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Pedagogy of Poetics of Architecture in Contemporary Georgia

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Abstract: *The idea of using poetry and literature as channels to contemporary architectural design dates back to the last years of the 1980s when the poetics of architecture was recognised as an academic discipline. In the West, the first publication on the subject was released in 1990. Concurrently, although independently, the studio-workshop bearing the same title of this discipline was set up by Shota Bostanashvili at the Technical University of Georgia. Paper architecture, a movement developed in the former Union of Soviet Socialist Republics, was the preferred medium utilised to teach architecture at the studio-workshop. This workshop, which is still run today by David Bostanashvili, introduced metacultural discourse in architecture. The Bostanashvilis' poetics of architecture is based on a triad, namely Image-Name-House. For Shota Bostanashvili, poetics of architecture meant the relationship between ideas, words and things. For David Bostanashvili, it meant an interdisciplinary theoretical framework wherein the concept of Image refers to phenomenology, that of Name refers to semiotics, and House infers the philosophical reflections on architecture.*

Keywords: *semiotics, phenomenology, paper architecture, Bostanashvili, Antoniades, Davitaia, Georgia.*

Introduction

Prior to its independence from the Union of Soviet Socialist Republics (USSR), Georgia had to abide by the policies of the federal Northern Eurasia socialist state. This applied not only to architectural practice but also to the education curriculum of schools of architecture. The dissolution of the USSR saw the emergence of architectural creativity which had sprouted during the Brezhnev era in reaction to the sterile attitude of the Soviet state towards architecture.[1] One movement related to paper architecture, a movement inspired by Japanese architectural magazines, which promoted designs of buildings not intended to be erected. In the USSR, the concept dates back to the 1970s and by 1989 it had developed into a movement.[2]

In Georgia, the roots of the academic discipline entitled 'poetics of architecture' lie in the 1990s. It developed from the studio-workshop which bore this name and is still taught at the Faculty of Architecture, Urban Planning and Design of the Georgian Technical University (GTU).[3] This academic initiative was set up by Shota Bostanashvili (1948-2013) at the GTU's Institute of Architecture (the forerunner of the present faculty) in 1990, just a few months

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[1] L. Bianco, "Contemporary Georgian architectural theory and practice: The legacy of Shota Bostanashvili", in *Architecture, City and Environment*, 15 (2020), no. 43, 9019.

[2] J. Giovannini, "A Funny Thing Happened to Soviet Architecture", in *The New York Times* (28 May 1989) (https://www.nytimes.com/1989/05/28/arts/architecture-design-funny-thing-happened-soviet-architecture-photo-ascencion.html, accessed: 18.05.2020).

[3] G. Mikiashvili, *Faculty of Architecture, Urban Planning and Design 1922-2012*, Tbilisi, Georgian Technical University, 2013.

after Georgia broke with its Soviet past.[4] Indeed, the first design, dated 1989, was the *Seafaring Pilgrims* (Fig. 1), a conceptual project of six floating islands each supporting a chair, which won a prize in an international competition entitled 'A Space for XXI Century Civilisation'.[5] The chairs, which symbolise repose and dialogue between cultures, represented the five major religious faiths plus nature.

Shota Bostanashvili, hereafter referred to as Bostanashvili Sr, was a practicing architect, academic and cultural theorist with a special focus on the poetics of architecture. His professional and academic career spread over four decades, divided approximately between the eras of Soviet and Post-Soviet Georgia. The current academic chair is held by Bostanashvili's son and former student, David, hereafter referred to as Bostanashvili Jr.

In 1990, the first comprehensive publication entitled *Poetics of Architecture: Theory of Design* appeared in the United States.[6] This text, authored by the practicing Greek architect Anthony Antoniades, an academic at the School of Architecture of the University of Texas since 1973, proposed poetics of architecture as a distinct theory of architectural design.

The aim of the present paper is to delineate the evolution of the notion of poetics of architecture and its application in architecture pedagogy in post-Soviet Georgia up to the present day. Following a brief overview of Antoniades' classical text, this article delves into Bostanashvili Sr's comprehension of the discipline and how his ideas are being developed further by Bostanashvili Jr. Illustrations of architectural designs produced at the studio-workshop under its two directors are used to support their respective readings of poetics of architecture.

Antoniades's Poetics of Architecture

Based on two decades of architectural design studio experience, the publication *Poetics of Architecture: Theory of Design* aimed at enhancing versatility and creativity in architectural design through a better comprehension of the imaginative process. For Antoniades,

> "Architecture has been the container of life; yet it has seldom been a true reflection of life. It has the peculiar characteristic of being to a great extent a 'petrified form' in space, in a particular time. … Architecture is fixed in form, location and shape; … the major container and structure of architecture, after a building is built, will remain the same for many years to come".[7]

In his publication, Antoniades presents the poetics of architecture as a theory of architectural design in two parts, each consisting of seven chapters, respectively covering intangible and tangible channels of architectural

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[4] L. Bianco, "Shota Bostanashvili, architectural discourse and the foundation of poetics of architecture in Georgia", in *Papers of BAS: Humanities and Social Sciences*, 4 (2017), no. 1, p. 49-59.

