



The position of Zen philosophy derived from haiku poems in the architectural design process

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Abstract: This paper investigates the role of Zen philosophy, as derived from haiku poetry, in the architectural design process. It explores the nature of Zen thought, its unique perspective on art and literature, and how this perspective is reflected in architectural design processes. The paper also examines how the creation of architectural spaces can be integrated with the poetry and poetics (haiku) influenced by this philosophy. This research seeks to answer the question of how Zen thought can be applied in architectural design through the utilization of haiku poetry. A descriptive-analytical approach, combining inductive and deductive reasoning, is employed. Initially, Zen theories based on haiku are deductively applied to case studies. Subsequently, Zen architectural theories based on haiku are extracted from these case studies. Finally, the results are obtained by combining inductive and deductive methods. This paper aims to introduce haiku, elucidate the role of Zen philosophy in haiku poetry, and explore the influence of Japanese Buddhism on the architectural design process. The findings of this research reveal that haiku is the product of immediate, intuitive experience and cannot be evaluated based on conventional poetic criteria. Haiku is a form of enlightenment or illumination, in which the poet perceives the vitality of objects and grasps the meaning of the ordinary and commonplace. Haiku poetry presents viewers with perspectives on nature, humanity, and life. By integrating literary concepts into the architectural design process, haiku can serve as a powerful cultural and artistic medium, fostering audience engagement with literature and cultivating a unique, philosophical understanding of phenomena.

Keywords: *Zen, Architecture, Haiku, Design Process, Philosophy.*

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Introduction

From the inception of a design concept to its realization in the built environment, designers traverse a complex process involving creative ideation, development, and ultimately, the production of an architectural artifact. This iterative journey is commonly referred to as the design process, a fundamental aspect of architectural practice. While architects may engage in design consciously or intuitively, the multifaceted nature of contemporary design challenges has elevated it to the status of a comprehensive problem-solving endeavor.

It is rare for a designer to have a complete grasp of all problem facets at the outset of a project. Consequently, the initial task is to articulate the design problem. As designers delve deeper into the problem space, new dimensions often emerge, requiring substantial effort to attain a sufficient understanding. (Rahimi, 2009; Lang, 2008).

Today's modern world is fraught with tension and noise, yet the dream of a tranquil solitude and profound silence persists in the minds of this era's restless inhabitants. When they cannot find this peace within their tumultuous lives, they seek it in art. For modern humans, Zen art offers a path to liberation, freeing them from mental constraints and habitual patterns. Zen art encompasses more than mere visual aesthetics; it seeks to evoke a sense and atmosphere that lead to contemplation and peaceful meditation, revealing the beautiful truth within us. Due to its unique aesthetic qualities, Zen thought has seamlessly integrated into modern art, inspiring countless artists across various disciplines. Zen is the breath of life and a perfection-seeking movement where every action holds a sense of sacredness." (Atezadi, 2002:87).

Darius Shayegan posits that poetry holds an ontological position, existing since the era of cavemen to the atomic age. Poetry emerges from the language of existence, and the poet's connection to the world is founded upon this. While Hafez's poetic prowess is evident through the diamond-like precision of Persian language in his ghazals, stimulating our cognitive memories, the poetry of Japanese haiku is formed solely from the confrontation of humanity with the essence of objects. Here, it is merely the fall of a mulberry seed into a puddle that points to the poetic nature of the universe and the haiku poet's revelatory experience. In this instance, the poet stands beside us, allowing their voice to resonate from within the objects themselves. (Shamlu, 2023).

Like Zen, haiku represents a form of satori or enlightenment, and the interconnectedness of architecture, literature, and philosophy is evident in the works of numerous architects and buildings. A philosophical understanding of artistic and literary works within the framework of architecture arises when architecture is conceived through conceptual design. Concepts and design ideas can significantly influence the creation of captivating and engaging architecture. Haiku poetry abstracts reality, while architecture moves from abstraction towards reality, transforming a sublime poetic feeling into a tangible space.

Therefore, this research seeks to:

How can Zen thinking be used in architectural design based on the use of haiku poems?

This paper investigates the role of Zen philosophy, as derived from haiku poetry, in the architectural design process. It explores the nature of Zen thought, its unique perspective on art and literature, and how this perspective is reflected in architectural design processes. The paper also examines how the creation of architectural spaces can be integrated with the poetry and poetics (haiku) influenced by this philosophy.

Research method:

This research is based on interdisciplinary studies in the fields of philosophy and architecture. The research method is a combination of qualitative and quantitative methods and is based on descriptive analysis. The obtained results were analyzed using comparative (whole to part) and inductive (part to whole) methods. A descriptive-analytical approach, combining inductive and deductive reasoning, is employed. Initially, Zen theories based on haiku are deductively applied to case studies. Subsequently, Zen architectural theories based on haiku are extracted from these case studies. Finally, the results are obtained by combining inductive and deductive methods.

