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The parallel languages – the project, poetically

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Introduction

The world is an intertwining of letters, of graphemes, “the world is language”, says Haim Baharier (2020) “the letters shake the bud to tell it to blossom. The letters/pillars that create the world are the letters of the alphabet. In the Hebrew alphabet the letters themselves are concrete, square, squat, and geometric”. In short, if language creates the world, to quote Heidegger, and therefore anyone has a responsibility, it is even greater the responsibility of the architect who explicitly shapes the world through his/her language.

“Each project must be reconstructed not only through a single architectural script but communicated to others, not necessarily designers, through a series of parallel writings, interspersed with white lines” (Macaione & Sichenze 2014).

Each architect has his own poetics; many architects define their project as poetry, from Wright to Lina Bo Bardi. Perhaps poetry in architecture is in forms when they move the soul of human beings, or in the invisible harmony of the lines, or in some intangible aspects.

The architect is a visionary who, like the poet, describes what does not yet exist. The space itself (the architectural space in this case) takes on its own poetics, as amply highlighted by Bachelard in the essay *The Poetics of Space* (1957), which investigates from the phenomenological point of view how the description of a domestic space generates a poetic image in the writer in the first place and then in the reader.

Poetry is a language in itself that can complement the architectural project and concur an added value, as photography does.

L'Esprit Nouveau, the magazine founded in 1920 by Le Corbusier and Amédée Ozenfant, used the poetic language of Apollinaire to describe the momentum and density of the cultural climate of the Paris of those years.

Sometimes it is necessary to speak a different language for a more effective communication.

Architecture speaks in drawings, it follows codes made up of points, lines and surfaces, but the aim of the project is foster the life of its inhabitants and their feelings, their well-being.

What would happen if, in addition to the standard project drawings, the architect also associated the texts written for the project by a poet?

Poetry is a form of expression that uses sensory qualities to evoke meanings in addition, or in replacement of prosaic, semantic meaning (Poetry.org, 2005).

The storytelling and communication of the architectural project through poetry is the basis of the experimentation launched since 2006 within the department (DiCEM) University of Basilicata, which combines the poetic word with teaching, and with the architectural project.