



THE 'NOBLE PHILOSOPHY' OF ARCHITECTURE: THE 'UNIVERSAL DANCE' BETWEEN 'DESIGN' AND 'THOUGHT'

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ABSTRACT

Architecture and philosophy, two 'noble' disciplines that shape human understanding and creative expression, engage in a 'universal dance' between the language of design and the structure of thought. In the vibrant tapestry of human creativity, architecture and philosophy stand as pillars of deep and eternal expression, each weaving intricate threads of meaning and purpose. Architecture and philosophy share a reciprocal relationship, with architecture manifesting philosophical ideas through design and philosophy drawing inspiration from architecture to explore fundamental questions. The relationship between architecture and philosophy is a profound and intricate one, where the two disciplines intersect and influence each other in significant ways. Architecture, as the practice of designing and constructing spaces, is deeply rooted in philosophical concepts and principles. It embodies philosophical ideas through its aesthetic choices, spatial compositions and the creation of meaningful places. The interplay between architecture and philosophy enriches the understanding of the built environment, human existence and the profound ways in which we shape and are shaped by the surroundings. In this context, this study embarks on an intellectual expedition, delving into the intricate interplay between architecture and philosophy. With an overarching questioning driving a deep exploration, this study seeks to unravel the profound connections and mutual influence between these two disciplines. Through an interdisciplinary holistic lens and analytical exploration on masterpieces of architectural expression, this research uncovers the hidden depths of design as a medium for philosophical ideas, while also investigating how philosophical concepts shape the very essence of built environments.

Keywords: Architectural design, philosophical reflections in architecture, language of design, structure of thought in design, meaning of space.

MİMARLIĞIN 'ASİL FELSEFESİ': 'TASARIM' VE 'DÜŞÜNCE' ARASINDAKİ 'EVRENSEL DANS'

ÖZET

İnsan anlayışını ve yaratıcı ifadesini şekillendiren iki 'asil' disiplin olan mimarlık ve felsefe, tasarım dili ile düşünce yapısı arasında 'evrensel bir dans' gerçekleştirmektedir. İnsan yaratıcılığının canlı dokusunda mimari ve felsefe, derin ve sonsuz ifadenin sütunları olarak durmakta ve her biri karmaşık anlam ve amaç iplikleri örmektedir. Mimarlık ve felsefe, mimarının felsefi fikirleri tasarım yoluyla ortaya koyması ve felsefenin temel soruları araştırmak için mimariden ilham almasıyla karşılıklı bir ilişkiyi paylaşmaktadır. Mimarlık ve felsefe arasındaki ilişki, iki disiplinin kesiştiği ve birbirini önemli şekillerde etkilediği derin ve karmaşık bir ilişkidir. Mimarlık, mekan tasarlama ve inşa etme pratiği olarak, felsefi kavram ve ilkelere derinlemesine kök salmıştır. Estetik seçimleri, mekansal kompozisyonları ve anlamlı mekanların yaratılmasıyla felsefi fikirleri somutlaştırmaktadır. Mimarlık ve felsefe arasındaki etkileşim, yapıyı çevre, insan varlığı ve çevreyi şekillendirdiğimiz ve çevre tarafından şekillendirildiğimiz derin yollara dair anlayışımızı zenginleştirmektedir. Bu bağlamda bu çalışma, mimarlık ve felsefe arasındaki karmaşık etkileşimi derinlemesine inceleyen entelektüel bir yolculuğa çıkmaktadır. Derin bir araştırmayı yönlendiren kapsayıcı bir sorgulamayla bu çalışma, bu iki disiplin arasındaki derin bağlantıları ve karşılıklı etkiyi ortaya çıkarmayı amaçlamaktadır. Disiplinlerarası bütünsel bir bakış açısı ve mimari ifadenin başyapıtları üzerine analitik bir inceleme aracılığıyla bu araştırma, felsefi fikirlerin aracı olarak tasarımın gizli derinliklerini açığa çıkarırken, aynı zamanda felsefi kavramların yapıyı çevrelerin özünü nasıl şekillendirdiğini de araştırmaktadır.

Anahtar Kelimeler: *Mimari tasarım, mimaride felsefi yansımalar, tasarım dili, tasarımda düşünce yapısı, mekanın anlamı.*

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1. INTRODUCTION

Architecture, as an art form and a functional discipline, has long been recognized as a reflection of the human spirit and a manifestation of cultural ideals. At the intersection of this 'noble' practice lies philosophy, a discipline that seeks to understand the fundamental nature of existence, knowledge and values. The relationship between architecture and philosophy is an intricate and profound one, as both disciplines seek to explore and understand the fundamental nature of existence and human experience and rooted in the shared pursuit of truth, beauty and meaning. An intelligence that deserves to think can unfortunately never spare time for action. As Cündioğlu (2016) states, the one who does justice to the action cannot find the necessary time for thinking; as for those who claim that both thinking and action are possible, they have generally failed to do justice to either thinking or action. In this sense, at its core, architecture is a language in itself, communicating ideas, values and emotions through the creation of spaces, in other words, architecture brings the 'thought' and 'action' together.

At its core, architecture is a language in itself, communicating ideas, values and emotions through the creation of spaces. The language of design is shaped by the architect's vision and intention, as well as the cultural, historical and social contexts in which it exists. In the 'universal dance', philosophy acts as a guiding force, infusing architectural design with profound ideas and concepts that transcend the physicality of spatial expression. From the ancient Greek philosophers who contemplated the ideal forms and proportions, to the modern thinkers who explore the relationship between space and human perception, philosophy has played a core and vital role in shaping architectural discourse. Furthermore, this universal dance between architecture and philosophy extends beyond the realm of design and theory. Architecture has the power to shape societies, influence cultural identities and reflect the values of a community. Philosophy, on the other hand, provides a critical lens through which the built environment can be analyzed and unearthed, questioning the social, ethical and political implications of architectural choices. By engaging in this dance, architecture and philosophy intersect to create spaces that not only serve functional needs but also evoke intellectual and emotional responses.

In this context, this study delves into the profound connection between architecture and philosophy and explores this intricate relationship aiming to uncover the universal dance between the language of architecture and the structure of thought. The purpose of this study is to delve into the intricate relationship between architecture and philosophy, shedding light on how these two disciplines inform and enrich one another. Through this exploration, it is aimed to uncover the universal dance that occurs between the language of design and the structure of thought, revealing the profound impact of philosophy on architectural design and the reciprocal influence of architecture on philosophical thought.

The scope of this inquiry extends across historical and contemporary examples, drawing upon diverse architectural styles and philosophical schools of thought. Moreover, the article emphasizes the reciprocal nature of the architecture-philosophy relationship, highlighting how philosophical perspectives inform architectural theory and practice. By examining key philosophical schools of thought, such as phenomenology, hermeneutics and deconstruction, the study reveals how philosophical frameworks offer lenses through which architects conceptualize and interpret space, redefining the boundaries of architectural discourse.

To explore the universal dance between the language of design and the structure of thought, this study employs a multi-dimensional methodology. Employing an innovative blend of qualitative analysis, theoretical frameworks and case studies, this study applies a novel methodology that sheds new light on the intersection of architecture and philosophy. A comprehensive literature review is conducted to synthesize existing research on the topic, allows to examine the historical and theoretical underpinnings of the relationship between architecture and philosophy. Additionally, case studies and empirical evidence are utilized to provide concrete examples of how philosophical ideas and concepts are translated into architectural forms and how architectural spaces evoke and shape philosophical thought. By analyzing iconic architectural works and their philosophical underpinnings, the ways in which philosophical ideas manifest in built form can be witnessed firsthand. From the harmonious proportions of modern era to the deconstructivist designs that challenge conventional notions of space, these case studies demonstrate the profound impact of philosophy on architectural theory and practice.

In this intellectual inquiry, the intricate interplay between architecture and philosophy takes center stage, unraveling a profound symbiotic relationship that transcends mere structural design and drawing inspiration from the realms of aesthetics, metaphysics and human experience, this thought-provoking study delves deep into the philosophical underpinnings that shape architectural discourse. By embarking on this journey of research and exploration, it is searched to deepen the understanding of the interplay between architecture and philosophy, uncovering the hidden connections and shared principles that underlie these disciplines. Through an inclusive exploration of the universal dance between the language of architectural design and the structure of thought, it is aimed to inspire to embrace a holistic approach that integrates these two 'noble' fields of study.

2. INTERTWINED PERSPECTIVES: ARCHITECTURE AND PHILOSOPHY

K. Michael Hays, within the preface of the brilliant book presenting the intellectual and eye-opening talk between Jean Baudrillard and Jean Nouvel, that today, disciplines lose their distinctions and the boundaries between specific cultural materials and practices gradually disappear. This situation promises to homogenize all kinds of distinctions, differences and alterities by transforming them into a globalized, nitrified sameness (Baudrillard & Nouvel, 2011). In this sense, in the intricate tapestry of human existence, two powerful realms intertwine to shape the understanding of the world: architecture, the tangible and expressive language of built environments; and philosophy, the abstract and contemplative study of fundamental truths. The discourse between architecture and philosophy has endured throughout history, illuminating the symbiotic relationship between the physical and the conceptual, the visible and the invisible. It is a *dance* that transcends cultural boundaries, time periods and artistic movements, resonating with a universal language that speaks to the very essence of human experience.

