Ludger Schwarte*

Prospects for the Philosophy of Architecture

ABSTRACT: Philosophy deals with aspects of architecture that cannot be grasped by the established methods of history of art and theory of architecture, and proposes approaches which can help elucidate the key concepts of architecture, including aesthetic, ethical or social dimensions. My paper tries to sketch the scope of the questions architectural philosophy asks and give a short genealogy of its emergence. Furthermore, it argues for a specifically materialist understanding of the way in which architecture and philosophy correlate.

KEYWORDS: *arkhe*, architectural philosophy, infrastructure, critical theory, body politics

* Ludger Schwarte: Kunstakademie Düsseldorf; ludger.schwarte@kunstakademie-duesseldorf.de.

ARCHITECTURAL ENSEMBLES

What is the significance of architecture for our daily lives, for the possibility of communal living, for the future of human life on the planet? How can we determine the architectural context on which human life, action, thought is based, beyond and below the built space, the houses, the cities, the regions? How can we define the ensemble of interior and exterior spaces that shapes and structures our possibilities to live together with other people and to communicate? What do we mean when we say we live in this or that village or city?

These questions are obviously not aimed at a sociological analysis of the population, institutions and social structure, although these too are of course relevant to our lives. For in principle, another architectural ensemble could have exactly the same numbers, structures and institutions. The coherence of such an ensemble stems neither from a uniform plan nor from planning that would be owed to studio of architecture. Even where there have been regulations, aesthetic norms and unified interventions in an urban design, the concrete form usually stems from a multitude of very different works, buildings, architectural acts and urban practices.

What constitutes architectural ensembles cannot be grasped within the framework of standard art historical methods. The art historical approach to architecture usually consists of telling the story of individual buildings with a special focus on the underlying intention (of the client and the architect) and with reference to the style through which a building is an expression of its time.

An approach led by architectural theory or urbanism also misses some essential qualities of architecture, insofar as it only focuses on the analysis of the building tasks, building types, construction methods and solutions of the individual architectural interventions, but in principle does not take into account the diverse urban practices that take place in and between the buildings and their spatial and historical interaction.

Both procedures are particularly unsuitable for appreciating the ensemble, insofar as it was neither planned as such nor consists essentially of buildings. This is because the experience of most ensembles leads across open spaces, intersections, wastelands, dysfunctional elements and thus through that which only delimits the built, and is shaped by a specific atmosphere and environment. Architectural space is therefore neither simply space (as some have thought since the "spatial turn"), nor "built

space", because a) non-built things (light, climate, open spaces) play an essential role for architectural realities; whereby walking through a city is experienced quite differently from walking through a shopping mall or a gigantic skyscraper; b) because temporal-processual aspects also play an important role for the experience of architecture, and c) because it provides or deprives us of living conditions. On this elementary level, we experience architecture as shaping our living environment, and not as showcases for masterly planning or artistic expression.

Thus, any approach is inappropriate that

a) describes architecture only in its significance within the framework of an art or cultural history;
b) considers architecture considered only as the aesthetics of the built space;
c) reduces architecture to a symbol system of intended meanings.

This applies, by the way, not only to the architecture of the city, but to every child's room.

Architecture forms our living environment, where our resources and our places of retreat are located. We might ask ourselves what the difference is between our artificial living environment and the cave system a mole digs, an anthill, a spider's web and a bird's nest. Humans are not the only animals that build. But it could be that a significant difference separates the building of animals or even the mere building of humans (cultivating fields, erecting huts) from architecture and whether architecture thus determines precisely what one could call *basic anthropological equipment.* Following this thought, we would next ask ourselves which necessities and which natural laws lead people to build such a living world for themselves, and which artificial necessities such a living world generates. This would be a possible architectural-philosophical approach. But there are quite a few others.

The most important task of architectural philosophy is to think through and clarify the concept of architecture.

The word history already gives illuminating clues. If we follow the etymology to the Greek roots of the word components, we can say: architecture means the building (τεκταίνομαι) of a beginning, a ground or a principle (ἀρχή).

"Ἀρχή" in Greek means beginning, origin or source; then also cause, reason, principle and finally leading, ruling, governing. It derives from

the verb ἄρχω, which denotes starting, causing, proceeding and trying. Ever since the first philosophical use of the word "ἀρχή" by Anaximander (c. 610 - 545 BC), this beginning has been understood as a grounding, as a starting point at once physical and political. And this junction of the physical and the political is what makes architecture an unavoidable topic for contemporary philosophy.

