



Megaron

<https://megaron.yildiz.edu.tr> - <https://megaronjournal.com>  
DOI: <https://doi.org/10.14744/MEGARON.2022.53533>

MEGARON

## Article

# A discussion to support the spatial design process: Heidegger and Sloterdijk

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## ARTICLE INFO

### Article history

Received: 18 April 2021

Revised: 20 January 2022

Accepted: 20 January 2022

### Key words:

Architectural design; Martin Heidegger; Peter Sloterdijk; philosophy; space

## ABSTRACT

In the framework of this research, the discipline of philosophy has been found valuable for constituting a different form of understanding and forming the basis of the thinking system. For this reason, if the architectural design process generally proceeds through a thought-based concept and philosophy is one of the most important disciplines referred to by architecture, it is thought that the discipline of philosophy can be supportive in producing concepts that can contribute to spatial design. In this context, the concept of space has been discussed, considering the path it has followed in its philosophical past and the spatial transformation it has undergone. Then, a two-pronged discussion on the spatial approaches of the contemporary philosophers Martin Heidegger and Peter Sloterdijk was generated to support the design process by producing ontological-based concepts that can reveal new ideas about the perception of space. As a result of this study, it was seen that the production of the meaning of space has always taken place through the previously expressed thoughts and diversification of the concepts used in the spatial design together with the differentiating ideas can bring a different perspective to design. Fourteen new concepts, which are entity-centric, plurality, coexistence, life-in-between-of-life, womb space, resonance space, bubble space, bipolarity, intimacy, self-disclosure, intertwinement, architectural foam, immune-spheric and human sphere, were produced to support the architectural design process as a result of the discussion.

**Cite this article as:** Türkoğlu N. A discussion to support the spatial design process: Heidegger and Sloterdijk. *Megaron* 2022;17(1):1–11.

## INTRODUCTION

Human beings constantly give meaning to the world and survive through the meanings they attribute to themselves, their surroundings, objects, and spaces. Ruth (2012) expresses that the human mind is programmed to seek meaning due to the survival instinct, which shapes meaning by how space is perceived. For a space to be perceived, there must be a physical and spiritual experience to

establish spatial relationships. Human's relationships with space were much more primitive in the early years. Living spaces, shaped according to basic needs such as sheltering or nutrition, were caves or tree hallows derived from the natural formation of the earth. In this structural system, space reflected the integrity of nature as a result of the natural formation. Nature represented a unity consisting of unlimited space. First, humans began to transform nature in line with their needs. Consequently, the settlement became

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Published by Yıldız Technical University Press, İstanbul, Turkey

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“bauen” (built) by taking shape via the languages, tools, and symbols of different periods (Masiero, 2006).

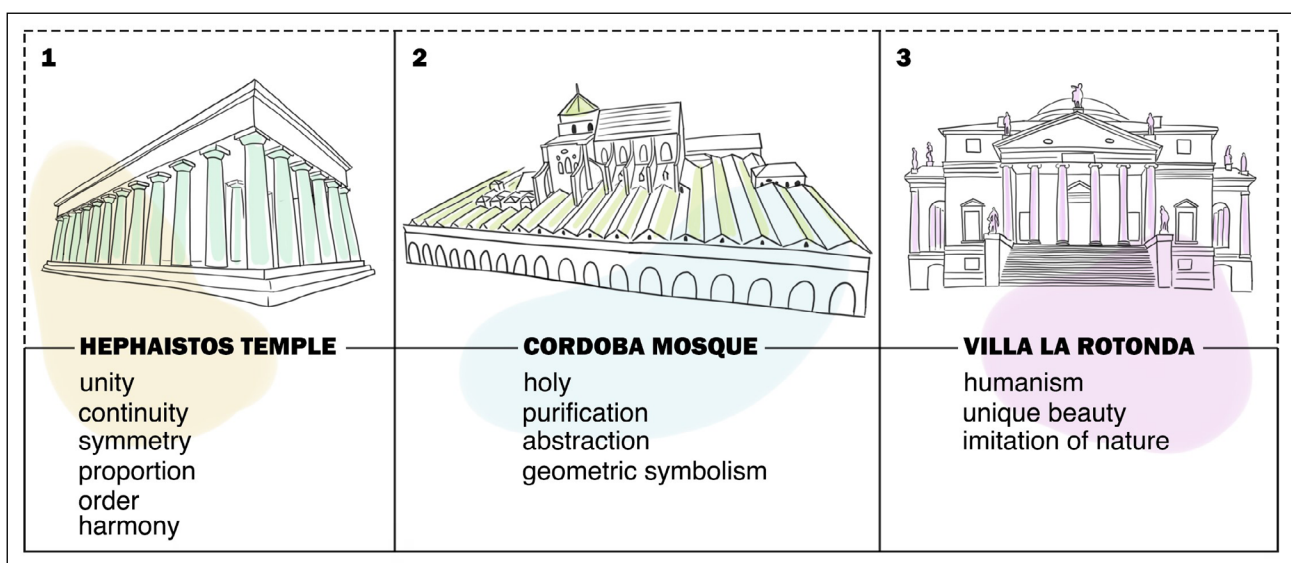
Over time, the built space began to be designed according to the perception of the period. Spatial meaning is shaped concerning how space is perceived. Different philosophers of different periods caused space to be perceived in different manners by the spatial ideas they produced. Their ideas led to different meanings and different designs. The spatial design generally derived from a concept that originates in an idea, and with the thinking and perception skills, designers develop different perspectives and concepts on space (Onur and Zorlu, 2017). As Holl (2002) states, design concepts are the secret weapons allowing designers to develop innovative design solutions. In the architectural design process, a concept is created based on the data obtained regarding the sample, environmental and site analysis, or the list of requirements. This concept sets out the main idea of the design, consists of some keywords describing the idea behind it, manifests itself in a common language at every stage of the design, and is usually idea-based. Even though the concept of space has been considered in terms of physical dimension for centuries, meaning attributed to space today has undergone a significant change. Today, apart from physical and metaphysical aspects, space is also viewed from an existential perspective. For this reason, the guiding concepts in space design produced by different disciplines should also be diversified in reference to the changing ontological meanings of space. At this point, it would be appropriate to consider the discipline of philosophy, which forms the basis of the thought system in the production and design process of space.