While architecture can be seen as a field of activity that ultimately includes social and natural phenomena; in this sense, philosophy can be considered as a field of thought and knowledge about judgments made on facts rather than an activity. In other words, while architecture is a field of study that processes, changes and transforms natural and social reality; philosophy is a field of pure knowledge that works at an intellectual level. Theories and ideas produced in the field of philosophy can direct architectural production, or there may be a search for a value method or doctrine for architecture based on a theory put forward in the field of philosophy (Koçyiğit, 2022).

Heidegger's "*Building, Dwelling, Thinking*", which he first gave as a conference in Darmstadt in 1951, is one of the philosophical texts which has had most influence on architects in the second half of the 20th century and their way of thinking about architecture. Mark Jarzombek ascribes this to "*the rather simple historical fact that this was the first time in over a century that a major philosopher had expressed himself directly on the subject of architecture*" and he goes on to assert that "*after Heidegger, all architecture, philosophically speaking, underwent a transformation*" (Holst, 2014).

The relationship between architecture and philosophy is a complex and multifaceted one, encompassing various dimensions of human thought and expression. Architecture and philosophy share a common concern for understanding the human condition and exploring the nature of existence. Both disciplines strive to address questions of meaning, identity, aesthetics, ethics and the relationship between individuals and their surroundings. They engage with concepts such as space, form, function, perception and experience, albeit from different perspectives. At its core, this relationship between architecture and philosophy emerges from the interplay between the physical built environment and the abstract concepts and ideas that inform its creation and interpretation.

Philosophy probes the fundamental nature of reality, consciousness and existence. It explores the nature of beauty, truth, ethics and the limits of human understanding. Philosophy challenges to question assumptions, to seek meaning in the world and to contemplate place of the man within it. In this quest for understanding, philosophy permeates the realm of architecture, infusing it with intellectual depth and conceptual richness. Philosophy offers a theoretical framework through which architects can critically reflect upon the purpose and significance of their work. Philosophical ideas can shape architectural theories and manifest in design principles, influencing architectural movements and styles throughout history. For instance, the concept of "*form follows function*" in modernist architecture

derives from philosophical ideas about the relationship between design, purpose and human experience.

Architecture is not merely the construction of buildings, but a profound reflection of the human condition and collective aspirations. Through the language of form, space and materiality, architecture carries the weight of cultural, social and historical significance. It is an art form that encapsulates the spirit of an era, encapsulating the values, beliefs and aspirations of a society. Beneath its physical manifestation lies a deeper layer, where the structure of thought emerges as a guiding force, shaping the very foundations of architectural creation. At this point, Wölfflin (2016) mentions that the fundamental object of architecture is the opposition between the motivating matter and the shaping power of the entire organic world. Aesthetic perception transfers the most intimate experience of our body to inanimate nature. A will is attributed to every object, which strives to achieve a formal quality and must overcome the resistance of formless matter (Wölfflin, 2016).

Architecture embodies philosophical ideas by manifesting them in physical form. Buildings and urban spaces can be seen as concrete expressions of philosophical concepts, serving as platforms for social, cultural and political discourse. Architectural design decisions, such as the use of materials, the arrangement of spaces and the manipulation of light, can evoke specific emotions and provoke philosophical contemplation. Furthermore, architecture engages with philosophical concepts related to aesthetics and beauty. The exploration of proportion, harmony, rhythm and balance in architectural design draws upon philosophical theories of aesthetics and the nature of art. Architectural spaces can elicit emotional responses, stimulate intellectual inquiry and shape human experiences, aligning with the philosophical notion of the sublime and the pursuit of a meaningful existence.

Throughout history, great architectural achievements have been born from philosophical ideas. From the harmonious proportions of ancient Greek temples, reflecting the pursuit of balance and order, to the intricate geometries of Islamic architecture, expressing a deep reverence for the divine, architecture has served as a vessel for philosophical concepts to take physical form. Conversely, philosophical theories and inquiries have found a home within architectural discourse, influencing design principles, shaping urban environments and catalyzing debates on the nature of beauty, function and social responsibility.

Critical importance of philosophy for architecture is patent in two canonical anthologies of the century's second half. Joan Ockman's 1993-year book titled *Architecture Culture 1943-1968*, in its selection of mid-1960s texts, introduced Roland Barthes, Paul Virilio, Michel Foucault and Henri Lefebvre. The last three of these reappear in Michael Hays' 1998-year book titled *Architecture Theory since 1968*, joined by Jürgen Habermas, Fredric Jameson and Jacques Derrida – along with numerous architects who read and wrote about them and others (Patrao, 2023). Becheru (2016) also lists the thoughts on architecture found in a variety of philosophical writings such as; comments on some type of building like the Greek temple, in the writings of Aristotle, Plotinus, Saint Augustine, Thomas of Aquinas, Descartes and Bentham; the place architecture holds among other types of art forms, in the writings on aesthetics of Batteux, Wolff, Hegel, Schopenhauer; small writings concerning architecture's problems like Heidegger's writings on man's dwelling in the world or Goodman's analysis on the way architectural objects refer and ample conceptual studies of architecture like Scruton's aesthetics or Harries' book on the ethical function of architecture.

2.1. Common Origins and Interactions Throughout History

Architecture and philosophy have a long and intertwined history, with each influencing and being influenced by the other. In this reciprocal relationship between architecture and philosophy, philosophy provides a conceptual framework for architects to reflect upon and contextualize their work, while architecture serves as a tangible expression of philosophical ideas. Together, they contribute to the understanding of the human condition, the nature of space and the possibilities and limitations of the built environment.

The relationship between architecture and philosophy, as ancient as the domains themselves, entered an unparalleled period of intense, experimental and impactful exchange, feverishly flourishing through multiple iconic essays, projects, conferences, debates and even collaborations (Patrao, 2023). Especially the aesthetic approaches in architecture are heavily influenced by various philosophical thoughts and movements throughout history. These philosophical ideas have played a significant role in shaping the

way architects conceptualize and create their designs. Both architecture and philosophy trace their roots to ancient civilizations. For example, the birthplace of both disciplines can be found in ancient Greece. The philosophers of that time sought to understand the fundamental nature of reality, knowledge and ethics, while architects were concerned with creating harmonious and aesthetically pleasing structures.

Classical philosophy, particularly that of ancient Greece and Rome, has had a profound influence on architectural aesthetics. It emphasized order, harmony and proportion as fundamental principles. This led to the development of classical architectural styles, characterized by symmetrical compositions, columns, pediments and arches. One of the earliest connections between architecture and philosophy can be seen in the work of Pythagoras, a philosopher and mathematician. Pythagoras believed in the interconnectedness of mathematics, music and the physical world. This idea influenced architects who sought to create buildings based on mathematical principles and proportions, such as the golden ratio.

During the Renaissance humanism, the relationship between architecture and philosophy deepened. The Renaissance period witnessed a resurgence of interest in humanism, placing human beings at the center of intellectual and artistic endeavors. This philosophical movement emphasized the importance of individualism, human potential and the pursuit of knowledge. In architecture, this translated into a focus on the human scale, proportion and the revival of classical architectural elements. Humanist philosophers like Leon Battista Alberti (Cartwright, 2020; Hendrix, 2011) advocated for the revival of classical ideals and the integration of philosophy and architecture. They believed that architecture should embody moral and intellectual principles, reflecting the harmonious balance of the universe. This philosophical approach influenced the design principles of Renaissance architecture, with buildings becoming expressions of humanism and intellectual ideals.

In the Enlightenment era, philosophy played a significant role in shaping architectural theory. The Enlightenment period emphasized reason, empiricism and the pursuit of knowledge through scientific methods. Philosophers like René Descartes and Immanuel Kant (Kartal & Kartal, 2020; Guyer, 2011) influenced architectural aesthetics by promoting rationality, clarity and simplicity. Architects embraced geometric forms, clean lines and mathematical precision in their designs and also began to consider the emotional and psychological impact of their designs, seeking to evoke certain feelings and experiences through space, form and light.

In the 20th century, the interaction between architecture and philosophy became more complex. Existentialist philosophy, popular in the 20th century, focused on individual existence, freedom and authenticity. It emphasized the subjective experience and the search for meaning in an uncertain world. In architecture, existentialist ideas led to a focus on creating spaces that evoke emotions, engage with human experience and allow individuals to find their own meaning within the built environment (Heidegger, 1993; Husserl, 2017). Modernist architects such as Le Corbusier and Walter Gropius drew inspiration from philosophical movements like existentialism and phenomenology. They sought to create functional and rational spaces that embodied philosophical concepts such as authenticity, freedom and the experience of being.

