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*The philosophy of architecture is a branch of philosophy of art*

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**Annotation:** The art and science of designing buildings and other physical structures. A wider definition often includes the design of the total built environment from the macro level of town planning, urban design, and landscape architecture to the micro level of construction details and, sometimes, furniture. The term “Architecture” is also used for the profession of providing architectural services.

Architecture is a passion, a vocation, a calling — as well as a science and a business. The philosophy of architecture is a branch of philosophy of art, dealing with aesthetic value of architecture, its semantics and relations with development of culture. Many philosophers and theoreticians from Plato to Michel Foucault, Gilles Deleuze, Robert Venturi and Ludwig Wittgenstein have concerned themselves with the nature of architecture and whether or not architecture is distinguished from building.

The earliest surviving written work on the subject of architecture is architecture by the Roman architect Vitruvius in the early 1st century AD. According to Vitruvius, a good building should satisfy the three principles of commonly known by the original translation – firmness, commodity and delight. An equivalent in modern English would be:

Durability – a building should stand up robustly and remain in good condition

Utility – it should be suitable for the purposes for which it is used

Beauty – it should be aesthetically pleasing

According to Vitruvius, the architect should strive to fulfill each of these three attributes as well as possible. Leon Battista Alberti, who elaborates on the ideas of Vitruvius in his treatise, *De re* saw beauty primarily as a matter of proportion, although ornament also played a part. For Alberti, the rules of proportion were those that governed the human figure, the Golden mean.

The most important aspect of beauty was, therefore, an inherent part of an object, rather than something applied superficially, and was based on universal, truths. The notion of style in the arts was not developed until the 16th century, with the writing of Vasari. By the 18th century, his *Lives of the Most Excellent Painters, Sculptors, and Architects* had been translated into Italian, French, Spanish, and English.

In the early 19th century, Augustus Welby Pugin wrote *Contrasts* (1836) that, as the titled suggested, contrasted the modern, industrial world, which he disparaged, with an idealized image of neo-medieval world. Gothic architecture, Pugin believed, was the only "true Christian form of architecture."

The 19th-century English art critic, John Ruskin, in his *Seven Lamps of Architecture*, published 1849, was much narrower in his view of what constituted architecture. Architecture was the "art which so disposes and adorns the edifices raised by men ... that the sight of them" contributes "to his mental health, power, and pleasure" For Ruskin, the aesthetic was of overriding significance. His work goes on to state that a building is not truly a work of architecture unless it is in some way "adorned". For Ruskin, a well-constructed, well-proportioned, functional building needed string courses or rustication, at the very least.

On the difference between the ideals of architecture and mere construction, the renowned 20th-century architect Le Corbusier wrote: "You employ stone, wood, and concrete, and with these



materials you build houses and palaces: that is construction. Ingenuity is at work. But suddenly you touch my heart, you do me good. I am happy and I say: This is beautiful. That is Architecture".

Le Corbusier's contemporary Ludwig Mies van der Rohe said "Architecture starts when you carefully put two bricks together. There it begins.

The notable 19th-century architect of skyscrapers, Louis Sullivan, promoted an overriding precept to architectural design: "Form follows function".

While the notion that structural and aesthetic considerations should be entirely subject to functionality was met with both popularity and skepticism, it had the effect of introducing the concept of "function" in place of Vitruvius' "utility". "Function" came to be seen as encompassing all criteria of the use, perception and enjoyment of a building, not only practical but also aesthetic, psychological and cultural.

Nunzia stated, "Through its aesthetic dimension architecture goes beyond the functional aspects that it has in common with other human sciences. Through its own particular way of expressing values, architecture can stimulate and influence social life without presuming that, in and of itself, it will promote social development.'

To restrict the meaning of (architectural) formalism to art for art's sake is not only reactionary; it can also be a purposeless quest for perfection or originality which degrades form into a mere instrumentality". Among the philosophies that have influenced modern architects and their approach to building design are Rationalism, Empiricism, Structuralism, Poststructuralism, Deconstruction and Phenomenology.

In the late 20th century a new concept was added to those included in the compass of both structure and function, the consideration of sustainability, hence sustainable architecture. To satisfy the contemporary ethos a building should be constructed in a manner which is environmentally friendly in terms of the production of its materials, its impact upon the natural and built environment of its surrounding area and the demands that it makes upon non-sustainable power sources for heating, cooling, water and waste management, and lighting.

Asian architecture: The architecture of different parts of Asia developed along different lines from that of Europe; Buddhist, Hindu and Sikh architecture each having different characteristics. Indian and Chinese architecture have had great influence on the surrounding regions, while Japanese architecture has not. Buddhist architecture, in particular, showed great regional diversity. Hindu temple architecture, which developed from around the 5th century CE, is in theory governed by concepts laid down in the Shastras, and is concerned with expressing the macrocosm and the microcosm. In many Asian countries, pantheistic religion led to architectural forms that were designed specifically to enhance the natural landscape.

In many parts of Asia, even the grandest houses were relatively lightweight structures mainly using wood until recent times, and there are few survivals of great age. Buddhism was associated with a move to stone and brick religious structures, probably beginning as rock-cut architecture, which has often survived very well.

Early Asian writings on architecture include the Kao Gong Ji of China from the 7th–5th centuries BCE; the Shilpa Shastras of ancient India; Manjusri Vasthu Vidya Sastra of Sri Lanka and of Nepal. Early modern and the industrial age: With the emerging knowledge in scientific fields and the rise of new materials and technology, architecture and engineering began to separate, and the architect began to concentrate on aesthetics and the humanist aspects, often at the expense of technical aspects of building design. There was also the rise of the "gentleman architect" who usually dealt with wealthy clients and concentrated predominantly on visual qualities derived usually from historical prototypes, typified by the many country houses of Great Britain that were created in the Neo Gothic or Scottish baronial styles. Formal architectural training in the 19th century, for example at École des Beaux-Arts in France, gave much emphasis to the production of beautiful drawings and little to context and feasibility.

Meanwhile, the Industrial Revolution laid open the door for mass production and consumption. Aesthetics became a criterion for the middle class as ornamented products, once within the province of expensive craftsmanship, became cheaper under machine production.



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