[5] G. Stanishev, "A Space for the 21st Century Civilisation", in *World Architecture*, (1989) no. 3, p. 68-71.

[6] A. C. Antoniades, *Poetics of Architecture: Theory of Design*, New York, Van Nostrand Reinhold, 1990.

[7] *Ibidem*, p. 293.

imagination and creativity. These channels are media through which meaningful inclusive architectural design can be attained, media which serve as crucibles of creative foci. Drawing on Modern and Postmodern design philosophies, the text presents poetics of architecture as an inclusive approach that underpins architectural design to enrich physical and metaphysical environs ranging from spatial to sensual to spiritual domains. The themes covered in the category 'intangible channels' include the process of creativity and metaphor. Paradoxes and metaphors are presented as channels of creativity. Following a discussion on the channel of transformation as a medium, the book addresses the element of the obscure (primordial and untouched), poetry and literature, the exotic and the multicultural. Themes in the 'tangible channels' include history, historicism and the study of precedents, followed by mimesis and literal interpretation, geometry, materials and the role of nature in architectural creativity. Antoniades argues for a poetics of architecture which transcends contemporary architectural thought. He undertook theoretical and analytical case-studies of work by Alvar Aalto, Gunnar Asplund, Luis Barragán, Ricardo Legorreta and Jörn Utzon. Furthermore, he laid special emphasis on building materials illustrated through the works of a number of architects including Aalto, Frank Lloyd Wright and Louis Kahn.

Antoniades argues for an inclusive approach to history as the optimal way to select appropriate precedents; moreover, to develop a given style, the architect must necessarily comprehend and address its historical significance. The publication concludes by discussing the significance of creativity through its association with other arts and artists, and the importance of architectural biographies as a means to achieve all-inclusive creativity in architectural design:

> "The poetics of architecture begins with the architect's mind; his or her creative life is a trip through inclusivity. All the rest, including immortality for the very few, will depend on the enthusiasm, imagination, and creativity of the beholder".[8]

Antoniades argues for a transformational attitude through the methodology of simultaneity.[9] The term inclusivity is central to his approach. It implies the holistic domain of creative channels through which an architect expresses his/her ideas; it is "the odyssey of the architect who will eventually come to know what it takes, why and when one is there".[10]

Shota Bostanashvili's poetics of architecture

For Bostanashvili Sr, the poetics of architecture is an innovative and creative approach to teaching architecture. It offers an opportunity for imaginative thinking and artistic expression about space, and provides insights into matters relating to the philosophy of culture. Bostanashvili Sr's vision for

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[8] *Ibidem*, p. 295.
[9] A. B. Mandal, "Book Review: Poetics of Architecture by Anthony C. Antoniades", in *Archinomy*. Retrieved on 30 May 2020 from https://www.archinomy.com/case-studies/book-review-poetics-of-architecture-by-anthony-c-antoniades/
[10] *Ibidem*.

poetics of architecture was that it underpins a movement. Indeed, in line with other twentieth-century movements in art and architecture, he laid out his ideas in a manifesto setting out the vision and the agenda of the studio-workshop. Written in 1990,[11] the *Manifesto for Poetics of Architecture* was first published in 1995,[12] subsequently in 2013[13] and more recently in 2019.[14] It includes nine axioms, hereby reproduced in toto:

"1. One can teach only how to learn;

"2. My effort is directed towards the return of the Poet and the Myth in architecture; this implies primacy of humanitarian thinking - return to nature and humanity;

"3. Respect for heritage does not hinder recognizing the fact that Culture is a barrier, as it creates stereotypes in thinking, that must be overcome;

"4. The 'gene' of architecture is irrational and intends to govern the space through symbols;

"5. Architecture is art and defies methodological clichés;

"6. Architecture is art – an exceptional ability to express emotions and evoke them in others – this means to retain childhood and passion for play; to retain the capacity to wonder and to be exhilarated; wonder at all that surrounds you and with all that you see, as if for the first time; exhilaration with being, which is marvel and vision, which is celebration;

"7. Architecture is art – it is a realm where one is not punished for transgressing dogmas and the canon; where one is not punished for diktat, intrigue and provocations, since the Beauty is being ascertained. The source of Beauty lies beyond empirical reality, it is devoid of utility and causes selfless delight;

"8. Art is that which reality lacks, that which it conceals and which must be enticed from it; perhaps reality does not conceal anything, but is rather simple, and art is nothing but a "criminal accusation" against reality;