In *On Nature* Anaximander defines the beginning, ἀρχή, as τὸ ἄπειρον. Apeiron can be translated as "the unlimited," the "indeterminate infinite" or as the "infinitely indeterminate." With this double meaning, Anaximander conceives the premise of natural (ontological) and logical development as one and the same. The apeiron, the infinite, Anaximander explains, is that which embraces and controls everything (becoming and passing).[1] In its main meaning, this apeiron can be understood as an analogue to time; the time in which becoming and passing away take place and become calculable. It is present and valid even for that which is outside our boundaries and with which we have nothing in common. The arché determines the boundary towards the indeterminate.

Diogenes Laertius reports that Anaximander not only coined the term ἀρχή, but at the same time invented an apparatus to measure time and predict events (γνώμων) and thus built its beginning: a model of the cosmos about which very little is known, but whose various parts apparently contained a celestial sphere, a world map and a sundial (D. L. II, 1–2). The ability to predict goes hand in hand with the transformation of the human sphere into a great clockwork.[2]

This model was both an instrument of knowledge, since it allowed the prediction of celestial movements, and theatre, since it demonstrated to the viewer the order of the world in whose midst he found himself. The interlocking of model and milieu, of prediction and realisation, therefore depends not only on the exact construction of the model, but also on the movements of the planets and on the observer. Humans

---

[1] Following Theophrastus, Simplikios refers to Anaximander as the inventor of the term arché, in H. Diels, W. Kranz, *Die Fragmente der Vorsokratiker,* vol. I–III, Weidmannsche Verlagsbuchhandlung, Berlin, 1956, Fragment 12 (A9) B1, B2, B3.

[2] Cf. I. Kagis McEwen, *Socrates' Ancestor: An Essay on Architectural Beginnings,* MIT Press, Cambridge, Mass., 1994, pp. 19f.; R. Hahn, *Anaximander and the Architects: The Contributions of Egyptian and Greek Architectural Technologies to the Origins of Greek Philosophy,* SUNY Press, New York ,2001, pp. 6, 13; on the importance of the gnomon for mathematics, see: M. Serres, "Gnomon: Die Anfänge der Geometrie in Griechenland," in M. Serres (ed.), *Elemente einer Geschichte der Wissenschaften,* Suhrkamp, Frankfurt am Main, 1994, pp. 109–175.

live in a model, in a theory-building, the more they align their form of life with the measurement of time obtained from an architectural spatial design.

In political terms, the *ἀρχή* is the establishment of a civil order, a constitution. Because the *ἀρχή* is the beginning that creates something where there was nothing before, it emphasizes the groundlessness of the ordered manifold, in contrast to that thinking that tries to understand itself from its origins.[3] The *ἀρχή* is no longer based on a myth, but on reciprocal contexts of justification.[4] The political context to which Anaximander assigns his concept of *ἀρχή* is not focused on a singular personality at the top of the social organisation. His *ἀρχή* focuses on relations, revealing the conditions of interplay. In the political dimension, the *ἀρχή* means the distribution of public life in a common space whose measure is the centre of the polis, its "meson," and whose symmetry connects all as equals. The *ἀρχή* is thus the enforcement of a common measure, the "isonomia." With this conception of *ἀρχή* as a measure that grants equality, Anaximander transfers his model of the world to the level of city construction.

Anaximander's gnomon was in fact the instrument used in city planning to design regularly gridded chessboard-like street networks, depending on the position of the sun. Greek and Roman city-founding ceremonies established the central street intersection with the help of such a gnomon. This crossroads marked the intersection of the cardinal points and assigned the social to the cosmic events. Pliny gives an exact description of this ritual (Pl. *Nat. Hist.* XVIII). In every Hippodamian or Roman city there is the intersection of the Cardo (north-south axis) and the Decumanus (east-west axis). The street is therefore always already oriented towards a movement that lies outside the social order.

Because of the street lines drawn in this way, people move in a model of the cosmos. But the performative power of architecture also works in the other direction: only the arrangement of the world according to this model gives the ideas and calculations of the cosmos their evidence. The architecture of the living world can demonstrate the regularity of the natural order and the rule of time.

