

THE RELATIONSHIP BETWEEN PHILOSOPHY AND ARCHITECTURE: THE INTERACTION BETWEEN THOUGHTS AND FORMS OF LIVING SPACE

A RELAÇÃO ENTRE FILOSOFIA E ARQUITETURA: A INTERAÇÃO ENTRE PENSAMENTOS E FORMAS DE ESPAÇO DE VIDA

Khue Dinh Pham

Hanoi Architectural University,
Vietnam

khuepd@hau.edu.vn

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Abstract: This paper delves into the mutual relationship between philosophy and architecture, emphasizing the role of philosophy as a foundation for architectural thinking, and how architecture exhibits feedback, exerting a reciprocal influence on philosophy. Through examples from historical to contemporary architecture, the paper clarifies the interplay between abstract theories and spatial forms and draws out methodological implications for both fields. The aim is to provide a comprehensive and insightful view of this dialectical relationship in the context of social development and architectural trends.

Keywords: Philosophy. Architecture. Space. Thoughts. Methodology. Two-way interaction.

Resumo: Este artigo investiga a relação mútua entre filosofia e arquitetura, enfatizando o papel da filosofia como base para o pensamento arquitetônico e como a arquitetura exibe feedback, exercendo uma influência recíproca na filosofia. Através de exemplos da arquitetura histórica à contemporânea, o artigo esclarece a interação entre as teorias abstratas e as formas espaciais e extrai implicações metodológicas para ambos os campos. O objetivo é fornecer uma visão abrangente e perspicaz desta relação dialética no contexto do desenvolvimento social e das tendências arquitetônicas.

Palavras-chave: Filosofia. Arquitetura. Espaço. Pensamentos. Metodologia. Interação bidirecional

1. Introduction

While philosophy and architecture may appear to be distinct disciplines, they are, in fact, deeply interconnected and mutually influential. Philosophy, through its abstract systems of reasoning, endeavors to understand the nature of existence, space, and the relationship between humans and their spatial surroundings. Architecture, on the other hand, serves as a medium for realizing these philosophical concepts. Not only it creates physical spaces for human habitation, but also embodies the cultural, historical, and intellectual values of a society. From ancient times, of which principles of symmetry and harmony were employed to construct iconic temples, to contemporary architectural movements such as deconstructivism, this relationship has grown increasingly complex and multifaceted. This paper explores how philosophy has shaped architectural thought and aesthetics throughout history, providing a theoretical and methodological foundation for architects. Furthermore, it reviews how architecture, through its concrete expressions, has in turn influenced philosophical inquiry, provoking new thoughts of philosophical reflection.

2. The reciprocal relationship between philosophy and architecture

2.1. *Philosophy is the foundation of thinking for architecture*

Firstly, philosophy brings theoretical framework and aesthetic principles for architecture.

Philosophy has served as a profound and indispensable source of inspiration for both the theoretical underpinnings and aesthetic orientations of architecture. Beyond giving fundamental principles regarding human perception of space, philosophy equips architects with a framework for developing aesthetic paradigms grounded in values and ideals of beauty. From the principles of classical aesthetics, emphasizing balance, symmetry, and harmony, to contemporary perspectives on non-traditional beauty and expressive freedom, philosophy has enriched architects' understanding of how to create and perceive space.

Ancient Greek philosophy stands out as one of the earliest and most influential sources of inspiration for Western architecture. From a belief in the harmony and order of the cosmos, the Greeks viewed art and architecture as a means of expressing the ideal of natural perfection. Aristotle's philosophical concepts of reason and natural perfection provided the foundation for Classical Greek aesthetics. He argued that art imitates nature, but 'in its most perfect form' (Poetics, Aristotle, p. 12). This notion is vividly reflected in the

Parthenon, one of the most iconic architectural masterpieces of the era. Constructed with perfect proportions, symmetry, and balance, the Parthenon embodies a harmonious universe in which humanity is an integral part. For the Greeks, architecture was not merely a means of constructing space but also a manifestation of the ideal of human perfection in relation to the world.

