I, Charles Ellis, hereby submit this original work as part of the requirements for the degree of Master of Science in Architecture in Architecture.

It is entitled:
Direct Radical Intuition: toward an 'Architecture of Presence' through Japanese ZEN Aesthetics

Student's name: Charles Ellis

This work and its defense approved by:

Committee chair: James Postell, MArch

Committee member: Mikiko Hirayama, PhD
Direct Radical intuition:  
toward an ‘Architecture of Presence’ through Japanese ZEN Aesthetics

A thesis submitted to the
Graduate School
of the University of Cincinnati

In the partial fulfillment of the requirements for the degree of

Master of Science in Architecture

in the Department of Architecture and Interior Design
of the College of Design, Architecture, Art and Planning

2011
by

Charles Stephen Ellis
Bachelor of Science in Environmental Design, Ball State University, 1983  
Bachelor of Architecture, Ball State University, 1993

Committee Chair: James Postell, M.Arch
Committee Member: Mikiko Hirayama, Ph.D.
Direct Radical intuition:  
toward an ‘Architecture of Presence’ through Japanese ZEN Aesthetics

Charles Stephen Ellis  
University of Cincinnati  
2011

ABSTRACT:
Currently the field of architectural thinking is steeped in Western discourse. The INTENTIONS of this research are to reveal how ideas of a Direct Radical intuition as an Eastern perspective can be infused into a field of Western dominated architectural thinking paradigm. This investigation into the landscape of architectural theory proposes that a study of Japanese Zen Buddhist aesthetics through ‘Direct Radical intuition’ will draw us toward an ‘Architecture of Presence.’

The formation of Japanese philosophical and religious thoughts will go through EXPLORATIONS culminating in two Buddhist principles; wabi (beautiful poverty) through chadō, or ‘the way of tea’ and ki (life force) through aikido, or ‘the way of harmony’ that were absorbed by Zen. Additionally, an examination of selected Western philosophical thought in Phenomenology and Post Modernism that aligns with or is contrary to aesthetics of Zen will be used to further clarify the ASSOCIATIONS to these principles. Finally, an analysis of selected projects by Japanese architect Tadaō Andō will further reveal how the proclivity toward aesthetic principles of Zen can illuminate CONNECTIONS for a visible architectural expression. A synthesis of this study will result in an assimilation of terms in alliance with ‘Direct Radical Intuition’ that has at its essence a ‘concrete pragmatism’ and ‘creative spontaneity’ disclosing a means of navigating through the architectural design and construction process.

A comprehension of the architectural issues with transparency imbued with ‘Direct Radical intuition’ allows the designer to look within and beyond self and culturally imposed boundaries. This insight leads toward an ‘Architecture of Presence’ that is rooted in fundamental aspects of human activity and ascension toward a nourishment of the human spirit. This imminent enrichment facilitates the empowerment of IMPLICATIONS toward individual, cultural and social place in the larger context of a compassionate global integration.
Copyright © Charles Stephen Ellis, 2011. All rights reserved.
Acknowledgments

This thesis is dedicated to my mother Setsuko Ellis and my late father Watson Ellis along with my sister Mary Ellis. I am also dedicating this thesis to my children Michael, Cristine, Erika and Taylor. Thank you for your constant support toward my endeavors.

Thank you also to my friends and colleagues Miles Smith, Sam Hurt and Brent Hussong for our times spent sharing ideas.
# Table of Contents

abstract

acknowledgements

## 01 Intentions

01.1 scope - methods - limitations

01.2 a personal narrative

01.3 DRi: the east - west gap

## 02 Explorations

02.1 ZEN Buddhism: history and philosophy

02.2 chadō: the Way of Tea

02.3 wabi: beauty of poverty

02.4 budō: the Way of war

02.5 aikido: the Way of harmony

02.6 ki: life force

## 03 Associations

03.1 Tadaō Andō: biography

03.2 Tadaō Andō: project list - description

03.3 Tadaō Andō: philosophy

03.4 ZEN associations

03.5 Post Modern associations

## 04 Connections

04.1 DRi: terms

04.2 the Azuma residence

04.3 the Church on Water

04.4 the Water Temple

## 05 Implications

05.1 DRi: synthesis

05.2 DRi: potentials

05.3 DRi: point of departure

bibliography

glossary
As we stand within this moment, take a deep breath and step back in time and space we begin to gather a perspective of our planet earth. (Fig. 01.1) We see that it is a sphere of continuous change and without boundaries. The borders are conceived by man’s conventions. As Carlos Castaneda \(^1\) says, “The world is incomprehensible. We won’t ever understand it; we won’t ever unravel its secrets. Thus we must treat the world as it is: a sheer mystery.” \(^2\) The terrain is constantly in flux and not fixed. The topography of mountains, rivers and oceans exist not asking to be a divisive tool to separate and be conquered. Our natural environment is diverse at its core essence and is beyond means to be controlled or categorized into a homogenized concept.

How do we as architects and designers gather the perceived complexity of issues that we confront? How do we bring the existing forces to a continuing resolution that blend, harmonize and stimulate without taming to be controlled based on our dualistic definitions of good and bad? Buckminster Fuller \(^3\) says, “I live on Earth at present, and I don’t know what I am. I know

---

\(^1\) Carlos Castañeda (1925–1998) was a Peruvian-born American anthropologist and author. Starting with The Teachings of Don Juan in 1968, Castaneda wrote a series of books that describe his alleged training in traditional Mesoamerican shamanism.


\(^3\) Richard Buckminster “Bucky” Fuller (1895 – 1983) was an American engineer, author, designer, inventor, and futurist. Fuller published more than 30 books, inventing and popularizing terms such as "Spaceship Earth",...
that I am not a category. I am not a thing -- a noun. I seem to be a verb, an evolutionary process -- an integral function of the universe.”

Thus a noun defines the subject and demarcates while a verb is implied action that set in motion the energy and forces of our existence. The demarcations must be sought with insight of silent, intuitive wisdom to choose the appropriate verbs that activate and navigate this constant flux of energy and forces.

What is the essence of human necessity? The complications arise with the layers of perceived needs, meanings and expectations that we place upon this question. How do we distill to the fundamental nature and understand the parameters for priorities that will evolve and act as a verb for the unfolding of our base needs for shelter? How do we as architects and designers see beyond our ego and sentimentality of representative symbols steeped within historical styles and cultural contraptions to find the appropriateness of this moment? This is the moment for the ‘making of architecture’ that integrates our life.

“If the doors of perception were cleansed every thing would appear to man as it is, infinite.”

This quote by poet and mystic, William Blake opens up the book, ‘The Doors of Perception’ by Aldous Huxley. To look at the world more directly, is a crucible of Huxley’s mantra in this book.
This directness of perception must be done unconditionally beyond to encompass the ‘Mind at Large’. Mescalin was a vehicle that is used to be shaken out of the ruts of ordinary perception and that of animal obsession for survival and human obsession with words of symbolic conceptions. To embrace the silent realization of Nature in all of its wonder, he challenges us to use the man made systems of words more effectively. He promotes a human experience that is more open to Spirit and less so on the adherence to systematic reasoning thus the more unsystematic the better, to gain access into the inner and outer worlds into which we were born. To be enlightened is to be aware of the total reality of the vast ‘Otherness’ yet be grounded in our necessity of survival and use systematic reasoning as a tool as events unfold.

Huxley ends his chronicle with a quote that summarizes his journey into the ‘Is-ness of being’.

> But the man who comes back through the Door in the Wall will never be quite the same as the man who went out. He will be wiser but less cocksure, happier but less self satisfied, humbler in acknowledging his ignorance yet better equipped to understand the relationship of words to things, of systematic reasoning to the unfathomable Mystery which it tries, forever vainly, to comprehend. ³

Aldous Huxley asks us to look at the world more directly beyond our man made symbolic conceptions and reasoning. He advocates use of systematic reasoning that is inspired by our base human necessity of survival. His journey into the ‘Is-ness of being’ and encompassment of the ‘Mind at Large’ is very much Zen in nature.

---

The basic premise of Zen Buddhism is that our ‘normal’ pre-enlightened experience is habituated by layers of conceptualizations that taints our perception and experience of the world ‘as it is.’ Zen is the resolution of the subject-object, active paradox. “This is done by entering the dichotomy and becoming the empty stillness in the center of the paradox.”

Contrary to this mode in the resolution of dualistic paradox, William McDonough in his book ‘Cradle to Cradle says, “The Western view saw nature as a dangerous, brutish force to be civilized and subdued. Humans perceive natural forces as hostile, so they attack back to exert control... If brute force doesn’t work, you’re not using enough of it.” He asserts that diversity is a way to counteract this idea of ‘brute’ force’, “…diversity; an integral element of the natural world is typically treated as a hostile force and a threat to design goals. Brute force and universal design approaches to typical development tend to overwhelm (and ignore) natural and cultural diversity, resulting in less variety and greater homogeneity.”

This Western discourse of ‘power and control’ has a place dominate in architectural thinking throughout history. Edward Said in his book ‘Orientalism’, sees the main intellectual issue raised by his book to be: “…any views that divide the world into large general divisions, entities

---

10 William Andrews McDonough (1951- ) is an American architect, founding principal of William McDonough + Partners, co-founder of McDonough Braungart Design Chemistry (MBDC) with German chemist Michael Braungart as well as co-author of ‘Cradle to Cradle: Remaking the Way We Make Things.’ McDonough's career is focused on designing environmentally sustainable buildings and transforming industrial manufacturing processes.
12 Ibid., 32-33.
13 Edward Wadie Saïd (1935–2003) was a Palestinian-American literary theorist and advocate for Palestinian rights. He was University Professor of English and Comparative Literature at Columbia University and a founding figure in postcolonialism. Said was an influential cultural critic and author, known best for his book Orientalism; the Western study of Eastern cultures and tied to the imperialist societies that produced it.
that coexist in a state of tension produced by what is believed to be radical difference.”  

He asks if human reality can be divided into distinct cultures, histories, societies and races and have a humanistic resolution. With categories such as Orientals and Westerners as an ultimate descriptor, the divide become more extreme and limitations become stronger; “the Oriental becomes more Oriental, the Westerner more Western.” Knowledge based in this manner is at heart of Orientalist theory. This ‘fact’ is further reinforced by a standing of ‘scientific truth’ ascertained by Western methods further enhancing knowledge as power.

The purpose of this research is to reveal how an Eastern viewpoint can be infused into a field of Western dominated architectural thinking paradigm. This investigation into the landscape of architectural theory proposes that a study of Japanese Zen Buddhist aesthetics through ‘Direct Radical Intuition’ will draw us toward an ‘Architecture of Presence.’

In Zen as in Aldous Huxley’s assertion to look at the world more directly, the goal is “not attainment of some transcendent realm beyond the world of everyday affairs, but rather as the realization of a more authentic way of being within the realm of day to day life… allows one’s experience and actions to be totally spontaneous and appropriate to the current situation.”

The act of designing the multilayered systems of our environment can be fused and imbued with liquidity to be one of an immanent world of everyday affair. This approach to ‘making architecture’ can be the realization of a more authentic way of being within the realm of day to day life.

---

15 Ibid. 46.
day life. This encourages a collaborative process of design with an active engagement of construction and technology.

What is an ‘Architecture of Presence?’ Postmodern philosophers typically criticize presence as a presentation so it presupposes ‘representations’ of what we are experiencing consequently we must resort to human inventions such as concepts and linguistic signs. In Zen, this act of presence is direct and immediate within this moment here and now of ‘being-time’ without ‘representations.’ An ‘Architecture of Presence’ embodies fundamental human instincts of survival needs while seeking meaning within a persistent tug of human desires. Within this paradox at its core, it is concrete and pragmatic as a foundation of understanding thus ultimately an environment that is self sustaining and interactive.

In this thesis, my intention is to reveal aspects of the characteristics for an ‘Architecture of Presence’ and why this is important to us and what is the value? And most importantly, how do we posture ourselves as educators, architects and designers for this design task?

01.1 scope- methods- limitations

The INTENTIONS of this research are to reveal how ideas of a Direct Radical Intuition as an Eastern perspective can be infused into a field of Western dominated architectural thinking paradigm. The history of Zen Buddhism will be discussed understanding its origins of Taoism and setting Zen within the context of the spiritual landscape in Japan. Primarily the incorporation of the aesthetic of wabi, ‘beautiful poverty’ by Zen Buddhists will be investigated through the Japanese Tea Ceremony, chanoyu and ki, ‘life force’ with the study of aikido, the Way of Harmony with Life Force with Zen influence will be introduced. These principles
absorbed by Zen along with selected Western discourse will go through a process of **EXPLORATIONS** to make links for use as tools and insights for an ‘Architecture of Presence’.

Selected projects by architect, Tadao Ando[^1] along with his philosophies will be examined to highlight and find **ASSOCIATIONS** to the essence of *wabi* aesthetic and *ki* principles in his contemporary architectural work. This illumination and the multifaceted discourse will be used to further amplify and make **CONNECTIONS** to the idea of ‘Direct Radical Intuition’ as a means to link us to ourselves, nature, cultural constructs and appropriate technologies to further the sustainability of our world. Is it enough to produce smart or intelligent buildings and communities or can we as designers facilitate an imbued wisdom in our environment? This evolution, thus revolution manifests **IMPLICATIONS** for a journey from within our inner base humanness rather than the imposition of an external facade placed upon us as a convention of novelty or by an ideology ‘du jour.’

