REFLECTIONS OF THE 'WILL TO POWER' ON ARCHITECTURE IN NIETZSCHE'S PHILOSOPHY

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Abstract

Architecture as a human action cannot be considered independent from human's perceptual experience. In this sense, architectural designs are the manifest of the architect's thought and experience. This manifesto aims to convince people like a philosophical book. Thereby, the art of persuasion establishes the relationship between architecture and rhetoric.

Aphorism is one of the rhetorical tools used for convincing people and Friedrich Nietzsche is a prominent philosopher who wrote books in the style of aphorism. How aphorisms are used as a formal rhetorical tool in architecture is opened for discussion within the scope of the study by focusing on Nietzsche's philosophy. In this sense, the origin and definitions of aphorism are evaluated and the basic concepts of Nietzsche's philosophy are examined. Then, detailed evaluations of the will to power notion in Nietzsche's philosophy is carried out to fully comprehend the relationship between power and design.

In this context, the aim of this study is to show the reflections of the will to power on architecture in Nietzsche's philosophy through his evaluations about power, art, and architecture. Therefore, it has been demonstrated that aphorisms are used as a formal rhetorical tool in architecture through the will to power. In conclusion, architecture is defined as a demonstration of power brought about by means of form, manifest, and formal rhetorical tool.

Keywords: Architecture, Rhetoric, Friedrich Nietzsche, Will to power, Aphorism.

Introduction

Architecture has been constantly influenced by other disciplines such as philosophy, physics, biology, etc. because of its nature. The phenomenon of architectural design is shaped by the reality that people experience around them. In this sense, architecture is cannot be considered independently from human

thinking since people experience and interpret the external world from their own perception. Therefore, since the architect designs based on all his experiences and realities, the architectural designs must be a manifest of the architect.

Considering architectural designs as a manifest of the designer, the relationship between architecture and philosophy comes to the forefront. Just as a philosophy book tries to convince its readers about having the most accurate principles, similarly, the purpose of the manifest in architecture is to convince the users about the architectural product is designed in the best way. Considering the act of convincing together with the philosophy of architecture, the strong connection between architecture and rhetoric takes centre stage. In this sense, the aim of the architectural design is to convince.

When the relationship between architecture and human thought is examined, the concept of *aphorism* which is one of the rhetorical tools to convince becomes more prominent. Aphorism can be defined as a short and concise statement that expresses a general truth or moral principle. It has been used throughout history in many religious, philosophical, literary texts as well as satires and performances for the purpose of impressing or inspiring. One of the writers who view aphorisms as a style of writing is undoubtedly the German philosopher Friedrich Nietzsche.

Nietzsche, who wrote articles on religion, morality, modern culture, philosophy and art with a style full of metaphors and aphorisms, considered aphorism as a form of eternity (Nietzsche, 2005) and a tool of dominance. In order to evaluate Nietzsche's aphorism style writings as a rhetorical tool, it is necessary to examine the concept of the will to power.

Nietzsche used the concept of the will to power in the meanings of the instinct to dominate, the tendency of living things to discharge their energies and the basis of the mechanism of the universe. In this sense, due to the fact that the architectural design is a manifest that aims to persuade, the relationship between the will to power and architecture needs to be questioned.

Nietzsche argues that the instinct for strength and dominance also inherent in the architectural design process. Architects aim to establish dominance in the built environment and to reflect their ideology through form and shape. In this sense, architecture is a manifest that emerges through form and every architectural design is a reflection of the architect's desire for power. Based on the relationship between the will to power and architecture, this study demonstrates that aphorisms can be used both as a verbal and formal rhetorical tool.

The Origin and Definitions of the Aphorism's Concept

Etymologically, the word aphorism derived from Middle French *aphorisme* ''wise saying'' and Greek *aphorismos* ''definition; short, pity sentence'' (Aphorism, 2019; Aforizma, 2019). It is also derived from Greek verb *aphorízō* which means ''to limit, to determine, to define'' (Aforizma, 2019). In general, the aphorism is defined as ''a concise statement of a principle, a short-pointed sentence expressing a wise or clever observation or a general truth'' (Auriel and Strumpf, 1989). Therefore, the aphorism is an original thought expressed by the author in a concise and catchy form (Băiaş, 2015).