In the same light, Eastern philosophy has played a pivotal role in shaping the aesthetic principles of Asian architecture. The concepts of Yin and Yang and the five elements are fundamental theoretical frameworks in Chinese and Japanese architecture, guiding the spatial arrangement and the selection of materials to achieve harmony with nature. The Forbidden City in China is a prime example of the intricate integration of Yin-Yang and five-element principles, evident in its spatial organization and the incorporation of natural elements like water, stone, and plants. The interplay between Yin and Yang elements creates a balance, resulting in a serene and harmonious space yet brimming with vitality.

Eastern philosophy, with its belief in the interconnectedness of nature and humanity, places a strong emphasis on harmony and balance. The Yin-Yang and five-element theories are particularly evident in Japanese Zen gardens and temples. Zen gardens, such as Ryoan-ji, are not merely places for relaxation but also spaces for contemplation on the nature of existence and one's relationship with the universe. The minimalist design of these gardens, featuring carefully arranged stones, sand, and plants, carries deep symbolic meaning, representing cycles of life, impermanence, and the interaction between humans and nature. Zen Buddhism has profoundly influenced spatial design, where the tranquility and minimalism of architecture foster a sense of peace and allow individuals to experience inner stillness.

Since the Renaissance, Western philosophy has not only shaped theories of aesthetics but also stimulated architectural innovation. Immanuel Kant's philosophy, with its assertion that beauty is not merely a cognitive faculty but part of a harmony in nature, profoundly influenced classical and neoclassical architecture. For Kant, architectural beauty is not simply a sensory pleasure but a sense of natural order. This perspective motivated architects to design buildings with harmonious proportions and balance, creating a sense of comfort and tranquility for occupants.

In the modern era, philosophy continues to underpin architectural thought, particularly through the influence of existentialism and non-traditional views of beauty. Existentialism, with its emphasis on individual freedom and responsibility, has encouraged

architects to break free from rigid conventions and create open, multifaceted spaces. Jean-Paul Sartre's assertion that, "man is nothing other than what he makes of himself" (Sartre, 2007, p. 34) has imbued modern architecture with a spirit of freedom, where spaces are no longer confined by rules of symmetry or fixed proportions but are flexible and tailored to individual needs. Tadao Ando's Church of The Light in Japan is a model of this creative freedom, where light becomes the primary element in creating a spiritual space, bringing people closer to the essence and beauty of life.

Philosophy has also propelled the development of unique architectural styles such as deconstructivism, which seeks to liberate itself from traditional forms. Inspired by Jacques Derrida's philosophy of deconstruction, deconstructivism challenges all norms and creates unconventional, innovative spaces. The Guggenheim Museum Bilbao, designed by Frank Gehry, does not adhere to traditional geometric rules but rather reflects the complexity and diversity of reality. Derrida once stated, "Everything is a text, there is nothing outside context" (Derrida, 1976, p. 114). Deconstructivist architecture, as exemplified by Gehry's work, is more than just a building; it represents creative freedom, offering viewers a novel spatial experience that is entirely different from traditional spaces.

In sum, philosophy not only provides a theoretical foundation but also sparks aesthetic and creative principles in architecture. This interaction is evident in architecture's continuous innovation and reflection of philosophical depth, thereby enabling people to experience meaningful living spaces that are rich in both aesthetics and thought.

Secondly, existentialism and personal space in modern architecture

In the 20th century, existential philosophy profoundly influenced contemporary architecture, giving rise to design trends that emphasized individuality and creative freedom. Existentialist philosophers such as Jean-Paul Sartre and Martin Heidegger highlighted the freedom and responsibility of individuals in shaping their lives and living spaces. Sartre famously stated, 'man is nothing other than what he makes of himself' (Sartre, 2007, p. 34), implicitly suggesting that living spaces are not merely places of residence but also means through which individuals express their freedom, individuality, and creativity. This philosophical foundation of thoughts has propelled modern architecture towards the creation of flexible, diverse spaces that cater to personalized needs. Within this context, modern architects have moved away from the rigid formal rules of traditional architecture, opting instead for flexible spatial structuring. Rather than fixed-function rooms, modern architecture aims to design adaptable spaces that can be adjusted to meet the changing needs

of individuals. Living spaces not only serve material needs but also address psychological and spiritual aspects, providing individuals with a sense of freedom within their own environments.