**In Chapter 01: intentions.** The goal in this chapter is to give an overview for the need of global and compassionate thinking and to describe my scope, methods and limitations of the thesis. A personal narrative is included to give reasons on why this dialogue is important to me and to the discourse of architectural thinking. As a person with dual perspectives of Eastern and Western cultures I am in a unique position to illustrate an Eastern viewpoint for a Western architectural audience. My experience as a practicing martial artist of Japanese Zen origins provides an embodiment of knowledge that adds to a comprehension beyond the research

[^1]: Tadao Ando (1941- ) is a Japanese architect whose approach to architecture can be categorized as critical regionalism. He works primarily in exposed cast-in-place concrete and is renown for craftsmanship which invokes a Japanese sense of materiality, junction and spatial narrative and with the aesthetics of international modernism. In 1969, he established the firm Tadao Ando Architects & Associates. In 1995, Ando won the Pritzker Architecture Prize, considered the highest distinction in the field of architecture.
solely from published sources. This direct connection of architecture and martial arts is distinctive viewpoint for the Eastern architectural audience as well. As a practicing architect with multifaceted skills and experience, the dialogue of architectural theory becomes grounded in a pragmatic understanding. Finally, a sketch of Western philosophical development in context to Eastern philosophy is highlighted in an attempt to show the gap in viewpoints of ‘pure knowledge’ that underpins this thesis. Thus, this thesis is not intended to be purely an analysis of Japanese thinking. Japanese aesthetics with Zen influence is used to explore a method of ‘Direct Radical Intuition’ that reveals an ‘Architecture of Presence’ as a means for an interaction of discovery with our environment.

In Chapter 02: Explorations. This chapter begins with an introduction to the history and origins of Japanese Zen Buddhism along with the philosophies as it develops from Taoism. The interconnections between Shinto, Buddhism and Confucianism are discussed as an attempt to understand the complex union of these ideas in the fabric of Japanese society. The history, philosophy and ceremony of chadō; the Way of Tea and budō; the Way of the Warrior is elaborated upon to extract the understanding of wabi, or Beautiful Poverty and ki, or Life force as the basis for connections between principles influenced by Zen and an ‘Architecture of Presence.’

I have included detailed description of chadō and aikido along with their history in this chapter. These details are elaborated upon so the reader can more fully appreciate the aesthetic components of the art. This information may or may not have relevance or interest to some readers and the understanding and description of wabi and ki is the main focus to be read.
In Chapter 03: associations. Links are furthered in this chapter to architect Tadaō Andō by researching his biography to situate him in a personal, cultural and architectural context. His architectural philosophies from this position are revealed in relation to a selection of architectural projects. Further associations are made with wabi and ki from various auxiliary Zen influenced sources along with associations from Phenomenology and Postmodernism of Western philosophical perspectives. These associations are meant as a tool to expand upon and bolster the current thesis and further investigations.

In Chapter 4: connections. Direct Rational Intuition; DRI terms are summarized in this chapter and put to work as a mechanism to describe select projects by Tadaō A’ndō to make visible in an architectural context the distilled principles from wabi and ki.

In Chapter 5: implications. In this chapter implications are made on how components of wabi and ki in architectural realms permeate into an ‘Architecture of Presence’ through Direct Radical Intuition. Further implications as a point of departure is expounded upon for why this research is of value to our role as architects and designers of our environment. A connective Zen perspective is made on education and sustenance of our current and future ‘visionaries’ who are advocates for environmental integration for fundamental human needs of our contemporary era.

01.2 a personal narrative

I am going to take an indulgent and cathartic moment to narrate my personal experiences in order to disclose underlying questions in a framework of chronology to my world and the world at large. My motivation is to try to divulge my interest in this thesis topic, my base knowledge
for this discourse and expertise. This narrative has a Japanese flavor yet is a journey into my understanding of architecture and unpacking my need to advocate for an ‘Architecture of Presence’ as a means for the design of environments that nourish our soul and fundamental necessities for humanity.

In my earliest days at architecture school I wondered; ‘Architectural form is an enclosure located in space and time perceptibly as a static object. How do I make this object move? What is the essence of architectural space and how do I create it?’

**01.2.1 childhood: discoveries**

‘remaining child’ in Japan

I will revert to my cultural and social background to reveal underpinnings for my understanding of the world. I was born and raised in Tokyo, Japan. My mother is Japanese and my father is American and they worked as civilians with the United States government. I was immersed with the Japanese culture due to family on my mother’s side and I spoke Japanese natively and learned to speak English later. My inner consciousness was etched with the sights, tastes, rhythm and sounds of the Japanese landscape and urban fabric. We usually lived in traditionally designed Japanese styled houses near the U.S. Army bases for convenience of access to amenities.

As a child, I did not understand the duality and contrast of my cultures. I just enjoyed being a child in all of its wonderment. It was only later in life, as others pointed out the ‘differences’ in lieu of what we all have in common did I become cognizant of the Eastern and Western hemispherical split of on so many levels. This crevice was further enlarged when I moved to the
United States at the age of twelve. It seemed as if all the instincts that I embraced were being challenged. This was further amplified when I was accepted to Architecture school a couple of years after graduating high school.

I remember the raindrops
My father was a very rational man and liked to listen to music of orchestral modes such as Tchaikovsky, Mozart, Beethoven, Stravinsky, etc. I remember him often reading while lying on the couch wearing his signature V-neck white t-shirt. He brought to my attention that when it rained, the metal roof of our house would resonate as its own concert and I shared this with my father. This is an example of active interface with nature and the building that highlighted similar relationships that have become embossed into my consciousness.

This was the last house that we lived in prior to moving to the United States. To a young boy, being bicultural was not very important and I did not understand how unique this situation was at the time since it was a part of my ‘life world’. Since my father was working for the American government, I went to one year of a Japanese kindergarten and then to an American elementary school.

Oda Nobunaga
My mother is my ‘heart’ of profound depth of soul with latent talents of an artist that she recently uncovered. She informed me that our family was direct descendents of Oda Nobunaga. This was an awakening for me that began to give me cultural depths and understanding.
Oda Nobunaga (1534 -1582) was a major daimyo (feudal lord) during the Sengoku period of Japan. Nobunaga had continuous military conquests and eventually conquered most of Japan before his death. Nobunaga's revolutionary military tactics changed the way war was fought in Japan. He also was an ardent businessman and understood the principles of economics and modernized Japan from an agricultural to a manufacture and service base. He expanded international trade to China, Korean peninsula, Europe, Philippines, Siam, and Indonesia. Nobunaga became wealthy and he increasingly supported the arts which he later used as a display of his power and prestige. He built extensive gardens and castles. His subject and tea master Sen no Rikyu established the Japanese tea ceremony. Nobunaga is remembered in Japan as one of the most transcendent yet brutal shoguns of the Sengoku period.

**childhood architectural discoveries**

My earliest recollections of childhood are about architectural space. It was usually exterior ‘landscape’ that I formed into ‘space’ and gave meanings to it so it became a ‘place’ for me to harbor dreams and find a ‘place’ for security that I could call my own. At around the age of five or six, the woods near my house became a place of discoveries as the canopy of the trees and vegetation were a spatial interplay. I created a womb of a space outside my house, it formed a corner as a protective back with a large bush acting as the wall and window to the exterior. I would go there to hide and think. The narrow, shadowed space between the detached garage and my two story house was the place to make mud pies and question the transitory nature of time and as I turned the corner, the morning glories bloomed reaching for the virgin sun. We moved to another house at about the age of about eight. I remember building a tree house at the highest reaches and it would sway in the wind at nature’s whim. From that place, I could
see as far as I could see. A little later, I built a hut out of a neighboring farmer’s hay with my uncle. We built a frame out of tree limbs that we interwove for the hay to hang. The farmer took back the hay the next day. We inadvertently left a visible trail for him to follow. In the same woods on the corner toward the road, I built a secret fort. I used the existing fencing for the corner and natural thick vegetation on one side to have a ‘U’ shaped space. I used the knowledge that I gained with my hut experience and wove a fence out of limbs for the final wall to create a fortified space. I had an ingenious idea for the entrance. I did not want anyone to be able to see a door. I dug a tunnel under the fence with a trap door that was camouflaged with dirt and vegetation.

Probably like most aspiring architects, I had building blocks or in my case the early ‘Lego’ set to be able to transcribe my imagination of space and form. I would get sets of ‘Lego’ every Christmas and birthdays for several years prior to the age of twelve. These sets were rudimentary with a slab for the floors, thinner and smaller slabs for sheathing, interlocking blocks of several sizes along with windows and doors. I remember making complex roof systems as rectilinear forms were linked to become modified forms. The wall system became undulated in lieu of a straight vertical.

**I saw the door and felt the rhythm of the fence**

Before I leave my childhood in Japan, I will recall two stories of an existential nature about space. It is important that we ‘just know’ and not have to justify or find validation. It is imperative to trust our inner voice. This is not as a way to slip difficult questioning yet this preoccupation ‘to justify’ is not always necessary. Maybe this is the Japanese side of my cultural heritage or maybe that is an easy way to evade or maybe it just is...
I saw the door. What is beyond the door? Why was it closed? Is it important to open the door to expose the unknown beyond? I was ten years old. I was an active young boy with many friends and was very curious. I played many sports and engaged in the physical and mental strategies involved. I explored my surroundings with a probing eye and wonder. That particular day was filled with unencumbered sights and sounds of childhood. After a long day of unbridled play, I laid my head on my pillow in the security of home with my loving parents and a sister. I replayed in my mind the particulars of the day, playing with Dave and his dog; discovering that Judy was ‘kind of’ pretty; the persimmon tree was hard to climb but I got to the top anyway. I felt a wave of happiness that was unexplainable. Yet, I began to wonder what it meant to be happy. What if I only made it half way up the persimmon tree? Would I still be happy? Is being happy important? How would I feel if I wasn’t happy? Would I be sad? There are other emotions. Why am I thinking about these things? What is thinking? Is happiness, sadness and other feelings connected to thinking? If I weren’t thinking would I still be here? Would that be death? I closed my eyes tighter, turned around and quickly came back to my warm and safe home.

Another story from a few years earlier, I remember a walk home by myself from my aunt’s house near dusk when I was about the age of eight or nine. It was about a 30-45 minute walk depending on my mood. The rhythm of the streets and scale of the urban Japanese environment was in sharp contrast to the campus like grounds of the Army base that I went through to get home. These walks home are engraved in my memory that shaped my fortitude toward life. I walked from my aunt’s house on the dirt road one evening and crossed the busy
street at the *osembe*\(^{18}\) store. The secondary concrete paved road jogged a bit beyond. I walked with a buoyant gait down a residentially scaled area on this road toward the Army base entrance. I picked up a stick and let it idle in my hand with the stick finding various fence materials creating a ripple of textured sounds in my ear. I remember the chattering on a fence of bamboo that bordered a two story stucco apartment block... and I knew. There was a sense of understanding why I was here and what, without knowing exactly what I was supposed to do. It was not a matter of questioning anything because there was no need for anything like that.

### 01.2\(^{2}\) youth: re-discoveries

I decided to clean the slate of my understanding

Due to my father’s occupation, we moved around quite often after coming to the United States at the age of twelve. I went to three high schools in three states; Indianapolis, Indiana; St. Louis, Missouri; near Louisville, Kentucky. We moved back to Indianapolis after my high school graduation. I initially enrolled at a local college; Indiana and Purdue University in Indianapolis, Indiana and started to study what was called Architectural Technology. I remember my first teacher, who was an architect in a drafting class telling me “It is hard to make a living in architecture, you should do something else”. I was discouraged and told my father. He told me that I should become a banker and study business. So, I took an accounting class but spent most of my time at the philosophy stack of books in the library.

---

\(^{18}\) GLOSSARY: *Osembe*- Japanese rice cracker.
During this period, I made friends with Bill, Jeff and Greg. I met Greg while working at a T-shirt shop. Greg and his brother Jeff were musicians and played locally. Greg was a natural. He just felt the music and was a bit quirky and unpredictable in a friendly way. He played the guitar, harmonica and sang. Jeff was very calculated, with an odd sense of humor and was very friendly like his brother. Jeff played the drums and sang. I met Bill later and he was learning to play the guitar. Bill was a unique character. He was very intelligent and seemed to have a hard time connecting to his emotions. His play on the guitar reflected his character, much like Greg and Jeff with their instruments. I was the odd one out since I didn’t play a musical instrument though I began to write poetry as a creative outlet. Bill and I talked about many things including the ‘essence of our being’. ‘The door’ made its reappearance.

He introduced me to books by Carlos Castaneda, ‘The Teachings of Don Juan’ and other books of the series. As I immersed myself with these books and partook in ‘a way of life’ with my musician friends as I began to shake loose my accumulated conceptions to date and began to pull my thinking apart. I decided to clean the slate of my formulated knowledge by questioning all that I understood and to rebuild ‘this world’ by concentrating on keeping the windows of my perception clean and experimenting with meditative techniques ‘du jour.’ I began to investigate
through reading many western philosophers such as Immanuel Kant, \(^{19}\) Rene Descartes, \(^{20}\) and others along with eastern philosophers such as Alan Watts, \(^{21}\) Lao Tsu \(^{22}\) and J. Krishnamurti. \(^{23}\)

01.2-3 adulthood: integration

I decided to create my own education as a compassionate human being and an architect

I will fast forward to architecture school in pursuit of the Bachelor of Architecture degree. It seemed as if all my instincts as I had known were opposite to what seemed natural to me. We had design studio classes with professors talking about the Golden Section, sun angles, rooms, corridors, etc. while we stayed up all night gluing together cardboard. I just wasn’t getting IT.

