

**Poetic Architecture**  
**A spiritualized way for making Architecture**

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Making is the Classical-original meaning of the term "poetry" (poesis), the poet is the maker + inventor + designer + planner + constructor, and poetic (poetica) is the construction of the beauty and the beauty of construction.

The poetry of space – Creating quality space

Poetic buildings are all based on a set of basic principles and design tools. Foremost among these are:

1. A logical analysis of the particular identity of each individual location and the sense of the surrounding landscape, highlighting the friendly qualities of the setting, micro-climate and eco-system.
2. The incorporation of the everyday living requirements and desires of the client – however insignificant – into the individual architectural components of the building, thereby enhancing the quality of life of the resident/user.
3. Combination of the most sophisticated technology with traditional techniques to create a unified construction – a building fully integrated into its historical setting.
4. The poetic architectural instinct informs every aspect of the design management – employing construction materials as an expression of philosophical values.
5. Calculated improvisation of the various architectural ideas ensures that human activities are harmoniously adjusted to the environment.

These design tools – which enable the new ekistic reality to be created within the existing environmental setting – are the primary principles which underlie all Poetic Architecture.

Poetic Architecture is the art of shaping, combining and assembling simple, reasonably priced construction materials and providing the right guidance for ordinary, competent craftsmen to transform – at an affordable cost – the raw, amorphous materials of construction into a living, aesthetically satisfying building. It involves management of every aspect of the project – using the creative, poetic talent of the architect to turn an empty plot of land into a real, living home.

## A Collection of Buildings.

A first group of construction works, scattered throughout a vast urban area, constitutes a collection of buildings that summarizes and documents a primary common Architectural Logos. This constructed Architectural Logos recreates and enhances a collection of construction works and, together with the distribution of buildings throughout a smaller or larger urban area creates a web of Architectural Logic that is able to reorganize an urban area into an urban unit. The above speculation is ultimately formulated in the phrase "the polis in the building and the building in the polis, flowing amicably through the environment" that, like an equation, endeavors not only to explore the theoretical relationship between the three fundamental dimensions, i.e. the polis, the building and the landscape, but mainly to ensure a practical mathematical relationship between the above dimensions; this is because constructed building architecture is the genetic basis of the polis, while at the same time it changes the self-determined environment into a hetero-determined landscape that surrounds the building. The fact is that currently, a building project constitutes a multiple point of reference because a resident/user perceives the landscape as the view, is related to the polis and its services, is included in the built historic environment, uses contemporary technology and approaches himself and others in his home and through his home. This reality re-determines fundamental values that during implementation are also perceived as design tools, as follows:

### 1. Logical analysis of the sense (perception) of environment.

Environment, always sensual even in its most Spartan form of stone and light, stimulates the senses and offers an emotional basis that is valuable for architectural design. Logical analysis of the sense of environment is in fact a methodology applied for extracting, denuding and projecting this emotional basis as its presence surrounds the building diachronically. Therefore, in order to transform the environment into a landscape, a landscape surrounding the building, its three basic components are analyzed and recorded as architectural design parameters; these are its topography, its microclimate and its ecosystem. The result of the analysis is to build a shell-filter that, through its structural resistance is able to eliminate the destructibility of natural elements and, through its penetrability, to transform the initial introvert sense of protection and safety into a final extrovert sense of friendliness towards the natural environment. It is precisely this extrovert sense of amicability that impels the resident/user to participate and return, after completion of the project, to the emotional basis, which the poet-architect sensed and recorded at the beginning of the project. The return of a resident-user that is due to an emotive relationship developed as a result of a masterful architectural solution constitutes a basic element that ensures continuous protection and conservation of key environment components.

### 2. Transformation of daily biotic needs and the most trivial desires into architectural components.

Being the solution to design problems posed by the biotic needs and desires of a resident/user, building functionality is commanding but transcendental, from the point of view of building

poetics, which in this instance is the ability of building components or indoor and outdoor spaces to communicate with the resident/user by addressing the latter by means of an architectural speech that is unuttered but tangible (comprehensible). This speech goes hand in hand with project design; it is inscribed in the plot during project construction and the structural elements and architectural components of the building are the means by which it is inscribed. Thus, through this practice, an aggregate of spaces ensues that, simultaneously, is a three dimensional text narrating, describing and proposing something. Spaces experienced in the past, which have determined the preferences of a resident/user, form an appropriate narration theme; present biotic needs are a description theme and desires, past, present and future, are a proposal theme. Specifically, narrative architectural speech is expressed using identifiable morphology, architectural components that are able to reproduce memories. These components are formulated by types of phrases that determine places-texts, memories of a living building that remembers and reminds the resident/user of his/her native places. Descriptive architectural speech is expressed through structural elements whose functional role is evident, in a way that they ensure building functionality and also transpire the certitude that through them the resident/user enjoys the comfort offered by modern technology. Last but not least is suggestive architectural speech; it is expressed through architectural components that have an abstract or complex geometrical shape; it acts negatively creating obscure spots in the affirmation of past traditional morphology and contemporary technological functionality.