Likewise, the works of architect Tadao Ando serve as an example of existentialist philosophy in architecture. From the Church of The Light in Osaka to his numerous houses and public spaces, Ando consistently aims to create environments where individuals can experience a profound connection between the physical and spiritual realms. In the Church of The Light, Ando masterfully employs natural light to cultivate a highly meditative atmosphere where the interplay of light and shadow not only has physical implications but also affects the soul and emotions of those who experience it. Grounded in Zen Buddhist philosophy, Ando designs architectural spaces as a path to self-discovery and inner tranquility. Ando has stated that architecture is the way of bringing people closer to nature, it can bring people closer to their original values (Ando, 1995, p. 78). This perspective reveals that architectural spaces serve not only functional purposes but also provide a platform for individuals to explore and understand themselves in relation to nature and their surroundings. This is evident in Ando's emphasis on minimalism, where he strips away unnecessary details to highlight the purity of space. The concrete walls, sharp lines, and natural light create a vibrant environment where users can feel and reflect on the stillness of their minds.

While Tadao Ando is a prominent example, other architects such as Louis Kahn and Peter Zumthor have also applied existentialist philosophy to create unique living spaces. For Kahn, architecture is a "reflection of the life within", meaning that the space must embody the spirit of its users. In his works, Kahn skillfully utilized light and materials to highlight the connection between architecture and the human essence, thereby fostering a spiritual connection with the surrounding environment.

In short, in residential architecture, existentialist thought is evident in the creation of open spaces where users can freely modify the layout and arrangement according to their personal preferences. Modern houses often feature minimalist designs with open-plan layouts that connect functional areas. This not only saves space but also provides a sense of freedom and comfort for occupants. As a result, users can freely arrange their living spaces to suit their needs, expressing their personality and lifestyle. Existentialist architecture no longer views houses as mere spaces for daily activities but as an extension of an individual.

In addition, existentialism has also had a profound impact on the design of public spaces, where people can interact and connect with each other in a free and open environment. Spaces such as parks, plazas and squares, and modern shopping centers are designed with the goal of creating social environments that encourage connection and the exchange of ideas among people. Architect Rem Koolhaas, in his projects, has created public spaces with multiple layers and flexible areas, where users can customize their use and create diverse, rich and meaningful activities. This is a testament to the influence of existentialist thought on contemporary architecture, where people are not passive recipients but active agents in shaping their living spaces.

In general, it can be affirmed that existentialist philosophy has brought a new perspective to modern architecture regarding the role of humans in space. Architectural space is no longer a fixed entity but has become an extension of the individual, where people can freely express themselves and explore their identities. Existentialist thought has motivated architects to create structures that are not only aesthetically pleasing but also carry deep spiritual value, helping people connect with themselves and their surroundings.

Thirdly, Eastern philosophy and architecture

Eastern philosophy, particularly the conception of yin and yang and the ideas of five elements, serves as a foundational principle in the traditional architecture of many East Asian countries, including China, India, Vietnam, and Japan. These philosophical principles not only guide view on beauty but also profoundly influence the organization of space, the arrangement of buildings, and the interaction with the natural environment. In Eastern philosophy, architecture is not merely a place to live but also a symbol of balance and harmony between humans and nature, between the material and the spiritual.

For instance, in China, the philosophy of yin and yang and the five elements is widely applied in the design of large-scale structures such as palaces, temples, and traditional gardens. These principles are used to create balance and harmony, where yin and yang, and the five elements (metal, wood, water, fire, and earth) represent the fundamental elements of the universe, playing a role in determining the location, orientation, and layout of the structure. The Forbidden City in Beijing is a prime example of Chinese palace architecture. Built according to the principle of symmetry with a central axis as its core, the Forbidden City exudes majesty and harmony with its surrounding natural elements. Each smaller structure within the complex has a clear location and purpose, following the yin and yang

principles to create a balanced space that aligns with the concept of the universe's eternity and order.