I followed through with my third year and decided that architecture school would be one of the tools among many for my path. I began to spend more time in the Art department experimenting with drawing, painting, sculpture, ceramics and photography as well as getting

\(^{19}\) Immanuel Kant (1724-1804) was an 18th-century German philosopher and geographer from the Prussian city of Königsberg. He was the last influential philosopher of the classic period of the theory of knowledge corresponding to the Enlightenment nurtured by thinkers John Locke, Gottfried Leibniz, George Berkeley, and David Hume.

\(^{20}\) René Descartes (1596-1650) was a mathematician, philosopher and writer who spent most of his adult life in the Dutch Republic. He is best known for the philosophical statement "Cogito ergo sum"; I think, therefore I am.

\(^{21}\) Alan Wilson Watts (1915-1973) was a British philosopher, writer, and speaker, best known as an interpreter and popularized Eastern philosophy for a Western audience. Born in Chislehurst, he moved to the United States in 1938 and began Zen training in New York. Pursuing a career, he attended Seabury-Western Theological Seminary, where he received a master’s degree in theology. Watts became an Episcopalian priest but left the ministry in 1950 and moved to California where he joined the faculty of the American Academy of Asian Studies.

\(^{22}\) Lao Tzu was a mystic philosopher of ancient China, and best known as the author of the Tao Te Ching. His association with the Tao Te Ching has led him to be traditionally considered the founder of Taoism.

\(^{23}\) Jiddu Krishnamurti (1895-1986) was a writer and speaker on philosophical and spiritual issues. His subject matter included psychological revolution, the nature of the mind, meditation, human relationships, and bringing about positive change in society. Maintaining that society is ultimately the product of the interactions of individuals, he held that fundamental societal change can emerge only through freely undertaken radical change in the individual. He constantly stressed the need for a revolution in the psyche of every human being and emphasized that such revolution cannot be brought about by any external entity, be it religious, political, or social.
my hands on many materials such as wood, metal, clay and glass. I was processing the act of ‘making of things’ while continuing with my question of ‘what is architecture’ and the essential truth of what we were creating. How do we make this static object in space become alive, have a soul? It seemed to me that movement was an important component to architecture. My classmates talked about ‘walking through their spaces’; I decided that I need ‘to dance through my spaces’. I took classes in ballet, modern and jazz dance, etc. and started to carve my spaces with my body and not allowing gravity to be a limitation. The more that I engaged my body, the more I felt and less my eyes became important for the act of making architecture. I began to ‘not see’ the architecture, instead I heard the cadence, felt the movements and rhythms, the weight and scale along with the textures that colored our process of design. I began to get IT.

My most profound moment came during my experience with ceramics and the act of ‘throwing a pot.’ I walked to the studio on a sunny autumn Saturday afternoon. I was alone in the studio, enjoying the peace of the wheel spinning as I centered the clay formed by my hands. The act of centering was a challenge. The more I tried to form it with my mind and brawn, the less successful I was in finding the equilibrium that the clay wanted in the centrifugal pull of our mutual conditions. As I let go of myself, I was able to allow the clay to do the work for me. Now I was ready to build this object of clay that my mind imagined. Yes, I created vessels that had formed to my liking or ‘not’... yet I really didn’t understand. As I was throwing a pot one day, I realized that it was not the vessel walls that was the form, it was the void within that I was throwing and the walls became ‘what it was’... I was actually creating space and the walls were what are left over...
It was not the object I needed to move, it was the space from the inside-out. As my hands worked the clay, my spiritual body engaged with the tactility of the material and transposed myself into the space. My body expanded while my hands molded the shape thus the inside and outside communion without a dualistic divide. The clay thirsts for some water to maintain its plasticity, knowing without justifying the equilibrium of its own inevitability.

My journey with movement and architecture took a turn with the discovery of martial arts. I took an elective class in *Judo* and knew almost instantly that I was home. It was something in the movements, the integration and imbued spirit of my body in space. This also reignited my cultural ties to Japan. I eventually migrated to a Japanese martial art, *Aikido* (currently: *shodan*; 1st degree black belt) from *Judo* (currently: *shodan*; 1st degree black belt). I practiced *Jujutsu* (currently: *nidan*; 2nd degree black belt) in the interim which had active Zen meditation components. *Aikido* has a more expressive acknowledgement of *ki*; ‘life force.’ *Aikido* is translated literally as ‘the way of harmonizing with the force’. Through the practice of *Aikido* our mind, body and spirit becomes integrated as a whole to enable perception and interaction with the world. The body unifies from our center and connects movement naturally allowing the mind to have a dialogue with spiritual insight.

**I needed to know how to build with my hands**

I completed my Bachelor of Science in Architecture degree and decided to take a trip back to Japan. I drove my car on a random path from Indiana to visit friends in Seattle, Washington and boarded an airplane to Tokyo, Japan. Upon landing, I took a train to my grandmother’s house south of Tokyo along the Pacific coast. It had been more than a decade since I left Japan. I had to relearn my own language. It first had to be translated from English to Spanish and then to
Japanese in my mind. Within a couple of weeks, I was thinking in Japanese along with my body language that was transformed. Now, everything was familiar. I took many walks studying the urban fabric with my architectural eyes and senses. The rhythms, scales, textures and sequences of my childhood were reawakened. I told my aunt that I wanted to stay and work as an apprentice with a carpenter. On my last night there, I met with a carpenter who agreed to take me on as an apprentice after I went back to the U.S. and arrange for my return. This plan did not work out due to circumstances of life. I began instead an internship with a design-build architect in Indiana and later found a job as a carpenter. I carried lumber, dug trenches, and swung a hammer while I soaked in the nuances of the craft. I soon made a living as a carpenter, became a general contractor and designed again with a new tectonic understanding. I could now feel the weight of the lines that I put down on paper. The details that I fashioned had a body engagement and the pulse of the construction that became a fabric of my work. It freed my imagination for architecture that I could now weave from my soul as a ‘poet with bricks and sticks.’

‘mushin ‘no mind’ in the design process’

I returned to architecture school to complete the Bachelor of Architecture professional degree so I could continue the path to become licensed as an architect. I began to understand architecture as a vessel of energy that was engaged in a negotiation process with natural and man made forces in lieu of Cartesian manipulations in an abstract objective world. My thesis professor was a Frenchman with a PhD thesis in the area of ‘Architecture and Film production.’ He was wonderful. He later told me, “I must admit, that most of the time I didn’t understand anything that you were saying.” Yet, he had insight and gave me space to explore and found
ways to get me out of ruts that happened along the way. I brought into my thesis prior readings in philosophy and related literature to lay the foundation. I delved back into existential philosophies with Jean Paul Satre 24 and Samuel Beckett, 25 ‘Waiting for Gadot’; mysticism and anthropology with Carlos Castaneda; links into Eastern mysticism with Aldous Huxley, ‘Doors of Perception’ and all with Zen underpinnings. The architectural design component was ‘A re-addition to the Indianapolis Art Center’ which was a commentary on Michael Graves’ 26 addition to the building. I found his project to be devoid of site context and an artist’s soul while laden with Post Modernist iconography. I built sculptures and wrote poetry to free the mind and engage the intuition while experimenting with ‘the edge of ugliness.’ I recall another professor commenting on this experiment saying, “I don’t know if this is the ugliest thing that I have ever seen or it is so over my head and it falls into the canon of being truly beautiful.” I made investigations of the body involvement through dance and judo along with Zen components for the base of understanding the energies that encompassed the architectural forces. I was so enjoying my studies that I decided to continue on with a Master of Architecture degree but my second daughter was soon to be born and the call of fatherhood beckoned instead.

24 Jean-Paul Charles Aymard Sartre (1905-1980) was a French existentialist philosopher, playwright, novelist, screenwriter, political activist, biographer, and literary critic. He was one of the leading figures in 20th century French philosophy, existentialism, and Marxism.
25 Samuel Barclay Beckett (1906-1989) was an Irish avant-garde writer, dramatist and poet, writing in English and French. Beckett’s work offers a bleak outlook on human culture and both formally and philosophically became increasingly minimalist in his later career. As a student, assistant, and friend of James Joyce, Beckett is considered one of the last modernists; as an inspiration to many later writers, he is sometimes considered one of the first postmodernists.
26 Michael Graves (1934- ) is an American architect. He is identified as one of The New York Five. Graves was born in Indianapolis, Indiana. He earned a bachelor’s degree from the University of Cincinnati and a master’s degree from Harvard University. He is also the Robert Schirmer Professor of Architecture, Emeritus at Princeton University. He directs the firm Michael Graves & Associates, which has offices in Princeton and in New York City.
I began to practice architecture and teach

Am I the architect that I wanted ‘to be’ when I decided to create my own education? The echo of the stick in the fence tells me, ‘there is a sense of understanding why I was here and what, without knowing exactly what I was supposed to do’; thus I find solace.

After graduation with the Bachelor of Architecture, I purposely sought out experiences to create diversity of opportunities. I worked for small to medium to large sized firms so I could understand the dynamics of architectural practice. I became registered as an architect; RA, worked in a commercial interior design firm and became certified; National Council for Interior Design Qualifications. I eventually found my own projects and began working for myself designing small commercial and residential projects. I started teaching part time as an adjunct instructor at various venues, most notably at Purdue University. I found teaching to be a dialogue allowing and guiding the student to find a path within themselves to facilitate their own learning while we mutually learned from one another. I would tell the students, “The concept for the project need to be seven written words or less and three lines on a piece of paper or less.” The essence of the project will reveal the path for subsequent decisions through the design process and construction.

My architectural theories that have been honed to date were being realized and built as a small ‘a’ architecture, though it needed to be tempered and guised in degrees for acceptance by my clients and current audience. There have been occasions of clients being witness to the act of the architecture we created ‘unfolding’ and ‘revealing itself.’ Statements were made to me such as, "Living in this house has helped me understand myself at a deeper level"... "I never
the horizontal renegade

I read an article while in the early years of architecture school about being a ‘horizontal renegade’. Many of us are focused on the goals of achieving milestones in life. This vertical pursuit creates a linear orientation in a person’s life with minimal peripheral vision and without a realization that ‘life happens’ in between. We all have times in our lives when we need to concentrate and climb that ladder to achieve goals to further our own perceived pursuits of importance. But during moments of transitions, horizontal pursuits stretch the capabilities within us. This encourages experiences to filter and enrich life in circuitous a motion. This is much like a design process that opens moments of unexpectedness to happen and crevices to occur as opportunities are manifested. Many circumstances of life beyond my control brought me to this moment of hibernation to gather, distill and articulate my thesis piercing the stratifications of the ‘slate of consciousness’ as I steadfastly nudge open ‘the door.’


In summary and a platform for a discussion of this thesis topic, there are several key points that contribute toward this research. At the center of this discussion, due to my dual cultural status and having lived in both the East; Japan and the West; the United States, I have intimate personal knowledge and interest in the contrast of the philosophical positions. Secondly in pursuit of research imbued in Japanese Zen aesthetics, my childhood in Japan furnish an intimate understanding of the Japanese
psyche along with many years of study in Japanese martial arts. Third, as a practicing architect with a diverse background of professional and construction related experiences provides a wide perspective of our industry. And most importantly, my interest in ontological links in architecture for a holistic place in our environment has been steadfast and has its sources in my earliest recollections.

My goal for this research is multifold. On a professional level, how can we better integrate design, construction and technology on the crest of profound shifts for the ‘making of architecture’ that engages us in the human context? In the realm of education, my interest is to share a unique vantage point of design that can contribute as well as inspire us as students and teachers. And finally on a personal level, I began the study of architecture because it was an all encompassing understanding of our core relevance and this is a continuation of my journey.

01.3  DIRECT RADICAL INTUITION

The idea of ‘Direct Radical Intuition’ is derived from a Japanese Zen perspective and the following is an initial sketch: **DIRECT**: it is a ‘direct pointing’ as in the Zen emphasis beyond intellectualization termed *mushin*; ‘no mind’ that pierces through the definition of truth laced with doctrines toward an affirmation, rather than a rejection or negation of chaos. It is not

(Fig. 01.2) DIRECT Radical intuition. (Image source:http://www.brushmind.net/artwork.html, accessed on 05.01.2011; edited by Ellis)
an act of overcoming ‘emptiness, separation or confusion.’ Thus, emptiness is an abandonment of the spaces that ‘thinking fills with itself.’ 27 **RADICAL:** in the form of returning to the roots or origin and its essence as an understanding the certainty of ‘not knowing’ as a paradox. This “paradox generates an inner tension that engenders moment-by-moment awareness without leaving any trail of connective explanation.” 28 Zen is seen as “the art of seeing into the nature of one’s own being.” 29 **INTUITION:** is emphasized in Zen as the act or faculty of knowing or sensing without the use of rational processes leading to clarity of awareness and spontaneity without conventions toward a power of creativity. This spontaneity materializes with the nondualism of mind-body emergence. The impermanence of self and rescinding of ownership and deliberation reveals an “inner center or balanced emptiness that is full yet devoid of explanation, always ready because it is always receptive. This empty center is formless wisdom that is entered by gently opening to its emptiness. The distancing, the separation, the detachment creates an opening that fills with spontaneity.” 30

01.3-1 **the east/ west gap**

“Where does science end and where does art begin?” 31 This is a question that architectural historian Siegfried Giedion 32 asked in his article ‘Construction, Industry, Architecture’ written in 1928.