### 3. The combination of advanced technology and traditional techniques in an integrated construction.

The historic course of a polis is a summative record of a sequence of construction techniques and morphological results. Some of these techniques remain at the level of skilful improvisation and others are industrialized and transformed into construction technology. Two construction possibilities, two construction properties and a poetic result ensue from the combination of traditional techniques and advanced technology in an integrated construction. Specifically, the built history of a polis furnishes the poet-architect with a rich palette of expressive structural and architectural means which moves from one extreme – construction possibility of masterful artistic improvisation on the building site – to the other – construction possibility of transporting pre-constructed structural technology and incorporation in the body of the building. However, simultaneous juxtaposition of different techniques and construction technology impresses the polis' historical path on the building's body and renders its construction a vessel carrying two properties, historical time that is realized in the present through old techniques, and global area in which the building is included by incorporating industrialized technology. Clearly, incorporation of the building in the historic environment and simultaneous correlation of the building with contemporary developments is assigned more to construction practice and less to the morphological result that the practice produces, because the morphological result that is now a poetic result exceeds the traces of construction practices without eliminating them, by permeating the building with the nostalgia of utopia. This signifies that the building, although built using various methods, acquires a single architectural character when it transmits an intangible nostalgia to the resident/user, either

through memories of his/her childhood polis, or by relating it with the contemporary present polis, or through approaching cities that the resident/user wishes to visit. In this way, architectural morphology ceases to be ornamental and becomes a vehicle for the resident/user's mental visit to the past native polis, the present contemporary polis and the inaccessible desired polis.

4. Architectural-poetic instinct, a pilot for managing the various elements of a project.

The multitude of building materials, either structural, ornamental or used for technological installations, available to choose from, and increased building equipment requirements pose an immediate management issue. Thus, due to the very large number of different building elements foreseen to ensure that the project responds to basic structural safety specifications, architectural functionality – aesthetics and contemporary technological equipment of installations, there is now a need for inspired technical assembly, a procedure that incorporates the design of the structural frame and that of technical installations in the broader architectural design of the building. The poet-architect is concerned by two basic and required properties with respect to structural building materials, mainly those that concern the structural frame and the technological installations; these properties are their diachronic nature and their indissoluble relationship with the service networks of the polis. Indeed, the specific elements of the building that constitute its substance per se, by design and requirements, have a very long life that greatly exceeds the narrow time limits of the design period, the life of the resident/user and the current perception of the built environment. It is thus considered appropriate to inscribe on the building's body, which is destined to exist historically, philosophical ideas of resistant authenticity and diachronic values, values worthy of being handed down to future residents/users of the building. It is the philosophical ideas and diachronic humanitarian values that change and improve technology (know-how) on statics and the energy behavior of a building, and that modulate a cooperative connection with city infrastructure networks and services that have particular and prominent properties, dialectic dependence and selective building autonomy.

5. Pre-designed improvisation of architectural proposals.

The means used to describe and portray architectural proposals have a horizon that determines the end of their capabilities to express and to render comprehensible the new architectural reality that they promise. In this way, the design and modeling of the building to scale during the study phase can portray, analyze, align and present the technical characteristics of the building but they are not able to transmit the sense of a built space to project factors. This happens because during the design phase, Man is at a greater scale and surrounds the model of the building, while at the construction phase the building surrounds Man. The result of this intrinsic study weakness is that project factors on the one hand cannot feel the poetics of the components and spaces and on the other cannot comprehend the perfection of the building. As the poet-architect is aware of this fact, he/she lends two properties to architectural design, flexibility and plurality. This precaution is rewarded during the construction phase on the work site, when project factors begin successively to sense and understand, while study modifications appear inevitable. Thus, pre-designed alternative

solutions are understood as improvisations, while the poet-architect checks their ability to function by bringing about (challenging) prior impression of human activities that will occur after project delivery.

Like primordial values, the above design tools with which the new ekistics reality is built in the existing environmental entity create the concept of poetic architecture. And it is poetic architecture, the construction action that shapes, matches and assembles humble and common building materials, under the inspired guidance of craftsmen with current skills, which aims within a logical cost framework at the transformation of amorphous building material into an attractive building and ultimately a living building as achievement, while management of project elements, by poetic license, modifies the area place habitable to domestic.

This is not a manifesto, not even a proposal for a name. It is only a restoration of the original meaning of the word poetry (poesis). I hope, it is good to know that in the beginning, poetry (poesis) was a Classical Architectural term. Poetic architecture is just a description. There are thousands of descriptions such as, interactive architecture, ethnic or transethnic architecture, pure architecture, free architecture, or whatever. For all architects, the word "architecture" is enough and every description is painful.

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