"9. The 'Beginning' is depleted; it is already obvious that we have to recreate the 'Beginning' with the ingredients of the 'End'".[15]

The essentials of Bostanashvili Sr's theory of architecture and the underlying methodology are the notion of re-reading the history of architecture, not through the chronology of events or through the evolution of building types, but rather through the archetypes of mass, wall, column, stair and frame:

"The aim of Poetics of Architecture is – by the removal of traditional chrono-topic borders – to transcribe the history of architecture: to bring together those that

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[11] S. Bostanashvili, *Manifesto for a Poetics of Architecture*, Tbilisi, Shota Bostanashvili Archive, 1990.
[12] Georgian Technical University, *Exhibition on Poetics of Architecture*, Tbilisi, Shota Bostanashvili Archive, 1995; Georgian Public Broadcast, *Studio Poetics of Architecture 5th year anniversary*, Film footage, 1995. Retrieved on 30 August 2019 from https://www.facebook.com/Poeticsofarchitecture/videos/504858539556247
[13] S. Bostanashvili, "Poetics of Architecture", in G. Mikiashvili (ed.), *Faculty of Architecture, Urban Planning and Design 1922-2012*, Tbilisi, Georgian Technical University, 2013, p. 195-208.
[14] N. Sekhniashvili and D. Bostanashvili, *Shota Bostanashvili: Poetics of Architecture*, Tbilisi, Posta, 2019.
[15] Studio Poetics of Architecture, *Manifesto for Poetics of Architecture*. Retrieved on 12 March 2016 from https://gtu.ge/Arch/Poetics/en-manifesto.html

are varied by image (style, period, and place) through naming (mass, wall, column, stair, frame)".[16]

These elements constitute the essence of architecture beyond time and geocontext. Veiling is another element that emerged in contemporary design; wrappings and parametric surfaces are thawed forms which architects had opted for. These six archetypes are the themes of Bostanashvili Sr's poetics of architecture. Recalling the assertion by Heidegger that "It is language that tells us about the nature of a thing, provided that we respect language's own nature",[17] Bostanashvili Sr makes use of the linguistic triad of Georgian words "sakhe, sakheli, sakhli",[18] translated as "Image, Name and House" respectively, in a poetic manner. The play element in culture and society had been elaborated in Huizinga's *Homo Ludens*.[19] Bostanashvili Sr argues that architecture belongs to the realm of culture and thus motivates play. The architect, as Homo Ludens, follows the path to comprehend architecture as the art of creating images, names and houses. Each of the six elements unifies different things whose images have a certain affinity. The Image of a wall includes everything that protects, divides and so on. Architecture – the House – finds its cultural value by being close to the archetypical Name and Image. Bostanashvili Sr makes reference to the biblical text, a cultural artefact where major paradigms defining human culture find their origin. Image, House, and Name can all be traced to the story of the *Genesis*. God created images, Man gave Name to the Images and all this took place in a House, or garden. The story of the conceptual triad continued after the disappearance of the garden. Man builds houses of worship as nostalgia for the first space – the garden; the artist crafts images.

Bostanashvili Sr understood poetics as the crafting of poetic images through the creative use of the language of architecture. Architecture cannot be created if poetry and art are not conceived by its creator. An architect is not just a skilled designer and craftsman but someone who, through his/her concepts, renders reality to be experienced anew. The image is the result of this symbolical encounter of art with reality, with the world:

> "Rene Magritte is an artist who, using poetic means of expression in painting, makes images that force us to question and discover new metaphors and metonymies. [Similarly] architecture … is born in the realm of (poetic) images".[20]

The poetics of image is best understood in Husserl's philosophy of phenomenology, although Gaston Bachelard's *The Poetics of Space* is fundamental

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[16] S. Bostanashvili, *Poetics of Architecture*, 2003a. Translated and reproduced in English in D. Bostanashvili, "Poetics of Architecture: Six names", in N. Sekhniashvili, D. Bostanashvili, *Shota Bostanashvili: Poetics of Architecture*, Tbilisi, Posta, 2019, p. 97-100.

[17] M. Heidegger, "Building, Dwelling, Thinking", in *Rethinking Architecture: A Reader in Cultural Theory*, London, Routledge, 2005, p. 95-119.

[18] S. Bostanashvili, "Image, House, Name", in *Literaturuli Sakartvelo*, (2003), no. 50, p. 12 (in Georgian).

[19] J. Huizinga, *Homo Ludens: A Study of the Play-Element in Culture*, London, Routledge and Kegan Paul, 1949.