Postmodern philosophy challenged the modernist ideals of universal truths and objective reality. It embraced pluralism, cultural diversity and the rejection of a single dominant narrative. In architecture, postmodernism encouraged eclecticism, irony and the use of historical references. Architects started to incorporate elements from different styles, challenge traditional forms and explore unconventional materials and spatial compositions. Postmodernism further blurred the boundaries between architecture and philosophy. Architectural theorists like Charles Jencks and Robert Venturi (Venturi, 2005; Kearney, 2003; Jencks, 1987) embraced philosophical ideas of relativism and pluralism. They challenged the modernist notion of universal truths in architecture and embraced historical references, irony and symbolism in design.

Today, architecture and philosophy continue to influence each other. Architects engage with philosophical concepts in areas such as *sustainability, social justice and the relationship between built*

environments and well-being. Likewise, philosophers examine architecture as a cultural and social practice, exploring its impact on identity, power dynamics and the human experience. Phenomenology, a philosophical approach concerned with the study of human consciousness and experience, has influenced architectural aesthetics by emphasizing the subjective perception of space. Architects inspired by phenomenology strive to create designs that engage the senses, evoke emotions and consider the embodied experience of occupants.

In conclusion, architecture and philosophy share common origins in ancient civilizations and have interacted throughout history. They have mutually influenced each other, with philosophical ideas shaping architectural theory and architectural design embodying philosophical concepts. This ongoing dialogue between the two disciplines enriches the understanding of the built environment and place within it.

2.2. Common Points and Intersections

Architecture and philosophy share several common points, as both disciplines involve the exploration of fundamental questions and concepts. It is important to note that while architecture is primarily concerned with the physical realm and tangible structures, philosophy operates in the realm of ideas and concepts. While these common points exist, it's important to note that philosophy and architecture remain distinct fields with their own specific methods, theories and practices. However, the intersections between the two disciplines offer valuable insights and opportunities for interdisciplinary exploration and common points demonstrate the interconnectedness and mutual influences between these disciplines, as they both strive to deepen the understanding of the world and the place within it.

Conceptualization and Ideation: Both architecture and philosophy involve the exploration and development of conceptual frameworks. In philosophy, this entails formulating theories, ideas and arguments to examine fundamental questions about existence, knowledge, ethics and more. Similarly, architecture relies on conceptual frameworks to envision and conceptualize buildings and spaces, considering factors such as form, function, aesthetics and cultural significance. Architecture and philosophy involve the process of conceptualization and ideation. Architects and philosophers engage in abstract thinking, seeking to understand and articulate ideas that shape their respective fields. They explore concepts such as beauty, meaning, form and function, aiming to create or uncover deeper understandings.

Human Experience and Existential Questions: Architecture and philosophy share an interest in understanding the human experience and addressing existential questions. Both architecture and philosophy are concerned with the human experience and how it is shaped. Philosophers delve into questions of human existence, consciousness, identity and the nature of reality, seeking to provide insights into the human condition. Architecture, on the other hand, seeks to create spaces that accommodate and enhance human activities, emotions and well-being. Architects create spaces that shape daily lives, influence behaviors and provoke contemplation. Both disciplines aim to understand and improve the human condition.

Aesthetics and Beauty: Aesthetics, the study of beauty and artistic expression, is a shared interest between architecture and philosophy. Aesthetics have been the common ground in the history of art, architecture and philosophy to be created, evaluated and commoditized. For this reason, aesthetics was one of the key items in Vitruvius's perspective to evaluate the quality of architectural projects (Tafahomi, 2023). Philosophers, who are the pioneers of aesthetics, under the name of aesthetics, first grasped and thought about this fundamental displacement: things belonging to art were no longer defined according to pragmatic criteria such as "*styles of making*" it was increasingly defined in terms of "*modes of being heard*" (Ranciere, 2016). Philosophy explores the nature of beauty, its subjective and objective aspects and its role in human perception and culture. Architecture seeks to create visually pleasing and harmonious structures that evoke emotions and reflect cultural values, often drawing inspiration from philosophical ideas of beauty and aesthetics. Architects strive to create visually appealing structures that evoke emotional responses and resonate with human experience. Similarly, philosophers contemplate the nature of beauty, examining its subjective and objective aspects and how it relates to the understanding of the world.

Cultural Context: Both disciplines are influenced by and respond to the cultural, historical and social contexts in which they exist. Philosophy reflects the intellectual and cultural currents of a particular era, addressing the concerns and ideas prevalent in society. Similarly, architecture is shaped by cultural norms, traditions and the functional requirements of a given time and place. Both fields engage in a dialogue with the broader cultural context.

Spatial Considerations: Architecture inherently deals with the manipulation of physical space. Philosophers, on the other hand, often explore the concept of space from a metaphysical or epistemological perspective. Both disciplines consider how space influences human experience, perception and interaction, whether it is the design of buildings or the understanding of the universe.

Ethics and Values: Philosophy investigates ethical theories and moral values, while architecture incorporates ethical considerations into design decisions. Both fields ponder questions regarding the impact of their respective disciplines on society, culture and the environment. They explore ideas such as sustainability, social responsibility and the moral implications of design choices.

Interpretation and Meaning: Both architecture and philosophy involve the interpretation and creation of meaning. Architects design spaces with intended meanings and narratives, while philosophers analyze and interpret texts, ideas and concepts to extract meaning and understanding. Both disciplines explore the relationship between form, function and significance.

3. UNVEILING THE ‘SIMBIOTIC DANCE’: EXPLORING THE NEXUS OF ARCHITECTURE AND PHILOSOPHY

Architecture and philosophy engage in a profound symbiotic dance, intertwining their principles and shaping the way we perceive the world around us. Architecture, with its tangible structures and spatial design, becomes a vessel for philosophical ideas to manifest in physical form. Meanwhile, philosophy provides the intellectual framework that guides architects in their quest to create spaces that evoke meaning and provoke contemplation.

Architecture embodies philosophical concepts such as aesthetics, functionality and the relationship between humans and their environment. It draws inspiration from philosophical movements, adapting their ideologies into architectural styles that speak to the zeitgeist of their time. From the classical principles of order and harmony to the modernist pursuit of simplicity and authenticity, architecture serves as a tangible expression of philosophical ideals. Conversely, philosophy finds fertile ground within the realm of architecture, as it seeks to understand the fundamental questions of existence, human experience and the place in the world. Philosophical concepts such as phenomenology, existentialism and postmodernism find resonance in architectural discourse, influencing how spaces are conceived, experienced and interpreted.

The symbiotic dance between architecture and philosophy goes beyond mere inspiration and influence. It involves a continuous dialogue, where architects and philosophers engage in critical discourse, challenging established norms and pushing the boundaries of both disciplines. Architects draw upon philosophical theories to imbue their creations with deeper meaning, while philosophers analyze built environments to extract philosophical insights. In this dance, architecture becomes a three-dimensional manifestation of philosophical thought, inviting individuals to engage with space in a contemplative manner. Whether through the manipulation of light and shadow, the play between form and function, or the incorporation of symbolism, architecture becomes a vessel for philosophical ideas, stimulating introspection and dialogue.

3.1. Philosophy as a Guiding Force: Tracing the Effects and the Contributions in Architecture

Philosophy provides architects a conceptual framework that helps architects explore the fundamental questions of meaning, purpose and human existence, allowing them to create spaces that reflect and respond to the complexities of the human experience, influences design principles, raises ethical considerations and shapes the cultural and social significance of architecture. It helps architects navigate the complexities of human existence and create spaces that resonate with the human experience. Philosophical thoughts have a significant impact on architecture, shaping its theory, design principles and cultural significance.

In his reference book, while mentioning the effects and benefits of philosophy in architecture, Vitruvius (2009) states that philosophy completes the architect's character by instilling loftiness of spirit, so that he will not be arrogant, but rather tolerant, fair and trustworthy and, most important of all, free from greed. For there is no work that can be truly done without honesty and disinterestedness; let him not be too grasping, nor fix his mind on receiving gifts or rewards, but let him pay serious attention to protecting his dignity by maintaining a good reputation – for these are the things that philosophy recommends. As Guyer (2023) emphasizes, in other words, the architect should be “philosophical” about life and he need not study Plato and Aristotle, Stoics or Epicureans, to satisfy that requirement. On the other hand, Vitruvius also uses philosophy to connote specialized knowledge that he thinks the architect needs, thus “*philosophy serves to explain the science which in Greek is called physiology*”.

Conceptual Framework: Philosophy provides architects with a conceptual framework to understand and address fundamental questions about the nature of existence, human experience and the role of architecture in society. Philosophical ideas shape architectural theory and guide designers in developing coherent conceptual approaches.

