



**PHILOSOPHY OF  
ARCHITECTURE AND  
ARCHITECTONICS  
OF PHILOSOPHY**

Tomasz Drewniak

## **PHILOSOPHY OF ARCHITECTURE AND ARCHITECTONICS OF PHILOSOPHY**

**Abstract:** Philosophy, just as it does with other phenomena, conceptualizes architectonic work each time selecting a definite architectonic object symbolizing a supersensory principle of the world. The examples of such objects, which were analyzed, are temple (Plato), edifice (Kant) and farmhouse (Heidegger). This paper presents how philosophy takes over from architecture the interrelationships, and through them, it articulates its own domain of problems. On the basis of architectonic metaphor, philosophy constructs notional framework enabling presenting the world as an entity: project, work, Demiurg, matter. This paper aims to reconstruct the inherent relationship between the architectonic of philosophy and metaphysics (in the Heideggerian notion). It shows the connection between the metaphysical project thinking and poetic project one - the connection which is a condition of architectonic existence of philosophy.

**Key words:** Philosophy, architecture, architectural object, metaphysics, Heidegger.

---

## **FILOSOFÍA DE ARQUITECTURA Y ARQUITECTÓNICOS DE FILOSOFÍA**

**Resumen:** la filosofía, como otro fenómeno, conceptualiza el trabajo arquitectónico, cada vez, mediante la selección de un objeto arquitectónico definido que simboliza un principio suprasensorial del mundo. Los ejemplos de esos objetos, analizados, fueron modelados (Platón), edificados (Kant) y cultivados (Heidegger). Este ensayo presenta cómo la filosofía adquiere, desde la arquitectura, las relaciones y a través de ellos articula su propio dominio de los problemas. En la base de la metáfora arquitectónica, la filosofía construye un entramado notional capacitado para presentar el mundo como una entidad: proyecto, trabajo, demiurgo, materia. Este documento apunta a reconstruir la relación inherente entre la arquitectónica de la filosofía y la metafísica (en la noción heideggeriana). Así mismo, el artículo presenta la conexión entre el pensamiento proyecto metafísico y un proyecto poético; conexión que es una condición de la existencia arquitectónica de la filosofía.

**Palabras Clave:** filosofía, arquitectura, objeto arquitectónico, metafísica, Heidegger.

---

**Fecha de recepción:** septiembre 6 de 2008  
**Fecha de aceptación:** octubre 3 de 2009

---

**Tomasz Drewniak:** Superior del Estado de la Escuela profesional de Nysa, Polonia.

**Correo electrónico:** tomaszdrewniak@wp.pl

## **PHILOSOPHY OF ARCHITECTURE AND ARCHITECTONICS OF PHILOSOPHY**

---

Architecture fascinates and inspires imagination of thinkers. Philosophers – from Plato (Plato, 1926, 737 a – 747 e, 847 a – 850 c), M. Heidegger\*, to J. Derrida\*\* – not only rationalise architectonic forms but also design architectonic order enabling fulfillment of human nature. Leaving this domain of philosophical activity aside the main line of analysis, let us focus on duality of architecture in philosophy. On one hand, philosophy, just as it does with other phenomena, conceptualises architectonic work each time selecting definite architectonic object symbolising a supersensory principle of the world. On the other hand, philosophy takes over from architecture the interrelationships and through them it articulates its own domain of problems. Moreover, on the basis of architectonic metaphor, it constructs a notional framework enabling presenting the world as an entity.

Presence of architectonic value is apparent in metaphysics, the knowledge presenting principal understanding of existence as an entity. Let us have a look at 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.

In order to capture the relationship between architecture and philosophy, the passage from architectonic work to architectonics of philosophy – the structure formed by its fundamental categories, it is noteworthy what is postulated by

---

\* M. Heidegger himself built a cottage in Schwarzwald village of Todtnauberg.

\*\* (Derrida, 1986).

Jacob Burckardt. According to this outstanding historian of arts and culture, there is a tangible linkage between architecture and music ( Burckhardt, 1985, p.213). Let us expand this intuition indicating that it refers to such architectonic and musical forms which are endowed with beauty and magnitude rendering them as works of art.

It is to be noted that in architecture, similarly as in music, there is an expression of entity sense; its recipient experiences participation in the entity becoming one of its moments. The message here is not a straightforward depiction of things performed by means of plastic arts or word. Although the meaning emerges from sensory presentation, what is sensory is not delineated to its form just as happens in painting, poetry or drama. Despite this, work of music and work of architecture place themselves on opposing poles of sensory experience. On one hand, we deal with emergence and subsidence of sounds, the entity accessible by subsequent occurrence and disappearance of sensations, and on the other hand, in the case of building we deal with stability of the object perceived, resulting from accessibility of the entity and its components. In music and architecture, sensory distinctiveness stops being binding and becomes a platform for intellectual perception of the order of things. While in a musical composition, the sound disappears leaving created mood, a longer perception of an architectonic work makes its materialism recede in the background leaving room for dominance of form and its meaning. Although according to A. Schopenhauer architecture burgeons contemplation which overshadows its object (Schopenhauer, 1913, p.252-253), with the supplement of the world of lights, music, sculpture, drama, the perception of the building form entails the perception of the entity of things. Strictly speaking, the structure of the world can be perceived through the analogy to the structure of architectonic work: the whole comes to exist as an entity of its related parts situated within the whole. Architecture does not tell us what this whole is in terms of its essence, it tells us about relations found in the whole: it presents an outlined entity with its inherent relations. An architectonic work is a formal image of reality explored by philosophy in its meaning relations. This formal approach needs further insight: architectonic work in relation to a concrete system of meaning – religion, culture, philosophy, theology – conveys not only structure but also contents into sensory order. And accordingly: as long as architecture reflects the world order which is underlying for the life of humans, its inherent power and structure may well be regarded as an earthly image of worldly principle. That is why F. Nietzsche observes that architecture is an expression of the power governing this principle. F. Nietzsche points out:

The architect represents neither a Dionysian nor an Apollinian state: here it is the great act of will, the will that moves mountains, the frenzy of the great will which aspires to art. The most powerful human beings have always inspired architects; the architect has always been under the spell of power. His buildings are supposed to render pride visible, and the victory over gravity, the will to power (Nietzsche, 1968, &11).