---

28 Ibid., 267.
30 Ibid., 629.
According to Filmer S. C. Northrop in the book ‘Philosophy East and West,’ science primarily uses ‘concepts of postulation’ as a premise for arriving at proof from a postulation. With deductive theory, a set of postulates through logical formal relationships is used to arrive at a proof for a theorem. Art primarily uses ‘concepts of intuition’ which is the derivation of meaning through immediate apprehension. He further elaborates that ‘concepts of postulation’ are especially important to the Western world and ‘concepts of intuition’ are important to the major doctrines of Eastern philosophy.

Northrop describes why an emphasis of the ineffable and mystical of Eastern philosophies is difficult to comprehend for Western minds steeped in empirical science.

This is obscured to us in the West because our confidence in postulated scientific objects and the postulated perceptual objects of common sense is so secure, due to the poser of our logical and experimental methods for checking such immediately unobservable factors through our deductive consequences, that those of us who have not read Berkeley and Hume carefully, suppose that we immediately observe these postulated entities. Berkeley and Hume, however, remind us that all that are immediately observed, apart from postulated inference indirectly rather than directly confirmed are the deliverances of our senses and introspections.

Northrop asserts that several Western philosophic doctrines that are deductively formulated have components of intuitive derivations along with concepts arrived at through postulations.

---

32 Sigfried Giedion (1888-1968) was a Bohemia-born Swiss historian and critic of architecture. His ideas and books, ‘Space Time and Architecture’, and ‘Mechanization Takes Command’ had an important conceptual influence on the members of the Independent Group at the Institute of Contemporary Arts in the 1950s era.

33 Filmer S. C. Northrop (1893-1992) was an American philosopher. After receiving a B.A. from Beloit College in 1915, and an MA from Yale University in 1919, he went on to Harvard University where he earned another MA in 1922 and a Ph.D. in 1924. He was appointed to the Yale faculty in 1923 as an instructor in Philosophy, and later was named professor in 1932. In 1947 he was appointed Sterling Professor of Philosophy and Law. He chaired the Philosophy department from 1938 to 1940 and was the first Master of Silliman College from 1940 to 1947.


35 Ibid., 212.
This is true in the philosophies of Plato; ‘indeterminate dyad’ and Aristotle; ‘prime matter’ which “each denotes the immediately apprehended continuum with all differentiation and definite characteristics abstracted away.” 36

In this thesis research, DRI; Direct Radical Intuition, there is an emphasis on Northriп’s ‘concept of intuition’ which will be explored through Japanese Zen aesthetics and principles. The Zen principles of wabi, or ‘beauty of poverty’ and ki, or ‘life force’ are an embodiment of Buddhist understanding concerning impermanence of Being, direct perceptual experience and non-dualistic views of the mind-body dichotomy. According to Carl Olson, 37 “Western philosophy is infamous for its mind-body dualism.” 38 The contradictory perspective of the mind (science; rational) – body (art; intuitive) relationship is the gap between Western and Eastern philosophy that needs to be exposed prior to expounding upon Japanese Zen connections articulating an ‘Architecture of Presence.’

Hubert Dreyfus 39 in his ‘Introduction’ of the book ‘Body and World’ describes the thesis of the author, Samuel Toedes. 40 Dreyfus asks, “Are there two fundamentally different ways we make

36 Ibid., 215.
37 Carl Olson is Professor of Religious Studies at Allegheny College in Pennsylvania. His previous books include ‘The Indian Renouncer’ and ‘Postmodern Poison: A Cross-Cultural Encounter and The Theology and Philosophy of Eliade: A Search for the Centre’.
39 Hubert Lederer Dreyfus (1929- ), is a professor of philosophy at the University of California, Berkeley. His main interests include phenomenology, existentialism and the philosophy of both psychology and literature, as well as the philosophical implications of artificial intelligence. Dreyfus is particularly renowned for his exegesis of Martin Heidegger.
40 Samuel Todes was an American philosopher who made notable contributions to existentialism, phenomenology, and philosophy of mind. He was Associate Professor of Philosophy at Northwestern University at the time of his death in 1994. His Harvard University doctoral dissertation, The Human Body as Material Subject of the World, written in 1963, was published in 2001 as Body and World. According to philosopher Piotr Hoffman, "Had Todes’ dissertation been published at the time it was written, it would have been recognized as one of the most valuable contributions to philosophy in the postwar period and as the most significant contribution to the field of existential phenomenology since the work of Merleau-Ponty."
sense of the world, or does all understanding consist in using concepts to think about things?”

In the ‘Introduction’, he goes on to outline the ‘unified understanding’ of things according to Immanuel Kant that ‘there is only one kind of intelligibility’ and making judgments through the objectification of our experiences through concepts.

Toedes opposes Kant’s ‘intelligibility of conception and perception.’ He begins his dissertation with ‘The Classic View of the Way the Human Subject Has His Body, and Descartes’s Rejection of It.’ Toedes says that for Plato and Aristotle the unification of the human subject has to be identified with the ‘ordering unity of the world.’ For Plato, this was done through the ‘realm of Ideas.’ For Aristotle, it was the ‘pure thought thinking itself.’ This concept of unity between the human subject and the world through the achievement of ‘perfection’ was rarely accomplished according to both Plato and Aristotle. Through contemplation; diaoia, the human subject and the world unity can only be accomplished by ‘forsaking his bodily involvement as someone in the world.’

Toedes calls this separation of the human body; ‘human matter’ from the subject in midst of the everyday world and elevation to an ‘ordering unity’ exclusively through the use of the mind as ‘pure thought, which he calls the ‘classic view.’ The human intellect; ‘human form’ is the access to the ‘unity of the world’ in the form of identity and achieved as a ‘non-body element of the human subject.’

---

42 Immanuel Kant (1724-1804) was an 18th-century German philosopher and geographer from the Prussian city of Königsberg. He was the last influential philosopher of the classic period of the theory of knowledge corresponding to the Enlightenment nurtured by thinkers John Locke, Gottfried Leibniz, George Berkeley, and David Hume.
For Plato,\(^{44}\) this division is more prominent and he asserts that the body ‘draws the human subject to a lower state’ and the mind raised the subject toward the higher state subduing the body. Aristotle\(^{45}\) has less of a division of the mind and body for the achievement of ‘ordering unity.’ He claims that the body and mind needs to be ‘mutually adjusted’ without being entirely ruled by the other yet a division still existed.

In the ‘classic view,’ “the human subject had been regarded as moored in the world by his body.”\(^ {46}\) Rene Descartes challenged this view with his argument of the cognitio ‘cutting this mooring.’ He “discovered that what immediately resists a purely intellectual rejection is only the belief in the existence of one’s own intellect.”\(^ {47}\) Descartes introduced into philosophy, ‘human necessity’ that is indispensible because it is needed for the ‘act of dispensing of anything’ and defined the human subject solely as a ‘thinking substance.’ Descartes stated:

> I concluded that I was a substance whose whole essence or nature was only to think, and which, to exist, has no need of space nor of any material thing. Thus it follows that this ego, this soul, by which I am what I am, is entirely distinct from my body and easier to know than the latter, and that even if the body were not, the soul would not cease to be all that it now is.\(^ {48}\)

Descartes asserts that the human subject only experiences sensory aspects of the world conceptually as representations of the experience in the mind. If these representations are complete then the ‘mental substance’ belongs to the ‘ordering unity of the world.’ This

---

\(^{44}\) Plato (427-347 BC) was a Greek philosopher, mathematician and student of Socrates. He founded the Academy in Athens, the first institution of higher learning in the Western world.

\(^{45}\) Aristotle (384-322 BC) was a Greek philosopher, a student of Plato and teacher of Alexander the Great. His writings cover many subjects, including physics, metaphysics, poetry, theater, music, logic, rhetoric, linguistics, politics, government, ethics, biology, and zoology.

\(^{46}\) Ibid., 13.

\(^{47}\) Ibid.

\(^{48}\) Ibid., 14.
conception, *cognitio* is called the first principle of rational effects. It is based on “indubitably correct inference from indubitably correct premise... knowledge... can be understood as causes of the given effects... depends on the perfect representation of the self-evident first principles about the matter of fact in the world is possible for the finite thinking substance.” 49 He derives that this ‘clarity and distinctness’ is the prerequisite condition for ascertaining the ‘truth.’

Returning to the definition for ‘concepts of intuition’ from Filmer S. C. Northrop as ‘the derivation of meaning through immediate apprehension’, there is similarity yet an appreciable difference to Japanese Zen. According to Daisetz T. Suzuki, 50 “To achieve *satori*, or enlightenment involves meditating on those utterances (*koans*) 51 or actions that are directly poured out from the inner region undimmed by intellect or imagination...” 52 Referring back to the ‘concepts of intuition’ the term ‘direct’ in Suzuki’s statement has a connotative connection to ‘immediate.’ Though in Zen, obtaining meaning is not the objective. Suzuki defines *satori* as, “an intuitive looking into the nature of things in contradistinction to the analytical or logical understanding of it.” 53 The ‘logical understanding of it’ leading to a placement of meaning that leads back to constructs of a concept of what was directly apprehended causes a paradox in Zen. Suzuki continues on the aspects of *satori*:

49 Ibid., 15-16.
50 D. T. Suzuki (1870-1966) was Japan’s foremost authority on Zen Buddhism and author of over 100 works on the subject and died in Tokyo in 1966 at the age of 95. He worked as an English teacher and trained in Buddhism in Kamakura. From 1897- 1908, he worked as and editor and translator in the United States and later became a lecturer at Tokyo Imperial University. He returned to the United States in 1950 and lectured and taught at Columbia, Harvard Universities and the University of New Mexico. He befriended Martin Heidegger, C. G. Jung among others.
51 GLOSSARY: *koan* - Zen method of teaching the uninitiated by referring them to answers made by Zen masters. It consists of a story, dialogue, question, or statement, the meaning of which cannot be understood by rational thinking but may be accessible through intuition.
52 Magill, *Masterpieces of World Philosophy*, 630.
53 Ibid.
The chief characteristics of *satori* are *irrationality*, the non-logical leap of the will; *intuitive insight*, or the mystic knowledge; *authoritativeness*, the finality of personal perception; *affirmation*, the acceptance of all things; a *sense of the Beyond*, the loss of the sense of self together with the sense of all; an *impersonal tone*, the absence of any feeling of love or ‘super-sensuality’; a *feeling of exaltation*, the contentment of being unrestricted and independent; and *moment-ariness*, an abruptness of experience, a sudden realization of ‘a new angle of observation’.  

Methods of instruction are outlined by Suzuki as: paradox; going beyond the opposites, contradiction, affirmation, exclamation or silence and repetition. Of repetition, it ‘serves to return the self to what it has already seen and not recognized. It is this aspect of Zen, a sense of difference through repetition that David Hall claims, “Classical, which is to say ‘pre-modern’, Chinese thought is postmodern. In particular, the Derridean notion of difference; *differance*, of the primacy of what cannot be captured by truth-governed philosophical utterance, is central to Taoism and Confucianism.” Japanese Zen is a derivation of Chinese Taoism and is explained further in ‘The History of Zen’; Chapter 02 of this thesis.

Siegfried Giedion in his article ‘Construction, Industry, Architecture’ goes on to ask another pertinent question, “What belongs to pure knowledge?” This question of ‘pure knowledge’ or ‘truth’ is an ontological question that is central to this thesis; ‘Direct Radical Intuition: toward an ‘Architecture of Presence’ through Japanese Zen Aesthetics.’ The quest is not for an ‘absolute truth’ yet an exploration of this question through Japanese Zen principles and its

---

54 Ibid., 631.
55 W. David Hall joined the Centre College faculty in 2002 and prior, he taught as assistant professor of religious studies at DePaul University in Chicago. Dr. Hall received a B.A. in rhetoric from California State University in Sacramento. He attended graduate school at the University of Chicago, where he received an M.Div. and a Ph.D. Dr. Hall’s primary research interest is 19th- and 20th-century European thought. He is co-editor of and contributor to a recent volume of essays entitled ‘Paul Ricoeur and Contemporary Moral Thought.’
56 David Hall, “Modern China and the Postmodern West” in From Modernism to Postmodernism: An Anthology (Massachusetts: Blackwell Publishers Inc., 1996), 698.
understanding of ‘presence.’ David Hall in his article ‘Modern China and the Postmodern West’ says,

The metaphysical tradition of the West is implicitly or explicitly grounded in a ‘philosophy of presence’; that is the desire to make present the presence of Being in beings. Jacques Derrida terms this disposition to make being present ‘logocentrism.’ The logocentric bias of Western philosophy motivates thinkers to attempt to present the truth being, essence, or logical structure of that about which they think and discourse. The senses of modernity sketched above all had at their heart an attempt to characterize the capital ‘T’ Truth of beings. The failure of that undertaking is the failure of the philosophy of presence; and the failure of modernity. The postmodern enterprise aims at the development of a philosophy of difference. Our purported inability to think in difference and otherness is their most general senses threatens the entire metaphysical project of Western thought. 57

According to Hall, Western philosophy has its preoccupation in ‘the creation and maintenance order’ in lieu of the ‘chaos of beginnings’ which acts as a threat ‘presupposed on an ordered ground.’ This leads to ‘presuming a universal ground’ “losing sight of the particulars of both our experience of things and the things themselves... Capital ‘T’ Truth, and capital ‘B’ Beauty, and capital ‘G’ Goodness become the subject matter of discourse instead of... concretely realized by the insistent particularities of our world.” 58

This mode of thinking creates ‘doctrines’ in rational forms of philosophy and scientific principles. He goes on to say that in Taoists think in ‘difference, change and becoming.’ This is the connection to postmodern philosophy of the West.