Another prominent example of Eastern philosophy in architecture is Angkor Wat temple in Cambodia, built in the 12th century. Although belonging to Khmer architecture, Angkor Wat clearly reflects the influence of Indian Hinduism and Buddhist philosophies, with the principles of yin and yang and harmony with the universe. The entire Angkor Wat temple is designed with perfect symmetry, and the structures are arranged to represent the universe, with the central tower symbolizing Mount Meru - the center of the universe in Hindu mythology. This is a structure where the balance between humans and the universe is clearly expressed through symmetrical architecture, oriented towards harmony with the surrounding nature, thus demonstrating the belief that humans are an inseparable part of the cosmos.

In Vietnam, the philosophy of yin and yang and harmony with nature is also very evident in traditional architecture. The traditional Vietnamese three-compartment house, especially in the North, is not only a place to live but also bears the strong imprint of Eastern philosophy. The house is built primarily with wood, clay, and tiled roofs, allowing for air circulation and keeping cool in the summer and warm in the winter. The three-compartment architecture not only serves living needs but also demonstrates harmony, balance, ensuring aesthetics and suitability for Vietnam's tropical monsoon climate. The house's orientation, the arrangement of the courtyard, gates, and entrances are all arranged to create balance and harmony between humans and the surrounding environment, while following the rules of the five elements.

In Japan, Zen philosophy from Buddhism has had a profound influence on architecture. Traditional Japanese houses, temples, and gardens all embody minimalism, sophistication, and harmony with nature. For example, Japanese Zen gardens often use elements of stone, sand, and plants to create symbolic representations of nature, allowing observers to experience tranquility and contemplate the essence of life. The Ryoan-ji Garden in Kyoto is a prime example, where stones and gravel are artfully arranged to create a serene space where one can feel the harmony between humans, nature, and the universe.

As such, eastern philosophy in architecture not only influences building design but also shapes the lifestyle and thoughts of people within that space. For Vietnamese, Chinese, and Japanese architecture, living spaces are places where people can feel connected to nature and achieve spiritual balance. Eastern philosophy emphasizes that living spaces should align

with natural laws and provide comfort and relaxation, while also helping people develop their souls and spirits.

Therefore, it can be seen that Eastern philosophy, through concepts such as yin and yang, the five elements, and Zen, is not merely a system of thought but also a way of life, guiding aesthetics and ethics in architecture. These principles have created structures that are not only beautiful in form but also have high spiritual value, places where people can find balance and harmony in today's fast-paced life.

2.2. The reciprocal influence of architecture on philosophy

Firstly, architecture deepens the philosophical concept of space and time.

Architecture doesn't merely reflect philosophical thought; it also serves as a medium to enrich philosophical concepts of space and time, opening up new dimensions for philosophical exploration and contemplation. The works of architect Frank Gehry exemplify this. His buildings, particularly the Guggenheim Museum Bilbao in Spain, have challenged traditional architectural norms through the use of free-form shapes, breaking away from symmetrical structures and the rules of fixed space. Gehry's twisted, curved, and non-uniform shapes have made a statement about the unconventional in architecture, transforming space into a dynamic entity, constantly changing and creating a sense of fluid, unbounded time. Gehry's asymmetrical, non-linear forms have prompted new philosophical reflections on the relationship between structure and deconstruction. Philosopher Jacques Derrida once argued in *Of Grammatology* that there is no structure that is fixed and immutable, all can be deconstructed (Derrida, 1976, p. 114). Derrida's idea of deconstruction is the foundation for the Deconstructivism movement in architecture, where buildings no longer adhere to fixed structures and traditional norms. The Guggenheim Museum Bilbao embodies this idea, with its overlapping, curved, and rule-breaking forms. For philosophers, this suggests a new perspective on space—no longer a static mass, but a transforming, flexible entity with the ability to regenerate itself.