Ideological Influences: Philosophical ideologies, such as idealism, humanism, or utilitarianism, shape architectural approaches. These ideologies inspire architects to design buildings that reflect specific values, whether it's creating utopian visions, prioritizing human needs and well-being, or emphasizing functionality and efficiency.

Spatial Perception and Experience: Philosophical investigations into perception, consciousness and phenomenology have influenced the way architects approach the design of spaces. Phenomenology, in particular, emphasizes the subjective experience of space and how individuals perceive and interact with their surroundings. Architects draw on these philosophical insights to create environments that consider the embodied experience, sensory qualities and emotional impact of architecture on its users.

Aesthetics and Beauty: Philosophical inquiries have influenced architectural theory and practice. Philosophers such as Immanuel Kant, Arthur Schopenhauer and Friedrich Nietzsche (Kartal & Kartal, 2020; Nietzsche, 2015; Luchte, 2009) explored the nature of beauty, the sublime and the role of art in human experience. Their ideas have shaped architectural concepts of harmony, proportion and the expressive power of form. Philosophy has provided architects with a philosophical foundation for understanding and creating aesthetically pleasing and meaningful spaces.

Ethics and Social Responsibility: Philosophy's engagement with ethics and moral philosophy has urged architects to consider the ethical implications of their designs. Philosophers such as Martha Nussbaum and Jürgen Habermas (Patrao, 2023; Nussbaum, 1999) have addressed issues of social justice, sustainability and the ethical responsibilities of architects. Their ideas have prompted architects to design more inclusive, environmentally conscious and socially responsible spaces that contribute positively to society.

Cultural and Contextual Understanding: Philosophy's emphasis on cultural and historical context has influenced architectural theory and practice. Philosophers like Martin Heidegger and Gaston Bachelard (Sharr, 2007; Heidegger, 2001; Bachelard, 1994) have explored the relationship between architecture, culture and identity. By considering philosophical ideas of place, space and dwelling, architects can create designs that reflect and respond to the cultural, social and historical contexts in which they are situated.

Critical Thinking and Theory: Philosophy's emphasis on critical thinking and theoretical analysis has influenced architectural discourse and theory. Philosophical methods of inquiry, argumentation and conceptual analysis have been applied to architectural theory, leading to the development of critical theories and approaches. Philosophers such as Michel Foucault and Gilles Deleuze (Patrao, 2022; Spencer, 2011) have contributed to architecture's theoretical framework, challenging traditional notions of space, power and urbanization.

Interdisciplinary Dialogue: Philosophy has fostered interdisciplinary dialogue with architecture and other related disciplines. This exchange of ideas between philosophy and architecture has enriched both fields, leading to new perspectives, methodologies and insights. It has encouraged architects to engage with philosophical concepts and theories, broadening their understanding of the built environment and its impact on individuals and society.

3.2. Embodied Reflections and Meaning: Building the Walls with ‘Thought’

Architecture, as more than just a functional discipline, holds the profound ability to embody and communicate philosophical thoughts. It serves as a ‘tangible manifestation’ of abstract ideas, encapsulating the ethos, values and worldview of a society or an individual architect. Just as philosophers express their theories through words and concepts, architects utilize the language of space, form, materials and symbolism to give physical shape to abstract ideas.

In the realm of architecture, philosophical thoughts find their embodiment through design principles, spatial arrangements and aesthetic choices. For instance, the pursuit of harmony and balance in architectural composition can reflect the philosophical concept of equilibrium and order in the world. The use of light and shadow may symbolize the interplay between knowledge and ignorance, illuminating the philosophical pursuit of enlightenment.

Architecture also embodies philosophical thoughts through the relationship between built environments and human experiences. The design of spaces can evoke emotional responses, promote contemplation and provoke introspection. From the grandeur of cathedrals that elicit awe and transcendence to minimalist structures that evoke simplicity and mindfulness, architecture shapes perception and engages senses in ways that resonate with philosophical ideas.

Moreover, architectural styles and movements often emerge as responses to prevailing philosophical ideologies. Modernist architecture, for example, echoed the rationality and functionalism of philosophical movements like positivism and pragmatism. Postmodern architecture challenged the notion of universal truths, embracing pluralism and irony in its design language, reflecting philosophical concepts of relativism and deconstruction.

In essence, architecture serves as a physical embodiment of philosophical thoughts, offering a spatial medium through which ideas can be expressed, experienced and interpreted. It bridges the gap between the abstract realm of philosophy and the tangible world, inviting individuals to engage with and contemplate the profound questions and concepts that shape the existence of man. Through its forms, spatial arrangements and symbolic language, architecture becomes a living testament to the enduring relationship between philosophy and the built environment.

3.2.1. The Language of Architecture: Conveying and Interpreting the Philosophical Concepts

The visual, spatial and sensory elements of architecture have the capacity to carry and represent philosophical thoughts through their ability to evoke emotions, convey symbolism and shape human experiences within the built environment. By carefully manipulating these elements, architects can create spaces that engage with philosophical concepts and provoke contemplation and reflection.

One way in which visual elements of architectural language carry and represent philosophical thoughts is through their ability to evoke emotions and create atmospheres. For example, the use of natural light streaming through large windows in a space can evoke a sense of transcendence and connection to the divine, reminiscent of philosophical ideas about the sublime or the spiritual. Similarly, the use of contrasting colors or materials can create tension or harmony, evoking philosophical notions of duality, balance, or unity.

Spatial elements of architectural language also play a crucial role in carrying and representing philosophical thoughts. The arrangement and organization of spaces can reflect philosophical ideas about human perception, social interaction and the relationship between individuals and their environment. For instance, an open and fluid spatial layout may embody philosophical concepts of freedom, openness and interconnectedness, while a labyrinthine structure may symbolize the complexities and mysteries of human existence.

Sensory elements, such as texture, sound and smell, further enrich the architectural language and can carry and represent philosophical thoughts. The choice of materials and their tactile qualities can evoke philosophical ideas of authenticity, temporality, or the relationship between humans and nature. The incorporation of soundscapes or carefully curated sounds within a space can create an immersive experience that invites contemplation and reflection, resonating with philosophical concepts of mindfulness or the power of sound and silence.

Symbolism is another powerful means through which architectural language carries and represents philosophical thoughts. Architects can incorporate symbolic elements into their designs, such as the use of arches to evoke notions of transcendence or the incorporation of elements that reference cultural or historical narratives. Symbolism in architecture can serve as a visual language that communicates philosophical ideas, beliefs and values, enriching the experience and interpretation of a space.

Moreover, the arrangement and composition of architectural elements can embody philosophical concepts of order, proportion and harmony. Architects often draw upon mathematical and geometric principles, such as the Golden Ratio or the Fibonacci sequence, to create visually pleasing and harmonious designs. These principles reflect philosophical notions of beauty, balance and the inherent order that underlies the universe.

Furthermore, the interplay between the visual, spatial and sensory elements of architectural language can create narratives and tell stories that carry and represent philosophical thoughts. Architectural elements can be arranged to guide occupants through a sequence of spaces, creating a journey that reflects philosophical ideas of self-discovery, transformation, or the passage of time. The deliberate manipulation of scale, perspective and focal points can elicit specific emotional and intellectual responses, inviting contemplation and introspection.

In summary, it can be said that by harnessing the elements of architecture, architects can create spaces that engage with philosophical concepts, provoke contemplation and invite reflection. The careful manipulation of visual, spatial and sensory elements allows architecture to become a tangible manifestation of philosophical ideas, enriching the human experience and fostering a deeper understanding of the place of man in the world.

Aesthetic Choices: Architecture is influenced by philosophical ideas through its aesthetic choices. Different architectural styles reflect different philosophical movements and ideals. For example, the neoclassical architecture of the 18th and 19th centuries drew inspiration from ancient Greek and Roman ideals, emphasizing order, symmetry and harmony. This architectural style embodied Enlightenment philosophies of reason, rationality and the pursuit of knowledge.

Spatial Organization, Perception & Experience: Architecture shapes the spatial experience and can evoke philosophical concepts. Phenomenology, a branch of philosophy, explores how individuals experience and perceive space. Architects influenced by phenomenology aim to create spaces that engage the senses, evoke emotions and provoke contemplation. The design of spaces can reflect philosophical ideas of presence, absence, transcendence, or immanence. The arrangement of spaces within a building or urban environment can reflect philosophical concepts such as social hierarchy, communal living, or individualism.

Tectonics, Harmony and Proportion: Architecture often employs principles of harmony and proportion that resonate with philosophical notions of beauty and order. Philosophers like Plato and Pythagoras believed in the inherent mathematical principles underlying the universe. Architects apply these principles to create visually pleasing and balanced spaces that reflect philosophical ideas of harmony and order. Besides in architecture, formal expression refers to the visual and aesthetic qualities of a building or structure. Formal expression and tectonics deal with the underlying framework and conceptualization of systems and theories by involving the logical relationships between ideas, the hierarchy of concepts, the systematic arrangement of arguments in architectural essence. As an example for this understanding, the rectangular structure is one of the indispensable elements of church architecture and represents religion, science, truth and justice and the dome placed on that rectangle represents political power. The meaning of placing a dome on a rectangle in church architecture is to emphasize the need for politics, administration and political power to be based on religion, science, wisdom and justice (Cündioğlu, 2016) (Figure 1).