---

[3] See on this: M. Cacciari, *Dell'inizio*, Adelphi, Milano, 1990; E. Angehrn, *Die Überwindung des Chaos: Zur Philosophie des Mythos*, Suhrkamp, Frankfurt am Main, 1996, p. 101.
[4] J.-P. Vernant, *Les origines de la pensée grecque*, Presses Universitaires de France, Paris, 1975, pp. 23ff., pp. 112ff.; D. Payot, *Le philosophe et l'architecte: sur quelques déterminations philosophiques de l'idée d'architecture*, Aubier, Paris 1982, p. 54.

Thus, we begin to understand how philosophy and architecture have interpenetrated each other since the very beginning. But it is still an open research task to follow the trace of architectural thought in the history of philosophy.

Philosophy of Architecture: A Discipline in the Making

The philosophy of architecture is not to be confused with the theory of architecture. The former has only been emerging within philosophy for a few decades, while the latter can look back on a millennia-old tradition that perhaps begins with Vitruvius. In general, however, one can say: architectural theory answers the question "How should we build?," while architectural philosophy asks the question "What does architecture mean?" Architectural theory usually presupposes that architecture consists in planning and skilful building; and that it is what professional architects do.

The philosophy of architecture, on the other hand, will ask whether and why this is so and how it could be different. It does not readily assume that the essence of architecture is the planning and execution of buildings.

In 2009, I proposed to define architecture as the *construction of possibilities*, or more precisely, to emphasise the performative aspect, as "*Ermöglichung*" (*possibilizing*).[5] In distinction to architectural theory, the philosophy of architecture would thus have the function of discussing how possibilities come about and change, and thence the foundations of how to interact and build as well as the negation of building and negative architecture, in order to be able to understand the shaping of the living world through architecture on this basis.

Initially, however, reflections on the philosophy of architecture emerged where systematic studies on architectural questions were presented from the perspective of philosophy, which emphasized the specificity of architecture in relation to other arts and techniques, as well as the comprehensive significance of its questions. This was certainly already true of Paul Valéry's *Eupalinos ou l'architecte* (1921) and Martin Heidegger's *Bauen Wohnen Denken* (1951).

---

[5] Cf. L. Schwarte, *Philosophie der Architektur*, Fink, München, 2009, p. 20.

For the philosophy of architecture in the narrower sense, a formative phase can be identified. In this phase, fundamental philosophical studies devoted exclusively to architectural questions appear.[6]

To my knowledge, the first philosophical study in book form devoted to architecture was written by the Greek architect and philosopher Panagiotis A. Michelis in 1940. His definition of architecture is: "The art of building erects monuments that symbolize ideas and in this way idealizes the form of the city and of living."[7]

In 1968, Henri Lefebvre published his *Le Droit à la ville*, a book still intensely discussed today, which is the basis for many contemporary architectural theories, but also all "Reclaim the Streets" and "Occupy" movements.

Right up to Benoît Goetz (*La dislocation, architecture et philosophie*) and Gernot Böhme (*Architektur und Atmosphäre*), there were books that explored different aspects of architecture. It is a phase in which almost every one of these publications spells out the urgency of addressing architecture within philosophy and approaches the subject in an original way without referring to the other publications that had previously appeared. The authors seem unconcerned with what has already been said about architecture in philosophy, as they do not make any effort to demonstrate the relevance of their pronouncements to the architectural profession.

In the meantime, there are a number of associations and networks in which research is conducted from different intellectual perspectives on the interrelationship of architecture and philosophy. In most cases, architecture is treated as a special application of highly specialised philosophical disciplines such as aesthetics or ethics.[8] Moreover, now, there is

---

[6] Cf. H. Lefebvre, *Droit à la ville*, Anthropos, Paris, 1968; P. A. Michelis, *Esthétique de l'architecture du béton armé*, Dunod, Paris, 1963; P. A. Michelis, *Esthétique de l'architecture,* Klincksieck, Paris, 1974; R. Scruton, *Aesthetics of Architecture,* Princeton University Press, Princeton, 1979; D. Payot, *Le philosophe et l'architecte*; Sylviane Agacinski: *Volume: philosophies et politiques de l'architecture*, Galilée, Paris, 1992; K. Harries, *The Ethical Function of Architecture,* MIT Press, Cambridge, Mass., 1997; J. Attali, *Le plan et le détail: une philosophie de l'architecture et de la ville*, Chambon, Nîmes, 2001; B. Goetz, *La dislocation: architecture et philosophie,* Éditions de la Passion, Paris, 2002.