Gehry's innovative designs and those of other deconstructivist architects not only create visually striking forms but also offer a new approach to the philosophical concepts of space and time. Whereas traditional philosophical conceptions often viewed space as fixed, bounded, and easily described through linear structural systems, modern architecture, particularly Gehry's work, presents new challenges to philosophy in approaching space as a continuously evolving entity. The space within Gehry's buildings is perceived as a flow, a

dynamic experience that allows individuals to explore and perceive time in unique ways. This is a fusion of space and time, where each shape, each space, offers a different temporal experience, rather than a fixed notion of time.

Furthermore, these structures pose a significant question for philosophy: does space truly exist as a static mass, or is its nature one of constant change and creation? This notion challenges the existence of a "complete" and "finished" space, instead demanding that we view space as a process – a continual interaction between the architect, the user, and the surrounding environment. For instance, as one walks through the halls or open spaces of the Guggenheim Museum Bilbao, the visitor experiences space as a living entity, with each step revealing a new perspective, a new experience, as if time were moving in tandem with that space.

On a broader scale, architectural works like Gehry's have brought philosophy closer to the concept of modern space in the postmodern era. Theories of modern space emphasize the multi-dimensionality, deconstruction, and flexibility of space, which modern architects have realized through their concrete works. Traditional philosophy has associated space with a static quality, as the foundation for the existence of all objects. However, under the influence of contemporary buildings like the Guggenheim Museum, philosophy has been forced to reconsider space as a dynamic entity, subject to transformation and even randomness. Architecture now is not just a setting but a process, a space that is forming and constantly evolving.

Ultimately, the relationship between architecture and the philosophy of space and time further elucidates perspectives on personal spatial experiences. When architectural space is no longer fixed walls but becomes free, deconstructed forms, individuals can redefine their own space, transforming it into a personalized place where the experience of time becomes individual. Architecture, therefore, is not merely a physical space but also a manifestation of personal time and unique human experiences.

Overall, modern architectural works like Gehry's do not merely introduce a new aesthetic but also encourage philosophy to explore new dimensions of space and time. This creates a unique intersection between the two fields, as architecture and philosophy enrich concepts of existence, transformation, and perpetual creation in the modern worldview.

Secondly, architecture affects society and philosophical thought

Architecture extends beyond its role as physical structures to create unique experiences and emotions, thereby profoundly influencing human perception, thought, and

philosophy regarding society and history. A iconic example is the Holocaust Memorial in Berlin, a renowned work by architect Peter Eisenman. More than just a place of remembrance, this museum offers a profound experience of collective pain and memory through its unique and haunting design. The memorial is designed with thousands of irregularly sized concrete slabs, creating an unstable and claustrophobic space that evokes feelings of uncertainty and disorientation. Upon entering the memorial, visitors are immediately surrounded by cold, isolated slabs of stone, leading to sensations of suffocation and being lost. The asymmetry and instability of these slabs symbolize the inexpressible pain, loss, and the bewilderment in the face of one of humanity's greatest atrocities. Thus, this space is not only a place for remembrance but also a place for experience, posing profound questions about memory, existence, and human suffering.

Philosophy often delves into questions of memory, time, and the significance of existence. Eisenman's work provokes deep philosophical reflections on these concepts. Upon entering the museum's space, one ceases to be an external observer but becomes part of the narrative, part of the memory. This precarious and tense space compels individuals to confront the pain of the past, thereby stimulating reflections on the necessity of remembrance and the presence of memory in the present. This architectural work poses questions about the relationship between past and present, the role of memory in preserving cultural identity, and the respect for history.

Another notable aspect of this work is its ability to create a space where each individual experiences pain in a unique way. Philosophy has long explored concepts of personal experience, and this architecture demonstrates how individuals can experience collective memory in a personal way, opening up new reflections on the subjectivity of experience and the meaning of loss. As philosopher Hannah Arendt stated about the nature of evil and human suffering, this work reminds us that collective memory is not merely for remembering the past but also as a lesson to avoid repeating humanity's worst mistakes.

From a broader perspective, architecture has the capacity to influence philosophical thought on the role of public space and how it impacts collective consciousness. Again, a structure like the Holocaust Memorial creates a social space where people collectively experience and share a piece of memory, contributing to the strengthening of collective identity and spirit. Social philosophy thus gains a new perspective on how space can create shared meaning and emotions, fostering empathy, and promoting responsibility towards history and society.