Theoretical Foundations of Research:

The word (chan), which is called (zen) in Japanese, is derived from the Sanskrit root (dyana) and means (attitude), and is a word used for the moment of truth. The founder of the Zen movement (Chan) was an Indian monk named Bodhi Dharma, who brought its principles to China in the 6th century AD. It was with the appearance of Hui Nang in China that the last remnants of Indian teachings were removed from the new teachings and this school became completely Chinese (Humphreys, 1998:161).

Eastern Philosophy

Eastern philosophy encompasses a diverse array of philosophical and religious perspectives originating from ancient civilizations such as India, China, Persia, Japan, Korea, Egypt, Tibet, and more. These philosophies have evolved from cultural traditions and intellectual frameworks that have shaped the East since its earliest recorded history. Eastern philosophy offers a multifaceted lens through which to understand the complex societies in which it emerged. (Ozborne, 2010: 6)

The term "Eastern philosophy" refers to a collection of ontological and epistemological ideas that have developed within Eastern civilizations. Eastern philosophy is a multifaceted set of perspectives that deeply reflect the intricate societies from which they have arisen. Given that India and China are the oldest and most significant cradles of ancient thought and tradition in the East, it is these civilizations that have primarily shaped Eastern philosophy. (Ibid., p. 8)

Eastern philosophy deals with suffering, essence, transcendence and the nature of the imperishable being. Humans are part of the endless cycle of life and death (the Hindus call this Samsara). No one can escape from this fact, but humans live in society and must fight with it. There are many differences in expressing the way of enlightenment and the nature of being, in Eastern philosophy, the concept of essence has many differences with Western philosophy, and in that reality, the true and eternal infinite reality has been accepted (Ibid:12)

Zen Philosophy

Zen philosophy is grounded in meditation. It is an example of what in China and India is known as the "Way of Release," sharing many similarities with Taoism. Historically, Zen can be viewed as the culmination and apex of long-standing Indian and Chinese traditions. (Khorasani, 2001:85)

Zen meditation follows two primary methods:

a. The first method, practiced in the Soto school, involves emptying the mind to attain a profound meditative state.

point of view (Zen)	Pundits
Zen is not excitement, it is focusing on our daily routine (Zen Mind, Menad Aghazagar,2018:79)	Shunryu Suzuki
Zen is a type of intuitive understanding of existence, the way of Zen is to enter directly into the object and observe its intrinsic and inner state as it is (Suzuki, 1992)	D. T. Suzuki
The essence of Zen philosophy is the circle. It introduces the infinite circle (Endo, 2009:33)	Tadao Ando
Zen places equal importance on both inner peace and physical ease. This concept manifests in Zen architecture and art as a seamless integration of the inner and outer realms. (A'tazādi,2000: 58)	Ladan Etezadi
Zen is the way to get rid of all the masks, thoughts and inadequacies that we get in the course of social life	Siamak Panahi
This Buddha teaches the transformation of this limited self into an unlimited self. (Pashaei, 2006:194)	a. Pashaei
Opinion (Haiku)	Pundits
Haiku is not just a soothing whisper that you can assume under the surface chaos of this world's life. (Shamlou,2023:157)	Basho
A haiku may not seem very interesting at first reading, the name of an elm tree is worthless if its blossoms do not fall to the ground. But a landscape in which the flowers cover the soil under the tree gives the feeling that spring has not yet sprung (Talibian,2023:130)	Boson
Haiku requires the reader to accompany the experience of the poet, a haiku singer knows that words alone are not enough to create the wholeness of the moment and the writing is only an excuse for the reader to create the unsaid with his own perception. Haiku is a poem that It is complete with the memories and unconsciousness of the single reader	Jonathan Clements
Haiku is the creation of things that already existed, but they need a poet in order to reach human perfection (Shamlou,2023:31)	Shamlou
Haiku should be looked at from a Zen point of view, because Haiku tells secrets that can be understood more deeply by the ears of Zen people, this view is more spectacular from that perspective. (Shamlu,2023:20)	A. Pashaei
Haiku is something that is happening right here and right now. (2022:16)	Talebian

Table 1. The opinion of experts and researchers regarding the category of Zen and Haiku according to the findings of the research



Fig 2. Source (Osborne, 2009, 60)

Zen literature	Haiku aesthetics	The basics of Zen
Attention to the life of objects	Proximity and affinity with nature	satori
Realizing the truth of things	brevity	Becoming one with nature
Attention to nature	hidden meaning	Zen as nothingness
Ignoring beauty and rhyme	Symbolism	Personal receipt
Inherent simplicity	image	Letting go of thoughts
Disability and ability	Move	Zen as a religion
secrets of life	Debris	

Table 3. The link between Zen hermeneutics and literature Source: (Panahi, 2018)

b. The second method, practiced in the Rinzai school, shares the same ultimate goal.