Marsden (2006) is considered aphorism as a singular and convoluted form that framing thought like a skin, developing with boundaries framing it. According to

Derrida (1992), aphorism is a rhetorical tool that knows the best way to strengthen the effects of meaning and aims for the best authority. Socrates also supported this view. He stated that the Spartans sometimes speak in a meaningless way at first and then, to influence people, say a strong and meaningful word at a certain point in the conversation (Plato, 2008). Thus, Spartans used aphorism as a verbal rhetorical tool.

Geary (2005) explained five rules of aphorism; it must be brief, it must be definitive, it must be personal, it must have a twist, and it must be philosophical. Sandra (2010) stated that aphorism maintains the mismatch between certainty and uncertainty, and also allows the author to link the ossified structure of language to the ambiguous paradoxes. Therefore, aphorism raises the possibilities of all the claims of truth.

Throughout history, aphorisms have been used in many different forms in the book of the Qur'an, the Torah, the Bible, as well as in performances, satires, and philosophy books. Morrell (2006) stated that, if all the different usages of aphorism are combined in a single class, the general character of it will include reflection or association with a fictional or non-earthly phenomenon. Nietzsche is one of the prominent writers with his aphorism style. He considered aphorism as a game of boasting and superiority (Sandra, 2010). He realized the power of aphorism while reading Roman historian Sallust (Nietzsche, 2005, p. 224):

''My sense of style, of epigrams as style, was roused almost immediately by contact with Sallust… Concise, severe, with as much substance as possible at its base, a cold malice against 'beautiful words' as well as 'beautiful feelings'- this is where I found myself''.

Furthermore, he explained the reason for using aphorisms as ''I am the first German to have mastered the aphorism; and aphorisms are the forms of 'eternity'; my ambition is to say in ten sentences what other people say in a book (Nietzsche, 2005, p. 223)''. In order to understand how aphorisms are used as a formal rhetorical tool, the foundations of Nietzsche's philosophy should be examined.

Foundations of Nietzsche's Philosophy

Friedrich Wilhelm Nietzsche (1844-1900) was a German philosopher and philologist who wrote critical writings full of aphorisms and metaphors; on religion, modern culture, philosophy, and science. Nietzsche's main ideas are perspectivism, the will to power, eternal recurrence of the same and Upper Man (***Übermensch***) concepts. His influence is particularly evident in postmodernism, poststructuralism, and existentialism (Anderson, 2017). Nietzsche stated that the explanatory, interpretive and appraisal foundations of Western civilization are worn down and God's death means that traditional morality will result in nihilism. Therefore, people can use neither God nor any philosophy to base their ideas and understanding of morality (Cevizci, 2018).

He argued that Plato's belief in a coherent and unified reality is a huge lie. For this reason, Western metaphysics has distorted reality since Socrates, and there is nothing outside the world of appearances. Mankind should establish its relationship with reality without referring to other worlds, only on the basis of this world. If the world is not accepted and interpreted as a whole, reality will have to be distorted. Therefore, Nietzsche rejects all forms of truth in his view of existence and opposes

to any conception of essential entity (Cevizci, 2018).

In Nietzsche's philosophy, there are only interpretations, not facts. In other words, instead of objective and immutable truths, each person has his own realities. Thereby, he replaces objectivist knowledge of positivism with perspectivism (Cevizci, 2018). Nietzsche's understanding of truth shows a dynamic view due to the change in perspectives depending on different events, situations and the continuous structure of life. For this reason, it will not be possible to perceive life as a whole and every thought will create a perspective.

Nietzsche's other idea, the eternal recurrence of the same, argues that time is in a cyclical form, and all events that take place will repeat forever. He considered the principle of conservation of energy, the first law of thermodynamics, as a proof for eternal recurrence. At this point, Nietzsche opposes the progressive understanding of history (Cevizci, 2018).

The Upper Man or *Übermensch* is a common concept in Nietzsche's works. He considers the human being as a bridge between the animal and the upper man, and shows the '**Übermensch**' as the target of the humans. Accordingly, in order to reach the *Übermensch*, one must first acknowledge that human is something have to be overcome.

In this study, Nietzsche's rhetorical understanding is evaluated through the concept of the will to power. In order to comprehend how architecture is a formal aphorism under the effects of force, the concept of the will to power has to be examined in detail.

The Concept of 'Will to Power' in Nietzsche's Philosophy

The concept of the will to power lies at the heart of Nietzsche's philosophy. However, there is a disagreement about this concept in Nietzsche's philosophy because he did not make systematic explanations about this concept and used this notion in different meanings. Therefore, the concept of Nietzsche's philosophy is open to the interpretation of the readers.