[20] D. Bostanashvili, *Poetics of architecture*, Tbilisi, Publishing House 'Technical university', 2020.

to comprehend the notion of image.[21] What is the distinction between the terms 'image', 'picture' and 'visualisation'? Architecture is consumed as a visual image, an exercise in graphical renderings that produce images which sell, rather than producing spaces in which to dwell; they are 2-d images of 3-d space and a 3-d experience of such space. What, indeed, distinguishes an image from a picture and from visualisation? A picture is the medium through which the architect as a poet delves into the essence of the discipline. Recalling Peter Eisenman,

> "The 'real architecture' only exists in the drawings. The 'real building' exists outside the drawings. The difference here is that 'architecture' and 'building' are not the same".[22]

The pictorial narrative has historically been a medium to convey architecture. For example, the utopic designs of Boullée and Ledoux, and Pirasesi's etching of ancient Rome, are visual narratives captured in pictures.

Numerous collective designs were directed by Bostanashvili Sr at the studio-workshop; indeed, he used to project his ideas forcefully onto the design assignments. The dolmen is the first chapter of the story of architecture; whereas a megapolis, bearing a similarity to arrays of menhirs, is the last chapter. The two epochs separated by time and place come to unity via the frame *A to Z* (Fig. 2).[23] In *Acro Necro* (Fig. 3), there is an interchanging of the scale of objects which changes their meaning; the similarity between the city of the living and of the dead is amplified/highlighted.[24] Devoid of their pragmatic function, the wall and the column gain metaphorical significance; a tired column seeks a comforting wall in *Tired* (Fig. 4).[25] In *Free* (Fig. 5), the theme of columns is used to explore an architectural condition wherein the architectural sign loses its direct meaning; the columns, freed from the burden of the beam, start dancing and rocking.[26] *Recollection* is a mirror reflection; it reveals the past and lost identity of the column (Fig. 6).[27] Indeed, it recalls the *Glory to Work* memorial undertaken by Bostanashvili Sr together with Vakhtang Davitaia in Kutasi in 1979.[28] On the liberty square, where the grey iron man stood, now an alley of menhirs unfolds

[21] G. Bachelard, *The Poetics of Space*, Boston, Beacon Press, 1994.

[22] I. Ansari, "With drawings I'm not trying to represent something. I'm trying to make it real", in *The Architectural Review*, (2013), no. 233 (1395), p. 80-89.

[23] Studio Poetics of Architecture, *The works of the studio: Years 1990-1995*, Tbilisi, Georgian Technical University. Retrieved on 30 May 2020 from https://gtu.ge/Arch/Poetics/en-begining.html

[24] *Ibidem*.

[25] *Ibidem*.

[26] *Ibidem*.

[27] *Ibidem*.

[28] L. Bianco, "Shota Bostanashvili, architectural discourse and the foundation of poetics of architecture in Georgia", in *Papers of BAS: Humanities and Social Sciences*, 4 (2017), no. 1, p. 49-59; L. Bianco, "From poetics to metapoetics: Architecture towards architecture", in *Balkan Journal of Philosophy*, 10 (2018), no. 2, p. 103-114; L. Bianco, "Contemporary Georgian architectural theory and practice: The legacy of Shota Bostanashvili", in *Architecture, City and Environment*, 15 (2020), no. 43, 9019.

in *Variations on Liberty Square*. In the menhir-like forms, which bring to mind paint tubes, an electronic device guided by a given piece of music controls the inflatable pneumatic structures' shape, flow, rhythm, colour and light (Fig. 7).[29] *Topoiesis* (Fig. 8) is to make the place, to create ground.[30] A discarded paper model of a site terrain, the object, was translated into a photographic image, a surface; the image becomes a secondary source for various interventions.

David Bostanashvili's poetics of architecture

Bostanashvili Jr develops Bostanashvili Sr's philosophy of architecture in his recent book,[31] which introduces the recognised dichotomy of architecture: rationalist view versus experiential design, concept versus experience, communication versus being, understanding versus 'feeling'. As an academic discipline, the poetics of architecture is involved in architectural design whereby a number of architectural types – theatre, archive, museum, cemetery, psychiatric clinic, ship – become the focus. All have a common quality – other places – which Foucault introduced in his study of heterotopia, formal (such as cultural and institutional) and informal spaces, 'other' worlds within worlds which reflect, albeit upsetting, reality.

The main theme Bostanashvili Jr explores is the inherent connection between architecture and culture, "a barrier that must be overcome", as stated in the manifesto. By making reference to the etymology and history of the term, he argues that for Bostanashvili Sr poetics was a way of delving into the dynamics of creation in two distinct theoretical spheres: sign and imagination. Bostanashvili Sr attempted to bridge two attributes of creative thinking: "deep knowledge of cultural mechanisms in production of meaning and the creator's urge for free self-expression to bring forth something new". Thus, for Bostanashvili Sr, poetics was not related to a metaphysical concept as understood by Aristotle.