Although many studies deal with this subject from an existential dimension under the discipline of philosophy,

there are no studies in the literature regarding what benefits and different perspectives the existential dimension of space can provide to the architectural design process. Within the scope of this article, the concept of space is tried to be examined from a philosophical dimension, and the semantic transformation of space has been discussed considering the path it has followed in its philosophical past. Then by examining the spatial ideas of two important contemporary philosophers: Martin Heidegger and Peter Sloterdijk, a comparative discussion was attempted to make an ontological evaluation on space. This study aims to reveal new ideas about the perception of space and generate ontological concepts to support the architectural design process by examining the spatial views of Heidegger and Sloterdijk through cross-reading. As a result of determining the common themes of the comparison, fourteen conceptual keywords were created to be used in the architectural design process.

## LITERATURE REVIEW

Every age and era have a unique conception of space and a lifestyle that shapes it. Space in ancient history was based on the concepts of proportion, symmetry, order, and harmony. Despite the general considerations of the period, many theorists produced thoughts on space in different manners. For example, according to Plato (1997), space was an unchanging constant, a passive pre-condition of existence. Without the necessity of sensory information, the mind could perceive space through intuitive reasoning. Plato expressed that a space created on proportion, symmetry, order, and harmony can be beautiful by understanding beauty transcended by time and space (Şentürer, 1995). Therefore, concepts such as; unity, diversity, order, and continuity



**Figure 1.** Conceptual deconstruction of different period buildings.<sup>1</sup>

<sup>1</sup> Unless otherwise stated, all drawings and photographs in the article belong to the author.

constitute the spatial characteristics of the period (Figure 1.1). In the middle ages, spatial thought progressed in many ways through abstraction. Creative expansion occurred from geometric and mathematical symbolism, so circle represented time, and square represented space, formed, the cosmos, sky and ground, time and space. Along with passing from square to circle, cube to sphere; there was a transition from the real world in the secular realm to the holy world through purification (Figure 1.2). In Renaissance, the concept of space began to concretize. In this period, it was thought that the space could be determined based on mathematical and geometric principles. As a result of humanism, taking humans as a reference to the measure of everything, architecture has become an imitation of natural forms. The understanding of sacred space gradually lost its effect, and it was thought that space could gain a unique beauty with the reinterpretation of nature. What was seen in this period physically corresponded to what existed (Figure 1.3)

With the 18<sup>th</sup> century, architecture began to lose its paradigmatic powers and metaphysical horizons. In this period, Descartes’s separation of soul and body has been decisive in the emergence of all subsequent ontological distinctions in the form of “nature and spirit,” and radical changes took place in the meaning of subject, architecture, and world. For Descartes, space was the extension of an object; it was the place occupied due to its material shape and size. According to Descartes’s “Cartesian Theory”, the universe was divided into two parts, *res extensa* (bodily, material, concrete ones) and *res cogitans* (those that appeal to the soul, the mind, the abstract things). He argued that the critical part in perceiving the space was *res cogitans* (Casey,

1997). Based on his idea that the body and soul were two separate concepts and the space was limited by the mind’s ability to understand, space meant an absolute, independent, and non-relative concept. So in this period, materials acquired from nature were manipulated and artificialized, form began to be considered separately from function, and the subject realized that the subject itself could be the world.

With phenomenology, which started to develop at the beginning of the 20<sup>th</sup> century, space was discussed as a spiritual world in which humans exist and are perceived as intertwined with human beings. What was expressed in the phenomenological thought is that Cartesian thought has destroyed the invisible dimension of space. So, there was the need for a more metaphoric, tacit knowledge that searches for meaning through perception and the relationship between essence and substance. Phenomenology is the “knowledge of essence”, a philosophy that puts essence back into existence (Merlau-Ponty, 1999) by not excluding the substance (Figure 2). This objective and subjective unity brought the concept of “living” to the fore in the interpretation of space (Aydınlı, 2002). According to Francis D. K. Ching (2010), space constantly surrounds humans’ existence; people move through the spatial volumes, see shapes and objects, hear sounds, feel the energy, and smell the flowers blooming in the garden. Its visual form, light quality, size, and scale depend on the boundaries defined by the elements of its all-inclusive form. The perceptual and bodily intertwining between the experienced and the experiencer helps overcome traditional conceptual dualisms, such as; inner/outer, subject/object, person/world, and people/environment (Seamon, 2014). Attempting to eliminate