In the works of Nietzsche, the desire for power is used in different meanings like the tendency of living beings to discharge their energies, an impulse of living organisms, an instinct to dominate, a hypothesis for understanding and interpreting the universe, the cosmological basis of the universe, and the organic law of living life (**Çörekçioğlu**, 2014). On the basis of human beings, Nietzsche used this concept as a desire to spread man's power and increase the area of domination, and to be self-defeating ascension. He also expressed the will to power as an approach and hypothesis to explain the universe and life (Nietzsche, 2001, p. 36):

''Assuming, finally, that we succeeded in explaining our entire life of drives as the organization and outgrowth of one basic form of will (namely, of the will to power, which is my claim); assuming we could trace all organic functions back to this will to power and find that it even solved the problem of procreation and nutrition (which is a single problem); then we will have earned the right to clearly designate all efficacious force as: will to power. The world seen from inside, the world determined and described with respect to its "intelligible character" – would be just this "will to power" and nothing else.''

Similarly, in Beyond Good and Evil (2001), Nietzsche considered life as a pure demand for power (Nietzsche, 2001, p. 15):

''Physiologists should think twice before positioning the drive for self-preservation as the cardinal drive of an organic being. Above all, a living thing wants to discharge its strength – life itself is will to power –: self-preservation is only one of the indirect and most frequent consequences of this.''

In The Will to Power (1968), Nietzsche developed this view to include all living and inanimate beings (Nietzsche, 1968, p. 550): ''This world is the will to power-and nothing besides!''. Along with these wide-ranging interpretations, Nietzsche also considered the will to power as an impulse to living things:

''Wherever I found the living, there I found the will to power; and even in the will of the serving I found the will to be master. The weaker is persuaded by its own will to serve the stronger, because it wants to be master over what is still weaker: this is the only pleasure it is incapable of renouncing (Nietzsche, 2006, p. 59).''

''Every animal, thus also la bête philosophe, instinctively strives for an optimum of favorable conditions under which it can vent its power completely and attain its maximum in the feeling of power; just as instinctively, and with a keenness of scent that 'surpasses all understanding', every animal abhors troublemakers and obstacles of every kind that do or could lay themselves across its path to the optimum (Nietzsche, 1998, p. 75).''

Nietzsche also states that the will to power, which is at the core of life and the universe, is also in the structure of the state that constantly commands and controls people (Nietzsche, 1968, p. 382):

''The state organized immorality-internally: as police, penal law, classes, commerce, family; externally: as will to power, to war, to conquest, to revenge.''

Among the people, the will to power manifests itself in three different ways. Nietzsche considers these three different forms of will to power through the concepts of freedom, justice, and love, respectively (Nietzsche, 1968, p. 467):

''Among the oppressed, among slaves of all kinds, as will to 'freedom': merely getting free seems to be the goal.''

''Among a stronger kind of man, getting ready for power, as will to overpower; if it is at first unsuccessful, then it limits itself to the will to 'justice' i.e., to the same measure of rights as the ruling type possesses.''

''Among the strongest, richest, most independent, most courageous, as 'love of mankind' of 'the people,' of the gospel, of truth, God; as sympathy; 'self-sacrifice' etc.; as overpowering, bearing away with oneself, taking into one's service, as instinctive self-involvement with a great quantum of power to which one is able to give direction: the hero, the prophet, the Caesar, the savior, the shepherd.''

It is highlighted that the will to power is used in several different meanings in Nietzsche's studies. The will to power is generally related to dominance and demonstration of strength. Likewise, the architecture is a manifest of strength and hegemony. In this sense, the relationship between the will to power and the formal rhetoric of architecture emerges. Therefore, strong connections between the will to power and the rhetoric of architecture need to be examined.