Structure and Materiality: Architecture embodies philosophical thoughts through its choice of materials and construction techniques. The use of natural materials and traditional craftsmanship can convey a sense of authenticity and a connection to philosophical ideas of groundedness and human craftsmanship. On the other hand, structural expression pertains to the underlying framework and organization of a building or structure. Winckelman presents environmental factors as directly linked to the formation of style. For example, Winckelman thinks that the temperate climatic conditions in

Greek geography and the search for ideal beauty in Ancient Greek art are connected within the framework of a cause-effect relationship (Tanyeli, 2017).



Figure 1. The Basilica of the National Shrine
(left: The National Shrine, 2023; right: thethreebestrated, 2023)

Social and Political Context: Architecture can embody philosophical thoughts by responding to social and political contexts. For example, architecture influenced by Marxist philosophy may prioritize communal spaces and egalitarian design principles, reflecting a belief in social equality and collective ownership. The design of public squares, government buildings and monuments can embody philosophical ideas related to power, governance and democracy.

Sustainability and Environmental Ethics: Architecture can embody philosophical ideas related to environmental ethics. Buildings designed with sustainable materials, green technologies and energy-efficient systems embody the philosophical belief in the ethical responsibility towards the environment. By integrating ecological principles into architectural design, buildings can serve as physical manifestations of philosophical ideas related to sustainability.

Metaphysics of Architecture: The metaphysics of architecture is concerned with the following topics: the nature of architectural objects and their properties and types, the relation of architectural parts and wholes and the architectural causality (Becheru, 2016). Presence of architectonic value is apparent in metaphysics, the knowledge presenting principal understanding of existence as an entity. It can be understood that the architecture and metaphysics interrelatedness with its transformations in the context of three key concepts for philosophical tradition and European culture. Firstly, the moment metaphysics was born, i.e. when Plato discovered the order of ideas superseding sensory world, secondly, identification by I. Kant a crisis of metaphysics – reformulation of traditional metaphysics, thirdly, M. Heidegger's transgression beyond metaphysics (Drewniak, 2009).

Symbolism, Semiotics and Representation: Architecture can symbolically represent philosophical ideas and concepts. Architecture often carries symbolic meaning and communicates messages through its design. The use of symbols and semiotics in architecture can convey philosophical concepts and the design elements and spatial arrangements in such buildings communicate the philosophical beliefs and values associated with the religion they represent. For example, the Taj Mahal in India is not only a mausoleum but also a symbol of love and devotion through its architectural elements, such as the symmetry, use of white marble and intricate details by symbolizing the eternal love of Emperor Shah Jahan for his wife Mumtaz Mahal (Figure 2).

3.2.2. The Materialization of Ideas: Examining the Tangible Counterparts of Thought

Architecture has a deep connection with philosophical schools of thought, as it reflects and embodies different philosophical ideas and concepts. These connections between architecture and philosophical schools of thought demonstrate how the aspects of architecture can carry and represent different philosophical ideas and concepts. Architecture serves as a tangible expression of these philosophical schools, shaping the built environment and influencing the experiences in profound ways.

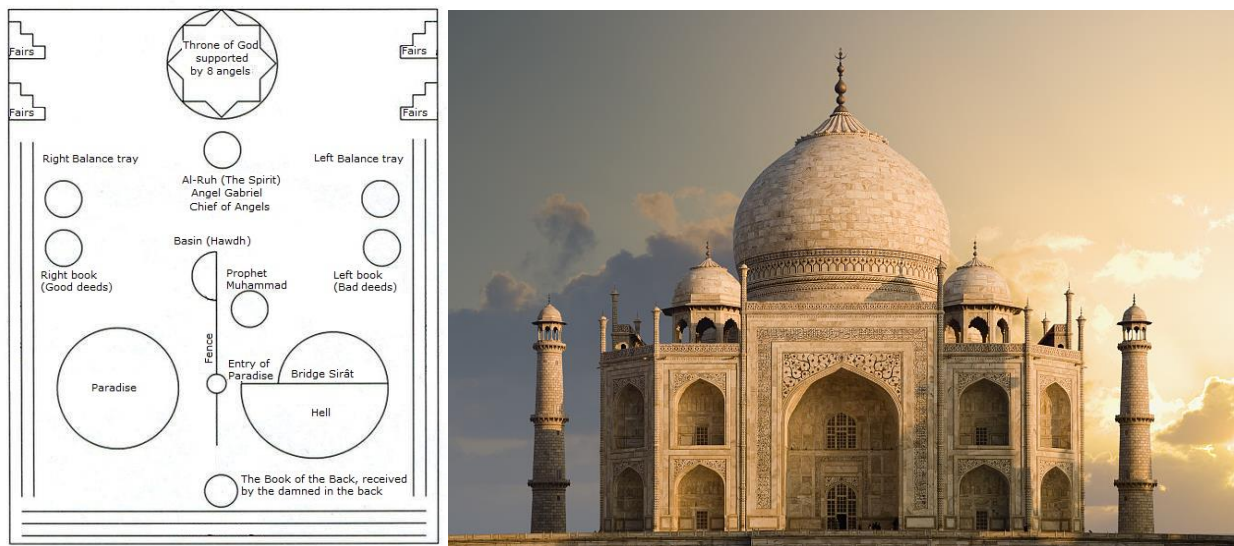


Figure 2. Taj Mahal
(left: Wonders of the World, 2023; right: CGTN, 2023)

Aesthetic Design and Idealism: Aesthetic design in architecture often carries the influence of philosophical idealism. Idealism posits that reality is shaped by perception and consciousness. In architecture, this translates into designs that evoke a sense of beauty, harmony and transcendence. Buildings influenced by idealism may feature symmetrical forms, proportional ratios derived from mathematical principles and a focus on creating an ethereal or spiritual experience for the viewer.

Functional Design and Pragmatism: Functional design in architecture aligns with the principles of pragmatism, a philosophical school of thought that emphasizes practicality and the usefulness of things. Pragmatism rejects abstract theories and instead focuses on practical solutions to real-world problems. In architecture, this translates into designs that prioritize functionality, efficiency and the needs of the users. Pragmatic architecture often favors simplicity, straightforwardness and the elimination of unnecessary ornamentation.

Structural Integrity and Rationalism: The aspect of structural integrity in architecture resonates with rationalist philosophy. Rationalism emphasizes reason and logical thinking as the primary sources of knowledge. In architecture, rationalism manifests in designs that are based on rational principles of engineering and construction. Rationalist buildings often feature clear geometric forms, logical organization of spaces and an emphasis on structural honesty, where the building's structural elements are expressed and celebrated.

Environmental Sustainability and Ecological Philosophy: The aspect of environmental sustainability in architecture aligns with ecological philosophy, which emphasizes the interdependence and interconnectedness of all living beings and the environment. Ecological philosophy recognizes the importance of preserving and harmonizing with nature. In architecture, this translates into sustainable design practices that minimize the negative impact on the environment. Sustainable architecture incorporates energy-efficient systems, use of renewable materials, integration with the natural surroundings and strategies for minimizing waste and resource consumption.

Contextual Integration and Phenomenology: Contextual integration in architecture reflects the principles of phenomenology, a philosophical school of thought that focuses on subjective human experiences and perceptions. Phenomenology emphasizes the importance of the lived experience and the relationship between the human subject and the surrounding world. In architecture, this translates into designs that respond to the specific context, taking into account the site's characteristics, cultural and historical context and the needs and experiences of the users. Phenomenological architecture aims to create spaces that resonate with and enhance experiences.

Deconstruction, Technological Integration and Postmodernism: The aspect of technological integration in architecture aligns with postmodern philosophical ideas. Postmodernism challenges the idea of a single objective truth and embraces pluralism, eclecticism and the blending of different styles and ideas. In

architecture, this translates into designs that embrace technological advancements and incorporate diverse influences from different architectural styles and historical periods. Postmodern architecture often features bold and playful designs that challenge traditional norms and conventions. Philosophical movements like postmodernism and deconstruction have challenged traditional architectural norms and sought to disrupt conventional interpretations of space and meaning.