The fundamental aim of Zen is to embark on a journey toward satori. To achieve this, one must seek an inner experience that arises from the deepest recesses of their being. This is an attraction to an intuitive understanding, a direct experience known in Japanese as satori. Without satori, there is no Zen; Zen and satori are synonymous (Suzuki, 1999:256).

Accordingly, Zen represents an intuitive comprehension of existence, but not one reliant on abstract mental or philosophical concepts. Instead, Zen's starting point is the lived experience. The Zen path involves a direct entry into the object itself, observing its inherent nature as it is (Suzuki, 1984:19).

The Design Process

Design is a complex and intricate skill. Contrary to the belief that it's a mysterious talent bestowed upon a select few, it's a skill that can be learned and honed through practice, much like playing a sport or a musical instrument. Given the multifaceted nature of design problems and the myriad of potential solutions, the design process is inherently open-ended. (Lawson, 2016:17-153).

Tracing its roots back to the late 1950s and early 1960s in Europe, design process research was grounded in the belief that design is largely independent of the specific subject matter. Consequently, it was assumed that the design process is universal across all domains. (Lillian,

Given the multifaceted and complex nature of architectural design, which necessitates a combination of knowledge and creativity, it is essential to establish a defined and comprehensive methodology for the design process and its associated concepts due to the vastness and diversity of the architectural field. The architectural design process is a sequence of events that occur sequentially or simultaneously, each contributing to the completion of the overall project, ultimately culminating in a process that introduces change to the environment.

An Examination of Existing Models and Theories in Architectural Design

Architectural theory is presented as a discourse that describes the methods and products of architecture and defines its associated challenges. Although theory overlaps with architectural history and intersects with criticism, it is distinct from both. In general, architectural theory addresses both the ideals and achievements of architecture. (Ibid., 69)

An examination of design models reveals that the Royal Institute of British Architects (RIBA) model posits a four-stage linear design process. The initial stage, known as the inception phase, involves the comprehensive gathering of information. This is followed by a stage of analysis, where the overall nature of the problem is examined, and potential solutions are explored. The third stage focuses on developing and refining one or more experimental solutions. Finally, the optimal solutions are presented in the last stage. (Diagram 2)

Christopher Alexander considers the design process to consist of two stages, one is analysis and the other is synthesis.

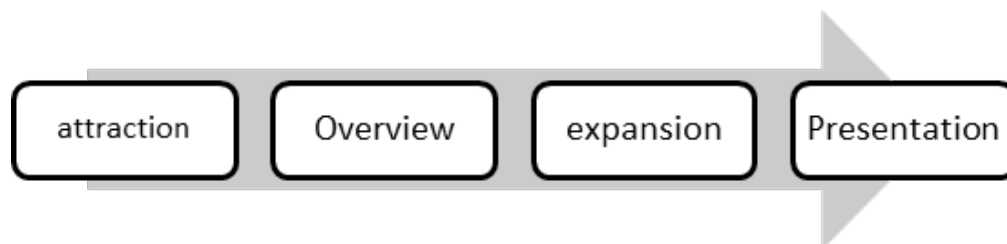


Fig3: The design process model of the Royal Institute of British Architects

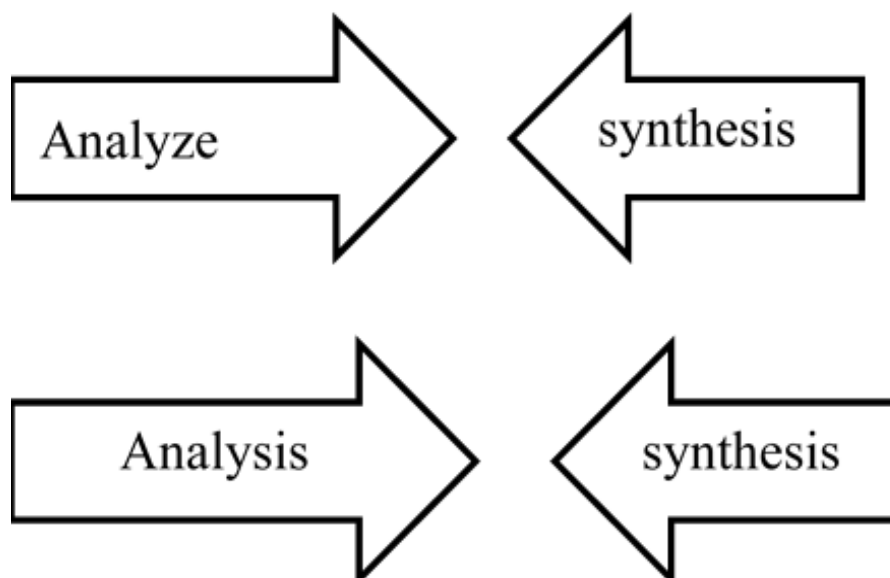


Fig4: Design process from Christopher Alexander's point of view (source: Muzaffar and Khak Zand, 2007)