Bostanashvili Jr is preoccupied with signs and meaning in architecture. He finds comfort in scholars cited by his father, namely Barthes[32] and Eco.[33] He inquires into how one can understand things as signs. He argues that "semiotics allows conceptualizing the whole of culture as sign phenomena and in terms of communication theory". In line with Bostanashvili Sr, his main concern is sign in language and conceptual text. A shift is present from a structuralist to a syntactic reading of architecture, from architecture as language to architecture as text. The former relates to the reading of architecture as a code or an interface

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[29] Studio Poetics of Architecture, *Variations on Liberty Square*, Tbilisi, Georgian Technical University, 2007. Retrieved on 30 May 2020 from https://gtu.ge/Arch/Poetics/en-freedomsquare.html

[30] Studio Poetics of Architecture, *Topoiesis*, Tbilisi, Georgian Technical University, 2007. Retrieved on 30 May 2020 from https://gtu.ge/Arch/Poetics/en-topoiesis.html

[31] D. Bostanashvili, *Poetics of architecture*, Tbilisi, Publishing House 'Technical university', 2020.

[32] R. Barthes, "The Rhetoric of the Image", in *Image-Music-Text*, Roland Barthes (ed.), translated by Stephen Heath. London, William Collins Sons and Co., 1977, p. 32–51.

[33] U. Eco, *The Limits of Interpretation Advances in Semiotics*, Indiana, Indiana University Press, 1994.

between codes, an application of the structuralist model related to the introduction of text. He draws a parallel between what Barthes meant by structuralist activity, the position of conceptual art as advocated by Eisenman[34] and illustrated through his syntactic architecture, and the notion of serialism. These notions come together through a form of play. Governed by internal logic, these phenomena share the features of play. Further, Bostanashvili Jr's assignments for students explore the potential digital gaming offers to architectural creativity. Architecture created through digital play results in architecture created for play.

At present, the studio-workshop focuses "… on conceptual reflection on the links between architecture, culture, philosophy and art, and allows students to explore the limits of paper architecture".[35] Similar to Bostanashvili Sr, Bostanashvili Jr directs projects at the studio-workshop, although his approach is less forceful, in that he gives his students more intellectual, inquisitive, and creative freedom. Themes range from 'dialogue' to 'grafting' to 'circular space'. A dialogue with the image, 'entering the image', was one of the earliest assignments given in the studio (Fig. 9).[36] A given photo or image is understood as a kind of a text ready to accept new signs. Supplements could be another name for the theme. In this regard, culture is read as a continuous series of supplements. Another assignment required candidates to rethink the context of architectural work. When designing a pavilion, the context becomes culture and not nature. The students were required to transcribe their designs into images and graft those images into given cultural texts, namely, works of established artists (Fig. 10[37] and Fig. 11[38]).

Essential qualities of space are a phenomenological experiment to gain insight into space. The simplest space is a circular hall. When we try to imagine such a space our mind is not scattered trying to picture unessential details; a circular space has only two measurable properties: height of the bounding wall and diameter of the hall. By minute manipulations of these properties, we try to understand whether pure space can have an aesthetic effect on us. Most students undertaking this experiment cannot escape the Image: the circular hall as imagined by them, where pure spatial qualities are secondary and visual quality and narrative play the main role (Fig. 12).[39] Two other themes studied in the

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[34] P. D. Eisenman, "Notes on Conceptual Architecture: Towards a Definition", in *Design Quarterly*, (1970), nos. 78-79, p. 1-5.

[35] Tbilisi Architecture Biennial, *Monocle on Design: Tbilisi's hopeful horizons*, 2018. http://biennial.ge/david-bostanashvili/

[36] Studio Poetics of Architecture, *Dialogue*, Tbilisi, Georgian Technical University, 2018. Retrieved on 30 May 2020 from https://gtu.ge/Arch/Poetics/en-dialogue.html

[37] Studio Poetics of Architecture, *Group 6702*, Tbilisi, Georgian Technical University, 2018-19. Retrieved on 30 May 2020 from https://gtu.ge/Arch/Poetics/en-design-group6702.html

[38] *Ibidem.*

[39] Studio Poetics of Architecture, *Circular space*, Tbilisi, Georgian Technical University, 2018. Retrieved on 30 May 2020 from https://gtu.ge/Arch/Poetics/en-circular.html