There is, then, a correspondence between the world structure and its expression in philosophical and architectonic works. Presented by imagination, the system of philosophical categories makes the watcher experience the beauty analogous to the beauty contained in architectonic works: "Particularly those philosophical systems that are predominantly of speculative character, embracing the whole of being and attempting to solve all problems – Aristotle's and Thomas Aquinas's, Spinoza's and Hegel's – exert a colossal esthetic charm upon us: their framework, segmentation, regularity and symmetry, wide horizons and perspectives spread before us. There are people who ascribe some of their strongest emotions after having contact with major metaphysical systems"(Wallis, 2004, p.18). The intensity of the feelings depends on the type of perception: theoretical – contemplation of something which is non-sensory (world principles), imaginative presentation of the system of categories (philosophical work), sensory perception of architectonic forms (buildings). These three perceptual forms may be mutually interrelated and reciprocally complementary so that an architectonic work can be understood as a step leading to the comprehension of the essence of being, and also, if viewed in the perspective of this perception, it will be an ultimate, within sensory order, embodiment of this essence.

## **1. TEMPLE, DEMIURG, IDEA**

According to Plato, an architectonic work prevents destructive effect of time and human innovativeness. Egyptians, who were, for him, an example of stable unified society and of architectonic order, subjected poetry and technical activity to strict legal jurisdiction excluding from possibilities of modernisation: "It appears that long ago they determined on the rule of which we are now speaking, that the youth of a State should practice in their rehearsals and tunes that are good: these they prescribed in detail and posted up in the temples, and outside this official list it was, and still is, forbidden to painters and all other producers of postures and representations to introduce any innovation or invention, whether in such productions or in any other branch of music, over and above the traditional forms. And if you look there, you will find that the things depicted or graven there 10.000 years ago (I mean what I say, not loosely but literally 10.000) are no whit better or worse than the productions of to-day, but wrought with the same art" ( Plato, 1926, 656 b – 657 b). We do not know which concrete architectonic work was, in fact, meant by Plato when he wrote these words. We might at least guess that he meant Egyptian temples or pyramids, tokens of priority and cultural continuity of Egypt.

Greek *poleis* had no primordial tradition or solid legal descent; on the contrary, it was subject to, especially in democratic Athens, incessant transformations. Erected by Greeks temples are rarity in Homer's poems only to become abundant as late

as in the VII c. BC (Parnicki-Pudelko, 1985, pp.57-63). The temple is but divine, and for Greeks, it is the home for deities, in its architecture so magnificent as to reveal what is divine. "The temple with its premises – M. Heidegger writes – does not dissolve into some indeterminacy. It is inevitably the temple-work that eventually bonds and brings together into unity vicissitudes and dependencies in which life and death, good and bad, victory and defeat, survival and fall, are for the human being a granted lot" (Heidegger, 1977, p.31). The permanence of temple is a guardianship of long-lasting divinity in human life. Thus, between the temple and *polis* there is a dependency: deities' presence determines *polis*, and the temple is an overt sign of divine presence in human activity. Irrevocably then, the destruction of a city is, for the Greeks, equal to the destruction of temples and gods' forsakenness (Euripides, 1913, p.1-97). The temple is placed, by Plato, in the centre of ancient Athens ( Plato, 1925, 112 b) and a new Magnesian Colony (Plato, 1926, 848 d). It is noteworthy that in Acropolis, in ancient Athens, there is a temple of Athena and Hephaistos – the deities of craftsmanship (Plato, 1925, 112 b). The peculiarity of this is that it is a convergence point of the human, divine, timely and eternal. This passage from the divine to the human, and conversely, the passage of what is material and ideal is not self-ordained but human (*téchne* – know-how and craftsmanship).

The temple has a rational order, and on the universal horizon, parallel to an architectonic work, the whole of existence appears to be rational. The world may be viewed as an ordered entity inasmuch as it is treated like a piece of work – the effect of rational action of a divine builder: just like the temple has its builder (architect), the world, too, has its builder (architect). If the temple is built by the man "for" gods, then, in some sense, the world is created by the divine builder "for" the man, and it is thus seen as good and beautiful. It is the builder (architect - *demiurgós*) – as presented by Plato in "Timajos" – who shapes the universe, transforms primordial chaos into order: "Before that time, in truth, all these things were in a state devoid of reason or measure, but when the work of setting in order this Universe was being undertaken, fire and water and earth and air, although possessing some traces of their own nature, were yet so disposed as everything is likely to be in the absence of God; and inasmuch as this was then their natural condition, God began by first marking them out into shapes by means of forms and numbers. And that God constructed them, so far as He could, to be as fair and good as possible, whereas they had been otherwise,--this above all else must always be postulated in our account" (Plato, 1925, 53 b). The act of forming is in fact a process of juxtaposing various elements, of relating them with one another: mathematical proportion is their common bond ( Plato, 1925, 31c-32c). Indeed, creating the world by Demiurg is firstly its constructing – giving it some structure, and secondly, building it – filling up the structure with materials. Fundamental elements of the world are presented by Plato as geometric shapes: triangles forming spatial solids (Plato, 1925, 53c-57d). The order of the world comes as a result of consistency of the project which, relative to the construction of the world, constitutes geometric visualisation of what can

not be seen; owing to this geometrisation sensory existence can be presented as a homogeneous entity. The structure of the sensory world is a representation of what is permanent and perpetual:

Now if so be that this Cosmos is beautiful and its Constructor good, it is plain that he fixed his gaze on the Eternal; but if otherwise (which is an impious supposition), his gaze was on that which has come into existence. But it is clear to everyone that his gaze was on the Eternal; for the Cosmos is the fairest of all that has come into existence, and He the best of all the Causes. So, having in this wise come into existence, it has been constructed after the pattern of that which is apprehensible by reason and thought and is self-identical (Plato, 1925, 29 a).