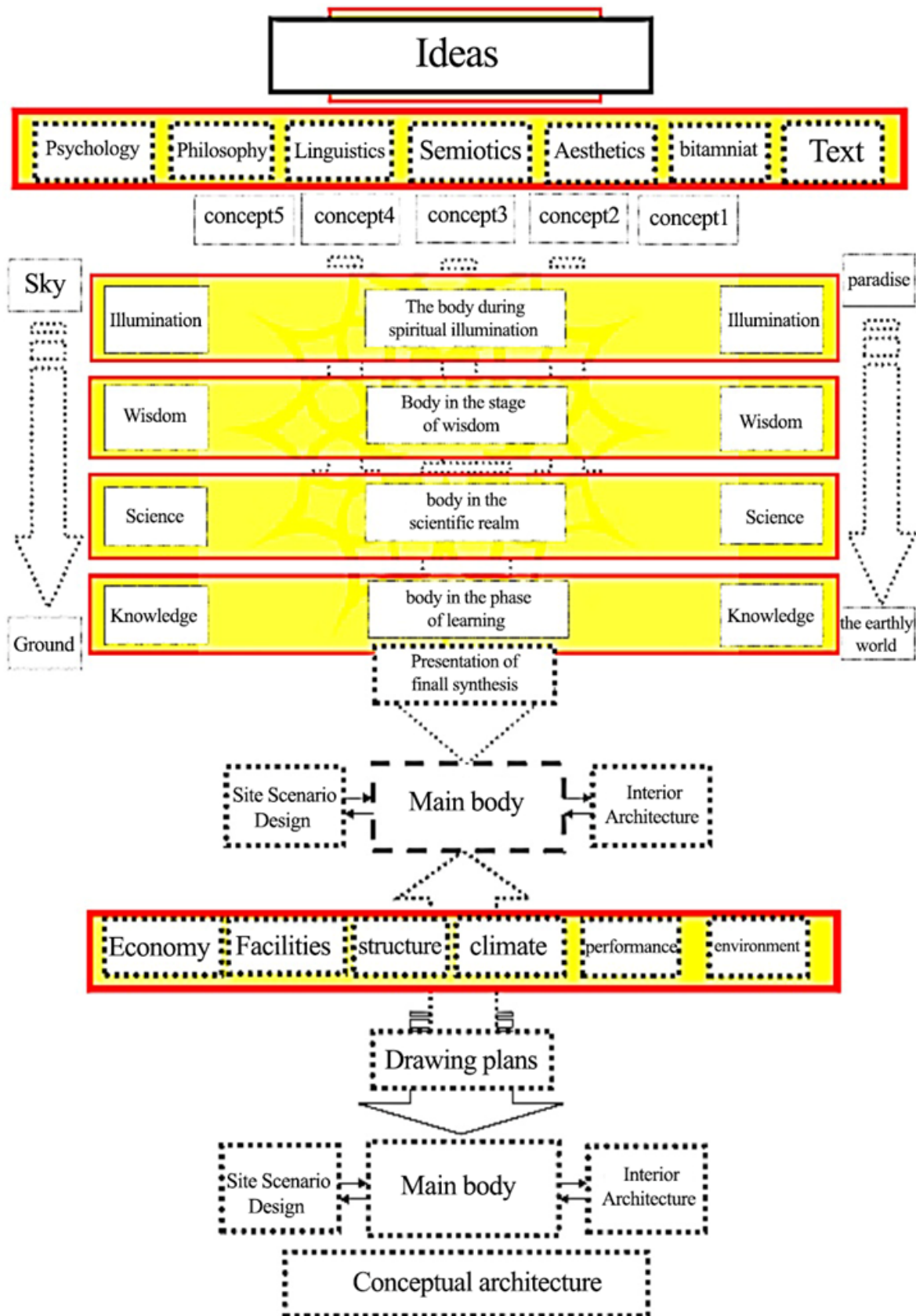


Fig5: Design process (source: Panahi)

"The Tom Markus and Tom Meier model is another design model. According to this model, the design process diagram is a combination of a two-dimensional matrix consisting of a series of decision-making processes and the design process itself. The decision-making processes include analysis, synthesis, evaluation, and decision-making, while the design process consists of preliminary proposals, schematic design, and detailed design. Each level of the design process must go through all stages of the decision-making process."