[7] P. A. Michelis: *L'esthétique de l'architecture*, p. 41. In the original Greek the book appeared under the title *Η Αρχιτεκτονική ως τέχνη* (1940). However, I have not yet been able to consult this edition.

[8] Cf. R. Hill, *Designs and their Consequences: Architecture and Aesthetics,* Yale University Press, New Haven, 1999; A. Carlson, *Aesthetics and the Environment: The Appreciation of Nature, Art and Architecture,* Routledge, London / New York, 2000; E. Führ (ed.), *Bauen und Wohnen: Martin Heideggers Grundlegung einer Phänomenologie der Architektur = Building and Dwelling: Martin Heidegger's Foundation of a Phenomenology of Architecture,*

no lack of stocktaking of the existing approaches.[9] An awareness of the fact that the philosophy of architecture, perhaps similar to phenomenology or media theory in its time, also radiates methodologically into the most diverse philosophical fields, is just as noticeable in systematizing approaches[10] as in works in which general philosophical questions are dealt with on the basis of architecture.[11]

Tasks of the Philosophy of Architecture

It is only in the last few years that attention has begun to be drawn to the special problems of architecture in different areas of philosophy (aesthetics, ethics, philosophy of technology, economics) and that the various approaches have been sifted through and systematized. Nonetheless, the research desiderata of a philosophy of architecture include:

– History: As outlined in the examples above, it would be necessary to follow the trail of architecture in the history of philosophy.

Waxmann, Münster et al., 2000; H. Böhringer, *Harte Bank: Philosophie, Kunst, Architektur,* Merve, Berlin, 2003; D. Vesely, *Architecture in the Age of Divided Representation: The Question of Creativity in the Shadow of Production,* MIT Press, Cambridge, Mass., 2004; G. Böhme, *Architektur und Atmosphäre,* Fink, München, 2006; P. Fewings, *Ethics for the Built Environment,* Taylor & Francis, London / New York, 2009; C. Baumberger, *Gebaute Zeichen: Eine Symboltheorie der Architektur*, Ontos, Frankfurt am Main, 2010; M. Düchs, *Architektur für ein gutes Leben: Über Verantwortung, Ethik und Moral des Architekten,* Waxmann, Münster et al, 2011. M. Labbé, *Reprendre place: contre l'architecture du mépris,* Payot, Paris, 2019. M. Kingwell, The Ethics of Architecture, Oxford University Press, Oxford, 2021.

[9] Cf. N. Leach (ed.), *Rethinking Architecture: A Reader in Cultural Theory*, Routledge, London / New York, 1997; E. Winters, *Aesthetics and Architecture*, Continuum, London, 2007; C. Illies**,** N. Ray, "Philosophy of Architecture," in A. Meijers (ed.), *Philosophy of Technology and Engineering Sciences*, North Holland, Amsterdam, 2009, pp. 1199–1256; S. Hauser, C. Kamleithner, R. Meyer (eds.), *Architekturwissen: Grundlagentexte der Kulturwissenschaften*, vol. 1–2, Transcript, Bielefeld, 2011, 2013; C. Baumberger (ed.), *Architekturphilosophie: Grundlagentexte,* Mentis, Münster, 2013; J. Gleiter, L. Schwarte (eds.), *Architektur und Philosophie: Grundlagen, Standpunkte, Perspektiven,* Transcript, Bielefeld, 2015; M. Labbé (ed.), *Textes-clés de la philosophie de l'architecture,* Vrin, Paris, 2019. C. Illies (ed.), *Bauen mit Sinn: Schritte zu einer Philosophie der Architektur,* Springer, Wiesbaden, 2019.

[10] Cf. M. H. Mitias, *Philosophy and Architecture,* Rodopi, Amsterdam / Atlanta, 1994; A. Benjamin, *Architectural Philosophy,* Continuum, London, 2000; C. Kremer, *Architekturphilosophie: Eine Einführung in ein architekturphilosophisches Verständnis,* VdM, Saarbrücken, 2011.