The architectonic metaphor used by Plato is composed of four main categories: 1) constructor (*demiurgós*) – good and wise creator, 2) project – perfect model, pattern for all beings (*parádeigma*) 3) construction material – disorderly matter (*chôra*), and 4) works (*kósmos*) – perfect world resulting from Demiurg's model representation in matter. In view of such an approach, the world presents itself as created in a planned way, visible beings can be decomposed into constituent elements – their differentiation is quantitative, not qualitative, the world is an integral entity where everything is correlated just as it is in an architectonic work in which the respective parts are harmoniously related. The key categories enabling understanding of the world are Demiurg and ideas. Demiurg is a causative power which is determined by the contents of ideas. Insofar as Demiurg is linked with the order of ideas, then philosophy (metaphysics) will become a cognition of the eternal pattern (project) of the world. The more cogent the cognition of the project is, the more exact the interpretation of material world becomes. Only Demiurg acts on the basis of eternal model, while the man acts on the basis of the image of that model, hence, the activity is overloaded with imperfectness, be it in architectonics or politics. Since the world can not be any more perfect, then all phenomena should be treated as being inherent in the perfectness of the whole of existence.

In Plato's philosophy, architecture is strictly related to what is fundamental for the order of the world: it, as if lends a notional framework for philosophical architectonics. That is why M. Heidegger observes: "'Architectonic' means: tectonic – constructed, bonded and *arché* – according to main existing opinions and principles" (Heidegger, 2004, p.62). This bonding or constructing – due to its causative power – is not a loose combining of elements, but revealing of what is covert – principles organising the world; revelation of procreation. Let's recall that philosophy uses the word *arché* to designate the principle determining the order of the world. In Plato's philosophy this principle stands for the world of eternal forms underlying everything that is timely and material - the world of ideas. The Greek word *téktôn* designates a builder, craftsman, parent and poet,

while the word *teknýô* means procreate, give birth. For this reason, for Plato, stability, proportion and beauty of an architectonic work confirm conformity with the principles apparent in what is sensory – revealing the principles themselves; architecture secures, in Plato’s philosophy, continuity of the world, the unity of ideas and matter.

The overtness of the non-material (ideas) becomes possible thanks to the constructor’s thinking – showing what is non-existent, resorting to means and ways leading to the overtness – transforming what is given. The project is a pattern of what is actually depicted by real existence; the more intense this depiction is, the greater realism (perfectness) the existence has. Plato clearly distinguishes between what is material and what is nonsensory, the being in relation to which everything is merely a phenomenon: perception of eternal beings enables perception of sensory objects and reasonable activity. The object, then, is subjected to mental visualisation. A divine constructor (architect) does not create, produce – acting in accordance with his own preconceptions, but reconstructs an eternal model imitating what is the best and most beautiful. Plato’s constructor defined as *ho gennésas* puts the relationship between Demiurg and Hezjod’s model of the world’s genesis in which respective beings emerge following the series of procreation and birth-giving. Here, procreation is to be understood as act of form conveyance, constructor’s action of defining matter. Demiurg’s goodness consists in the most faithful imitation of the project-model, Demiurg does not alter the model, and the character of the representation is confined to imperfectness of the material (matter).

Undertaking a technical activity, the man attempts to represent what is not yet existent and is to come to exist. Referring to the project, the man acquires new skills, organises institutions (Vidal-Naquet, 2003, pp.307-313). Project making is feasible, according to Plato, since it has its place in the whole of being, so, similarly, as birth-giving, it entails form conveyance, project *reconstruction from principles*, an imitation of the eternal model. If project making does refer to the original pattern it will lead to decomposition and destruction (democracy, artistic activity intended to bring up the recipient’s emotions). Plato resorts to this very mode of thinking the legality of which is confirmed in architecture, craftsmanship, and philosophically grounded via “the theory of ideas”, when, on the basis of human nature analysis, he makes a project of the system and organization of ideal *polis*, and then reflects on the possibilities of making such a state real and with permanence (Plato, 1969, 327 b – 621 d). A philosopher and a politician would survey the model of human world and then by appropriate political order and education they would shape its citizens. Platonian political project, if based on the essence being, is to secure perfectness of the political system of *polis*: harmony of collective life and happiness of an individual.



## 2. "HUMAN REASON IS BY NATURE ARCHITECTONIC"

Metaphysics, as Immanuel Kant observes in "Critique of Pure Reason" (Kant, 1999, 502B), demands transformation into scientific cognition and giving it some state of "permanent condition" (Kant, 1999, B XXIV). Permanence is a characteristic of an architectonic work well-elaborated, i.e. according to the project, which may well be a criterion in any field where there is a correlation between a project and its execution. Thus, it turns out that a former, having its roots in Plato's philosophy, project of metaphysics, results in "groping about", lack of advancement in cognition or even lack of any results at all. Contradictory statements occurring in metaphysics pertinent to the existence of God, soul, the nature of the world lead eventually to scepticism (Kant, 1999, B XXIV – B XXXVII): to questioning theoretical (truth) and practical (goodness) utility of human mind. In consequence, the wisdom and rationality of the world and the man appear to be doubtful.

In its traditional form, metaphysics aims at theoretical cognition of what is unconditioned, an eternal primordial source of timely and spatial being. This notion characterises what is primordial in ontological sense: any conditioning presupposes being defined by something else. In metaphysics, that unconditioned primordial source is viewed in the light of categories describing empirical existence, i.e. substance, quality, causality and existence. What is extrasensory can not be the object of human observation, since any objective perception is composed of, according to Kant, sensory observation (*Anschauung*) – representation of an object as determined by time and space, and thinking – pure conceptions of the understanding which makes sense only in relation to the representation found in the horizon of possible experience. If, in the perspective of Platonian metaphysics, perception of objects outside human experience is feasible, then, Kant accepts cognition via the model (*a priori* representation of the structure of conditions for possible experience) of what is sensory – objects of possible experience. With the model of *a priori* defined structure any theoretical cognition is rendered feasible. Making self-criticism, pure reason, firstly, sets the limits of its application, and secondly, identifies the source of verisimilitude, and thirdly, although it is impossible, theoretically and objectively, to go beyond the sphere of phenomena, i.e. cognition of things just as they are, practical (metaphysics of morality) and theoretical going-beyond is possible providing it examines the principles of mental cognition of all things (Rózdzeński, 1991, pp.41-61). Grounding of metaphysics means, according to Kant, sketching its appropriate project underlying cognitive process. It has its setting not in the extra-empirical being, the world of ideas, but in the structure of human mind.