Architectural Design

Architectural design demands a simultaneous consideration and analysis of numerous, diverse subjects to make decisions based on a complex interplay of relationships. Beyond these concerns lies the realm of intuition. According to Ando, architecture is the reconciliation or synthesis of opposing concepts, emerging from the subtle fissures between contradictory ideas. In other words, architecture is the elevation of opposing poles such as interior and exterior, East and West, part and whole, history and present, art and reality, past and future, abstract and tangible, simple and complex into a coherent expression of a personal will. (Ando, 2023)

Haiku

A Japanese poetic form composed of seventeen syllables arranged in three lines of five, seven, and five syllables respectively (Kadon, 300). Kent Yasuda asserts that the three lines of a haiku correspond to the three elements of time, place, and thing (Yasuda, 179), which are fundamental to every haiku and cannot be absent.

Haiku is the creation of things that already exist but perhaps require a poet to attain "human perfection." These things might be a moonlit night and a barking dog, without a stone: (Sham-lu, 2023:31) No stone To hurl at the barking dog Winter moon

Tai gi

Perhaps it is a clinking chain and a silence that the sound invades, at the moment when the sound penetrates the stones:

silence

Clinking chain penetrates the stones.

Bashou

Perhaps the shortness of the night or the length of the day:

On the sandy shore,

Footprints

The day of spring is long.

Shiki

Unlike waka, another form of Japanese poetry that seeks beauty, haiku aims to encapsulate meaning. In this process, a unique kind of beauty is naturally revealed within its surroundings. For haiku, everything—whether it's this, that, or everything—is a poetic gem. Philosophy or philosophers may point out our ignorance, but haiku, or poetry in general, shows us that we always know, but we don't know that we know.

"Since its inception centuries ago, the primary objective of haiku poets has been to capture and immortalize those sublime moments of perception and insight into the world and its ele-

ments. This enables the poet to convey these experiences to others and posterity. Hence, haiku establishes a shared platform between the poet and the reader, bound by an unspoken pact where both parties acknowledge the haiku as a tangible reality. They extend invitations to one another to enter this newly created world. Naturally, a realm constructed upon the foundations of two individuals would crumble or, at the very least, become meaningless without either. In other words, the world and realm of haiku cannot materialize without the collaborative efforts of the poet and the reader." (Talebian, 2022:14)

Haiku must be viewed from a Zen perspective. For haiku reveals secrets that can be more deeply understood by those attuned to Zen ears. This perspective offers a more profound view. Inevitably, there is the possibility that we may regard what haiku reveals with a more or less mystical gaze. Zen refers to that particular state of being that unites us with all other things in existence. In this state, we are not separate from other things, from other elements of the universe, but rather we are one with them. Yet, we also maintain our independence and individuality with our personal characteristics. (Shamlu, 2009:20)

Haiku and Zen

Historically, the Japanese haiku, in its rigid and complete form, originated in the 17th century at the hands of Zen Buddhists. Like Zen, haiku is devoid of explicit texts; its nature and the audience's interaction with it must be interpreted. The power of haiku is exponential and immeasurable. One can generate comprehensive concepts from within a concise haiku. Haiku can be considered the richest expression, one that any critic strives to summarize and analyze its essence and architectural design. (Antoniadis, 2020) How is a Zen poet Zen? The Zen spirit of a haiku poet manifests in states that can be summarized under several headings: (Talebian:41)

Discussion:

Exploring the Interconnection of Literature and Architecture

Francis Bacon considered poetry to be a representation of human imagination, stating that "human imagination does not follow the laws governing objects, and what poetry creates is greater and more enduring than what occurs in nature." To articulate any story, we require the construction of a space, and this space is essentially the transcendent power of architecture.

Throughout history, literature and architecture (poets and architects) have shared common perspectives and roles. No poem or story is meaningful without the creation of a space, and no city is recorded in history without literature and poetry. Just as circulation is a crucial concept in architectural design, facilitating movement between spaces and ensuring user comfort, the characteristics of Iranian architecture have always been closely linked to poetry, music, and art. Even the Shahnameh offers valuable insights and information. For example, the *eyvan*, a covered space open on at least one side and overlooking an open area, is a case in point. (Sultan-zadeh, 2016). In his majestic hall, a carpet was laid As he commanded Bahram to be conveyed.