[11] Cf. E. Grosz, *Architecture from the Outside: Essays on Virtual and Real Space,* MIT Press, Cambridge, 2001; S. Kwinter, *Architectures of Time: Toward a Theory of the Event in Modernist Culture*, MIT Press, Cambridge, Mass. 2001; P. Sloterdijk, *Sphären*, vol. 3, *Schäume*, Suhrkamp, Frankfurt am Main, 2004.

However, it would be completely inadequate to scan all the texts of history only for the appearance of the terms architecture and building. A philosophically informed approach would instead probe various relevant thematic fields, differentiating between what is said in the tradition about agriculture, cosmic orientation, house building, planning, action (as demiurge [δημιουργός], or ἀρχιτέκτων), the design of ideal cities and environmental relations.

– Relationships between architecture and philosophy: Architecture and philosophy have often touched and cross-fertilized each other over the course of time. Plato and Hippodamos, Fichte and Schinkel, the Bauhaus and the Viennese Circle are all linked with each other in many complex ways. A number of important works on such interconnections and historical constellations are already available, including those by Peter Bernhard and Petra Lohmann.[12]

– Happy dabbling: Again and again, there have been "architecting" philosophers (such as Ludwig Wittgenstein) and "philosophizing" architects (such as Peter Eisenman or Rem Koolhaas) for whom the transition to the other discipline, to the other system of thought, to other ways of working was an important liberation and inspiration. It would be necessary to examine more generally what the authors' previous education has brought about in each case and what interactions and repercussions can be ascertained.[13]

– Interweaving practical and symbolic dimensions of building: In order to reflect on the mutual influence of practical and symbolic dimensions in architecture, it would be necessary, as exemplified in the relevant works of Indra Kagis McEwen[14] or, in a completely

---

[12] Cf. P. Bernhard, "Die Einflüsse der Philosophie am Weimarer Bauhaus," in C. Wagner (ed.), *Das Bauhaus und die Esoterik: Johannes Itten - Wassily Kandinsky - Paul Klee,* Kerber, Bielefeld, 2005, pp. 29–34; P. Lohmann, *Architektur als Symbol des Lebens: Zur Wirkung der Philosophie Johann Gottlieb Fichtes auf die Architekturtheorie Karl Friedrich Schinkel von 1803 bis 1815,* Deutscher Kunstverlag, München / Berlin, 2010; P. Galison, "Aufbau/Bauhaus: Logical Positivism and Architectural Modernism," *Critical Inquiry,* XVI, 4, 1990, pp. 709–752; T. Schabert, *Die Architektur der Welt: Eine kosmologische Lektüre architektonischer Formen,* Fink, München, 1997.

[13] The work of Sabine Ammon also points the way in this direction. Cf. S. Ammon, E. M. Froschauer (eds.), *Wissenschaft entwerfen: Vom forschenden Entwerfen zur Entwurfsforschung der Architektur,* Fink, München, 2013; S. Ammon, "ANT im Architekturbüro: Eine philosophische Metaanalyse," *Zeitschrift für Ästhetik und Allgemeine Kunstwissenschaft,* LVII, 1, 2012, pp. 127–149.

[14] Cf. I. K. McEwen, *Socrates' Ancestor.*

different way, by Pierre Bourdieu,[15] to conduct investigations beyond texts and discourses and to record the material culture, the history of technology and culture, the political and religious practices of a place and a time.

– Systematics: In my view, architectural philosophy is a transversal discipline that not only enriches the traditional fields of philosophy with a completely new line of inquiry, but also links them in new ways. Moreover, it is to be expected that investigations in the philosophy of architecture that refer to a single philosophical sub-discipline with a systematic view will be of great intellectual gain both for this sub-discipline and for the philosophy of architecture as a whole. This has already been demonstrated within practical philosophy through work on the aesthetics and ethics of architecture; complemented by positions that focus more on the realm of politics or the theory of action. Something similar can be expected when research sets itself the goal of systematically examining the fields of theoretical philosophy under the magnifying glass of architectural philosophy – above all, ontology, epistemology or the theory of perception will appear in a new light. Think only of Kant's use of the term "architectonics."