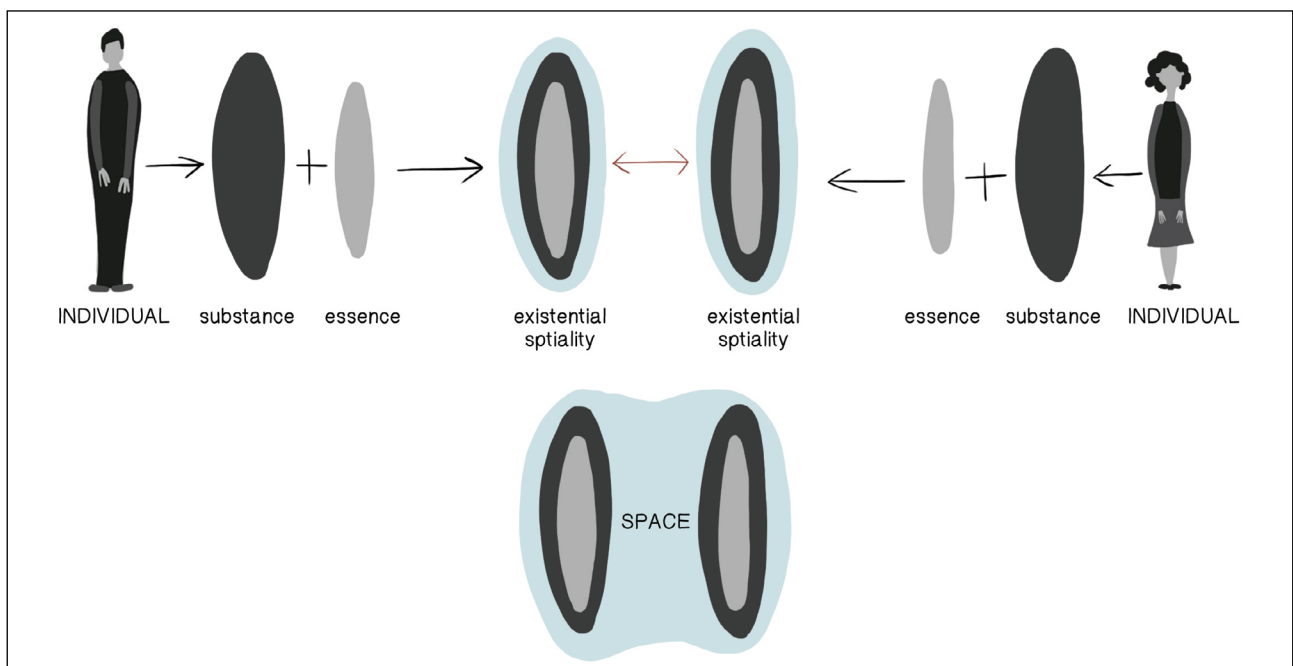


Figure 2. Spatiality of individuals (substance + essence).

these dualities means trying to reconstruct existential integrity. The qualities of the physical and designable world, such as; form, spatiality, materiality, lighting, texture, smelling, insiderness, outsiderness, permeability, closure, and so forth, all affect the perception of the lived body and its engagement with the world around itself. As the American architect Christopher Alexander (1987) says, a well-designed environment is a must for a powerful sense of space. Only in well-designed environments can the spirit of the space be formed and experienced by human beings.

## HEIDEGGER VERSUS SLOTERDIJK

In this section, a comparative discussion will be held on the spatial thoughts of Martin Heidegger and Peter Sloterdijk. Since it was aimed to conduct the study as a two-pronged discussion, it was necessary to choose two names whose spatial ideas could be compared. Martin Heidegger, one of the most original thinkers in contemporary philosophy who primarily focused on ontology, was determined as the first name because the study was based on ontology and desired to create ontological-based concepts. Peter Sloterdijk, another impactful thinker of the 20<sup>th</sup> century who is a Professor of Philosophy and Aesthetics at Karlsruhe University of Arts and Design, was chosen as the second name because of having related points with Heidegger, such as being of German origin, influenced by Husserl and Nietzsche, interested in phenomenology and ontology. Most importantly, Sloterdijk was influenced by Heidegger's thoughts and produced many new ideas by transforming Heidegger's previous discourses on space. Sloterdijk got off from Heidegger's idea of "Dasein" and took it further by differing from it. Even he described his book "Sphere" as a continuation of Heidegger's "Being and Time", which should have been written by Heidegger under the title of "Being and Space".

Moreover, Sloterdijk's book "Not Saved: Essays After Heidegger" consists of his essays, lectures, and excerpts on Heidegger. In the article, these two names were found important due to the ability of philosophy to develop concepts by evolving from the thought system and its structure that can change and transform over time. Also, they were chosen because of being good examples of how different spatial approaches can be developed from the same basic idea and how different ideas on space can create different spatial concepts. "Heidegger versus Sloterdijk" discussion has been grouped under four main headings, as; existential dimension of space, existential state of being-in, existence-space relationship, and existence in the dwelling, so the related ideas have been tried to be discussed in detail.

