Poetic Incommunicability
An ‘Efficient’ Creative Force

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Abstract
Could one productively self-destruct while writing an abstract—that well-worn design wondering about of coherent self-construction—for the sake of efficiency in drawing out the reader’s black boxes, incomprehension? If one advocates for the aporias inherent in the multivocality of dialogue, hopefully so. Yet, the discourse asserts the Right of Window, to be seen and to sleep, and practice of dialogical design tends to overvalue its unifying and clarifying to see ‘blind mechanisms and associated communitarian benefits: increased mutual communicability—spots’ social transparency—eases us closer to univocal consensus.

With only lenses of transparency, the value of incommunicability, of opacity—to something else...creativity and to society broadly—is not seen.

In contrast, chiaroscuros of incommunicability (or communicability) can be viewed from a across the mechanics of poetry theorized by Viktor Shklovsky and André Breton. In Shklovsky’s reader-focused model, rather than aiming for an ‘efficient’, immediately communicable explanation of a singular prosaic world, the poet-artist draws the shutter, artificially opens the window, each time newly constructed, Jamesian ‘flights’ and ‘perchings’, Proustian moments bienheureux, closures and missed communication, forestalls the process of the reader’s perception through defamiliarization and complicating devices conveying multiple intersecting structures or worlds. The process of ships passing, again perception itself becomes a kind of culture—to maintain in opposition to automatization—an act of dwelling to be extended as long as possible and constantly reinitiated. Breton’s poet similarly confounds, but to pull the reader into new realms of paradoxical communicability between disparate objects and contraries, with the tangled ambivalence of additional aim of uniting—in Heraclitean fashion—poetics and politics.

‘Suffocation’ being the fate projected by Bruno Latour for a politics or science (or an art) fixated on transparency and immediacy, new forms integrating opacity and delay are called for. Corroborating evidence from Peter Murphy shows that ‘efficient’ scientific discovery and creativity require substantial disconnection from communication, while Vilém Flusser holds that creativity is facilitated by breaks with habit that come from objects outsider status. An apparently stark inside-outside dialectic is suggested.

The poet-artist-architect adds a new vocabulary of black boxes. Internally-controlled apertures modulate visibility, autonomy, integration, anonymity, providing them, obfuscating, hiding the formula, difference, indifference, otherness...—in ways every day reassembling the crooked timber...

impenetrable to glass boxes.

Keywords: incommunicability, multivocality, creativity, dialogical design, black boxes, opacity
**Key references**


Murphy, P., 2013. The Creativity Collapse. Agnes Heller Lecture.