studio-workshop are the theatre and the psychiatric clinic. The theatre is a place that hosts other places; the fragments are detached from everyday time and space. Thinking about designing such a space in the city, which itself is detached from time and space, was the main motive for a master's thesis project mentored by Bostanashvili Jr. The City of Lazika was a dream – to build a new city for the first time since Georgia gained independence. The city was to embody neoliberal values and imagery: tall glass skyscrapers, apparently designed by starchitects, or copycats. However, the city was never built except for a single six-lane road. On the side of the road one finds the only building of the virtual city: the municipality. A remarkable piece of architecture in itself, it creates an eerie sight: a metropolitan image surrounded by nothingness. At this stage, the story of Lazika continued and a building open to a carnival, a simulation, and dreams was proposed: a theatre. The narrative of the project suggests storing all the stages after the play is over, thus creating a giant archive of unreal places. The archive is located next to the building and brings to mind Piranesi's *Le Antichità Romane*.[40] The building is heterotopic and heterochronic at the same time and this effect is twofold: the heterotopic state of the Lazika is reflected and magnified in its cultural centre (Fig. 13).[41] Another assignment included a complex, a hybrid consisting of a psychiatric clinic, an architectural space research laboratory for the insane and the construction office of follies. The clinic builds a dwelling folly for each individual patient. The configuration of space is fit for the individual patient and his psychological needs (Fig. 14).[42] One of the inspirations of the project are the miniatures of medieval illuminators depicting the construction process. The place for the clinic is presented as a juxtaposition of the constant (the main building of the complex) and the ever-changing (the follies that are rebuilt).

Conclusion

The context which gave rise to the theme 'poetics of architecture' in Georgia is different from that in which Antoniades' text was written; the dynamics which gave rise to such education varied. Antoniades argued for an inclusive design as a moral objective of the design methodology for architects where "architectural poetics is … to a great extent the period and the process of design". For Bostanashvili Sr, poetics of architecture is a specific domain relating to creative theoretical research and a practice of architecture which unfolded at his studio-workshop. While Antoniades approached poetics of architecture through inclusive channels of architectural creativity and addressed building materials, Bostanashvili Sr introduced metacultural discourse in architecture in

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[40] G. B. Piranesi, *Le Antichità Romane*, 1756.
[41] Studio Poetics of Architecture, *Theatre*, Tbilisi, Georgian Technical University, 2015. Retrieved on 30 May 2020 from https://gtu.ge/Arch/Poetics/en-design-lazika.html
[42] Studio Poetics of Architecture, *Madhouse*, Tbilisi, Georgian Technical University, 2007. Retrieved on 30 May 2020 from https://gtu.ge/Arch/Poetics/en-design-folie-clinic.html

Georgia through innovative thinking, an alternative design approach making use of paper architecture as an architectural teaching method whose medium is paper. Unlike Antoniades who did not project and/or favour any channel of creativity to come into action during the progress of inclusivity, the Bostanashvilis put forward poetics and literature as the media. A significant development in the poetics of architecture as envisaged by the Bostanashvilis relates to the conceptual triad Image-Name-House. For Bostanashvili Sr, Image could be perceived as the idea of the object; things created follow the images, a theme present in the biblical text, where God created creatures according to images. Name is the beginning of culture. A human can be defined as a name giver; s/he gives names to images. This may generate the incorrect impression that Bostanashvili was merely building upon the major concepts of western philosophy defined by Plato. In actual fact, it is rather a deconstructivist reading of Georgian language that allows the emergence of this triad, the three words which in Georgian have a similar sound. Bostanashvili Sr focuses on Magritte's paintings to mark the current cultural condition: "images cannot find their names"; a parallel could be drawn with Ferdinand de Saussure's postulate that the relation between signifier and signified is arbitrary. House is directly related to the concept of space as understood by architecture which, in a broad context, can be seen as the history of space.

Bostanashvili Jr gives the triad a different treatment. Inspired by Bachelard, Image is considered under the philosophy of phenomenology and thus poetics engages phenomenology. Name is considered as a synonym for Sign in general and thence poetics engages semiotics. The House is understood as an architecture phenomenon defined through Image and Name, semiotics and phenomenology; architecture is understood as conceptual (rational) and as an experiential phenomenon. Using Bernard Tschumi's words, architecture is viewed as a pyramid of concepts and architecture as a labyrinth of experience. In his latest publication,[43] Bostanashvili Jr explores the essentials of Bostanashvili Sr's theory through philosophy and linguistics, more specifically with respect to phenomenology and semiotics respectively. Poetics is put forward as the foundation of architectural education which integrates Bostanashvili Sr's original theory on architectural culture, semiotics and theory of play. It "addresses not only current and former students of the studio but architectural society at large interested in this unique chapter of contemporary Georgian architecture".