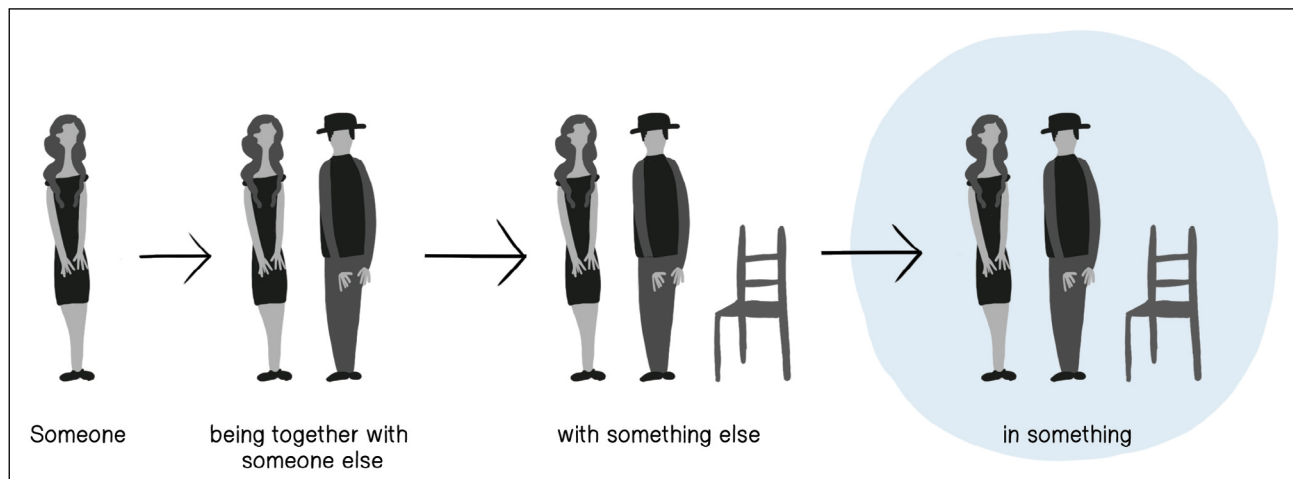
## EXISTENTIAL DIMENSION OF SPACE

In the early ages, thinking practices began with the question of existence, but later, this question was forgotten and

replaced by a metaphysical way of thinking. The aspect of metaphysical thought that bothered Martin Heidegger was that metaphysics began the act of thinking by accepting that existence exists. For this reason, Heidegger initiated a system of thinking based on ontology, which is primarily concerned with whether "being" exists or not. According to Heidegger, the main reason for the disappearance of space in modern time was neglecting the ontological basis of space. Heidegger (1962) problematized Western philosophy's way of approaching the subject of "being", losing its primary goal by investigating beings instead of Being of beings (see Table 1.1). For this reason, in "Being and Time", Heidegger attacked traditional metaphysics and proposed the "destruction of ontology" for philosophy to refocus on the real problem (Iwuagwu, 2017). Like Heidegger, Peter Sloterdijk tried to bring a new perspective to the history of Western metaphysics as an existential spatial project by reinterpreting Heidegger's "Being and Time" and rejecting the predominant philosophical focus on temporality. He reinterpreted the concept of spatiality, from the discovery of self to the poetics of plurality and was concerned with the coming together of beings and the production of plural spaces (see Table 1.2).

## EXISTENTIAL STATE OF BEING-IN

Space constituted the fundamental dimension of people's being-in-the-world in Heidegger's thought. For him, "being in the world" was an attempt to explain humanity's existence in space. To be in the world meant for a person to find himself in a specific location interacting with other objects and people. The world and human beings exist simultaneously in their spatiality, creating new spatialities through their relationships. It can be said that to exist means to be in space anyway. For Sloterdijk (2009), the prerequisite for existence was coexistence, which means being in the world starts with "being" as someone "(1) being together with someone else (2) and with something else (3) in something (4)" (Figure 3) (see Table 1.3). He states that all the beings in the world possess the traits of coexistence due to their "life-in-between-of-life" situation that started in their mother's womb (Sloterdijk, 1998) (see Table 1.4). He interprets childbirth as being ejected from the sphere of the womb and every spatial experience from now on is nothing but creating new spheres (Rauschenbach, 2011). As Sloterdijk claims, all the living beings through their lives always look for interior spaces like the "spatial niche" that their mother's womb pretends to be (Sloterdijk, 2009) (see Table 1.5). Similar to Sloterdijk's analogy, this subject is also discussed with the aspects that; the greatest ambition of humans since the day they were born is "to return to the mother", there is a connection between house and womb which makes home space an extension of the mother's womb with its embracing and protecting structure, and



**Figure 3.** The diagram of Sloterdijk's prerequisite for existence.

the task of architecture is to evoke the embodied and lived existential metaphors by concretizing humans' being-in-the-world (Freud, 2010; Bachelard, 1969; Pallasmaa, 2005). So womb spaces, which many theorists have mentioned before, has also an important place in the spatial analogy of Sloterdijk. While space is the pre-condition for "being-in-the-world" according to Heidegger, for Sloterdijk, space is "being in spheres", a phenomenon that emerges with the pre-condition of coexistence and is formed by the experience of spatial resonance as different spheres again and again. Sloterdijk defines spatial resonance as a space that connects two or more individuals by creating its own mode of co-subjectivity with past and actual words, gazes, and voices filled with moods or vibes, inspirations, and energies (Laermans, 2011) (see Table 1.6).

### SPACE AS EXISTENTIAL INTEGRITY

Heidegger opposed the Western tradition's split of things like subject-object or inside-outside. Being-in-the-world was an integrated concept involving the subject, object, consciousness, and the world simultaneously. Like Heidegger, Sloterdijk rejected the existence of duality by declaring that dualisms as body-soul, subject-object, culture-nature, and technological improvements are inseparable parts that make up the whole. He talks about the integrity of an individual by expressing that when the word "individual" is broken down into its building blocks as "in-dividual", the word meaning indivisible becomes divisible. The individual is truly an indivisible entity with its subject and object (Dion, 2012). Therefore, it has a two-pronged integral spatial tension. Sloterdijk (1998), who made a spatial inference from this idea, stated that interaction between two individuals makes dyadic living units interacting with each other the most logical basis for humans (see Table 1.7). In "Bubbles", the first volume of his three-volume spatial analogy "Spheres", Peter Sloterdijk

generally investigates the relationship between human beings and intimate spaces. He deals with microspheres by introducing those bubbles as a metaphor of the mother's womb with the spatiality they propose and the embodied meanings they have for the earthman. For Sloterdijk, spheres have the lightness and strength of foam to embody a concept of intimacy, a modernised idea of Bachelard's simplicity of womb and nest (Ireland, 2009). In the bipolar relationship of spheres like center-perimeter or inside-outside, both poles of the inner-outer relationship load the spatial tension equally. So in the physical space, walls also point to the psychic walls because they are not two separate parts that relate with each other, but they coexist (see Table 1.8).