However, open questions immediately give rise to doubts about attempts such as these to systematically delineate the field of tasks to be worked on. For efforts to define the relationships between philosophy of technology and environmental philosophy or between physics and metaphysics or to regard them as architectural will, on the one hand, immediately lead to conceptual difficulties. On the other hand, theories belonging to epistemology in the broader sense have developed that seem to manage without an architectural-philosophical vocabulary and yet are essentially based on a similar approach; for example, research on experimental systems in the philosophy of science or those on artefacts in social ontology and constructivism.[16]

---

[15] Cf. P. Bourdieu: *Esquisse d'une théorie de la pratique: précédé de trois études d'ethnologie kabyle,* Droz, Geneva / Paris, 1972.
[16] Examples include the works of Peter Galison, Hans-Jörg Rheinberger and Bruno Latour.

Fundamental Importance

Philosophy of architecture is of fundamental importance if only because it helps to understand the genesis of something like "fundamental meaning," that is, the common root ground of forms of life and linguistic orders.

In his work *Ten Books on Architecture*, Vitruvius writes that architecture brings ideas into a perceptible relation to things.[17] In this sense, one can say that architecture shows what philosophy means. *Architecture realizes philosophy. It is about ways of realization. It sets up the world in a meaningful way by aligning the living world according to (cosmic or philosophical) models. Arrangements of houses and street networks create possibilities for orientation and classification, for measuring movements, for mapping distances, for aligning actions with purposes.*

Time is only measurable when the world is redesigned and arranged according to a cosmic model. It governs us to the extent that we move in a constructed perceptual model of time, in a clockwork that enables us to estimate lengths, sizes and movements and to aim for goals still absent. In this way, the movements of bodies become measurable, consequences become assessable. This facility is the prerequisite for us to be able to act in a planned manner.

Moreover, the task of architectural philosophy would be, as a first step, to make visible the infrastructures, the options and contingencies on which the lifeworld is based – as well as the possibilities that this architecture causes to disappear. Because it determines:

- what counts as an effect, a disposition or a property,
- which are the parameters of appearance and existence,
- what coordinates do we use for orientation: for example, space, time and colours?
- how the connection of the senses to each other and to the dimensions of sense and experience is organized,
- what possibilities we have for action.

Some assume that the philosophy of architecture is a subdivision of environmental ethics, aesthetics or the philosophy of technology. Such attributions, however, overlook the pressing contemporary questions to which philosophical work on architecture responds. Architecture, it

---

[17]   Cf. Vitruvius, *Zehn Bücher über Architektur,* Wissenschaftliche Buchgesellschaft, Darmstadt, 1964, pp. 22, 45, 143.

seems to me, is not just an indifferent subject for philosophy, but requires a certain attitude.

The philosophy of architecture in this sense, as I understand it, is more of a transdiscipline, as media philosophy once was, but is interested in infrastructures and environments, in foundations and dispositions, in the preconditions and material justifications of imaginations, symbols and media. It studies the ways in which matter is condensed, aligned and unfolds certain forces and effects. With a view trained in architectural philosophy, we see that the milieus, the conditions of perception and action are dependent and contingent on infrastructures. These in turn emerge in interactions that can be called architectural acts. Architectures create infrastructures, invent affordances and thus determine the reality in which forces, bodies, affects, perceptions, movements, cognitions develop. Philosophy of architecture not only enriches the traditional fields of philosophy with another topic, but with a completely new line of enquiry, that links a bunch of other topics (philosophy of physics, politics, aesthetics, ethics, history, technology, environment, life…) together in a new way.

For a Different Architecture

Thinking philosophically about architecture may then also lead to a new way of doing architecture.

The architecture in which we live organizes the rationality of everyday life; it proves the validity of purposes through the possibility of planning, through the evidence of architectural indices and through the efficacy of declarations of intent. It organizes a relation between aims and functions. Compliance with this claim to plan, shape and guide, that is, the fact that people accept rules, directions and institutions, relies on architecturally generated power, that is, on a world in which we encounter things as statements, if not commands, and in which we conceive of action as a certain making, a production of effects, obeying a temporal order, in which we learn to dwell in habits, as voluntary submission to the rule of reason (understood as agreement to being governed).

This *architectonics as a technical fixation of power and ability in* the horizon of everyday experience is the historically dominant way of beginning. It is a technology of power that trains individuals, produces them as a mass and makes them controllable by a few. It enforces a controlled behaviour, a certain feeling and thinking.