Reflections of the 'Will to Power' on Architecture in Nietzsche's Philosophy
Nietzsche placed the concept of the will to power at the basis of his philosophy to explain every aspect and process of life. For this reason, it is expected that his understanding of architecture will be shaped within the concept of the will to

power. Nietzsche argued that, just like living thing has the instinct to dominate the habitat, architects also aims to dominate the built environment and demonstrates their power through buildings they designed. Therefore, the architects comprehend the art of rhetoric in terms of formal tool and transfer it to the buildings by way of form and shape. In this context, Nietzsche expressed the relations between the will to power and architecture as follows (Nietzsche, 2007, p. 54):

''The architect manifests neither a Dionysian nor an Apollonian state: In his case it is the great act of will, the will that moveth mountains, the ecstasy of the great will which aspires to art. The most powerful men have always inspired architects; the architect has always been under the suggestion of power. In the architectural structure, man's pride, man's triumph over gravitation, man's will to power, assume a visible form. Architecture is a sort of oratory of power by means of forms. Now it is persuasive, even flattering, and at other times merely commanding. The highest sensation of power and security finds expression in grandeur of style. That power which no longer requires to be proved, which scorns to please; which responds only with difficulty; which feels no witnesses around it; which is oblivious of the fact that it is being opposed; which relies on itself fatalistically, and is a law among laws: - such power expresses itself quite naturally in grandeur of style.''

Nietzsche considered art as a mutual union of the gods of Apollo and Dionysus in Ancient Greece. Apollon is the symbol of order, harmony, and reason, while Dionysus is the symbol of overflowing emotions, passion and destruction. In this sense, while Apollo represents visual arts, epic, and dialogue; Dionysus expresses dance, music, lyric poetry and choir (Schaffer, 2000). Therefore, it is not possible to confine architecture in Apollo-Dionysus limitations. Architecture is created by the opposed interactions of the gods of Apollo and Dionysus. In other words, architecture is a reflection of Dionysus's overflowing emotions, destructive power, and passion while expressing itself in Apollo's form, harmony and order. Thus, Nietzsche comprehends architecture as a discipline that arises from the Apollo-Dionysus interactions and carries the enthusiasm of will in art strongly.

In Nietzsche's view, architects have always fascinated by the power and have been inspired by strong people. However, this process of influencing isn't limited to inspiration. Architects are also subjected to the suggestion and direction of powerful people. This process can take place in two different ways. First, through the building they designed, the architects aim to change the perception of the built environment and people in the direction they want, just as strong people direct the humans around them. Second, the architect has to designs buildings in line with the wishes, desires, and direction of the people who have power during his time. In fact, throughout history, the architectural structures in each period have designed as a reflection of the ideology of the power.

Nietzsche stated that the pride of human beings, the challenge against gravity and the will to power take a concrete form through architecture. Thus, he considered architecture as a formal rhetorical tool that convinces, praises and commands just as in the art of verbal rhetoric. Consequently, architecture takes place in the built environment as a formal rhetorical tool of power. Expectedly, Nietzsche presented the will to power as an explanation of the discipline of architecture, the product of human creativity.

The concepts of persuasion, influence, and dominance in the verbal and

written rhetoric are used in architectural design for very similar purposes. The only difference is the way they expressed. In verbal and written rhetoric, these concepts are expressed through the arrangement of words side by side and oratory. In the discipline of architecture, it is expressed through the form-making process, structure, materials and design decisions.

The architects, who want to show their power to the environment and leave their own mark through the building, decide how the building to be perceived by the people and, design the relationship between building and the environment. Thus, the struggle for existence arising from the will to power manifests itself in the built environment. All buildings are in a war of existence. This war in the built environment takes place by means of scale, context, form and human perception. In this context, it is seen that the architecture is not independent of the war of power in life. Therefore, buildings as a representation of power are used as a formal rhetorical tool in architectural design.

Conclusion

Architecture is a discipline intertwined with all other fields. Thus, it is quite common for architecture to be influenced by other disciplines. In addition, since architecture is a human-based discipline, it is reflected in the built environment as a product of the human's inner world. The discipline of rhetoric is one of the fields where the needs of human being such as persuasion and self-acceptance are intense.

In the discipline of architecture, it is aimed to convince and influence people in a similar way to the rhetoric. One of the rhetorical tools used for this purpose is aphorism. Nietzsche is one of the prominent writers with his aphorism style writings. What makes Nietzsche important in the study is his usage of aphorisms intelligently as a rhetorical tool, and defining the architecture as a formal rhetorical tool nourished by the will to power.

According to Nietzsche, the will to power is embodied by means of form and shape in architecture and takes place in the built environment. The architectural design in the built environment has the aim of influencing, dominating and reflecting its own power to the environment just like the oral and written use of aphorisms. In this context, it is revealed that aphorisms are used as a formal rhetorical tool in architecture. In conclusion, architecture is defined as a formal rhetorical tool and demonstration of power by means of form.

Acknowledgement

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