### EXISTENCE-SPACE RELATIONSHIP

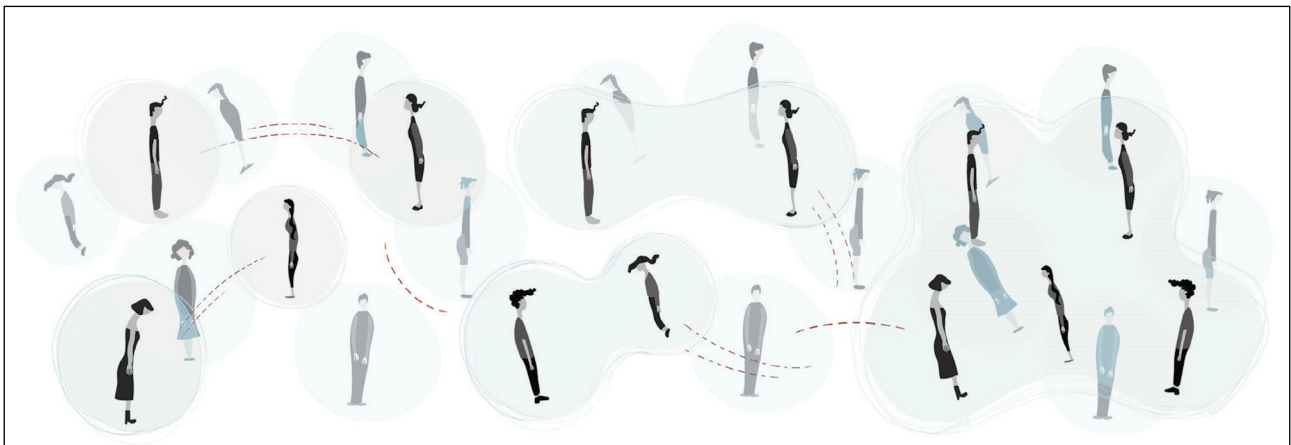
For Heidegger, with his ability to pose the question of "what is the Being of beings?" and transcend his own being (Satre, 1956), the human being was different from all other existents ontologically. The concept of "Dasein" refers to the experience of the human being. Heidegger characterizes Dasein's spatiality as "distance" and "orientation". Spatiality, for Heidegger, was a state of the human being rather than a separate and independent existence (Heidegger, 2006). Dasein exists "in" the world with beings-in-the-world; it is considered in his relationship with other Daseins. "Being-in-the-world implies a sharing of this world with other Daseins and entering into a mutual [proximity-distance] relationship" (Heidegger, 1962). It is a holistic structure shaped by people's relationships in the world. To reach the essence of man in connection with the substance of existence, one should open a short path to thinking (Heidegger, 1991). Humans could construct roads that do not go far or paths close to where they are (Heidegger, 1993); because getting too far might cause people to lose their essence. For Heidegger, distance is a concept that

should not be exceeded, and Dasein is a concept that comes into existence with its all-encompassing structure. Rather than a single all-encompassing structure, Sloterdijk (1998) suggests microcosm instead of macrocosm by paying attention to the smaller-wholes forming together the greatest-whole. Sloterdijk talks about the concept of “intimacy”, which emphasizes the necessity of relational existence in self-disclosure with the metaphor of soap bubble (see Table 1.9). In his third volume, “Foams”, he indicates that everyone is inside his own microsphere, and all the individuals rub up against each other to create foam in society. In his spatial analogy, Sloterdijk explains space through people’s interaction with each other and never talks about sharp boundaries (see Table 1.10). While “mobilization” is the theme of Sloterdijk’s main work, the lack of mobilization makes Heidegger a “fallen figure to be pitied” (Crisafi, 2017). Therefore, in his book “Not Saved: Essays After Heidegger”, Sloterdijk accuses Heidegger of cowardice for not seeking the truth by clinging to his thoughts fanatically, ignoring humanity’s true power of outward expansion.

## EXISTENCE IN DWELLING

The concept of dwelling is handled in different manners by Heidegger and Sloterdijk. For Heidegger, coming together of earth, sky, mortals, and divinities – the “fourfold” – create the layers of the idea of dwelling and guide the perception of space which was perceived as dull, hollow, and soulless with its physical and mathematical aspects and more existential and intertwined with the fourfold. Heidegger (2009) explains the unfolding of space and man’s relation to space with this concept of four, which refers to being on earth, under the sky, being with one another, and before the divinities (see Table 1.11). At this point, Sloterdijk draws attention to the categorical mistake that Heidegger makes by dividing the world into God and humans, rulers and