However, there could also be other architectures, for example a foundation that frees and does not fix or force. An architecture that releases the anarchic impulses inherent in all action as a spontaneous, free, uncontrolled act and makes them answerable instead of preventing or conditioning them. This presupposes open spaces. A possibility would then no longer be a purpose, a programme to be realised, a structure guiding ability, but a resource, conceived from interaction, confrontation and affection. It would be a matter of no longer thinking of architecture as the epitome of skill, planned execution and the manifestation of order, but as an enabler and resource of emancipation.

References

Agacinski, Sylviane (1992), *Volume: philosophies et politiques de l'architecture*, Paris: Galilée.

Ammon, Sabine (2012), "ANT im Architekturbüro: Eine philosophische Meta-analyse," *Zeitschrift für Ästhetik und Allgemeine Kunstwissenschaft* LVII, 1, pp. 127–149.

Ammon, Sabine, Eva Maria Froschauer (eds.) (2013), *Wissenschaft entwerfen: Vom forschenden Entwerfen zur Entwurfsforschung der Architektur*, München: Fink.

Angehrn, Emil (1996), *Die Überwindung des Chaos: Zur Philosophie des Mythos*, Frankfurt am Main: Suhrkamp.

Attali, Jean (2001), *Le plan et le détail: une philosophie de l'architecture et de la ville*, Nîmes: Chambon.

Baumberger, Christoph (2010), *Gebaute Zeichen: Eine Symboltheorie der Architektur*, Frankfurt am Main: Ontos.

Baumberger, Christoph (ed.) (2013), *Architekturphilosophie: Grundlagentexte*, Münster: Mentis.

Benjamin, Andrew (2000), *Architectural Philosophy*, London: Continuum.

Bernhard, Peter (2005), "Die Einflüsse der Philosophie am Weimarer Bauhaus," in Christoph Wagner (ed.), *Das Bauhaus und die Esoterik: Johannes Itten - Wassily Kandinsky - Paul Klee,* Bielefeld: Kerber, pp. 29–34.

Böhme, Gernot (2006), *Architektur und Atmosphäre*, München: Fink.

Böhringer, Hannes (2003), *Harte Bank: Philosophie, Kunst, Architektur*, Berlin: Merve.

Bourdieu, Pierre (1972), *Esquisse d'une théorie de la pratique: précédé de trois études d'ethnologie kabyle,* Geneva/Paris: Droz.

Cacciari, Massimo (1990), *Dell'inizio*, Milano: Adelphi, 1990.

Carlson, Allen (2000), *Aesthetics and the Environment: The Appreciation of Nature, Art and Architecture*, London / New York: Routledge.

Diels, Hermann, Walther Kranz (1956), *Die Fragmente der Vorsokratiker*, vol. I–III, Berlin: Weidmannsche Verlagsbuchhandlung.

Diogenes Laertius (1925), *Lives of Eminent Philosophers*, vol. 1–2, trans. Robert Drew Hicks, Cambridge, Mass.: Harvard University Press; London: William Heinemann Ltd.

Düchs, Martin (2011), *Architektur für ein gutes Leben*: *Über Verantwortung, Ethik und Moral des Architekten*, Münster *et al*.: Waxmann.

Fewings, Peter (2009), *Ethics for the Built Environment*, London / New York: Taylor & Francis.

Führ, Eduard (ed.) (2000), *Bauen und Wohnen: Martin Heideggers Grundlegung einer Phänomenologie der Architektur = Building and Dwelling: Martin Heidegger's Foundation of a Phenomenology of Architecture*, Münster *et al*.: Waxmann.

Galison, Peter (1990), "Aufbau/Bauhaus: Logical Positivism and Architectural Modernism," *Critical Inquiry* XVI, 4, pp. 709–752.

Gleiter, Jörg, Ludger Schwarte (eds.), *Architektur und Philosophie: Grundlagen, Standpunkte, Perspektiven*, Bielefeld: Transcript.

Goetz, Benoît (2002), *La dislocation: architecture et philosophie*, Paris: Éditions de la Passion.

Grosz, Elizabeth (2001), *Architecture from the Outside: Essays on Virtual and Real Space,* Cambridge: MIT Press.