Postmodernism and more specifically poststructuralism was a philosophical movement in France in the 1960’s. This was a ‘movement that denies the possibility of objective knowledge

57 Ibid., 698.
58 Ibid., 699.
of the real world’ and rejecting most of the fundamental intellectual pillars of modern Western civilization.’ Postmodernism was “a general reaction against modern rationalism, utopianism and what came to be called ‘foundationalism,’ an attempt to establish the foundations of knowledge and judgment, an attempt that had been a preoccupation of philosophy since Rene Descartes in the seventeenth century and arguably since Plato.” 59

The new French philosophers of the 1960’s Gilles Deleuze, 60 Michael Foucault 61 and Jean-Francois Lyotard 62 waged an intellectual war against the political and academic establishments. Their views were similar to Jean-Paul Satre and Maurice Merleau-Ponty 63 in the phenomenology vein of philosophy yet different due to their background in structuralism. Structuralism offered a way of avoiding reduction to natural sciences yet kept an objective scientific approach which was a criticism of a subjectively oriented methodology of phenomenology, existentialism and psychoanalysis. This acceptance of structuralism was different in respect to the ‘refusal to worship at the alter of the self and rejection of the

60 Gilles Deleuze (1925-1995) was a French poststructuralist philosopher who wrote on philosophy, literature, film, and fine art; ‘Capitalism and Schizophrenia: Anti-Oedipus’ (1972) and ‘A Thousand Plateaus’ (1980), both co-written with Félix Guattari and ‘Difference and Repetition’ (1968).
61 Michel Foucault (1926-1984) was a French philosopher and historian. He held a chair at the Collège de France with the title “History of Systems of Thought,” and also taught at the University at Buffalo and the University of California, Berkeley. Foucault is best known for his critical studies of social institutions, most notably psychiatry, medicine, the human sciences, as well as for his work on the history of human sexuality.
62 Jean-François Lyotard (1924-1998) was a French philosopher and literary theorist. He is well-known for his articulation of postmodernism after the late 1970s and the analysis of the impact of postmodernity on the human condition.
63 Maurice Merleau-Ponty (1908-1961) was a French phenomenological philosopher, strongly influenced by Karl Marx, Edmund Husserl and Martin Heidegger in addition to being closely associated with Jean-Paul Sartre and Simone de Beauvoir. At the core of Merleau-Ponty’s philosophy is a sustained argument for the foundational role that perception plays in understanding the world as well as engaging with the world.
scientific pretensions.’ This problem of the human being, as self and observer about themselves led to poststructuralism.

They seemed to announce the end of rational inquiry into truth, the illusionary nature of any unified self, the impossibility of clear and unequivocal meaning, the illegitimacy of Western civilization... to exhibit hidden paradoxes and modes of social domination operating within all products of reason.  

Although, philosophers from phenomenology and postmodernism have ideas that contribute toward and are similar to ‘Direct Radical Intuition’, the focus is on Japanese Zen understandings of this thesis. Thoughts and ideas permeating from this rich Western philosophical discourse will be used to highlight the understanding of the thesis topic in connection to implications of architecture that is not a ‘postulation of the presence,’ as Jacques Derrida advocates. 

As a point of departure for this thesis, Thomas P. Kasulis in his book ‘Self as Body in Asian Theory and Practice’ speaks of the Japanese philosopher’s understanding about what he calls the ‘mind-body complex’ so ‘we become what we already are.’ He says, “that the issue is not how the mind and body are related, but rather, how the ‘mind-body complex’ works and

64 Ibid., 5-6.

65 Jacques Derrida (1930 -2004) was a French philosopher, born in French Algeria. He developed the critical theory known as deconstruction, and his work has been associated both with post-structuralism and postmodern philosophy. Derrida's work has had implications across many fields, including literature, architecture (in the form of Deconstructionism), sociology, and cultural studies.

66 Olson, Zen and the Art of Postmodern Philosophy, 52.


In lieu of a fixed mind-body dualistic apprehension of superiority, the concern is for the capability of raising the levels for integration of the ‘mind-body complex’ thus of science and art in the ‘making of architecture.’ As opposed to superimposing a pattern of our making, it is a matter of cultivating and allowing architecture to present itself within our context.

---

69 Ibid., 303.
The country of Japan is defined by a chain of islands that stretches north and south for approximately 2200 miles located off the far eastern coast of China across the Sea of Japan in the Pacific Ocean. (Fig. 02.1) There are four major islands comprising the bulk of the population. The northernmost and the second largest island is Hokkaido. The main island and the largest is located in the middle, Honshu. The two southern and smallest islands are Shikoku and Kyushu. The majority of Japan, about 70% is mountainous and has many rivers in a mostly temperate climate. The lushness of the vegetation and the extremity of geographic conditions are interrupted by earthquakes and volcanic eruptions. The islands exist within a calm yet turbulent ocean that creates a natural beauty speaking to the core of the Japanese psyche.

02.1-1 the co-existence of Shinto and Buddhism in Japan

This adulation of nature and origins of Japanese spiritualism is expressed:

When the world was created, Japan, the most beautiful of all places, was the first country to be made. So lovely was it that the gods considered mere man to
be unworthy to rule over it. The Sun Goddess, therefore, sent down Ninigi, her Heavenly grandchild, with a large retinue of attendant gods, and he became the Emperor of Japan. The present Mikado, or Emperor, is his direct descendant and the Japanese are the descendants of his retinue.  

This Sun Goddess, Amaterasu is the supreme deity or kami of Shinto. “Shinto essentially is the relationship of people to nature”.

The principles and rituals of Shinto are thought to have started as a prehistoric shamanistic practice.

Kami are the gods of Shinto, ‘The Way of the Gods’ is an evolution of religious beliefs in Japan through medieval times with perpetual debates on whether it can be defined as a religion. Kami defy exact description yet essentially are aspects of nature that is awe inspiring that holds and manifests spirits in nature such as the wind, sea, rivers, mountains and trees. These unnamed kami are said to make seasonal visits and make temporary homes called yorishiro, iwakura, or himorogi (temporary abode) returning to their distant homes. (Fig. 20.2 & 3) These places or physical manifestations of kami while in residence gets marked off with straw ropes, paper talisman or small piles of stone.

Shinto has taken on a major role in the spiritual life

---


of Japan and yet has coexisted with Buddhism in various ways since the sixth century AD. In the year 552 AD, Buddhism was officially introduced to the Yamato Court. Prior to the seventh century, Japan called its country *Yamato* and changed its name to *Nihon* or *Nippon* from the Chinese characters designating “sun and source.” The migration of Buddhism happened after the fall of the Han Dynasty that was in rule since 220 AD for three and a half centuries with the Sui Dynasty in rule from 589 AD until its replacement with the T’ang Dynasty in 618 AD. These tumultuous times in China created a fertile time for the migration of Buddhism, which originated in India, into Japan via the Korean Kingdom of Paekche. Buddhism was about a thousand years old when it entered Japan and originated with teachings of Gautama, the Buddha with his *Four Noble Truths*:

1. The world is a place of suffering; all human life is suffering.
2. Suffering is caused by human desires and acquisitiveness; particularly the desire that impermanent things be permanent.
3. Something can be done to end suffering; Human suffering can be ended by ending human desire.
4. The end of suffering and achievement of enlightenment or buddhahood lies in following a prescribed program known as the Eightfold Path (right views, intentions speech, action, livelihood, effort, mindfulness and concentration).  

Shinto developed together with Buddhism throughout the history of Japan. Buddhism was adopted as the national religion in early seventh century and Shinto took on some of the Buddhist characteristics. The Shinto nature deities of *kami* began to take on human forms like

---

the Buddha’s images brought in from China and Korea by the ninth century. Shinto continued to develop closely with Buddhism up to the Meiji Restoration of the Imperial government in 1868. It became the official state religion until after World War II when the official state religion was not dictated by the new government which advocated the separation church and state.

The concept of ‘mutual equivalence’ was propagated by Monk Gyogi (688-749) of the Hossō Sect of Buddhism as the fund raiser for the Todai-ji Temple in Nara which housed the bronze figure of Dainichi Nyorai, ‘The Great Illuminator’. This suggested the equivalence of the Amaterasu to Buddha and was dedicated with both Shinto and Buddhist officials. Gyōgi’s concept of ‘mutual equivalence’ “promoted the amalgamation of Buddhism and Shinto (shimbutsu shūgō) resulted in the adoption of the honji suijaku concept, whereby the Buddhas were considered to be the original forms (honji) of their manifestations (suijaku), the Shinto kami in Japan”.  

In pre-modern Japan, the major religious systems are Buddhism which is described as ‘other worldly or metaphysical,’ Confucianism as ‘rational’ and Shinto as ‘emotional.’ As embodied in the idea of makato or sincerity, “the ‘original’ nature of the Japanese is the emotional Shinto nature”. This emotional underpinning and deeply engrained relationship of unbridled awe within the mysteries of nature begins to explain how the Japanese was at tenuous ease with the coexistence of Buddhism and the melding of images, forms and architecture that personified their deities.

---

74 Harris, Shinto: The Sacred Art of Ancient Japan, 30.
75 Varley, Japanese Culture, 11.
Masaharu Anesaki \textsuperscript{76} summarizes the spiritual intertwine of convictions in Japan with his book ‘The History of Japanese Religion’.

The history of Japanese religions and moral shows... the interaction of various forces which manifested their vitality more in combination than in opposition... the comparison of the three religions and moral systems found in Japan to the root, the stem and branches, and the flowers and fruits of a tree. Shinto is the root embedded in the soil of the people’s character and national tradition; Confucianism is seen in the stem and branches of the legal institutions; Buddhism made the flowers of religious sentiment bloom and gave fruits of spiritual life. \textsuperscript{77}

\textbf{02.1-2 the emergence of Zen Buddhism in Japan}

Ch’an is Zen Buddhism’s predecessor in China and was introduced from India in the sixth century by a priest named Bodhidharma. \textsuperscript{78} (Fig. 02.4) Ch’an was introduced to Japan as early as the seventh century. It caught on in the early Kamakura Period (1185-1338) in 1191 by the Buddhist monk, Eisai (1141-1215) from China with the Rinzai teachings. Another Buddhist monk, Dōgen (1200-1253) brought over to Japan from China the Soto teachings.

\textsuperscript{76} Masaharu Anesaki (1873-1949) began his career at Tokyo University graduating in 1896 and furthering his studies in India and Europe. He returned to Tokyo University to teach and then occupied the chair of Japanese Literature and Life at Harvard University from 1913-15 and lectured at College de France in 1919 and Pacific School of Religion in 1921, returning to Tokyo University until retirement being named emeritus professor and became a member of the Imperial Academy.


\textsuperscript{78} Bodhidharma was an Indian monk, who lived from approximately 440 CE - 528 CE. He is traditionally held to be the founder of the Ch’an (known in Japan and the West as Zen) school of Buddhism. He travelled to teach in China in about 475, where he found Buddhists preoccupied with scholasticism and attempting to earn favorable karma through good works. When asked by Emperor Wu Di, “What is the fundamental teaching of Buddhism?” He replied, “Vast emptiness.”
teachings. Both schools of Zen advocate sitting meditation, zazen. Rinzai Zen maintains the importance to kenshō, literally ‘seeing into one’s own nature’ which occurs upon forcing the mind to an abrupt ‘awakening’. In Sōtō Zen, the belief is that each individual can be slowly brought to ‘awakening’ by ritual sitting or shikantaza and by studying Buddhist literature.

Zen is an intuitive method of spiritual training denouncing any ideas to formulate beliefs defying reasoning and logic which deadens the soul. (Fig. 02.5) Zen through sitting meditation, or zazen intuitively accesses the inner soul of one’s being of ultimate reality that transcends all dualistic individual differences and temporality. Enlightenment or satori is brought about by dispelling delusion, mostly propagated by written and spoken language. A ‘direct pointing to the soul of man’ is a method by which the ‘use of the heart (or mind) to transmit the heart or (mind).’

Morality or life activity is for the Zennist not an end in itself, but a test of his spiritual attainment, a natural expression of the noble loftiness of his mind. Reflections of moonlight in the waters may be agitated but the moon itself always remains serene and pure; so the moon of the Zen spirit is undisturbed in spite of its reflections in the waters of human life. 79

The influence of Zen permeated beyond the realm of religion and into aesthetics and the arts such as the Way of Tea or chadō, literature, poetry, painting, pottery, calligraphy; sumi-e and martial arts; budō. An affinity to nature is a profound connection to man’s soul gained through Zen training expressed through gardening and architecture.