ruled, etc. (Crisafi, 2017). In the 20<sup>th</sup> century, which is the “super modern century” in Auge’s (1992) words, humanity doesn’t need the idea of a universal house to “be” in the world anymore. As Marx said 150 years ago, as the space was destroyed by time, it lost its meaning and importance, geography ended up, and the death of distance occurred. With globalization, information flow, economy, and communication, space could no longer survive (Sassen, 1993). What is required, as Sloterdijk suggests, is “unite de habitation”, the stackable cells to inhabit. So he moots an idea: the apartment. Sloterdijk comments that the way cells come together in a modern apartment block does not contain the classical world-home relationship anymore. Instead, this new relationship creates an “architectural foam” having interrelated and two-chambered but personal worlds. Sloterdijk’s idea of a spatial structure called “foam” is not compatible with the mind-set of a large and round monospherical whole. In other words, the world is one, and all the living creatures live in the same world but in different stages. The world is not a single global soap bubble, but it is made up of millions of intertwined soap bubbles that overlap and create relationships everywhere (Sloterdijk, 2009) (Figure 4) (see Table 1.12). Le Corbusier mentions that for a well-designed building, the notion of “soap bubble” is very fitted in its harmonious composition when an equal amount of breath is blown into it (Le Corbusier, 1923). An apartment is the space of self-relationships and the primary architectural symbol of the 20<sup>th</sup> century. Sloterdijk also talks about the concept of “immunology”. A dwelling should concern insulation and protection; like a membrane, it should function as an immune system by protecting the inside, working in harmony with nature through ecological realization (Lemmens and Hui, 2017) (see Table 1.13). He calls his dwelling “human spheres”, which contains the infiniteness and isolation, implicitness and explicitness of space, memories, sonic and comforting dimensions through an experience of sharing (Sloterdijk, 2006) (see Table 1.14).



**Figure 4.** “From micro-sphere to macro-sphere” / Individuals in bubble spaces, creating globes by coexisting with other bubbles, forming the foam.

**DISCUSSION AND CONCLUSION**

Heidegger and Sloterdijk’s way of producing ideas on space was basically similar. Still, as shown in Figure 5, their way of approaching the world, view of the concept of mobilization, positive and negative characterization of distance, interpretation of space through relations, and suggestions for the concept of the dwelling were different from each other. Those disagreements led them to develop various meanings on space. In this article, philosophy-based concepts that are predicted to be used in the architectural design process were tried to be produced through the colliding ideas of Heidegger and Sloterdijk.

The change of the meanings attributed to space over time also necessitates the change of spatial organization and design. For this reason, the spatial considerations of contemporary philosophers like Martin Heidegger and Peter Sloterdijk are crucial in terms of presenting a new approach to space. Although their ideas are primarily metaphoric and intangible, when it is considered that the concepts are the ideas behind the design projects, it will be appropriate to transform the ideas into concepts that will help improve the design process. This article, by carrying out a discussion on the ontological ideas developed by Heidegger and Sloterdijk on space, it is aimed to transform their ideas into concepts that can be used throughout the design process. As a result of the study, the ideas of Heidegger and Sloterdijk were grouped under five main headings: ontology, being-in, integrity, relationality, and dwelling. Under these headings, 14 conceptual keywords/sub-headings were obtained and their spatial projections were tried to be specified (Table 1).

“Entity-centric”, one of the concepts of ontology, is produced based on Heidegger’s idea of space around “being”, on the other hand, “plurality” is based on Sloterdijk’s idea of plural spaces produced in consequence of the relation between beings. While “entity-centric” offers a more individual and central space scheme, “plurality” creates branching spaces

that derive from the center and increase by interrelating. While the “entity-centric” concept visualized in Figure 6.1 can be used for spaces that radiate from the center to the periphery and derive from a common essence, “plurality” as shown in Figure 6.2 can be used for spaces that interact with each other and develop from this interaction, have certain centers but multiply by branching. The concept of “coexistence” is derived from Sloterdijk’s definition of existence and describes a spatial concept that consists of multiple relationships that people establish with things and each other in a certain place. As expressed in Figure 6.3, as the network of relationships expands, the number of connected spaces increases and space gains meaning through the relations established with the subject and objects in it. “Life-in-between-of-life” and “womb space” are concepts that derive from the same idea. While the idea of creating nested living units of mother and baby suggests interdependent but different living units; womb space offers an idea of flexible, intimate, sensual, and continuous space with its physical and psychological structure. As visualized in Figure 6.4, the concept of “life-in-between-of-life” can be used in plan schemes that contain different spaces like a matryoshka doll but also produce separate spaces on their own; and the “womb space” visualized in Figure 6.5 can be used in the form-making process of architectural design. Another concept, “resonance space” is developed from Sloterdijk’s sphere proposal and interpreted as a spatial rhythm that appeals to all senses upon expressing the spatial experience in-between different spheres. Every space/sphere entered will carry something to the other space/sphere. Thus, the rhythm of the spaces experienced throughout life will fluctuate, expand and contract. This concept in Figure 6.6 expresses the different effects created by spaces entered and the transfer of this effect to another space by the movement of expansion and contraction. In this way, spaces gain different rhythms unique to them. Sloterdijk’s metaphor of soap bubbles is precious in terms