The image of an edifice (*Gebäude, Lehrgebäude*) is, for Kant, a representation of the whole of knowledge (Kant, 1999, B 503, B863, B866). Such an edifice – as shown in "Critique of Pure Reason" – must need be designed and erected.

It is to be pointed out that an architectonic work should be characterised by spaciousness, symmetry, representativeness, correlation with public institutions, detachment from religious functions, durability. It is conducive to admiration and esteem in respect to not only the constructor or owner of the edifice, but also human mind – it is there that the very reasonability views itself full of pride about its exterior. The edifice has got a foundation-project – something that is not directly visible and yet providing a support for the magnificence of the edifice. The role of foundation-project as regards knowledge is fulfilled by metaphysics. It is a human creation which reflects the structure of *human* mind. “Metaphysics alone can with certainty reckon: that it can be brought to such completion and fixity as to be incapable of further change, or of any augmentation by new discoveries” (Kant, 1949, p.366). Such metaphysics can be developed on a project (Heidegger, 1998, p.1-2), following this, an edifice of knowledge supported by a solid foundation can expand into infinity. It is then organised via one goal recognised by metaphysics, to which human cognition is subjugated.

The ability to make up projects is innate in the human mind. It consists in presenting objects in their entirety, predicting and conditioning their occurrence. On the basis of this presentation what follows is an actual creation of the entity. Kant says: “By the term architectonic I mean the art of constructing a system. Without systematic unity, our knowledge cannot become science; it will be an aggregate, and not a system. Thus architectonic is the doctrine of the scientific in cognition, and therefore necessarily forms part of our methodology” (Kant, 1999, B 860). Architectonics casts some light on the primordial structure of science (human mind), on what is fundamental in the structure to enable combining various assertions into unity (what is architectonic).

Scientific cognition is made systematic owing to the *idea of unity* of a given field explored by the science. Since the idea trespasses empirical approach, it requires being based on such a presentation which would enable the man to go on to visual thinking (*intellectus ectypus*) (Kant, 1952, pp.351-352). This idea is linked with its corresponding schema-project shaping its purposefulness and enabling *de facto* its realisation: “The schema of a science must give a priori the plan of it (*monogramma*), and the division of the whole into parts, in conformity with the idea of the science; and it must also distinguish this whole from all others, according to certain understood principles” (Kant, 1999, B 862). Science schema responsible for defining systematic order of cognitive acts comes, according to Kant, after science which initially develops in a rhapsodic way without realising either its own ideas or its corresponding schemata. The schema is the first visualization, a concrete outline of what was thought before – transposition of the idea into reality. It offers rules of linking respective cognitive acts. As for the man, as a cognition object – mathematics, biology, chemistry, anthropology, history, ethics or culture science will have concurrent presentations, i.e. appearance, activity, speech, thinking, feelings inscribed into the system of various interrelationships.

And so, this same human act, for example a hand gesture may be interpreted as being biologically conditioned, a sign of determination for cultural reasons, or as resulting from autonomic decision, it is all because each science inscribes this act into different set of interrelationships.

The schema, then, determines the structure of cognitive activity organising it in a way characteristic of a specific scientific discipline: the moment it is defined the science can develop in a systematic way, i.e. a continuous scientism is secured. Architectonics of science presents itself in the following way: at its core is the idea which comes to light through the schema owing to which scientific cognition attains some cognitive results. So, cognition is a kind of passing from the unclear and indefinite to the clear and definite, from part to entity, from what is conditioned to the condition. Reason aspires to unity not only within every scientific domain, but also within cognition as such: "And thus is not only every system organized according to its own idea, but all are united into one grand system of human knowledge, of which they form members" (Kant, 1999, B 863). At the basis of all knowledge is philosophy which, as it was mentioned earlier, can not constitute a system. Mind goes beyond the sphere of phenomena and does not arrive at ultimate contradictory statements relative to cognitive results. It happens so because neither the idea nor, the more so, the schema of philosophy have been brought to light. Hence, philosophy must be constituted as a system. "Critique of Pure Reason" paves the way for the following project: "(...) metaphysics forms likewise the completion of the culture of human reason. In this respect, it is indispensable, setting aside altogether the influence which it exerts as a science. For its subject-matter is the elements and highest maxims of reason, which form the basis of the possibility of some sciences and of the use of all" (Kant, 1999, B 879). Kant carries out an analysis of philosophical ideas with reference to "cosmical conception" (*conceptus cosmicus*) according to which philosophy is the "science of the relation of all cognition to the ultimate and essential aims of human reason (*teleologia rationis humanae*)" (Kant, 1999, B 867) – cognizance of what does exist (the philosophy of nature) and of what should be (ethics). Depending on the type of being expounded by philosophy, in the entirety of which we may distinguish three main domains (nature, God and soul), there is a cognitive specificity of each domain of metaphysics. The schema of philosophy is as follows: metaphysics as a system of clear mind is divided into the metaphysics of nature and the metaphysics of ethics. The former is divided into transcendental philosophy the subject matter of which is intellect and mind and their relationship to objects in general (ontology), and the physiology of pure reason which focuses on nature. With its inner interdependencies, nature can be viewed as an entity the cognition of which stands as a rational cosmology, or, relative of the being of God, transcendently, its cognition becomes rational theology. The experience of nature has its outer layer and is subject matter of rational physics, its inner layer that of psychology. With the project of metaphysics thus systematically branched, the man can, according to Kant, attempt to regard the universe as a whole.