The ‘Mind at Large’ is liberated by the act of zazen and with this meditation, human life and the world is seen to be in perfect composure. “The soul is withdrawn from emotion and passion; individuality vanishes in the vast recesses of eternity; natural surroundings are faced in abstraction, deprived of dazzling colors and vivid motions. This abstraction is neither a logical generalization nor a state of indifference in torpor, but penetration into the heart of nature which is at the bottom pervaded with the same vitality as the human soul.”

D. T. Suzuki, a renowned Zen scholar casts further light by saying:

Zen differs from pragmatism in that pragmatism emphasizes the practical usefulness of concepts, while Zen emphasizes purposelessness or ‘being detached from teleological consciousness... Zen has implications for action in every sphere of human life. But Zen is concerned not so much with the quality or direction of action as with the perspective of the actor. The emphasis is on ‘knowing and seeing.’

02.1-3  Zen Buddhism and connections to Taoism

“Zen is the product of the Chinese soil from Indian seed....” said by D. T. Suzuki.

The Chinese character of Tao is composed of symbols that constitute rhythm, movement and intelligence. According to Alan Watts,

---

80 Ibid.
81 D. T. Suzuki (1870-1966) was Japan’s foremost authority on Zen Buddhism and author of over 100 works on the subject and died in Tokyo in 1966 at the age of 95. He worked as an English teacher and trained in Buddhism in Kamakura. From 1897-1908, he worked as an editor and translator in the United States and later became a lecturer at Tokyo Imperial University. He returned to the United States in 1950 and lectured and taught at Columbia, Harvard Universities and the University of New Mexico. He befriended Martin Heidegger, C. G. Jung among others.
82 Magill, ed. Masterpieces of World Philosophy, 631.
84 Alan W. Watts (1915-1973) was a British philosopher who popularized Eastern philosophy for a Western audience. He moved to the United States in 1938 and began Zen training. He received a Master’s degree from Seabury-Western Theological Seminary and became an Episcopalian priest. He left the ministry and moved to
...the idea behind Tao is that of growth and movement; it is the course of nature, the principle governing and causing change, the perpetual movement of life which never for a moment remains still... that which is absolutely still or absolutely perfect is absolutely dead, for without the possibility of growth and change there can be no Tao.  

An alert mindlessness is a ‘state of being’ espoused in Taoist and Zen thought for the condition of total receptiveness. This forms strength and endurance embedded in softness that is both yielding and unbending. Ray Grigg 86 says,

Zen is Taoism disguised as Buddhism. When twelve hundred years of Buddhist accretions are removed from Zen, it is revealed to be a direct evolution of the spirit and philosophy of Taoism. The literature known as the ‘Lao Tsu’ and the ‘Chang Tzu’ begins a continuous tradition that can be followed through the Ch’an of China to the Zen of present-day Japan. The formative writings of early Taoism are essentially the teachings of Zen. 87

Taoism, an early religion of ancient China teaches that intuitive wisdom and not the intellect underlies all nature. Taoism is the resolution of the paradoxes of subject-object, active-passive relationships that thrive within our self conscious ponderings. For the Taoists, this resolution takes place by “entering the dichotomy and becoming the empty stillness in the center of the paradox.” 88 This is the basis of Taoism that translated to Chinese Ch’an and became Japanese Zen.

86 Ray Grigg teaches English Literature on Quadra Island off the coast of British Columbia. His other books include: ‘The Tao of Relationships’, ‘The Tao of Being’, ‘The Tao of Sailing’ and Zen translations on ‘Tao Te Ching’.  
87 Griggs, The Tao of Zen, xiii.  
88 Ibid., 6.
The origin of Taoism is professed to be from Lao Tzu (old teacher) from around 500 B.C.

According to the legends, some believe that he never did exist but many historians claim that he did exist and was the Keeper of the Imperial Archives by the King of Zhou in Luoyang.

Through his studies, his insight and wisdom grew so Confucius considered Lao Tzu his senior contemporary. Confucius traveled to meet him to consult on traditional Chinese customs and rituals.

Lao Tzu became despaired with the state of the world. He traveled to the northwest border of China, pausing in Han-ku Pass to write his insights in a five thousand character poem, ‘Tao Te Ching’ (The Way and the Power) which became an essential element of Ch’an Buddhism.

Thus, Ch’an was a blending of Taoism and Buddhism. The Chinese recognized Buddhist philosophy as a simplified form of Taoism. The Taoist element in Ch’an transformed as expressed in Japanese Zen.

As commented by Fredrick Franck,⁸⁹ “What the Japanese added to Zen (Fig. 02.6) was the most difficult thing in the world, simplicity; this was their own innate potential, Zen.” ⁹⁰

---

⁸⁹ Frederick Franck (1909-2006) was born in the Netherlands and became a U.S. citizen in 1945. He was a dental surgeon by trade and became a painter, sculptor, and author of 30 books on Buddhism and other subjects who was known for his interest in human spirituality.

02.2  *chadō*: the Way of Tea

*Chadō*, the Way of Tea has been influenced by Zen Buddhism in its practical developments since the 15th century. It symbolizes four principles, *wa* or harmony, *kei* or reverence, *sei* or purity and *jaku* or tranquility. The third principle of *sei* or purity is ritualized in *Chanoyu*; the Tea Ceremony. This process of cleansing and unification of the senses is explained by Steve Odin, as follows:

The guest as a traditional Japanese tea gathering follows as stone pathway through a garden, making a transition from worldly matters to the serenity of a tea hut... Upon entering the tearoom, each guest contemplates the hanging scroll or flower arrangement in the alcove, the fire, charcoal and ash in the brazier or sunken hearth, along with the kettle, ceramic ware, and various tea utensils in view which altogether present a complex display of visual stimuli. The sound of the water boiling in the kettle is often likened by tea practitioners to wind in the pines, functions as auditory stimulus... Furthermore, the fragrance of incense permeates the tearoom, while a meal served with sake, followed by assorted sweets, and then a bowl of green tea all function to saturate the guest with sensations of taste and smell. Meanwhile, the ceramic tea bowl handled by the guest introduces a dimension of tactile sensation. The glowing charcoal in the sunken hearth during a tea gathering held in winter contributes a much needed thermal sensation. To this must be added the kinesthetic sensations arising from the ritual gestures involved in the tea producers, at which point *chanoyu* approaches the nature of dance and the performing arts. The myriad arts and crafts of *chanoyu* thereby come together to produce a profound ‘unity of senses’...

The propagation of tea came about through the Zen monk, Eisai (1141-1215) who brought tea seeds from China and cultivated them on his friend’s monastery grounds. Eisai’s book on tea

---

91. Professor Odin teaches Japanese and Comparative philosophy. He has spent seven years studying in Japan and one year in India. In addition to his years teaching at University of Hawaii he has been a Visiting Professor at Boston University, Tohoku University in Sendai, Japan, and Tokyo University in Tokyo, Japan. His most recent works are entitled ‘The Social Self in Zen’ and ‘American Pragmatism’, and Artistic ‘Detachment in Japan’.

and his prepared plants were presented to the shogun Minamoto Sanetomo (1192-1219) who was ill and Tea came to be known for its medicinal values and the tea ceremony was a way of entertaining visitors and occupants of the monastery.

02.2-1 history

About fifty years after Eisai, a Zen monk Dai-ō the National Teacher (1236-1308) established the Tea ritual in Japan. After Dai-ō, several monks as masters of the art handed it down to Ikkyū (1394-1481), the abbot of Kaitokuji and he taught his disciple Shukō (1422-1502). Shukō came to be known as the originator of chado; the way of tea adapting it to Japanese artistic taste. He taught chadō to Shogun Ashikaga Yoshimasa (1435-1490) who was a patron of the arts. Jō-ō (1504-1555) later developed the art and it was Sen no Rikyū (Fig. 02.7) who furthered chanoyu; the Tea Ceremony as it is practiced today in Japan.

Rikyū, the son of a well-to-do merchant class family started learning the art of tea early in his life. By the time he was fifty years old, he was one of the most recognized tea masters. Oda Nobunaga (1534-1582) was a daimyō during a period of unification for Japan. Nobunaga set out to expand his power from Kyoto and was known as a savage and ruthless ruler. Yet he was a great patron of the arts and favored Rikyū as a tea master. After Nobunaga’s assassination, his successor Toyotomi

93 GLOSSARY: shogun- literally, "a commander of a force" is a military rank and historical title for a hereditary military dictator of Japan.
Hideyoshi (1536-1598) carried on with Rikyū as his tea master. Rikyū studied Zen at Daitokuju in Kyoto so he could further the idea of wabi that was entrenched in chanoyu.

The ritual of tea transcends chanoyu into the fourth principle, jaku or tranquility which manifests the aesthetics of wabi. Characteristics of wabi are described as ‘simple or unpretentious beauty,’ ‘imperfect or irregular beauty,’ and ‘austere or stark beauty.’

According to D.T. Suzuki, the fourth principle of jaku or tranquility is the most important factor of the Art of Tea. “Without jaku, there is no chanoyu and this is the deepest connection to Zen”. ⁹⁴

Zen Buddhism has its roots in Taoism. Zen derives its name from the Sanskrit word Dhyana, meaning ‘meditation’ which is one of six ways to achieve enlightenment or satori. ⁹⁵

Enlightenment is sought from the depilation of delusion, especially through the use of written and spoken language. Zen advocates the use of intuition and the use of mushin referring to a condition of mental clarity. Mu is a Japanese term meaning negation and shin meaning heart, mind or feeling. Thus mushin is translated as ‘no mind’.

A Japanese Zen master, Seisetsu (1746-1820) expresses his view of Tea as a state of mushin,

My Tea is No-tea, which is not No-tea in opposition of Tea. What then is No-tea? When a man enters the exquisite realm of No-tea he will realize that No-tea is no other than the Great Way; ta-tao itself. In this Way there are no fortifications built against birth and death, ignorance and enlightenment, right and wrong, assertion and negation. To attain a state of no-fortification is the way of No-tea. So with things of beauty, nothing can be more beautiful than the virtue of No-

tea... to drink tea as no-tea is no other than ‘to love God as not-God... to sink eternally from nothingness to nothingness’

In Zen Buddhism, man is expected to cleanse himself from all of his worldly desires. It is in this way, that chanoyu or the tea ceremony embodies Zen. According to Makoto Ueda, “The tea ceremony creates a world where man is pleasurably freed from the fetters of society.” He goes on to say, “There in the tea room all men become actors on the stage- temporary inhabitants of a different world. Anyone who treads the garden path to the tea room should be prepared to purify himself to enter this other world.”

02.2 Chanoyu: the Ritual

arrival at the main gate

The first half of the tea ceremony begins with the arrival of guests at the host’s main gate. (Fig. 02.8) Jennifer Anderson in her book ‘An Introduction to Japanese Tea Ritual’ describes a typical contemporary tea ceremony, chanoyu. The host does not greet the guests at the door yet the host becomes responsible for their comfort and emotional well being. The guests embark upon an assumed communication of an expected high decorum to each other and the host as they enter an area or yoritsuki where they remove their coats and leave any items that they may be carrying.

---

Their kimono and customary attire is properly fitted and accessories gathered, they proceed into the waiting area, *machai*. This room is traditionally a room with a *tatami* floor and an alcove, *tokonoma* that may contain a hanging scroll, *kakemono*. The guests sit in an order of precedence with assumed symbolic roles for the first guest to the last guest. The guest of honor takes the head seat yet; the seating order is not according to social status. Yamanoue Sōji, a famous tea master taught, “Treat your guest unceremoniously if he is of an upper class. Treat him with scrupulous care if he is of lower class... Treat all guests with equal courtesy, for social status should never invade the tea room. The guests have cast off all their worldly possessions as they came along the garden path.”

*roji*

Conversation is directed by the guest of honor upon items within the room and social conversation without engaging in ‘social gossip.’ The last guest will audibly close the door to indicate that everyone is present. A tray of cups with hot water or *sayu* is served or other appropriate drinks served in modest cups, *kumidashi*. Upon consuming the beverage, the guests proceed to the garden waiting bench, *koshikake machiai* (Fig. 02.9) where sandals, *zōri* or *geta* is provided. This area is an arbor within the outer garden area, *soto roji* where the guests

---

98 GLOSSARY: tatami- (originally meaning “folded and piled”) mats are a traditional types of Japanese flooring made of rice straw.
99 Ibid., 90.
will sit and compose themselves mentally for the journey through the roji. The soto roji (Fig. 02.10) is a well tended landscaped area that is without pretension marked by meandering stepping stones within sand and patches of moss. The stepping stones are sprinkled with water for guests to suggest ‘purity.’ Rikyū, the famous tea master wrote:

The garden path
Is a way out of this
Grief-laden world.
Why should you scatter there
The dust of your soul? ¹⁰⁰

¹⁰⁰ Ibid., 88-89.
The host, upon hearing that the guests are at the *koshikake machiai*, leaves the tea room through a small entrance with a sliding door or *nijiriguchi*, carrying a wooden bucket, *teoke*. This bucket is filled with water drawn at dawn, ‘flower of the well’ from a sacred spring. This is the first time the guests see the host appearing from the ‘inner’ sanctums symbolizes his role as an intermediary to the transcendental from the mundane. The water from the bucket is emptied in to a stone basin, *tsukubai* or *chozūbachi* (Fig. 02.11) then picks up the ladle and sprinkles some of the water from the basin around area. He dips into the water to rinse both his hands and mouth as a symbol of purification similar to rituals of Shinto. This is a purification process for mind and spirit as he empties the remainder of the water into the basin creating a slight overflow. The sound of the splashing water is both a sense of purity and coolness that announces to the guest for the preparation to meet the host. The host opens the middle gate, *chūmon* which separates the outer and inner *roji*. The guests rise silently and greet the host with a formal bow that gestures a transition in the ritual from the conventional realm to a spiritual communion of enlightenment.
The guests according to their order of precedence enter the inner or *uchi roji* in silence and move with measured distance absorbing the beauty of the surroundings and commence with the act of purification at the *tsukubai*. The original meaning for *roji* is ‘alley or road’ and later known as ‘exposed or dewy ground’ from Lotus Sutra in the book, ‘Nampōroku’ from the late seventeenth century is said to be written by Rikyu as a text on tea imbued with the spirituality of *wabicha*. ¹⁰¹ Roji is sometimes translated to ‘reveal oneself naked’ or ‘reveal one’s true being.’

