expression reminds us of a story and legend, historical and religious event or verse or hadith, although that matter has been defined directly, that couplet or expression has the figure of speech of allusion.
4. Ellipsis means summarizing and correcting text from margins and superfluities, that the most ability in expression be resulted as having the least number of words, couplets and sentences.

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