In Kant's philosophy, it is human knowledge which becomes a proper target of architectonic metaphor. Accordingly, we get transformation of the following: 1. The construction material is an augmented cognition, component of former forms of knowledge. Even though this componential cognition is true, it does obtain a systematic unity in the so-far presented theoretical constructions. The systematic unity entails the possibility of lasting expansion of knowledge – taking over the results of other scholarly efforts of scientific activity; the disciplines, which may find their proper place in the realm of knowledge thanks to a well-established position of metaphysics. 2. In order that the construction material should become an organised entity, it is indispensable that there be a project composed of both the idea and schema of science, and the idea and schema of philosophy. Scientific ideas are contained in human mind in an immanent way, and their significance may be highlighted analytically, i.e. one needs to ask the question: How is pure mathematics possible?, How is the science of nature possible?, and, How is metaphysics possible as a science? (Cf. Kant, 1949). 3. The constructor means human mind as an embodiment in scientists and their work. The structure of the subject of cognition is reflected in human knowledge. So, if the constructor creates knowledge without critical consciousness then the constructor is apt to accept appearances and illusion; resultantly, we have traditional metaphysics. Mind must know its limitations, i.e. proclivity for building up empty and unstable theoretical constructions, natural architectonics of mind and their execution - architectonics expanded via criticism. 4. Human mind activity gives rise to science and its steady growth which at first spontaneous becomes consciously controlled. Science is a cognitive entity within which also philosophy finds its place (metaphysics). This place has a peculiar character: philosophy is capable of building up the whole of human cognition, subjecting knowledge to its "teleological ideas". Obviously enough, sciences may continue to exist outside philosophy, but without philosophy they fail to see their sense. The bulk of human cognition must have a solid foundation which excludes metaphysics in its traditional form; it needs setting bounds to human activity and metaphysical foundation of human cognition. Fulfillment of this postulate enables an organic growth of human knowledge – its firmness and openness, proportional development of its components. Such a structure of knowledge may secure steady growth, and resultantly, the happiness of all mankind, human dominance and ethical destiny in nature. Although, from the point of view of theoretical mind, the world can hardly be said to be an entity intentionally organised by the creator (Kant rejects physico-teleological argument); from the perspective of morality, such understanding of nature seems to be justified. Human being with its morality becomes an ultimate, sensible right for the existence of the world which appears to be intentionally created and serve human perfection. The world was created by God (sublime intellect) so as to allow human freedom to be possible (Kant, 1952, pp.396-443), so this is the world for humankind. This is the uttermost purpose of the knowledge monument.

### 3. FROM METAPHYSICAL TO POETIC PROJECT MAKING

The principal scope of metaphysics, from Plato to Kant, is a bias towards basing ethical efficiency of man on knowledge. However, as Martin Heidegger indicates, scientific progress does not guarantee human happiness. On the contrary, it brought on devastations in the XX c., world wars, existential disillusionment, distraction (nihilism) (Cf. Heidegger, 1961). Metaphysics offering the man a theoretical opportunity to govern the world, in theory at least, brings in human alienation: the man endeavours to change and build the world, but in fact, stops being its rightful dweller. Justifiable is then the question about rightfulness of metaphysical project, since with the progress of knowledge, the man does not become any more perfect.

It is worth noting that the edifices seen by Plato and Kant as outstanding render the character of metaphysics: the stone and the edifice itself give off cool lifelessness typical of the world of things. The essence of shaping things is to be much related to time passing. It means earthly, or, as a medium of eternal order, to remain against it. It is alien to human body, its sensivity, changeability and expressiveness. It is neither in the temple nor edifice where the man might live. They embody the world, inaccessible for the man, for gods to live in, they are the product of ideal society project. Plato and Kant turn out to be representatives of the same attitude towards being: to precisely define it and subjugate it to man, assert man's power over being. It is right through representation – be it a project (ideas) or a priori conditions of experience – that being becomes defined and thus comprehended. The innermost interdependencies existing in being are set off by the dichotomy of matter and form, with form being a preponderant element – it defines the essence of a given being. Such an “exposition of things against matter and form, either in mediaeval or Kant's transcendental form, has become popular and self-evident. Notwithstanding that, with other expositions of things, it is an attack on things being things” (Heidegger, 1977, p.19). Metaphysical project is detached from anything which is not form proper and can not be clearly and unmistakably represented, and which by its virtue is pushed to the realm of the irrational and illogical (Heidegger, 1997, p.15). And, the more the world becomes a representation – this is a modern view of the world, the further is the truth about it: it becomes the world for us (phenomenon) and not the world for itself. The interdependence between scientific progress and human inability to comprehend the world as a whole is conspicuous during recurrent periods of crisis of mind (D. Hume), dominance of irrationalism (B. Pascal, S. Kierkegaard), and also, as with I. Kant and E. Husserl, a tendency towards offering a mind on a new basis (Heidegger, 1989).

Let's have a closer look at Heideggerian characteristics of metaphysics and its realisation. Modern philosophy, beginning with Cartesius, appears to base knowledge on certainty, *ego cogito*, and thus becoming the basis for modern science development. Thinking ego is defined as an ability to represent things – showing them in an exact way. The agent is set against the object of cognition,

hence, every phenomenon, as an object of cognition, becomes an object proper in view of the prerequisites of objectification. The man faces a being, and the ability of the being to permanently exist is associated with its realism because it is accompanied by the agent's assuredness that a consistent state of things has been captured (Heidegger, 1977, pp.80-84).

So, a modern representation of the world is based on a project which stipulates an acceptance of the way in which a being comes to exist. The being as a whole becomes an object. With a project pertinent to nature we find mathematisation accomplished by Galilo and Newton. In their approach the being of nature is something permanent and tangible, subject to concrete laws: describeability by laws permits to represent the changeable as something permanent. Such a world can be analysed, for it is represented as being governed by definite laws, and also exploited. Theoretically, science opens itself out as a specialised, incessantly developing, field of investigation, and technically, it means the man taking control over the being (Heidegger, 1977, p.87).