This dewy path is evoked in a Shinto tradition of sprinkling water or *uchimizu*, which is why the inner *roji* is dampened before a tea gathering. Inner *roji* (Fig. 02.12) is different from the outer garden yet restrained with an atmosphere that is very cool, mossy and natural with pine trees, bamboo, pond, lanterns and waterfalls. The guest’s interpretations through the walk in the *roji* will differ with the transcendence of time and space. ¹⁰² D. T. Suzuki distills this notion of time and space:

> As far as life itself is concerned, time and space are not of much consequence; though they are the mediums whereby life expresses itself from our human point of view. Our senses and intellect are so constructed as to interpret objectivity along the line of space and time. For this reason, we are really interested in quantitative estimates. We think eternity is something beyond our

---

sensuous measurements, but from the innerness of life one minute or one second is just as long, just as important as one thousand years. The morning glory lasting a few hours of the summer morning is of the same significance as the pine tree whose gnarled trunk defies wintry frost.  

The ‘simplicity’ that is evoked from the passage of time and space through this perspective transcends into an appreciation of ‘primitive simplicity’ just as being in a tea room where ‘the depths of our hearts are left to go back to Nature; as far back as our human existence will permit and to be at one with her.’  

This is ‘wabi’ in the spirit of tea as ‘beautiful poverty’, solitariness and absolutism, which concretizes the philosophy of Emptiness… As Lao Tzu says, “The great Tao obliterates itself when benevolence and righteousness assert themselves.”

chashitsu: the tea house

The guests come upon the tea house (Fig. 02.13) toward the end of the roji as if they encounter it at the end of a mountain path. The tea house, chashitsu was preferred by tea men such as Jō-ō and Rikyū that reflected a sense of wabi. The guests remove and place their zōri or geta in proper manner and enter through nijiriguchi, which is sized so that they need to crawl through in a kneeling position. The atmosphere upon entering the modestly sized chashitsu is of restfulness with subdued lighting

---

103 Suzuki, Zen and Japanese Culture, 314.  
104 Ibid., 287.  
105 Ibid., 304.
through small windows. (Fig. 02.14) The guests remain standing as the host kneels in front of the tokonoma. He observes the scroll or kakemono and other items on display such as an incense burner, kōgō. He bows then stands to walk into the area where the tea is made.

Jun’ichirō Tanizaki, ¹⁰⁶ ‘In Praise of Shadows’ states:

We find beauty not in the thing itself but in the patterns of shadows, the light and the darkness, that one thing against another creates... beauty grow from the realities of life and our ancestors, forced to live in dark rooms, presently came to discover beauty in the shadows, ultimately to guide shadows toward beauty’s ends.. The beauty of a Japanese room depends on a variation of shadows, heavy shadows against light shadows. ¹⁰⁷

The tokonoma has its origins in the Zen temples of the Kamkura period (1185-1333) and assimilated into the shoin style of architecture by the samurai and aristocracy. It usually is slightly raised platform and is a niche in the wall of variable sizes. It is a focal point in the room and acts as a marker for the hierarchy of order for the placement of guests. After viewing items on display in the tokonoma,(Fig. 02.15) the guests move across the tea room diagonally to view the place where the tea is made. Just as Rikyu stated:

---

¹⁰⁶ Tanizaki, Ju’nichirō, 1886-1965, Japanese writer. A prolific writer whose popularity extended through the reigns of three emperors, Tanizaki is perhaps best known for ‘Sasameyuki’ (1943-48, ‘The Makioka Sisters’, 1957), other novels include a modern version of ‘The Tale of Genji’; Some Prefer Nettles’ (1928, tr. 1955); ‘Quicksand’ (1928-30, tr. 1994); ‘The Key’ (1956, tr. 1961), and ‘Diary of a Mad Old Man’ (1961, tr. 1965). Many of his works carry an implied condemnation of excessive interest in Western things. Tanizaki often writes of women, taking as his themes obsessive love, the destructive forces of sexuality, and the dual nature of woman as goddess and demon.

By seeing the ‘kakemono’ in the ‘tokonoma’; (Fig. 02.16) alcove and the flower in the vase, one’s own sense of smell is cleansed; by listening to the boiling of water in the iron kettle and to the dripping of water from the bamboo pipe, one’s ears are cleansed; by tasting tea one’s mouth is cleansed; and by handling the tea utensils one’s sense of touch is cleansed. When thus all the sense organs are cleansed, the mind itself is cleansed of defilements. ¹⁰⁸

The guests inspect the brazier, furo called a Dōanburo on a lacquered board, arame ita and a kettle or kama, that are on display along with any other utensils. Three pieces of burning charcoal, shitabi are placed in the brazier. Underneath, ‘the trigram for water from the I Ching has been written in the ash. Since metal (the kettle and trivet), wood (the charcoal), earth (the clay brazier), fire and water are all present, the Taoist material universe is portrayed in microcosm. Also embedded in the ash are some pieces of sandalwood incense that scent the air.’ ¹⁰⁹ After the guests finish inspecting the tokonoma and utensils, they take their proper positions in the tea room. The host at this time comes from the tea preparation area and performs a kneeling bow to all of the guests, thanking all for coming. The guests individually reciprocate the greeting. The main guest thanks the host again for the beverage in the served in the waiting area and discusses briefly items that they had recently viewed in the tea room. The host then announces that he will bring out a light meal and returns to the tea preparation area.

The next phase of the Tea Ceremony is for the serving and the consumption of the *kaiseki* meal. (Fig. 02.17) This cooking style has its roots in the *shōjin ryōri*, the Buddhist temple vegetarian cooking meaning ‘to progress spiritually.’ This meal was typically served to monks prior to their long hours of meditation. The first course of the meal is typically served on a square black tray with lacquered covered bowls consisting of rice, soy based soup or *miso shiru*, seasonal vegetables and fish. Rice wine or *sake* is later served with additional rice and *miso shiru*. The next course is ‘the star of the show’ called *wanmori* (piled up in a bowl), a beautiful arrangement of simmered food or *nimono* along with more *sake*. Broiled foods, *yakimono* is served for the next course consisting most commonly of grilled fish. The guests served themselves as the host retires to the preparation area to eat his meal.

After about 15 minutes, the guests wipe the inside of their *wanmori* bowls with soft papers. The last guest takes them to the door of the preparation area, bows and thanks the host for the meal. The next course is called *hashiarai* or ‘chopsticks wash’. It consists of a light broth or *kosuimono* served in a tall lidded cup, *kosuimono wan*. The broth is used to clean the palette of the guests and wash the ends of the chop sticks purifying them for the next course which is highly symbolic. It is called *hassun*, from the
size of the unlacquered tray made of fresh cedar used for serving bits of food from the mountains and the sea. This type of tray was used to make offerings to the Shinto spirits, kami and moistened with water. This is served with sake recalling the Shinto naorai ritual which is believed to an act of sharing with the divinity. The essence of rice and food of the gods is considered to be sake. The sake is offered to the host and is shared from the same cup alternating among the guests. Upon completion of this communal act, the host compiles the utensils and returns to the preparation area.

The host returns with the final course of the kaiseki meal which is Buddhist in nature. This consists of a broth of browned rice and salt water, yutō and pickles, kōnomono. Yuto acts to freshen the mouth and the kōnomo consist of pickles made from local cucumbers, eggplant and Japanese radish, daikon. When the guests are finished with the final course, they place their chopsticks on the trays in unison so the host can hear and remove the trays to conclude the kaiseki meal.

**shozumi: the first charcoal preparation**

The host opens the door a few minutes later for the first charcoal preparation, shozumi.

Jennifer Anderson describes it:

The host has placed a basket containing implements used to repair the charcoal fire to one side. The charcoal container, sumitori and ash dish, haiki has been prepared in advance for the tamae; sumidemae that follows. The sumitori contains eight pieces of charcoal made from oak, kunugi and three pieces of white ‘branch’ charcoal, edazumi. Edazumi is made from azalea twigs covered with a plaster-like substance. Each piece of charcoal has a name, specified dimensions and a predetermined position in both the charcoal basket and the fire. The black charcoal has been washed so it is clean to handle. In addition to the charcoal, the sumitori holds a pair of metal chopsticks, hibashi; metal rings...
with which to move the kettle, *kan*; a feather brush, *haboki* and an incense container *kogo*. ¹¹⁰

The host announces that he will lay the fire and bows with the guest reciprocating in unison at the same time marking formally, the beginning of the ‘first charcoal’, *shozumi*. (Fig. 02.18) This is an act of purification terminating in the host wiping the sides of the brazier and the lid of the kettle with a silk cloth, *fukusa*. The guests and the host face each other in a respectful manner and converse about the utensils used as they informally bow with the host leaving with the *kōgō* to announce that he will return with some sweets.

**omogashi: the main sweets**

Japanese sweets are called *okashi* and the sweets appropriate for the tea ceremony are called *chagashi*. The main sweets, *omogashi* (Fig. 02.19) is usually sweet rice floured dough, *mochi* with red or white soy bean mashed with sugar. This is offered before the thick tea to prepare the palate for the bitterness of the tea. The host serves the sweets in tiered lacquered boxes called *fuchidaka*, being the most formal or a cake bowl, *kashibachi* or individual plates, *meimeizara*. The host stays briefly and invites the guests

¹¹⁰ Ibid., 172-173.
to eat the sweets and to stretch their legs in the garden afterwards. After the omogashi are finished, the guests leave the tea room through the nijiriguchi with the main guest first and the last guest returns the trays to the host. The nijiriguchi is closed by the last guest with an audible sound that alerts the host. This concludes the first half of the tea ceremony, chanoyu.

shoiri: reflections on the first half of Chanoyu

The host of the Chanoyu, pursues a predetermined course of action as ritual practitioners to establish a relationship of the sensory perceptions for the guests and the symbolic messages conveyed according to anthropologist, Evan Zuesse: 111

...ritual is intentional bodily engagement in the paradigmatic forms and relationships of reality. AS such, ritual brings not only the body but also that body’s social and cultural identity to the encounter with the transcendental realm. 112

The host must “...explicate the cosmological model and create the illusion of effectively manipulating the relationship between the ritual consistency and the cosmological model.” 113

The ritual of chadō, cannot be expressed in words for the participants. A Zen masters says,

Their world is not the same as the one in which ordinary-minded, sense-bound people live. This does not mean that a tree is not a tree in one world and is a tree in the other world, though there is something almost like this in the Zen world. For in the latter what is... is at once what is and what is not... The Zen-man sees things from this point of view. To him, therefore, the tea-drinking is

111 Evan M. Zuesse (Ph.D., 1971) studied in Chicago under Mircea Eliade. He is a lecturer in Religion Studies at the South Australian College of Advanced Education, Underdale, South Australia. He has conducted field research on Australian Aborigine religions and since writing ‘Ritual Cosmos’ (1980) has published on a wide range of topics in Ritual Studies, particularly on Jewish ritual and worldview.
113 Ibid.
not just drinking tea; it comes directly from and goes deeply down into the roots of existence. 114

During the first half of the ceremony, the energy of the ritual is toward a collective model building. This is an image of society and ethnic boundaries to set the stage for the assigned ‘role of the actors’. Upon passing through the inner roji and the nijiriguchi, the guests were symbolically purified and took on their persona for the tea ritual. The greetings and words exchanged during the kaiseki meal further verified their roles and a communion of ‘ritual world maintenance.’ 115 The serving of the rice and fish along with the utensils used reinforced the Japanese ethnicity of the ritual. The serving of sake and the feeling of unity is a character of Shinto naorai. And the kaiseki meal having a Spartan framework is an aspect of wabi inherent in Zen.

In the second half of the ceremony, aspects of transformation will be the emphasis as jaku or tranquility. This spiritual quality of tranquility or jaku, has implications of poverty, simplicity, and aloneness which are all qualities of wabi. An appreciation of poverty and to accept whatever given requires a tranquil and passive mind. But to be just tranquil or passive is not wabi. To be wabi it must have ‘an active aesthetic appreciation of poverty.’ 116

A poem by Rikyu personifies this fundamental nature:

Though few passers-by
Stop and look with attentive eyes,
The field in spring

Is dotted with miscellaneous flowers

Blooming amongst the weeds.  

middle break

During the middle break or *nakadachi*, the guests pass through the inner roji and gather at the waiting bench or *koshikake machiai* while the host prepare for the second half of the tea ceremony called *goza* or *goiri*. The host tidies the tea room, removes the scroll from the *tokonoma* and arranges the flowers and opens the kettle. A gong or *dora* is sounded by the host. The guests return through the inner roji and stop by the basin or *tsukubai* to purify themselves prior to entering through the *nijiriguchi* of the tea house. They enter in the prescribed order of guests and stop to ponder at the *tokonoma* and the new flower arrangement. Kakuzō Okakura in the ‘Book of Tea’ offers,

> Where better than in a flower, sweet in its unconsciousness, fragrant because of its silence, can we image the unfolding of a virgin soul? The primeval man in offering the first garland to his maiden thereby transcended the brute. He became human in thus rising above the crude necessities of nature. He entered the realm of art when he perceived the subtleness of the useless.