The essence of pure architecture demands of its creator that they simultaneously gaze upon both their inner and outer worlds, so that they may manifest all they desire within a singular entity, a spatial creation. Architects of the past, like musicians, painters, and poets, did not don garments dictated or recommended by others. The architects of those times were acquainted with the world of their era; they knew both Ferdowsi and Nizami, were familiar with the disparate origins and theories of thinkers in specialized sciences, and understood that architecture, like poetry, is rooted in a perception that sees the world as six-dimensional, and that its exploration is only agreeable based on what is inherent in the nature of the Four Journeys. (Falamki, 2017)

Text and intertextuality in architectural works

"No text can exist in a vacuum; it is inevitably influenced by and interconnected with other texts. Intertextuality underscores this notion, suggesting that all communicative acts are shaped by and build upon previous ones. In architecture, intertextuality operates similarly, revealing how architects draw from a rich tapestry of past works to create new spaces. By applying intertextual theories, we can better understand and analyze how architectural creations are formed through a dialogue with history and other cultural artifacts."

Table 4. Basics of haiku

Basho	foggy rain Today is a happy day Although you will not see Mt.Fuji	The first of these states is selflessness, which manifests itself in various forms such as selflessness and reaches perfection in selflessness. In this case, the poet looks at things far from their usefulness or harm	Selflessness
Basho	Oh Kanko Dori You give depth my loneliness	Another manifestation of this Zen state is solitude, perhaps it would be good to say something about the use of words in Zen. In Zen, silence and speaking are both the same thing	Loneliness
Ki Kakou	Summer glow Yesterday in Khavaran Today in the West	Here, reza or submission is the grateful acceptance of all the things that are in us and outside of us, the acceptance of all the shortcomings of ourselves and others	Satisfaction
Riota	None of them said a word No guest, no waiter And not white chrysanthemums	Speechlessness is basically a state in which words are used not to express something, but to remove what seems to be between us and real things, which are actually separate from us. They are not, it is a barrier, or a veil between us and them	speechlessness
Bai Shitsou	Bright autumn moon Shadows of trees and grass And the shadows of people	Thought and reasoning add depth to intuition but cannot replace it, hence the inexpressibility of life through poetry, and hence the evasion of reason in mysticism, Zen, and Haiku	Absence of reason
	The tiger remained, with many horns but He left the cow, but it is tailless	Zen uses contradiction paradoxically, sometimes openly and sometimes hidden	Contradiction
Soukan	A handhold On the moon What a magnificent hand fan.	Humor is an inseparable element of poetry. Shiki, honesty, lack of sentimentality and the fundamental paradox hidden somewhere in every haiku come from such old poems, and actually from their hearts	comedy
Basho	Getting wet from the rain in winter Not even having an umbrella and a hat be, be	Freedom from thought and freedom from truth, the search for happiness, beauty and meaning	Freedom
Boson	Not a stone that I throw to the dog winter month	Maybe this one haiku tai gi is enough	not being moral
Sukan	The one on the moon Hang a bunch There is a fan	Illusion is belief in an object, whether it is tangible or suspected, even though it does not appear to exist	illusion
Shiki	The sea gets dark The sound of wild birds Pale white	Haiku takes us to the depths of nature and makes you hear the sound of birds, the flowing river, the wind and the spring breeze, or the rustling of tree branches and leaves, or the sound of raindrops, and actually depicts the four seasons. He kills and talks about human pain and suffering	Endlessness

The Influence of Literature on Contemporary Architecture

Literary texts, serving as foundational problems for architectural inquiry, gained significant attention from the mid-1970s to the late 1980s. It would be unreasonable to expect an architect unfamiliar with Homer's epics to design with a deep understanding of Greek life and perspectives. Similarly, it is equally illogical to not require architects, urban designers, city planners, interior designers, and others to engage with Virgil's Aeneid. The epics of any given culture illuminate the architectural foundations of ancient civilizations, and an in-depth study of these




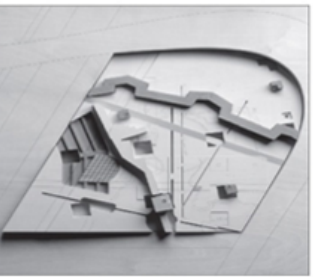
The image of the building	Used intertexts	Year of construction	architect	Building
	<ul style="list-style-type: none"> - Three concepts of continuity of Jewish history (existence), (exile), (death) - Elman expressionist cinema - The hardships of the Jewish people - Absence of Jews in Berlin - The Unfinished Symphony of Moses and God, Arnold Schoenberg - Importance of contextualism - The six-pointed star of David - Walter Benjamin's book (one way street) - Tree - Lines on the facade (matrix of Jewish deaths) - Faces on the way to the Holocaust - Conflict with the site - 49 columns in the axis of exile 	1999	<u>Daniel Libeskind</u>	Jewish Museum
	<ul style="list-style-type: none"> - Foucault's History of Madness and Madness of Civilization - The explosion of Bauhaus principles - Event architecture - James Joyce's novel - Jamsky's psychology - The real concept of deconstruction according to Derrida - Red color because of the contrast with the park - Tazad Sullivan (the form follows the user) 	1982	<u>Bernard Tschumi</u>	Parc de la Villette
 	<ul style="list-style-type: none"> - <i>Jewish History</i> - <i>Evoking the Exile Museum Garden</i> - <i>Pinewood structures (suggesting crates for precious objects)</i> - <i>Also invoking the tale of Noah's Ark</i> - <i>Hebrew letters Aleph - Bet (as skylights)</i> - <i>Words of the Jewish philosopher (Maimonides) on the facade</i> 	2007	<u>Daniel Libeskind</u>	Museum A&B
	<ul style="list-style-type: none"> - A state of wonder in the fetus and mother's womb Inside and outside are in a close relationship (paragon) Visibility of an instrument that stimulates the invisible - A sort, a filter that happens in place, an allusion to the shape of a sieve - The paradoxical thing is a part of the process, the connection between inside and outside is discrete 	1997	<u>Eisenman, Derrida</u>	Koura Park