The representation means interpreting in terms of relationships of conditioning, creating something new: if something has not been created yet, it can not be represented. Since the being is conditioned, and the man is a being representing some laws defining the being, then via some modifications of the representation it is possible to define the being itself. By altering conditionings – initially only as a mental representation of an object – we can reshape the very being, make a project of it, decide about the way the project should be executed: the representation offers then the possibility of controlling, shaping the determinacy of the being. It appears that an ultimate measure of scientific cognition and its ultimate outcome is cognitive and technical control over the being. The knowledge which does not satisfy these conditions ceases to be an acceptable cognition, unless it changes itself into an exact science. The consequence of augmented human power over the being is an infinite expansion of creative opportunities, perceiving the existence as a product or production tool (Heidegger, 1977, pp.69-104).

Technology gets across the limits of what is possible from the perspective of the earth (Heidegger, 1977, pp.33-46). This is the man who enters the area of the impossible with a knowledge-supported power against the being. Greek tragedy, for Heidegger, is the recognition of duality in man's turning against existence: this power over the being is, on one hand, fundamental feature of mankind, and on the other, leads to trespassing the boundaries of what is human (Heidegger, 1986, pp.117-197 - 1993, pp.63-152). Tragic catastrophe this would be for the man to gather power against the being in which it has its end, for with a fall of a hero the knowledge is denied, and the power becomes helplessness. The man rejecting his status, wakes up the powers which annihilate him. Metaphysics is based on avoiding this duality of knowledge and power – it assumes that the cognition of the being can protect the virtue and happiness of man, and the hero's misfortunes

stem from ignorance. According to Heidegger, metaphysics enters tragic logic, initiates the process leading to its breakdown. When science with its particular branches is flourishing, both metaphysics and ethics seem to collapse. After all, they both originate from one aim – to rule the world and oneself. Compared to science and technology, they are both inefficient at conquering the being. Metaphysics, because of scientific development, is led to self-destruction, and the man is given a chance to annihilate another man, or even destroy life on earth, let alone annihilate mankind in spiritual sense (Nietzsche's "The last man").

Overcoming metaphysics means recognising and getting over the thinking which otherwise holds true for metaphysics of the project. Martin Heidegger, in order to show another attitude of man towards the being, depicts a farmhouse in Schwarzwald (Heidegger, 2000, p.155). It is made of wood and was meant to give (protection) dwelling for a family. The farm in Schwarzwald is juxtaposed with mass housing which gives less dwelling possibility; Heidegger juxtapose the household, which by generations is within its own boundaries, to supremacy of cities (*das Riesige*): "Let us think for a while of a farmhouse in the Black Forest, which was built some two hundred years ago by the dwelling of peasants. Here the self-sufficiency of the power to let earth and heaven, divinities and mortals enter *in simple oneness* into things, ordered the house. (...) A craft which, itself sprung from dwelling, still uses its tools and frames as things, built the farmhouse" (Heidegger, 2000, p.155 - 1971).

Building takes its origin in everyday skills of the man which later on change into crafts. The crafts make things which serve people. The nature of the things, however, exceeds simple utility which is a property of uniform industrial products. Heidegger's analysis of a bridge and a pitcher goes further than just an outer look, and shows how the whole world converges in them (Heidegger, 2000, pp.158-166). It is also the farmhouse for the whole world to converge in. The house is the place of birth and death, work and rest, prayer and meal. It is an epitome of life lost: the man heeds the place, his skills encompass the knowledge of world unity, the knowledge which harks no scientific discourse.

A contemporary man is far from being a skilful builder because he puts all things in a homogenous space. Mathematical and physical representation of space is detached from the place of dwelling, it accounts solely for measurable number of places and relativity of these places which may as well stand for arbitrary reference points. In reality, space takes its essence from the places, and these are associated with dwelling – introducing the whole of the being into its finite area (Heidegger, 2000, pp.149-151). Only those who have their loggings, open to experiencing what has its source, can create things in a sensible way. M. Heidegger points out that each thing is of fourfold nature (*Geviert*) and refers to: Earth, Sky, Mortals and Immortals. All of these let the world be what it actually is.

The author of "Being and time" states: "Building puts up locations that make space and a site for the fourfold" (Heidegger, 2000, p.153). He goes on: "The edifices guard the fourfold. They are things that in their own way preserve the fourfold" (Heidegger, 2000, p.53). The fourfoldness (*Geviert*) is present in everyday objects, houses, but its highest value is contained in works of art. Its presence of fourfoldness in term of things means not only legible and accessible presentation, but the ability to make itself be apparent.

The idea of dwelling is, in fact, the attitude of the man towards each of the components of fourfoldness, the attitude which reveals the essence of the respective components. In dwelling, the truth inherent remains unified in concealment and unconcealment. Dwelling is then the attitude to: 1) Earth as a primordial source of existence. Though Earth protects its "children" against the man it will give them support when its fruit is transferred to human world. Earth shows its essence in relation to the world of things created by man. Only after getting over the horizons of natural existence does the man realise what Earth is, how much, hovering over it, does owe it for the existence. Originally then Earth is an area of concealment which opens to reveal its nature. Each thing inherits the essence of the earth: its capability of concealment and discovering, and a time – finiteness in which the fulfillment of being is accomplished. 2) Sky is presented by Heidegger as the power exceeding that of man and determining the course of life. It is the unity of Earth and Sky that determines the rhythm of life. Sky is the place towards which the man directs his eyes ambitions, the place unreachable. Sky handles unconcealment; it is a sphere in which openness may take shape. 3) Divinity, which is higher than the human world and nature, shining brightly illuminates its essence. Divinity can only be waited for, it appears at will and the man can not overpower it. Divinity is a hidden openness which is not right in front of the man but appears out of itself. It challenges the man to trespass an earth. Only in this way the man can transcend on earth and build the edifices. 4) Dwelling is the knowledge of how to cope with death. Awareness of death lets a being fulfil itself in the finite world: it intensifies human activity placing it in the domain of meaning. Despite the fact that the man, thanks to science and technology, reaches for the possible and accessible, crossing the death boundary is to remain the impossible. To keep the status, the man must get accustomed with the concept of death and direct his being to the concealment. Mortality means adopting human belonging to the earth and its outwardness, and, the necessity of intervening and grounding its existence through violence relative to what is earthly. Dwelling means also saving the earth, accepting the sky, awaiting the divinities, initiating the mortals (Heidegger, 2000, 145).