4. EXPLORING THE 'ESSENCE': ANALYSIS OF 'THOUGHTFUL' MASTERPIECES OF ARCHITECTURE

In this chapter, it is aimed to embark on a research & analysis into the realm of architectural masterpieces, exploring their impact on the physical and philosophical landscapes. Through analysis, this chapter delves deep into the intricate interplay between architectural design and the philosophical underpinnings that have shaped some of history's most iconic structures. Central to this analysis is the examination of the profound philosophical ideas that guide the architectural process. The philosophical frameworks that architects employ, ranging from the principles of proportion and harmony to the existential concepts of space, time and human interaction are investigated. Each case study serves as a testament to the symbiotic relationship between architectural form and philosophical thought. All in all, this chapter offers a synthesis of architectural and philosophical analysis of masterpieces. It illuminates the profound connections between design and philosophy, revealing how these disciplines intertwine to create transformative experiences.

4.1. Sydney Opera House by Jorn Utzon

The Sydney Opera House, designed by Jorn Utzon, is a renowned architectural marvel that can be analyzed through the lens of philosophical concepts and thoughts. By examining its design in relation to these concepts, a deeper understanding of the opera house's significance and its impact on the human experience can be gained.

The Sydney Opera House (Figure 3) was designed by Jorn Utzon, after his design won a competition in 1957. The Sydney Opera House is a modern expressionist design, with a series of large precast concrete "shells", each composed of sections of a sphere, forming the roofs of the structure, set on a monumental podium. Although the roof structures of the Sydney Opera House are commonly referred to as "shells", they are in fact not shells in a strictly structural sense, but are instead precast concrete panels supported by precast concrete ribs (Arkitektuul, n.d.).

Integration with Nature: One philosophical concept that is relevant to the analysis of the Sydney Opera House is the notion of organic architecture. Organic architecture seeks to harmoniously integrate buildings with their natural surroundings, taking inspiration from the forms and patterns found in nature. This concept is exemplified in the design of the opera house. The distinctive sail-like forms of the Sydney Opera House are reminiscent of seashells or billowing sails, evoking a sense of movement and fluidity. These organic shapes not only create a visually striking landmark but also establish a connection between the man-made structure and the surrounding natural environment, including the harbor and the ocean. The design celebrates the synergy between human creativity and the beauty of the natural world.

Cultural Symbolism: Another philosophical concept that can be applied to the Sydney Opera House is the idea of cultural symbolism. Architecture often serves as a symbol of cultural identity and heritage, reflecting the values and aspirations of a society. The opera house holds immense cultural significance as an architectural icon of Australia. The design of the Sydney Opera House was inspired by the country's maritime heritage and the indigenous culture. The distinctive shells of the building pay homage to the sails of the ships that arrived in the harbor, symbolizing Australia's rich maritime history. Additionally, Utzon drew inspiration from the organic forms found in Australian nature, incorporating elements of the indigenous culture's connection with the land and water.

Phenomenology: The concept of phenomenology can be explored in the analysis of the Sydney Opera House. Phenomenology focuses on the study of human perception and experience, emphasizing the role of architecture in shaping the understanding of space and place. The Sydney Opera House offers a multi-sensory experience for visitors. The play of light and shadow on the curvilinear surfaces creates a dynamic and ever-changing environment, inviting individuals to engage with the space in a profound

way. The interior spaces, with their sculptural qualities and spatial complexity, evoke a sense of wonder and awe, enhancing the emotional and sensory experience of attendees.



Figure 3. Sydney Opera House
(above: Architectuul, n.d; below: Britannica n.d)

In conclusion, the Sydney Opera House designed by Jorn Utzon can be analyzed using philosophical concepts and thoughts to understand its architectural significance. The organic forms establish a harmonious relationship with the natural environment, reflecting the principles of organic architecture. The design's cultural symbolism celebrates Australia's heritage and identity. Additionally, the opera house's spatial qualities and sensory experience align with the concept of phenomenology, inviting visitors to engage with the space on a deeper level.

4.2. Sancaklar Mosque by Emre Arolat

The Sancaklar Mosque (Figure 4), designed by Emre Arolat in 2013, is an architectural masterpiece that can be analyzed through the lens of philosophical concepts and thoughts. This approach allows to delve into the deeper meaning and intention behind the design and how it relates to the human experience and spirituality.

The building was designed as a response to the Sancaklar Family who wanted to build a mosque on a site overlooking the Buyukcekmece Lake, at a neighborhood of many gated communities. The main issue was a confrontation with the classical Ottoman mosque scheme, which became a blank anachronism with today's construction techniques. Depending on the fact that a mosque does not have a predefined form and anywhere clean may be a prayer's room, the project focused solely on the "essence" of a religious space, by distancing itself from discussions on form. Physical and emotional pleasure was at the forefront. The design aimed at representing purest forms of light and matter, just as a primary inner world, free from all cultural burdens. The disappearance of the building in the slope of the site, anchorage to the ground as if it has always been there, getting rid of all temporal and cultural engagements were aimed (Emre Arolat Architects, n.d.).



Figure 4. Sancaklar Mosque (Emre Arolat Architects, n.d.)

Phenomenology: One philosophical concept that can be applied to the analysis of the Sancaklar Mosque is phenomenology. Phenomenology emphasizes the study of human perception and experience, focusing on how individuals perceive and interact with their surroundings. In the case of the mosque, the design takes into account the phenomenological experience of worshippers. The mosque's minimalist and monolithic form creates a serene and contemplative atmosphere, inviting individuals to engage in introspection and spiritual reflection. The use of natural light, carefully filtered through narrow openings, enhances the sense of sacredness and mysticism within the space. This intentional design choice seeks to heighten the phenomenological experience of worshippers, allowing them to connect with their spirituality on a deeper level.

Sacred Geometry: Another philosophical concept that can be explored is the notion of sacred geometry. Sacred geometry is the belief that certain geometric shapes and proportions hold inherent spiritual or divine significance. In the Sancaklar Mosque, the architectural composition reflects a meticulous attention to sacred geometry. The mosque's rectangular plan, verticality and harmonious proportions adhere to principles of sacred geometry, creating a sense of balance and harmony within the space. This mathematical precision is not merely an aesthetic choice but is intended to resonate with the spiritual sensibilities of worshippers, providing a visual representation of the underlying order and unity of the universe.

Phenomenological Ecology: The mosque's integration with the natural landscape can be analyzed through the concept of phenomenological ecology. This perspective explores the relationship between humans, architecture and the environment, emphasizing the importance of a harmonious coexistence. The Sancaklar Mosque is nestled within a rural landscape, carefully integrated into the topography and surrounded by a reflective pool. This seamless integration with nature creates a sense of tranquility and reverence. The surrounding landscape becomes an integral part of the worship experience, fostering a profound connection between worshippers and the natural world. This approach aligns with the philosophical notion that humans are intimately connected to their environment and can find spiritual fulfillment through a harmonious relationship with nature.

In conclusion, by examining the Sancaklar Mosque through the lens of philosophical concepts and thoughts, such as phenomenology, sacred geometry and phenomenological ecology, a deeper understanding of its design intent and the profound impact it has on the human experience can be exhibited. The mosque's minimalist form, attention to sacred geometry and integration with the natural landscape all contribute to a spiritual and contemplative atmosphere, inviting individuals to connect with their inner selves and the divine.

4.3. Barcelona Pavillion by Mies van der Rohe

The Barcelona Pavilion (Figure 5), a seminal work by Mies van der Rohe, exemplifies the convergence of architectural design and profound philosophical ideas. Drawing upon various philosophical concepts, the Pavilion demonstrates the harmonious integration of space, materials and ideas.

The Barcelona Pavilion, an emblematic work of the Modern Movement, has been exhaustively studied and interpreted as well as having inspired the oeuvre of several generations of architects. It was designed by Ludwig Mies van der Rohe and Lilly Reich as the German national pavilion for the 1929 Barcelona International Exhibition. Glass, steel and four different kinds of stone (Roman travertine, green Alpine marble, ancient green marble from Greece and golden onyx from the Atlas Mountains) were used for the reconstruction, all of the same characteristics and provenance as the ones originally employed by Mies in 1929. Mies van der Rohe's originality in the use of materials lay not so much in novelty as in the ideal of modernity they expressed through the rigour of their geometry, the precision of the pieces and the clarity of their assembly (Fundacio Mies van der Rohe, n.d.).

Minimalism and Existentialism: The Barcelona Pavilion embraces a minimalist aesthetic, reflecting the philosophical concept of existentialism. The pavilion's clean lines, open plan and absence of unnecessary ornamentation strip away the superfluous, emphasizing simplicity and essentiality. This design approach aligns with existentialist philosophy, which emphasizes individualism, freedom and the search for authentic existence. The Pavilion's minimalist design encourages visitors to engage with the space, promoting a sense of introspection and self-reflection.

Spatial Experience and Phenomenology: The Barcelona Pavilion offers a profound phenomenological experience. The interplay of light, shadow and spatial volumes creates a dynamic environment that engages the senses and evokes emotional responses. The Pavilion's use of reflective surfaces, such as the glass walls and water features, further enhances the spatial experience by blurring the boundaries between interior and exterior. This design approach reflects the philosophical concept of phenomenology, which focuses on understanding human experience and perception. The Pavilion becomes a platform for embodied experiences, inviting visitors to explore their relationship with space, light and the surrounding environment.