Hahn, Robert (2001), *Anaximander and the Architects: The Contributions of Egyptian and Greek Architectural Technologies to the Origins of Greek Philosophy*, New York: SUNY Press.

Harries, Karsten (1997), *The Ethical Function of Architecture*, Cambridge, Mass.: MIT Press.

Hauser, Susanne, Christa Kamleithner, Roland Meyer (eds.) (2011, 2013), *Architekturwissen: Grundlagentexte der Kulturwissenschaften*, vol. 1–2, Bielefeld: Transcript.

Hill, Richard (1999), *Designs and their Consequences: Architecture and Aesthetics*, New Haven: Yale University Press.

Illies, Christian (ed.) (2019), *Bauen mit Sinn: Schritte zu einer Philosophie der Architektur*, Wiesbaden: Springer.

Illies, Christian, Nicholas Ray (2009), "Philosophy of Architecture," in Anthonie Meijers (ed.), *Philosophy of Technology and Engineering Sciences*, Amsterdam: North Holland, pp. 1199–1256.

Kingwell, Mark (2021), *The Ethics of Architecture*, Oxford: Oxford University Press.

Kremer, Christian (2011), *Architekturphilosophie: Eine Einführung in ein architekturphilosophisches Verständnis*, Saarbrücken: VdM.

Kwinter, Sanford (2001), *Architectures of Time: Toward a Theory of the Event in Modernist Culture*, Cambridge, Mass.: MIT Press.

Labbé, Mickaël (2019), *Reprendre place: contre l'architecture du mépris*, Paris: Payot.

Labbé, Mickaël (ed.) (2019), *Textes-clés de la philosophie de l'architecture*, Paris: Vrin.

Leach, Neil (ed.) (1997), *Rethinking Architecture: A Reader in Cultural Theory*, London / New York: Routledge.

Lefèbvre Henri (1968), *Droit à la ville*, Paris: Anthropos.

Lohmann, Petra (2010), *Architektur als Symbol des Lebens: Zur Wirkung der Philosophie Johann Gottlieb Fichtes auf die Architekturtheorie Karl Friedrich Schinkel von 1803 bis 1815*, München / Berlin: Deutscher Kunstverlag.

McEwen, Indra Kagis (1994), *Socrates' Ancestor: An Essay on Architectural Beginnings*, Cambridge, Mass.: MIT Press.

Michelis, Panagiotis A. (1963), *Esthétique de l'architecture du béton armé*, Paris: Dunod.

Michelis, Panagiotis A. (1974), *Esthétique de l'architecture*, Paris: Klincksieck.

Mitias, Michael H. (1994), *Philosophy and Architecture*, Amsterdam / Atlanta: Rodopi.

Payot, Daniel (1982), *Le philosophe et l'architecte: sur quelques déterminations philosophiques de l'idée d'architecture*, Paris: Aubier.

Pliny (1938–1962), *Natural History*, vol. 1–10, trans. Harris Rackham, William Henry Samuel Jones, David Edward Eichholz, Cambridge, Mass.: Harvard University Press; London: William Heinemann Ltd.

Schabert, Tilo (1997), *Die Architektur der Welt: Eine kosmologische Lektüre architektonischer Formen,* München: Fink.

Schwarte, Ludger (2009), *Philosophie der Architektur*, Fink: München.

Scruton, Roger (1979), *Aesthetics of Architecture*, Princeton: Princeton University Press.

Serres, Michel (1994), "Gnomon: Die Anfänge der Geometrie in Griechenland," in Michel Serres (ed.), *Elemente einer Geschichte der Wissenschaften*, Frankfurt am Main: Suhrkamp, pp. 109–175.

Sloterdijk, Peter (2004), *Sphären*, vol. 3, *Schäume*, Frankfurt am Main: Suhrkamp.

Vernant, Jean-Pierre (1975), *Les origines de la pensée grecque*, Paris: Presses Universitaires de France.

Vesely, Dalibor (2004), *Architecture in the Age of Divided Representation: The Question of Creativity in the Shadow of Production*, Cambridge, Mass.: MIT Press.

Vitruvius (1964), *Zehn Bücher über Architektur,* trans. Curt Fensterbusch, Darmstadt: Wissenschaftliche Buchgesellschaft.

Winters, Edward (2007), *Aesthetics and Architecture*, London: Continuum.