Each of the fourfold elements makes itself apparent with what is different to evolve its nature, each is a mutual reference of concealment and unconcealment. The representation of fourfoldness defines an area within which the world reveals itself as the Earth and Sky conflict. It is an area which brings forth the essence of things, but, is incapable of keeping a being in representation. Because of fourfoldness, thinking



must face the truth of things, in other words, always start from the beginning. The area if brightened ceases to exist, does not take shape and disappears, measure and permanence annihilate it (Heidegger, 2000, p.172). The expression of such a tendency to transform the poetic project is Pato's attitude to poetry and poet: poetic openness of the being was to be replaced by its presence (ideas). Transformation of mutual relationships of the moments brings about the transformation of the very fourfoldness, since Plato's philosophy is based on the representation of human attitude towards the being via attitude towards what is extrasensory. Anything that remains the same (ideas) becomes the measure of human thinking and the world itself. In view of Plato's philosophy and all metaphysical tradition, the concept of fourfoldness requires further defining or transferring to the sphere of representations which do not reflect the essence of being.

The basic problem is to prepare the man to perceive the fourfoldness and refer any being to it. This preparation takes place by revealing foundations of metaphysical project and releasing thinking from its logic by showing that it is not the only mode of thinking. Heidegger asks:

When and how do things come as things? They do not come as a *result* of some human machinations. They do not come *without* alertness of the mortals either. The first step leading to the alertness is a step backwards to the representational thinking only, i.e. from explanatory (*erklärende Denken*) to reminiscent thinking (*andenkende Denken*) (Heidegger, 2000, 174).

Assuming that the fourfoldness constitutes a fundamental structure of natural interpretation of the world, then, a metaphysical project has its source in setting up the measure of being in an unchanged form (ideas), in separating the unity of fourfoldness and isolating its moments, introducing in between them hierarchical relationships and modes of thinking present in technical activity of man. Matter-form, project-creation, cause-result replace dynamics and co-reference of its moments. Let's note that the fourfoldness could have been transformed because the spirit of the West permeated by the will of power over the world, lost the ability to control and limit the will.

Revealed by Heidegger, metaphysical development of architectonic metaphor presents itself as follows: 1) The constructor is the man who is motivated by an unrestricted will to rule the being. The will takes the project – representation of the being as an object, the representation inside of which there are specific sciences yet to evolve. 2) The material is the earth understood as a deposit of raw materials. It is the lowest element because it is at man's direct disposal; in itself, the earth is also something created and subject to further modification. 3) The man as a reasoning being knows the project or creates it; as long as the man acts according to the project, his activity is justified and efficient. The project is concerned with the appearance – the form of what is general and which enables to define the being: "Plato, when paving the road

to future, experienced nearly everything (...) as an object of production (*Gegenstand des Herstellens*)" (Heidegger, 2000, p.160). The object thus conceived has its measure in human wisdom and usefulness. 4) The work is the world of dominance of science and technology – the earth devastated, forsaken by gods, bereft of truth and beauty. Metaphysics and its fulfilment is also a work.

Postulated by Heidegger "step backwards" means passing from metaphysical discourse to poetic language (poetic thinking) as an ideal form of expressing the unity of fourfoldness. Both modes of thinking are connected with different types of project-making and representing. They are, accordingly, meant to bring into appearance the unrepresentable, expose something different from which the representation is derived, and in advance, define the form of being appearance. The poetic project takes its name not only because its essence makes itself apparent in one of the arts – poetry. It is poetry that comes first to express man's attitude to what is significant, it teaches designating the being. In a broader sense, *poiesis* means making something, bringing forth the essence. *Poiesis* may permeate every human activity: it carries the truth into a work and keeps that truth by enclosing the world in the representation which has the capacity to open itself. *Poiesis* is to be found not only in literature, but also in painting and architecture. Poetic thinking addresses the being as a unity of concealment and unconcealment, whereas metaphysics does it by openness by presentation only; poetic project maintains the openness of appearance of being, while metaphysical project determines it a priori. In other words, poetic project makes the revelation of the being essence possible, while metaphysical one superimposes the essence. The man opens to new experiences of the being which stands out like an ideal being of past experiences (Plato's anamnesis).

In the light of poetic project, the man comes out not as a constructor – things maker, but as a mortal, entwined in the structure of dependencies of the world. It is not external permanence that makes the project veritable, but its capacity to keep truth. Where human violence against the being is forestalled, then there can the man go forth only to see how volatile the being can be.

## **SUMMARY**

Heidegger, trespassing metaphysics (system), did not annihilate architectonic metaphoric, since it comes much earlier than metaphysics. Architecture and constructing are companions of human dwelling on earth, while metaphysics and its outgrowth of technical dominance, comes to leave the man bereft of the dwelling. Architecture and architectonics are also much more sourcefull than metaphysics, hence the end of metaphysics that not means their termination. It appears that Heidegger's approach to the relationship between metaphysics and

architecture can be displayed as an argument between constructing (thinking) exclusively on the basis of the project, and thus fulfilling the criteria of rationality, and constructing (thinking) on the basis of what “comes from the workshop of long experience and incessant practice” (Heidegger, 2000, p.156), which means being with tradition in creative accordance, and at the same time, enriching it. This argument is equivalent to two modes of thinking (project making): revealing or determining the essence. So, the architectonic metaphor stays bound with philosophical thinking, remaining somehow ambiguous – it enforces metaphysics and destroys it at the same time. There are as if two opposing poles of deliberation: tradition oriented and self-oriented thinking.