Figure 5. Barcelona Pavillion (Fundacio Mies van der Rohe, n.d.)

Materiality and Authenticity: The Barcelona Pavilion emphasizes the use of luxurious and carefully selected materials, such as marble, travertine and onyx. This attention to materiality reflects the philosophical concept of authenticity. Mies van der Rohe believed in the honest expression of materials, allowing them to convey their inherent qualities and beauty. The Pavilion's use of these rich materials contributes to a sense of timelessness and permanence, evoking an aura of authenticity and craftsmanship.

Universalism and Idealism: The Barcelona Pavilion embodies the philosophical concept of universalism and idealism. Mies van der Rohe's design transcends specific cultural or historical references, aiming for a timeless and universal aesthetic. The Pavilion's open plan, free-flowing spaces and symmetrical compositions reflect a pursuit of idealized forms and proportions. This design approach aligns with philosophical ideas that seek to transcend individuality and context, emphasizing the pursuit of universal ideals and principles.

Contextual Integration and Modernism: The Barcelona Pavilion demonstrates a thoughtful integration with its context, reflecting the principles of modernist architecture. The Pavilion responds to its surroundings, with the reflective glass walls blurring the distinction between interior and exterior spaces. Mies van der Rohe's design emphasizes a harmonious relationship between the building and its natural environment, creating a sense of unity and integration. This contextual integration aligns with the modernist philosophical idea of embracing the present and responding to the needs of contemporary society.

In conclusion, the Barcelona Pavilion by Mies van der Rohe represents an exemplary fusion of architectural design and philosophical concepts. The minimalist aesthetic, emphasis on phenomenological experience, exploration of authenticity, pursuit of universal ideals and contextual integration all contribute to a profound architectural experience. By engaging with philosophical ideas, the Pavilion transcends its physical presence, inviting visitors to contemplate their own existence, the nature of space and the profound relationship between architecture and philosophy.

4.4. Guangzhou Opera House by Zaha Hadid

Guangzhou Opera House is one of the most important parts of the cultural revolution that took place in Guangzhou, China. The design of the building was created by questioning the relationship between nature and architecture (Arkitektuel, n.d.). The Guangzhou Opera House (Figure 6), a masterpiece by Zaha Hadid designed in 2010, showcases a fusion of innovative architectural design and profound philosophical ideas. Drawing upon various philosophical concepts, the Opera House exemplifies the dynamic interplay between form, function and meaning.

Natural elements such as erosion, topography and geology are reflected in an architectural representation. River valleys were the biggest source of inspiration for the structure. In this context, Guangzhou Opera House becomes a structure that exists in its environment. Curved lines placed inside the Opera House separate the areas inside the building from each other (Arkitektuel, n.d.).

Fluidity and Process Philosophy: The fluid and organic forms of the Guangzhou Opera House embody the philosophical concept of process philosophy. Inspired by the natural flow of water and the dynamic forces of nature, Hadid's design captures the essence of constant change and transformation. The curvilinear shapes and undulating surfaces evoke a sense of movement, representing the ever-evolving nature of reality. This design approach aligns with process philosophy, emphasizing the interconnectedness and continuous flux of entities.

Phenomenology and Embodied Experience: The Guangzhou Opera House offers an immersive phenomenological experience. The interplay of light, shadow and spatial volumes creates a dynamic environment that engages the senses and evokes emotional responses. Visitors are invited to explore the space, experiencing its various perspectives, textures and acoustics. This design approach reflects the philosophical concept of phenomenology, which focuses on understanding human experience and perception. The Opera House becomes a platform for embodied experiences, encouraging visitors to engage with their surroundings and contemplate the nature of existence.

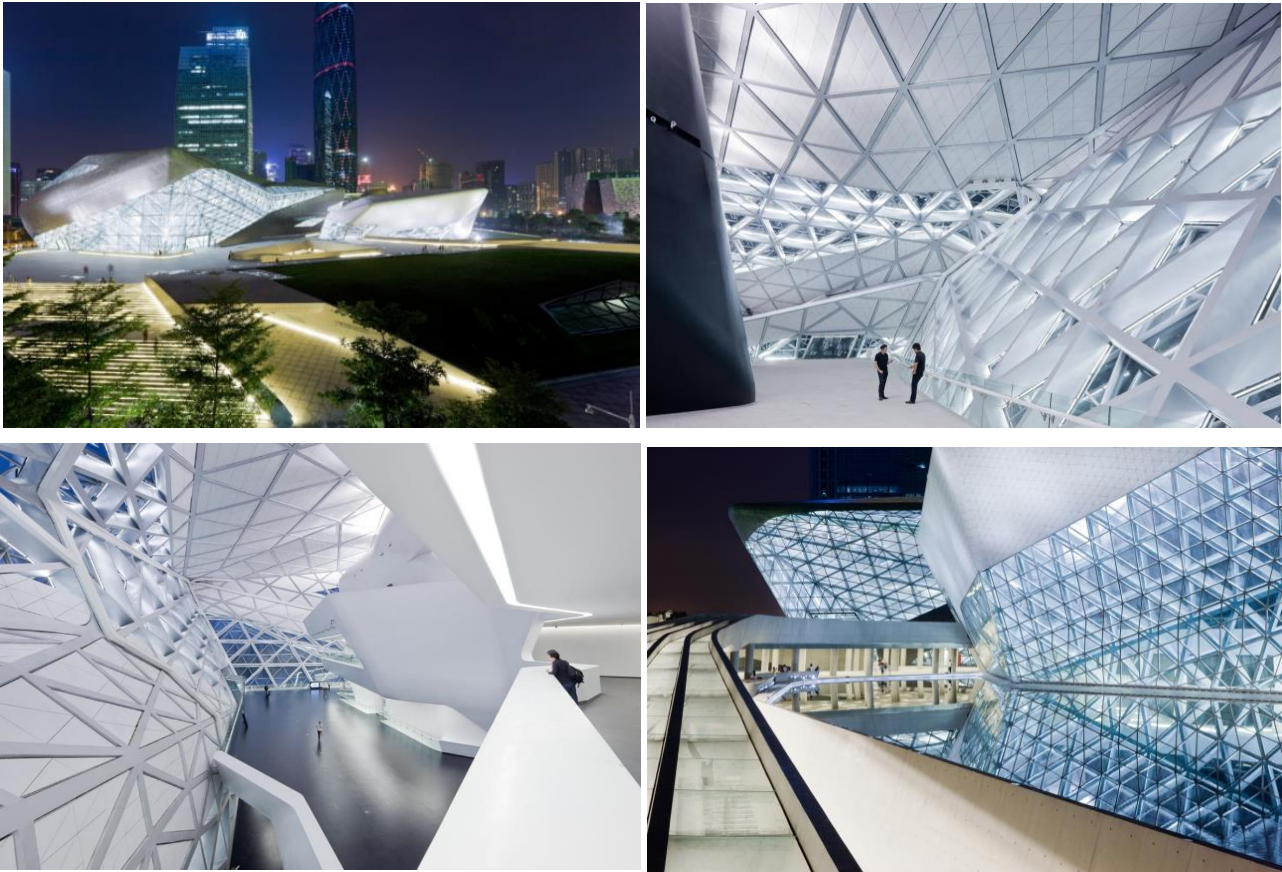


Figure 6. Guangzhou Opera House (Arkitektuel, n.d.)

Duality and Yin-Yang: The Guangzhou Opera House embraces the philosophical concept of duality and the Chinese symbol of yin and yang. The juxtaposition of contrasting elements, such as solid and void, light and shadow and interior and exterior spaces, creates a harmonious interplay of opposites. This interplay reflects the philosophical idea that opposing forces are interconnected and complementary. The duality within the Opera House enhances its spatial complexity and visual intrigue, inviting viewers to contemplate the balance and harmony achieved through the union of contrasting elements.

Symbolism and Existentialism: Symbolism plays a significant role in the architectural character of the Guangzhou Opera House, reflecting existentialist ideas. The building's form, resembling pebbles or seashells, symbolizes the fluidity of nature, the power of water and the forces that shape the environment. Symbolism in architecture aligns with existentialist philosophy, emphasizing subjective interpretation and the search for personal meaning. By incorporating symbolic elements, the Opera House engages viewers on a deeper level, inviting them to reflect on their own existence and the broader significance of the built environment.

Contextualism and Integration: The Guangzhou Opera House demonstrates a thoughtful integration with its context, reflecting the philosophical principle of contextualism. The building responds to the urban fabric and topography of the site, creating a harmonious relationship with its surroundings. The flowing lines and organic forms resonate with the natural landscape, while the use of reflective materials mirrors the surrounding environment. This contextual integration aligns with the philosophical idea of considering the broader context when designing architectural interventions, creating a sense of unity between the building and its surroundings.