Poetry and literature are two dominant media for architectural design to Antoniades and the Bostanashvilis. The poetic backdrop is the dimension where regional and international elements, physical and metaphysical, come together; it is the context of the interchange between cultures which is mutually beneficial. Both father and son aimed at creativity in the design studio through comprehending poetry and literature as media to express architecture,

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[43] D. Bostanashvili, *Poetics of architecture*, Tbilisi, Publishing House 'Technical university', 2020.

unencumbered by everyday circumstances which alienate the architect from the essence of the profession. Exploring further thresholds, as highlighted by Xin Wei Sha, will enrich the teaching of the poetics of architecture in Georgia.[44]

Fig. 1. *Seafaring Pilgrims* (Shota Bostanashvili, 1988)[45]

Fig. 2. *A to Z* (Eka Kvirkvelia, 1992)[46]

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[44] X. W. Sha, 'Minor architecture: poetic and speculative architectures in public space', in AI and Society, (2011), no. 26, p. 113-122).

[45] Studio Poetics of Architecture, *The works of the studio: Years 1990-1995*, Tbilisi, Georgian Technical University. Retrieved on 30 May 2020 from https://gtu.ge/Arch/Poetics/en-begining.html
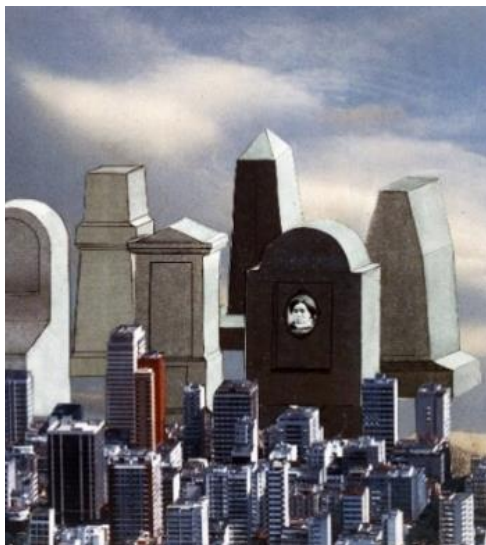
[46] *Ibidem.*

Fig. 3. *Acro Necro* (Nana Kapanadze, 1991)[47]
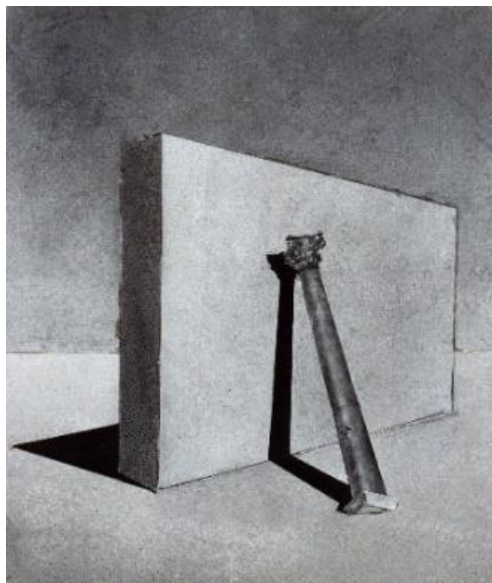
Fig. 4. *Tired* (David Sukhiashvili, 1991)[48]
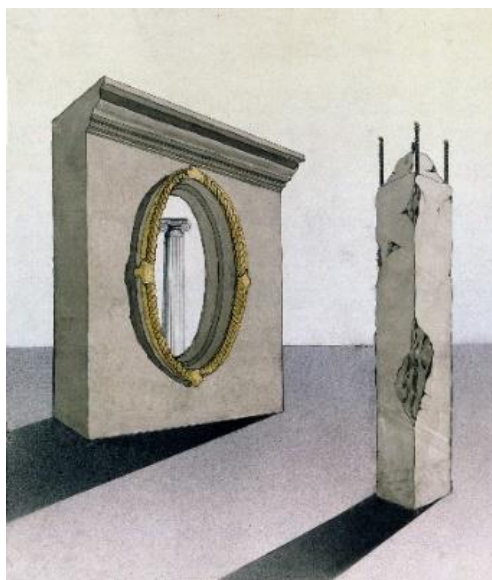

Fig. 5. *Free* (David Sukhiashvili, 1990)[49]

Fig. 6. *Recollection* (Zurab Lominadze, 1990)[50]

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[47] *Ibidem.*

[48] *Ibidem.*

[49] *Ibidem.*

[50] *Ibidem.*

Fig. 7. *Variations on Liberty Square*
(David Sukhiashvili, Shota
Botchorishivli, Dimitri Napetvaridze,
Irakli Svimonishvili, 1992)[51]
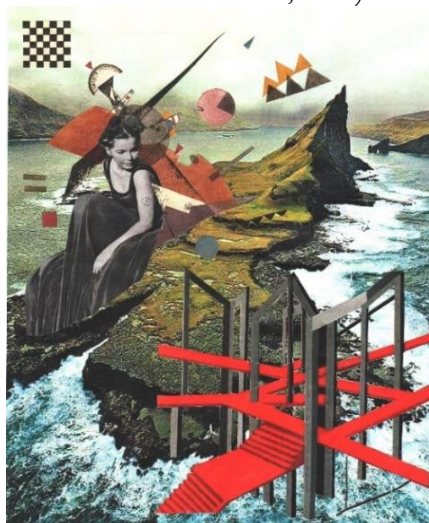