Leaving aside Heidegger’s radicalism, we may risk saying that metaphysics springs up from the desire to determine the unintelligible and not quite understood, while poetic project accepts human shortcomings of human mind. It is not really the matter of discrepancy of both projects, rather, it is their common endeavour to go beyond their boundaries which inevitably leads to the juxtaposition: poetry versus metaphysics, and metaphysics versus poetry. Poetic and metaphysical project making reflects duality of human mind experience, human power and the world: trust in reason as an ability to present and to control the whole of being and discovery of the inability of embracing the whole as representation. Deliberations stretching over between the two poles open to unity, protects the mind against getting blind by its own power, against reconstructing the same thing over and over again, against getting stuck in the tradition. Metaphysics, like modern era, finds fulfilment in the infinity (Cf. Deleuze, 1995), and cognition together with architectonic metaphor go a long way from the volatile (poetry, fourfoldness) to permanent beings presentations (metaphysics, creations), only to turn to the volatile again (*Ereignis*). This formula presupposes, on one hand setting philosophy in architectonic order - philosophy is born in the city (*polis*) and accounts for its problems, on the other hand characterizing philosophy, “lack of place” (*apolis*) thus going beyond, towards the divine, towards “another city” or countryside household. This tension in architectonic of philosophy and in architecture is reflected in the incessant interrelatedness between the durability and volatileness of truth, compactness of system and its distributiveness  $\Phi$

## REFERENCES

Burckhardt, Jacob (1985), “*Das Individuum und das Allgemeine*“, *Weltgeschichtliche Betrachtungen*, Leipzig, Dieterich’sche Verlagsbuchhandlung, pp.198-233.

Deleuze, Gilles (1995), *Die Falte. Leibniz und der Barock*, Frankfurt am Main, Suhrkamp.

Euripides (1913), "Trojan women", *Euripidis Fabulae*. Ed. Gilbert Murray, Oxford, Clarendon Press, vol. 2.

Heidegger, Martin (1961), *Nietzsche*, Pfullingen, Neske, vol.1-2.

Heidegger, Martin (1971), "Building, Dwelling, Thinking", *Poetry, Language, Thought*, Trans. Hofstadter A., New York, Harper and Row. On line. <http://pratt.edu/~arch543p/readings/Heidegger.html>. 07-05-2008.

Heidegger, Martin (1977), "Die Zeit des Weltbildes", *Holzwege*, Frankfurt am Main, Vittorio Klostermann, pp.69-104.

Heidegger, Martin (1989), *Beiträge zur Philosophie (Vom Ereignis)*, Frankfurt am Main, Vittorio Klostermann.

Heidegger, Martin (1986), *Einführung in die Metaphysik*, Frankfurt am Main: Vittorio Klostermann.

Heidegger, Martin (1993), *Hölderlins Hymne »Der Ister«*, Frankfurt am Main: Vittorio Klostermann.

Heidegger, Martin (1998), *Kant und das Problem der Metaphysik*, Frankfurt am Main, Vittorio Klostermann.

Heidegger, Martin (1977), "Der Ursprung des Kunstwerkes", *Holzwege*, Frankfurt am Main, Vittorio Klostermann, pp.7-68.

Heidegger, Martin (2000), "Bauen, Wohnen, Denken", *Vorträge und Aufsätze*, Frankfurt am Main, Vittorio Klostermann, p.139-156.

Heidegger, Martin (2000), "Das Ding", *Vorträge und Aufsätze*. Frankfurt am Main: Vittorio Klostermann, pp. 157-179.

Heidegger, Martin (2004), *Rozprawa Schellinga o istorie ludzkie wolności [1809] (Schellings Abhandlung über das Wesen der menschlichen Freiheit)*, Trans. R. Marszałek, Warszawa, KR.

Kant, Immanuel (1949), *Prolegomena to Any Future Metaphysics*, Trans. Carus P., Chicago, The Open Court publishing company. On line. <http://www.class.uidaho.edu/mickelsen/texts/prolegom.txt>. 07-05-2008.

Kant, Immanuel (1952), *The Critique of Judgment*, Trans. Meredith J. C., Oxford,

Clarendon Press. On line. <http://etext.library.adelaide.edu.au/k/kant/immanuel/k16j>. 07-05-2008.

Kant, Immanuel (1999), *The Critique of Pure Reason*, Trans. Meiklejohn J. M. D., London, Cambridge University Press. On line. <http://www.gutenberg.org/ebooks/4280>. 07-05-2008.

Nietzsche, Friedrich (1968), *Twilight of the Idols*, Trans. W. Kaufmann, New York: Penguin Books. On line. <http://www.davemckay.co.uk/philosophy/nietzsche/nietzsche.php>. 06-05-2008.

Parnicki-Pudęłko Stefan (1985), *Architektura starożytnej Grecji*, Warszawa, Arkady.

Plato (1925), "Critias", *Plato in Twelve Volumes*, Trans. Lamb W.R.M., London, William Heinemann Ltd., vol. 9. On line. <http://www.perseus.tufts.edu/cgi-bin/ptext?doc>. 05-05.2008.

Plato (1925 ), "Timaeus", *Plato in Twelve Volumes*, Trans. Lamb W.R.M., London, William Heinemann Ltd., vol. 9. On line. <http://www.perseus.tufts.edu/cgi-bin/ptext?doc>. 05-05.2008.

Plato (1926) *Laws*, Ed. and trans. Bury R. G., London-New York, William Heinemann & G. P. Putnam's Sons, vol.1-2.

Plato (1969) "Republic", *Plato in Twelve Volumes*, Trans. Shorey P., London, William Heinemann Ltd., vols. 5-6. On line. <http://www.perseus.tufts.edu/cgi-bin/eptext?doc>. 05-05.2008.

Rózdzeński, Roman (1991), *Kant i Heidegger a problem metafizyki*, Kraków, Wydawnictwo Naukowe Papieskiej Akademii Teologicznej.

Schopenhauer, Arthur (1913), "Die Welt als Wille und Vorstellung", *Schopenhauers sämtliche Werke*, Berlin, U. Weichert Verlag, vol.2, pp.5-460.

Vidal-Naquet, Pierre (2003), "Studium pewnej ambiwalencji: rzemieślnicy w państwie platońskim", *Czarny łowca. Formy myśli i życia społecznego w świecie greckim (Le chasseur noir. Formes de pensée et formes de société dans le monde grec)*, Trans. Trzcionkowski L., Warszawa, Prószyński i s-ka, pp.292-313.

Wallis, Mieczysław (2004), "O świecie przedmiotów estetycznych", *Wybór pism estetycznych*, Kraków, Universitas, pp.6-20.