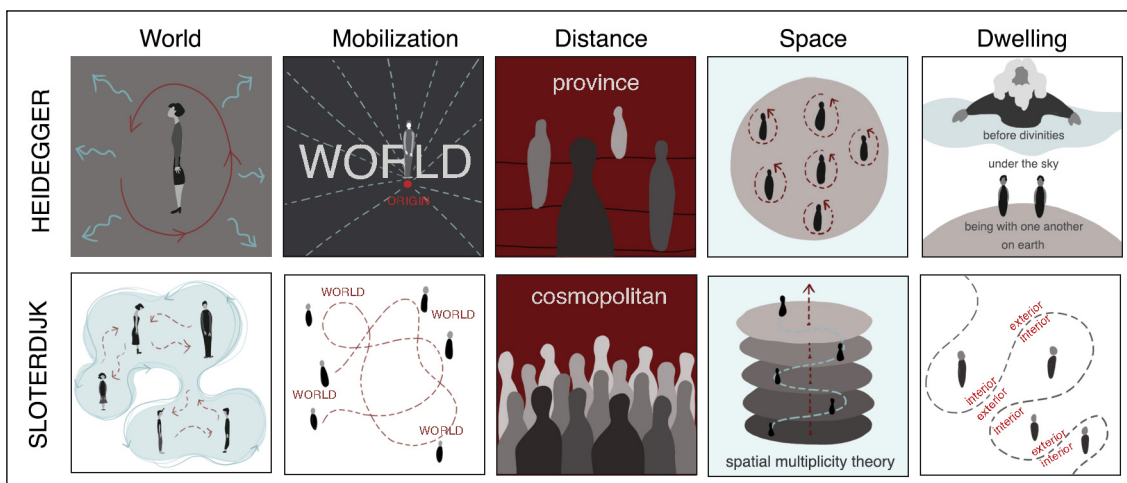


Figure 5. The diverging views of Heidegger and Sloterdijk.

**Table 1.** “Idea – Concept – Spatial Projection” table produced by the author from Heidegger and Sloterdijk discussion

Idea	Concept	Spatial Projection
Ontology	Entity-centric	Spatial perspective emerging from being and encompassing the universe (see Heidegger, 1962)
	Plurality	Perception of space that opens from inside to outside / spaces expanding from the center and multiply by their relationship with each other
Being-in	Coexistence	Someone with someone else with something in somewhere / multidimensional being (see Sloterdijk, 2009)
	Life-in-between-of-life	Space within space / intimate spaces (see Sloterdijk, 1998)
	Womb space	Spaces reflecting flexibility, intimacy, sensuality, and continuity of mother's womb (see Sloterdijk, 2009)
Integrity	Resonance space	Spaces appealing to all senses / creating emotional fluctuations and rhythm (see Laermans, 2011)
	Bubble space	Dyadic living units that combine to form a larger space (see Sloterdijk, 1998)
	Bipolarity	Spatial bipolarities load the spatial tension equally / centre-perimeter / inside-outside create physical and psychic properties of space at the same time
Relationality	Intimacy	Spaces that intersect and interact with each other see Sloterdijk, 1998)
	Self-disclosure	Being visible to the world / being mobile / reflecting what's inside out (see Sloterdijk, 2004)
Dwelling	Intertwinement	Togetherness in the perception of space/unfolding spaces (see Heidegger, 2009)
	Architectural foam	Stackable cells, overlapping spaces (see Sloterdijk, 2009)
	Immune-spheric	Potential to co-operate with nature / saving power / global co-immunity structure (see Lemmens and Hui, 2017).
	Human sphere	Moldable, having a sonic dimension (acoustic sphere) providing a sense of belonging and identity, having the same origin, own way of processing experience and memories, interaction of the individuals within sphere (see Sloterdijk, 2006).

of individuals' ability to reveal their independent and relational existence through bubbles' soft and intimate composition. Through bubbles, Sloterdijk draws attention to the microcosmic spatiality of each cell. As each bubble touches one another, they combine to form a larger bubble. So now the world of bubbles is flexible. As illustrated in Figure 6.7, the concept of “bubble space” describes the flexible and permeable space organization that expands in line with the relationship they enter with each other. What is meant by the concept of “bipolarity” is the idea of having an integrated perspective rather than distinctions like subject-object and body-soul. Space turns into a structure in which the inner and outer separation will be left behind, and the walls will express both physical and spiritual boundaries. The concept visualized in Figure 6.8 can be used for permeable and transparent space designs where the distinction between interior and exterior space is relative and the borders that create the schematic contrasts are invisible. “Intimacy” is one of the concepts of “relationality”. It describes intersecting spaces emerging due to intimate relationships arising from the flexibility and lightness of bubble spaces. This concept represented in Figure 6.9 can be used in formalizing relationality in architectural design through the plan schemes that interrelate with each other in case of necessity. “Self-disclosure”, the first concept

of “dwelling”, is the self-opening of space to the outside world in line with spatial movements. As illustrated in Figure 6.10, the solid-void relationship, interior-exterior or recessed-protruding space, and decisions regarding the façade's openings can be seen as relevant application areas to this concept. The concepts of “intertwinement” and “architectural foam” are contradictory ideas of Heidegger and Sloterdijk. While Heidegger interprets space as an intertwined and multi-layered concept with the idea of four-fold, Sloterdijk describes an aggregated spatial organization consisting of different spaces interacting with each other, a kind of a contemporary apartment structure. So “intertwinement” visualized in Figure 6.11 is valid for situations where the space gains character/spirit not by oneself but within the framework of defined relations. The scenario built through the space creates the layers of the dwelling and causes space to gain a soul and an existential meaning. Figure 6.12, which is the visualization of the concept of “architectural foam”, shows that the dwelling consists of spaces defined not through predetermined relationships but on their own. Those spaces are redefined under the influence of all kinds of external factors that enter into a relationship. “Immuno-spheric” is an example of the adaptation of a biology-based term into a design concept and in some way, it constitutes the dwelling's