Fig. 8. *Topoiesis* (Temur Ninua, 2007)[52]

Fig. 9 *Dialogue* (Anna-Maria
Meskhoradze, 2018)[53]

Fig. 10 *Grafting* (Nunu Bokuchava, 2018-
19)[54]

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[51] Studio Poetics of Architecture, *Variations on Liberty Square*, Tbilisi, Georgian Technical University, 2007. Retrieved on 30 May 2020 from https://gtu.ge/Arch/Poetics/en-freedomsquare.html

[52] Studio Poetics of Architecture, *Topoiesis*, Tbilisi, Georgian Technical University, 2007. Retrieved on 30 May 2020 from https://gtu.ge/Arch/Poetics/en-topoiesis.html

[53] Studio Poetics of Architecture, *Dialogue*, Tbilisi, Georgian Technical University, 2018. Retrieved on 30 May 2020 from https://gtu.ge/Arch/Poetics/en-dialogue.html

[54] Studio Poetics of Architecture, *Group 6702*, Tbilisi, Georgian Technical University, 2018-19. Retrieved on 30 May 2020 from https://gtu.ge/Arch/Poetics/en-design-group6702.html
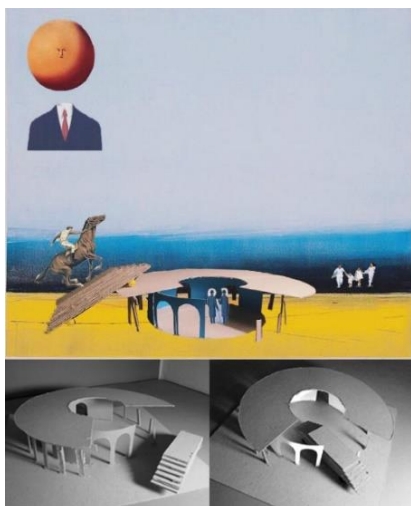
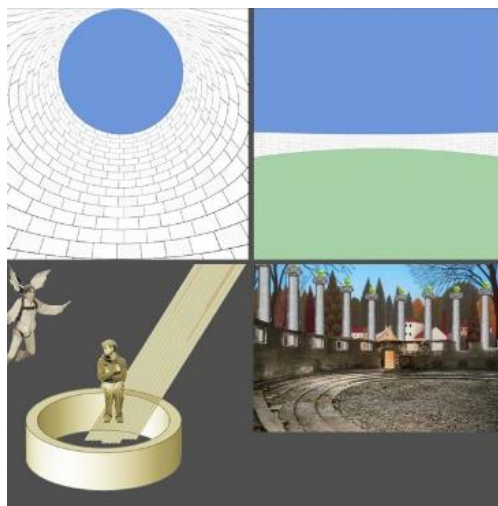Fig. 11. *Grafting* (Mzia Mamardashvili, 2018-19)[55]

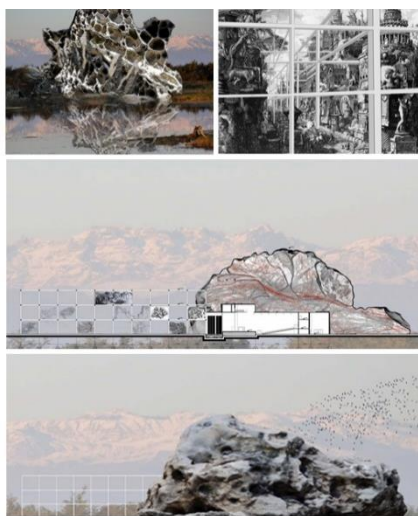Fig. 12. *Circular space* (top, Bostanashvili Jr; bottom, left to right, Anna Betchvaia, Thomas Dumbadze, 2017)[56]

Fig. 13. *Theatre* (Shota Jojua 2015)[57]

Fig. 14. *Psychiatric clinic* (Lika Oniani, 2018)[58]

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[55] *Ibidem*.

[56] Studio Poetics of Architecture, *Circular space*, Tbilisi, Georgian Technical University, 2018. Retrieved on 30 May 2020 from https://gtu.ge/Arch/Poetics/en-circular.html

[57] Studio Poetics of Architecture, *Theatre*, Tbilisi, Georgian Technical University, 2015. Retrieved on 30 May 2020 from https://gtu.ge/Arch/Poetics/en-design-lazika.html

[58] Studio Poetics of Architecture, *Madhouse*, Tbilisi, Georgian Technical University, 2007. Retrieved on 30 May 2020 from https://gtu.ge/Arch/Poetics/en-design-folie-clinic.html