Table 5. Examining intertextuality in the works of different architects

works reveals the enduring nature of the themes and descriptions presented by these poets. (Antonyadis, 2020)

"Poetry, art, and architecture have successfully modernized while remaining rooted in their traditions. Among traditional and contemporary poetry, the haiku or this seventeen-syllable poetic form holds a greater significance as a philosophy of architectural design and existential philosophy, serving as a global exemplar compared to epic poetry. Ultimately, the haiku or any other art form that stimulates the imagination and encourages the architect to reach their highest mental and critical capacities is a suitable metaphorical tool for architecture. When poetry

reaches its pinnacle and the architect constructs a building based on sound principles, their voices resonate within each other, multiplying their beauty and appeal."

"Both poetry and architecture are expressions of human emotion," he argues. "Architecture is the expression of emotion and feeling shaped by structures in space, while poetry is the verbal expression of these emotions (Edward, 2006, p. 42)." Architecture and literature, like many other art forms, share many similarities in terms of meaning and form. Many words and terms in various art forms, including literature and architecture, are at least formally and verbally shared. It could be said that poetry is the art of language, and architecture is the art of structure and construction. However, this comparison between the visual and auditory arts should be made with caution. Architecture is a language, and Ferdowsi, Rumi, Hafez, and Nizami are artists who use the tool of language.

Conclusion

Heidegger asserts that the origin of the truth of things cannot be explained through words; it is the thing itself that discovers and reveals truth. The power of art, within the context of poetry, aids in the revelation of the truth of things, giving rise to a meaning that is derived from another world that cannot be expressed in words. For modern humans, Zen art is a path towards freedom, liberation from constraints, and a return to nature.

"Our emphasis on haiku stems from the fact that these poems aim to express any subject matter in a structured manner, using the fewest possible words. Poetry and literature are powerful tools for architectural design. While all literary styles are beneficial, we believe that poetry is superior to literature for creative purposes. Poetry, as a collection of written words that encapsulates the collective mindset of people, is essential for expressing the unique character of a space and place, which is a prerequisite for any national, regional, or local design. A designer should have a poetic foundation, encompassing both local and global elements. We use Japanese haiku as a metaphor for the ultimate goal of architectural poetry." "Modern Japanese architecture is progressively returning to its roots. Japanese architecture is a tangible manifestation of an insight that operates beyond the realm of consciousness; it is a dynamic cultural achievement that has never severed its ties to its fixed traditional foundations. Contemporary Japanese architecture, like its contemporary culture, exemplifies a hybrid culture that simultaneously embraces modern possibilities while preserving its roots in a coherent structure, thus perpetuating its national and traditional identity."

Conflict of Interest:

The authors declare that they agreed to participate in the present paper and there are no competing interests.

Authors' Participation:

This article was written by Siamak Panahi and Fatemeh Ahangar.