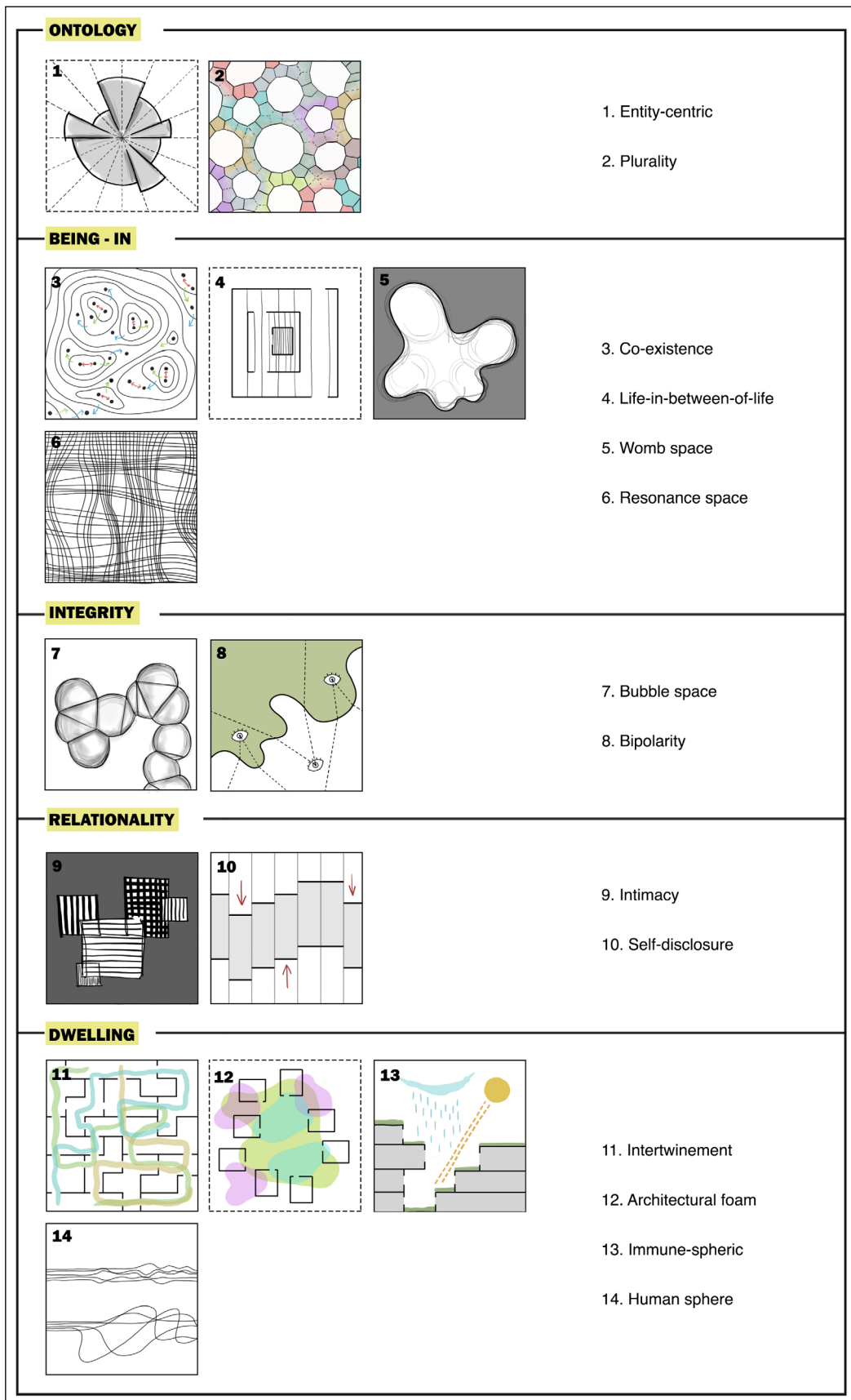


Figure 6. Conceptual diagrams of the keywords.

immune system. As illustrated in Figure 6.13, this keyword may propose a concept for sustainable architecture with energy-efficient appliances, efficient heating, cooling and ventilation, renewable energy sources, etc. Finally, “human sphere” is the collective name of what Sloterdijk describes as the nine dwelling dimensions. According to that idea, a space must have a harmonic structure that meets many requirements simultaneously and can perceive the different frequencies of all needs. As shown in Figure 6.14, this concept is suitable for architectural designs with a high list of requirements.

Taking advantage of concepts is one of the most common approaches used in the design. While this approach can be provided through tangible data which will form the core of productivity and creativity, abstract thought which can complement this data is also of great significance. Therefore, all the concepts mentioned above, which derive from abstract thought, can be a pioneer in the progress of the design process and in the architectural design studios. The way the design process progresses is as important as the resulting product. Especially in the Basic Design Studios of the first-year architectural education, it is aimed to transform an abstract idea into a concrete production, so it may be adequate to benefit from phenomenological approaches at this stage of the design. It was envisioned that the philosophical thought-based concepts produced as a result of this study could support the design process in architectural studios by creating a different spatial approach and could guide the concept production process. It may be useful to think about how these ontological-based concepts can be materialized into architectural design production in future studies.

**ETHICS:** There are no ethical issues with the publication of this manuscript.

**PEER-REVIEW:** Externally peer-reviewed.

**CONFLICT OF INTEREST:** The authors declared no potential conflicts of interest with respect to the research, authorship, and/or publication of this article.

**FINANCIAL DISCLOSURE:** The authors declared that this study has received no financial support.

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