In conclusion, the Guangzhou Opera House by Zaha Hadid exemplifies a powerful integration of architectural design and philosophical concepts. The fluidity of forms, emphasis on phenomenological experience, exploration of duality, incorporation of symbolism and contextual integration all contribute to a profound and thought-provoking architectural experience. By engaging with philosophical ideas, the Opera House transcends its functional purpose, inviting viewers to contemplate the nature of reality, their own existence and the profound relationship between architecture and philosophy.

4.5. Louvre Pyramid by I. M. Pei

Louvre Pyramid, pyramid that serves as the main entrance to the Louvre Museum in Paris. It was designed by architect I.M. Pei and completed in 1989. The great glass and steel pyramid over the foyer solves all the problems of a subterranean entrance: it draws visitors in by its striking shape and, with the three smaller flanking pyramids, lights the space below. The pyramids, together with fountains and pools, are unequivocally modern, but they also hold echoes of French garden planning, which relate them to their palatial context. The notable Egyptian collection of the museum makes the pyramid an especially resonant shape (Britannica, n.d.).

The Louvre Pyramid (Figure 7), designed by I. M. Pei, is an architectural masterpiece that can be analyzed using philosophical concepts and thoughts. "Eiffel was a fait accompli, the eyes were forced to get used to it. If you don't look away, Eiffel is a tyrant. However, the Pyramid is a modest invitation. You are not afraid, you love it. Do you want to enter the most prestigious museum in the world, you have to pass through a helpless present, to see a masterpiece through, through a prism?" In his words, Cündioğlu (2016) expresses the essence and depth of the Pyramid and the "place" and value it creates in historical Paris. By examining its design through such lenses, the understanding of the architectural masterpiece and its broader significance in the realms of art, culture and human experience can be deepened.

Aesthetics and Beauty: The Louvre Pyramid embodies the concept of aesthetic beauty. Drawing inspiration from the geometric purity of pyramids, Pei created a harmonious structure that blends seamlessly with the historic Louvre Museum. The pyramid's sleek and symmetrical design evokes a sense of elegance and timelessness, reflecting the ideal of beauty as defined by philosophers like Plato and Kant. The concept of 'perception and perspective' is also relevant. The pyramid's transparency allows visitors to perceive the surroundings while simultaneously being immersed within the structure. This interplay between interior and exterior spaces challenges our perception of boundaries and invites reflection on the relationship between the individual and the broader world.

Symbolism and Meaning: The pyramid's symbolism resonates with philosophical concepts such as the quest for knowledge and the pursuit of enlightenment. Just as ancient pyramids were revered as repositories of wisdom and sacred knowledge, the Louvre Pyramid stands as a modern symbol of intellectual curiosity and the preservation of cultural heritage. One philosophical thread to explore is the notion of 'transcendence'. One can explore the philosophical idea of "timelessness." The Louvre Pyramid, as a contemporary addition to a centuries-old museum, transcends temporal boundaries. Its geometric purity and enduring appeal suggest a timeless quality, inviting viewers to reflect on the enduring values of beauty and craftsmanship across generations.

Integration of Contrasts: One philosophical concept relevant to the Louvre Pyramid is the idea of 'harmony through contrast'. Pei's design juxtaposes the modernist glass pyramid with the classical architecture of the Louvre Museum, creating a striking contrast. This contrast engages viewers in a dialogue between tradition and innovation, provoking contemplation on the evolving nature of art and culture. The juxtaposition of the Louvre Pyramid against the classical architecture of the museum creates a dialogue between tradition and innovation. This interplay of contrasts reflects philosophical ideas like Hegelian dialectics, where opposing elements interact to form a synthesis. The pyramid represents progress and modernity, while the surrounding historical structures embody the continuity of tradition.

Formal & Spatial Experience: The Louvre Pyramid's design engages with the philosophical concept of phenomenology, emphasizing the experience of space and human perception. Pei's careful consideration of proportions, light and geometry creates a transformative experience for visitors. The interplay of light and shadows within the pyramid's interior evokes a sense of mystery and contemplation, inviting visitors to explore and engage with the artwork housed within. The pyramid's form, with its precise geometry and sharp edges, transcends the traditional architectural language of the Louvre. This transcendent quality invites contemplation about the intersection of human creativity and the divine, as the pyramid's shape evokes the mystical and sacred.



Figure 7. Louvre Pyramid

(above left: Hojnicky, 2016; above right: Dickinson, 2017; Horiuchi, 2016; Pierre, 2022)

Social and Cultural Dialogue & Significance: The Louvre Pyramid has become a cultural icon and a gathering place for people from around the world. It embodies philosophical ideas of communal engagement, fostering a sense of unity and shared experience. By bringing people together in a space that seamlessly merges art, architecture and culture, the pyramid serves as a testament to the power of human connection and the universality of artistic expression. Also, the Louvre Pyramid represents the philosophical concept of "cultural dialogue." By introducing a modern element into a historical context, Pei prompts a conversation between different architectural eras. This dialogue encourages reflection on the interconnectedness of cultures, the importance of preserving heritage and the need for artistic innovation to propel society forward.

In conclusion, the Louvre Pyramid designed by I. M. Pei transcends its physical form and serves as a canvas for philosophical contemplation. Its aesthetics, symbolism, integration of contrasts, spatial experience and social significance all contribute to a profound architectural analysis that resonates with various philosophical concepts and thoughts.

5. DISCUSSION AND CONCLUSION

Architecture engages with philosophical questions related to human experience and perception. It explores the relationship between individuals and their physical environment, investigating how space influences behavior, emotions and the understanding of the world. In turn, philosophy draws inspiration from architecture, utilizing it as a metaphor and a subject of inquiry. The fact that architecture is, on the one hand, an art and profession that includes individual and cultural relativity and, on the other hand, a complex branch of science spread over different fields, requires a knowledge discipline with an overview that allows different dimensions to be considered together. This requirement is increasing day by day due to the increasing need for objectivity with the increasing complexity and the development of the increasingly social aspect of architecture. Philosophy of architecture, as a discipline of knowledge, seems to be a candidate for providing this for architecture (Koçyiğit, 2022).

Philosophers contemplate architectural concepts to explore themes such as space, place and the nature of reality. Architecture serves as a rich source of analogies and insights, contributing to philosophical discourse on aesthetics, social relations and the human condition. Simultaneously, philosophy serves as a guiding force, shaping architectural theory and practice. From ancient treatises on aesthetics to

contemporary debates on sustainability, philosophical concepts have informed design principles, challenged conventions and expanded the possibilities of architectural expression. Philosophy encourages architects to reflect deeply on the purpose and meaning of their creations, fostering a critical dialogue that transcends mere functionality.

By embracing the interplay between architecture and philosophy, architects can create spaces that transcend their utilitarian function, evoking intellectual, emotional and spiritual responses. In this sense, the universal dance between the language of space and the structure of thought invites to reimagine the built environment as a reflection of collective aspirations and a catalyst for positive change. The noble philosophy of architecture unveils the ‘universal dance’ between design and thought. This dance embodies the deep connection between architecture and philosophy, demonstrating how they mutually enrich and inspire one another.

In this ‘dance’ between architecture and philosophy, it has been exhibited that they are not isolated disciplines but rather interconnected facets of human endeavor. They share a common pursuit – the exploration of the human condition and the search for meaning in human existence. Together, they enrich the understanding of the world, challenging man to question assumptions, engage with the surroundings and strive for a harmonious balance between the physical and the conceptual. They transcend cultural boundaries and time, resonating with the human spirit across generations. Their dialogue continues to shape the built environments, influencing the way we live, interact and experience the world.

Throughout this exploration, it has been witnessed how architecture embodies philosophical ideas, becoming a visual and spatial manifestation of collective consciousness. From the grandeur of Gothic cathedrals to the sleek lines of modernist structures, architecture speaks the language of aspirations, beliefs and cultural identity. It shapes experiences, evokes emotions and provides a canvas for the human narrative to unfold. In this study a ‘thoughtful’ journey has been embarked through history, tracing the footsteps of architectural expression and philosophical inquiry, unearthing their intertwined evolution and the timeless dialogue they engage in. This universal dance between the language of architecture and the structure of thought has unveiled a profound and inseparable bond, transcending the realms of the physical and the abstract.

The ‘universal dance’ between ‘design’ and ‘thought’ invites to embrace the complexity and beauty of the human existence. It reminds that the spaces are not merely functional containers but profound expressions of the values, aspirations and collective consciousness of human existence. It calls upon architects and philosophers alike to engage in a continuous dialogue, forging a path towards a more sustainable, inclusive and meaningful built environment.

Author Contribution Declaration

A. Idea and editing **B.** Literature Review **C.** Writing
D. Data Collection **E.** Analysis **F.** Critical Review

Serkan Yaşar ERDİNÇ : **A ,B ,C ,D ,E ,F**

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