concepts	in poetry	in architecture
Space	In literature, the atmosphere that a reader experiences upon entering the world of a literary work is referred to as "space". This atmosphere can be joyful, sorrowful, imaginative, terrifying, strange, dreamlike, painful, or filled with ugliness and atrocities. (Rezaei, 2005:23)	Jörg Grote argues that space can be conceived as a container that can contain an object or be filled with something. However, space is not an entity with a precise and definite definition; nevertheless, it is measurable. (Madanipur, 1996)
place	"In poetry, place is not an end in itself. If it were, the focus would simply be on political geography. Rather, place serves as a tool, and its reality within poetry is more often psychological and artistic than literal. It becomes imbued with a multitude of meanings."	According to Norberg-Schulz, a place is not merely an abstract point in space. It is a concrete entity composed of tangible objects and substances, with specific functions, textures, and colors. The interplay of these elements creates the unique character of a place. (Norberg-Schulz, 1977:414)
Form (figure)	"The form of a literary work is constituted by a set of elements that contribute to its texture and structure. Thus, meter and rhyme, consonants and vowels, syllables, figures of speech, literary devices, point of view, and plot are all part of a literary form, provided that each of these elements plays a role in the construction or texture of the work."	5 views of the theory of form: (Mark Gellerter, 2001) 1. Architectural form is formed by function 2. The architectural form is produced in a creative imagination 3. Architectural form is formed by the spirit of the place 4. Form is formed by dominant social and economic conditions 5. Architectural form is inspired by timeless principles of form that are independent of designers, cultures and climatic conditions
style	A special way of perceiving and expressing thoughts through the combination of words and the choice of words and interpretation (Rezaei, 2002)	Pirnia has defined stylistics as follows: the architect of every corner of the world has principles and rules to create special styles according to the climate, way of life, manners, and the type of materials. Different architectural methods can be recognized by them. The knowledge of these methods is called stylistics. (Pirnia, 1974)
metaphor	Metaphor is not a literary craft, but it belongs to the essence of language, and if it is not, the language will turn into a formal, dry and soulless language	Metaphor in architecture can be divided into three categories: (Antoniades, 2010, 66) 1. Perceptible metaphor 2. Subtle metaphor 3. Combined metaphor
Conflict	Contradiction in the word means incompatibility and opposition to each other. Contradiction is a presentation that causes the beauty of speech. (Ahmadi, 1998)	Contrast in architecture is a kind of relationship between the building and the environment. That is, the deliberate contrast of the building with the environment, in artificial areas, a deliberate separation between what should be built and what has been built. (Gruther, 1996:153)
symbol	A symbol is usually intended to objectify a mental matter, a symbol is usually the best effort and maximum possible to express something that is not very clear, and the best presentation of that content is a symbol. Jung says: A symbol is the best possible idea to visualize something that is relatively unknown and cannot be shown in a clear way. (Shamisa, 2007:218)	A symbol is a sign that can be analyzed semantically; that is, it is a sign that can be understood spiritually and has a content that is beyond its subjective effects. A symbol makes something psychological to be understood and felt, or in other words, it is a means to objectify a mental content in a formal way. (Grut, 1996)
balance	From Eliot's point of view, the music of poetry originates from the institution of poets' language and lies in the essence of the poet's language. There is no good or bad word, but it is the place of words that can be good or bad. And it is the composition and texture or texture and system of poetry. (Eliot, 2015)	Rhythm is the first common factor that manifests its presence in each of the arts such as poetry, painting, music and architecture (Dehlavi, 1990)
Color	Color and symbol complement human experiences and reflect people's thinking. Therefore, the use of colors in symbolic and symbolic meanings is one of the characteristics of a literary work.	Color is a symbol and a sign of the way of thinking. Through color, one can get to know the personality and cultural characteristics of a people. (Sadr, 2006)

Table 6. Table of fundamental commonalities of architecture and literature









The prominent characteristics of the presence of the building in nature and poetry	Pictures of buildings	Poetry	Haiku Poet	the architect	name of work
In this work, the sense of nature and the passage of time are scattered in the space. You can feel the sunlight and the wind. The poet's poetry is evident		autumn wind whatever i see All are haiku	Takahama Kyoshi 1959	Minwa Asaka	Haiku residence in Japan
This mystery, mystery, brevity and image of the space has come to the awe of the poem. The imagination of the architect in the language of the poet		I have stared at the strange sky The moon passes over it Oh look, it's the same	Abe Nakamaru	Kunichi Kimura	gable house
The tree is the secret of the universe and creation. The ladder of ascension is from Nasut to Lahut. (Chatrudi, 1953)		Perfection from that tree is standing single	Toyota Tsuno (1928)	Koen van Welsen	Home Vos family Amsterdam (Netherlands)
Truth lies in silence, and the silence of chrysanthemums dominates the space, and haiku is like that		None of them spoke Not a guest, not a host And not white chrysanthemums	Oshima Ryota (1787)	Kunichi Kimura	Aram's house
A silent vision I saw a poet who was so oblivious to the space, that the sky laid an egg in her eyes		Look, in the heart of the egg Small yellow sun How did he get into it	Imma von Bodmershof	Tadao Ando	Chichu Art Museum
Poetry is nothing less than the complete speech of man, it may be words as much as silence		you think spring is here sea, sea	Kobayashi Issa	Tadao Ando	Wabi's house
Modern life and technology have been exhibited to achieve ascension through love		The old pond is closed A frog jumps into the pond Water spray, silence again	Matsuo Basho	Tadao Ando	Azuma's house
Space is fantasy and fantasy is space (Rahimi, 2007)		old pond Goki jumping sound of water	Matsuo Basho (1644)	Tadao Ando	Church on the water

Table 7. The influence table of architectural works from haiku poems

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