Furthermore, the museum evokes thoughts about human existence and temporality. The cold, asymmetrical stone blocks seem to represent the fragility of life and the ease with which memories can be forgotten. This alludes to the perspective of existential philosophy, with questions about the meaning of life and the impermanence of existence. As Martin Heidegger stated in *Being and Time*, that only human beings are beings towards death (Heidegger, 1962), this museum seems to be a realization of that thought, forcing us to confront the reality of life's fragility and the significance of remembrance.

Thus, architecture is not merely a physical space but can also serve as a powerful tool for conveying philosophical and social messages. The Holocaust Memorial stands as a clear testament to the impact of architecture on thought and how humans perceive history, memory, and their own existence. Consequently, it opens up new avenues for philosophy, enabling it to explore deeper dimensions of concepts such as society, humanity, and being within the lived environment.

Thirdly, architecture interacts with modern philosophy through ecological and sustainable architecture.

In the contemporary context, as the world grapples with severe environmental crises, eco-architecture has emerged as a design trend that not only ensures human comfort but also maintains a harmonious relationship with nature. Eco-architecture, with its focus on sustainability and minimizing negative environmental impacts, is a harmonious blend of ecological principles and humanist philosophy. Ecological philosophy, a modern philosophical discipline focused on the relationship between humans and the environment, has guided the development of sustainable architecture by emphasizing that humans are not dominant entities but rather an integral part of the natural ecosystem.

Ecological philosophy places humans in a humbler position, viewing each human action as having a profound impact on the entire planet. This perspective has prompted architects to think more deeply about the role of buildings, not merely as places to live and work but as miniature ecosystems where humans and nature interact in a balanced manner. A well-known case is the *Bosco Verticale* in Milan, Italy, designed by architect Stefano Boeri. This building is a system of "vertical forests" with thousands of trees integrated into its floors, not only reducing CO₂ levels but also creating a green living space within the urban environment. Each floor of the *Bosco Verticale* not only provides living space for humans but also becomes a natural habitat for flora and fauna, transforming the architectural structure into a dynamic and self-sustaining ecosystem.

Projects like *Bosco Verticale* realize an aspect of ecological philosophy: the coexistence of humans and nature. As philosopher Arne Naess emphasized in his deep ecology theory, that humans must abandon the notion of dominating nature and learn to live in harmony with it (Naess, 1989, p. 95). This project is not only a testament to technological advancement but also a symbol of humanity's moral commitment to the planet, a profound shift from the idea of "dominating" to "cooperating" with nature.

Ecological philosophy focuses not only on nature conservation but also raises questions about the long-term relationship between humans and the environment. Sustainable architectural projects, through the application of this philosophy, are gradually becoming spaces that provide "green value" not only ecologically but also spiritually. In *The Natural House*, American architect Frank Lloyd Wright, with his "organic architecture" perspective, once asserted that architecture should be the extension of nature and it cannot be separated from its surroundings (Wright, 1954). This principle is evident in his designs such as *Fallingwater* - a house perfectly integrated with its surroundings, respecting the natural flow of the stream and blending with the surrounding trees.

Besides, in the face of pressing environmental issues, eco-architecture plays a crucial role in promoting public awareness of environmental protection. Green buildings are not only symbols of technological advancement but also tools for educating the public about humanity's role in maintaining ecological balance. British architect Norman Foster, renowned for sustainable structures like *The Gherkin* in London, emphasizes that eco-architecture must prioritize planetary protection. Foster argues that every building is not merely a shelter; rather, it is an integral part of a shared living environment, with a responsibility to uphold the health of the broader ecosystem. This sense of responsibility enhances public awareness of architecture's role in mitigating environmental impact.

Ultimately, the interplay between ecological philosophy and eco-architecture extends beyond designing environmentally friendly buildings to creating ideal living spaces for the future. Ecological philosophy poses critical questions about the future of humanity and the planet, while eco-architecture seeks to answer these questions through practical implementation. Structures like *Bosco Verticale*, *Fallingwater*, and *The Gherkin* have become icons of sustainable architecture, fostering a greater public awareness of the need to live in harmony with nature and protect the planet for future generations.

3. Methodological significance in the study of the relationship between philosophy and architecture

Researching the relationship between philosophy and architecture not only provides a theoretical foundation and guidance for architects but also broadens thoughts about living spaces, sustainability, and the role of architecture in society. Approaching architecture from a philosophical perspective allows creators to transcend material limitations, thereby expanding their creative potential and exploring deeper meanings of space in human life.

3.1. Philosophy and architecture in the study of thoughts and expression of space

Philosophy plays a crucial role in enabling architects to pose profound questions about the nature and meaning of space. From this perspective, architecture is not merely the design of structures but also an expression of thought about existence and the human relationship with the world. Philosophy provides a foundation for architecture to transcend physical limitations, allowing architects to create works that not only possess aesthetic value but also profound philosophical significance.

For instance, the existential philosophy of Jean-Paul Sartre and Martin Heidegger has opened up a new approach to personal space in architecture, emphasizing freedom, individual consciousness, and the connection between space and human existence. Space is created not only to fulfill functional needs but also to reflect and celebrate the individuality and lived experiences of each person. This philosophy has inspired architects like Tadao Ando to create works that exhibit spiritual depth and a balance between the material and the natural.

3.2. Philosophical-architectural dialogue in sustainable development of society

Philosophy not only provides a theoretical foundation but also serves as a tool for architecture to address more complex social issues. This relationship opens up important methodological questions related to sustainable living spaces, the significance of public space, and the responsibility of architecture in addressing environmental and social problems. Architecture not only meets technical requirements but is also a form of expression of the social and environmental values it commits to protecting.

For example, with the development of eco-architecture, ecological philosophy has provided architecture with a foundation for a sense of responsibility towards the environment and nature. Projects like *Bosco Verticale* in Milan or sustainable housing in Northern Europe are not only solutions for modern life but also symbols of a long-term commitment to the environment. Ecological philosophy encourages architects to think about the long-term relationship between humans and the environment, thus creating buildings that are not only ecologically optimized but also create healthy living spaces that respect and conserve nature.

3.3. Architecture as a means of realizing philosophy about society and humanity

Architecture also serves as a medium for realizing philosophical ideas about society and human nature. Architectural works have the ability to reflect and convey deep ideas about society, humanity, and the relationship between humans and the world around them. Buildings like the Holocaust Memorial in Berlin and the Pompidou Center in Paris are not merely physical spaces but also symbols of memories, pain, and hope. The spatial design of these buildings provokes reflection on history, responsibility, and the future of society.

In urban architecture, philosophy also helps shape public spaces, areas where people can connect with each other and with the community. Philosophies of equality, freedom, and harmony are the foundation for designs that aim for inclusive societies, where people can freely interact, share, and experience the meaning of public space.

3.4. Interdisciplinary approaches in philosophical-architectural research

The relationship between philosophy and architecture demands an interdisciplinary approach where knowledge from various fields is combined to create works that are both aesthetically pleasing and reflective of human values. Contemporary architects require not only technical knowledge but also a deep understanding of philosophy, sociology, and psychology to design spaces that are truly meaningful to individuals and society. This necessitates a connection between disciplines to ensure that each building is not merely a physical space but also a cultural and spiritual one.

4. Conclusion

The relationship between philosophy and architecture is a profound interplay that enriches both disciplines. Philosophy provides a theoretical foundation for architecture, enabling architects to view space through a philosophical perspective and fostering designs that embody humanistic values and social responsibility. Conversely, architecture also influences philosophy, offering new perspectives on space, time, and the human-environment relationship. Exploring this relationship is not merely an intellectual exercise but a method for seeking solutions to build a more sustainable and harmonious human existence in an increasingly complex world. In the current context, with pressing environmental and social balance issues, the combination of philosophy and architecture can offer solutions to create living spaces that are not only beautiful and functional but also demonstrate a deep sense of responsibility and the interconnectedness of humans and the world around them.

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