---

117 Ueda, *Rikyu on the Art of the Tea Ceremony*, 93.
118 Kakuzō Okakura (1862-1913) was a Japanese scholar who contributed to the development of arts in Japan. He attended Tokyo Imperial University, where he first met and studied under Ernest Fenollosa. In 1890, He was one of the principal founders of the first Japanese fine-arts academy Tokyo Bijutsu Gakko, Tokyo School of Fine Arts. Later, he also founded the Japan Art Institute. He was invited by William Sturgis Bigelow to the Museum of Fine Arts, Boston in 1904 and became the first head of the Asian art division in 1910.
During the Muromachi period (1336-1573), the flower arranging style, (Fig. 02.20) *nageire* (thrown in style) developed influenced by *wabi* and tea masters; Jō-ō and Rikyū. The flowers were asymmetrically arranged with a more natural style favoring wild flowers in odd numbers in humble found vases such as baskets, gourds or sections of bamboo. After viewing of the flowers in the *tokonoma*, the guests examine the utensils used for tea; the cold water jar or *mizusashi* and thick tea container or *chaire*. The guests also examine the kettle and brazier prior to returning to their original sitting positions.

**koicha: the thick tea preparation**

*Koicha*, the most important part of the *Chanoyu*, begins with the sound of the closing of the *nijiriguchi* by the last guest or *otsume*. The host enters the tea room carrying the tea bowl containing the whisk or *chasen*, (Fig. 02.21) tea scoop or *chashaku* and a linen cloth for wiping the bowl, *chakin*. A *raku* ¹²⁰ tea bowl *wabi* in nature, is used as an intimate symbol of

¹²⁰ GLOSSARY: *Raku*- a type of hand formed ceramic fired at a low temperature developed by the Raku Chojiro family under Rikyu’s directions.
communication as it is shared among the guests. The host returns to the preparation area to gather the waste water container or *kensui*, bamboo water scoop or *hishaku* and lid rest or *futaoki*. He turns and faces the door to the preparation area, *mizuya* and closes it to symbolically define the space contained in the tea room as a ritual environment.

The host walks to the center of the mat where the tea is made. He calms his mind as he places the waste water container or *kensui* (Fig. 02.22) on his left as he picks up the bamboo water scoop; *hishaku* with his left hand gesturing ‘mirror handling’, *kagamibishaku* as a reflection of his thoughts. This is a Shinto symbolism based on mirrors ‘that faithfully reflect the true nature of all things.’\(^{121}\) He then extracts the lid rest or *futaoki* (Fig. 02.23) from the *kensui* and place it on the mat, left of the brazier. The *futaoki* is struck by the ladle as a metaphor of sound of a wood chopper working in the forest. This signifies the beginning of the thick tea segment as everyone makes a full formal bow, *shin*.

The host picks up the tea bowl and utensils with his right hand and handles it in respect as he manipulates it three times and places it in front of him. The tea container or *chaire* is positioned between the bowl and the host as he removes the bag from the *chaire* and places it to the rear of the brazier and the water container. He removes his silk wiping cloth or *fukusa* from his belt or *obi* and begins to examine it called *yoho sabaki* (four-direction examining). This

is done with solemn and silence as he meditates and wipes the kettle, an act of purification as sounds permeate personifying winds as they wisp through pine trees. This act combines Shinto, Buddhist, Taoist and Confucian symbolism. The host purifies the cashaku and the fukusa as well and balances the scoop on the lid of the chaire.

The host then places the linen cloth or chakin on the lid to the water jar, handles the ladle and removes the kettle lid to the lid rest. Hot water is ladled into the tea bowl and the whisk or chasen (Fig. 02.24) is placed within as it is swished in the water to clean and moisten it. A Japanese character ‘nō’ in hiragana is traced in the bowl with the whisk. The water in the tea bowl is then discarded into the kensui and the bowl is wiped with the chakin and placed back on the lid of the kettle. The tea container or chaire is lifted with the left hand and the tea scoop or chashaku (Fig. 02.25) with the right hand as three portions of the tea powder is placed into the tea bowl. The tea scoop is returned to rest on top of the chaire. Hot water is drawn into the tea bowl. Suzuki elaborates on this act:

When water is poured into the bowl, it is not the water alone that is poured into it; a variety of things go into it, good and bad, pure and impure, things about which one has to blush, things which can never be poured out anywhere except into one’s own deep unconscious. The tea water when analyzed contains all the filth disturbing and contaminating the stream of our consciousness. An art is perfected only when it ceases to be art: when there is the perfection of
artlessness, when the innermost sincerity of our being asserts itself and this is the meaning of reverence in the art of tea. Reverence is, therefore, sincerity of simplicity of heart.  

The ladle is laid to rest back onto the rim of the open iron kettle or kama. This gesture that involves balancing the cup of the ladle on the edge of the kettle and lowering the handle with a flat hand is called kiribishaku. (Fig. 02.26) This motion is believed to imitate archers placing the arrow (nocking) on the bow. This is a legacy from the samurai following the ‘the ‘way of archery’ or kyudō as well as the ‘way of tea’ or chadō.

The host kneads the tea powder and the water inside the tea bowl with the whisk (Fig. 02.27) to his accepted consistency then a second for a second time, a Japanese character ‘nō’ in hiragana is traced in the bowl with the whisk or chasen. The chasen is returned to the mat, the bowl picked up and rotated on the palm of the host twice. The front of the bowl faces the guest and is offered, placing the tea bowl on the right side of the host on the tatami mat. The main guest walks to gather the tea bowl and returns to his place, setting the tea bowl to his left. All the

---

guests make a formal bow in acceptance of the tea to share. The main guest raises the tea bowl or *chawan* in appreciation and turns it clockwise twice so that the front faces away when he drinks as a sign of respect.

He takes one sip.

The host and main guest share in the profound tranquility of the moment in silence (Fig. 02.28).

The host breaks the silence by inquiring the main guest about the texture of the tea. The main guest replies in affirmation and takes a second sip as the host turns to face the guests. The main guest takes about three and a half sips and wipes the bowl with his *chakin* as he passes the tea bowl to the next guest with affirmation for his consumption in the same manner. The tea is passed around until the last guest politely finishes the tea. The host then turns to face the brazier and adds a scoop of cold water. This replenishes the hot water as an indication that no more thick tea will be made and returns the ladle on top of the kettle called *hikibishaku* or emulating an archer drawing his bow. Meanwhile, the last guest returns the tea bowl to the main guest, *shokyaku* upon his request to
examine the bowl for its *wabi* appearance. The tea bowl, *chawan* (Fig. 02.29) is then passed among the guests until it reaches the last guest who returns it to the *shokyaku*. He then takes the tea bowl to the host and turns it so the front faces the host and returns to his place. The host then places the *chawan* in front of him and everyone makes a formal bow as a sign of appreciation for the experience.

The host draws some hot water to rinse the tea bowl and discards it in the waste water container *orkensui*. Then he pours a dipper of cold water into the tea bowl and returns the ladle on top of the kettle in the *hikibishaku* gesture. The whisk is inspected, then cleaned in the tea bowl and water is discarded in the *kensui*. The linen cloth or *chakin* and the whisk or *chasen* are rearranged in the tea bowl. The *kensui* is moved back near the wall, the tea scoop or *chashaku* is cleaned with the silk cloth and the scoop is placed across the top of the tea bowl. The tea container or *chaire* and the tea bowl or *chawan* are returned to its original place in front of the cold water container. The host then adds a scoop of ‘finishing’ water to the kettle moving the ladle and putting a lid on the kettle or *kama*, leaving it slightly ajar for the steam to escape. (Fig. 02.30) The host places the ladle on the lid rest or *futaoki*. The cover is put back on the cold water container. This concludes the ‘thick tea preparation’ or *koicha*.

(Fig. 02.30) *Kama* at the end of *koicha*. (Image source: http://www.flickr.com, accessed on 04.22.2011)
gozumi: the second charcoal preparation

In preparation of the final part of the tea ritual the thin tea or usucha, there is a second charcoal rearrangement or gozumi. The utensil basket to repair the charcoal is arranged a bit differently than the first charcoal procedure or shozumi. There is a woven reed kettle rest or kumi kamashiki and a very large piece of charcoal or wado.

Once more, the host enters the room and deposits the basket next to the brazier. He returns to the preparation area for the ash dish (haiki) and spoon (haisaji). Seating himself in the center of the temae tatami (the area where tea is made) and placing the ash dish next to the wall, the host takes the feather and incense container from the basket. He puts them on the mat and closes the top of the kettle. Next, the kan (metal rings) are removed from the basket and inserted in the kettle lugs. After laying the kumi kamashiki on the mat to his right, the host puts the kettle on top of it and slides the whole assemblage to one side. He then dusts the furo with the feather, replenishes the charcoal using the metal chopsticks (hibashi), and dusts the brazier a second time. ¹²³

As a variation to the shozumi, the host uses an ash spoon to insert the white ash or fujibai at the previous place for the gray ash or fuobai. There is one more dusting and incense is added to the fire and kettle is returned to its original location. The guests examine the utensils and the changed character of the fire and ash as the host leaves the room with the ash dish and spoon. The host returns to seat himself at the temae tatami, as he meticulously goes through the ritual to prepare the kettle of water or kama and it is replaced on the brazier for the thin tea or usucha portion of the chanoyu. Everyone bows in unison, marking the completion of the second charcoal preparation or gozumi.

usacha: the thin tea preparation

The final part of the chanoyu is staged to be relaxed and warm compared to a ‘downward training’ for returning the Zen student who has attained enlightenment to their original humbleness so they can live an ordinary life without displaying undesirable spiritual pretentiousness. 124

The host brings in cushions and dry sweets or higashi served in uneven numbers and scattered in nature as if strewn by the wind. The utensils used vary depending on symbolic reference or season. After bowing to the main guest, the host removes himself to the tea preparation area and returns with the cold water container or mizusashi (Fig. 02.31) announcing that he will be serving thin tea or usucha. He places the mizusashi next to the brazier and returns to the preparation area for the tea bowl and thin tea powder container or natsume (Fig. 02.32). The chakin, chasen and chashaku are arranged in the tea bowl as it was in the thick tea ritual yet the tea bowl, whisk and the tea scoop are different in style. The host carries the natsume in his right had and a tea bowl in his left hand and place them in front of the cold water jar. He returns to the

124 Ibid., 201.
preparation area for the waste container, lid rest and ladle; the same utensils used for the thick tea or koicha. The door to the preparation area remains open so it does not define the space as a closed ritual.

The waste water container or kensui is placed on the host’s left side and the ladle is ‘mirror handled’ as previously done in thick tea or koicha. He pauses to collect his thoughts, moves the kensui forward slightly, he puts the tea bowl in front of him and the natsume nearer to his knees. The silk cloth or fukusa is removed from his belt or obi and folded fukusa sabaki style so the natsume is purified as in the thick tea ritual. The thin tea powder container or natsume is placed in the former location of the tea bowl, the host picks up the tea scoop or chashaku, gently wipes it with the fukusa and rests it on top of the natsume. The whisk is taken out of the tea bowl and placed to the right of the thin tea powder container or natsume. Moving the tea bowl closer, he picks up the ladle and puts the kettle lid on the lid rest or futaoki and resting the linen cloth on top.

Now the tea bowl is empty. The ladle or hishaku is used to fill the tea bowl with hot water from the kettle or kama and returned to rest on the kettle. The hot water is discarded from the tea bowl, wiped dry with a linen cloth and returned to its position in front of the host. He places one to one and a half or two scoops of tea into the bowl, draws the hot water by ladle into the tea bowl and returns the ladle to the kama with kiribishaku gesture. The mixture is rapidly whipped with the whisk for usucha and removed

(Fig. 02.33) usacha. (Image source: http://www.omotesenke.jp, accessed on 04.23.2011)
in the no pattern like the thick tea or koicha ritual. The host turns the bowl twice and the main
guest comes forward to get the thin tea or usucha. (Fig. 02.33) He turns the front of the bowl
away from himself, raises the tea bowl in appreciation and drinks the usucha and wipes the
bowl where his lips touched with his fingertips. The tea bowl is returned to the host, rinsed
with hot water wiped with the chakin. A second bowl of usucha is made and the sequence for
the guests continues until the last guest consumes the thin tea. When everyone had enough
tea to drink, the host discards the warm water into the kensui. The main guest then requests
for the host to finish the tea ceremony and the host acknowledges with an one handed
informal bow, places the tea bowl in front of him and announces that he will finish the temae,
the procedures for finishing the ritual with a semiformal bow.

The cleaning procedure for the thin tea or usucha is similar to the thick tea or koicha ritual. The
similarity departs where the host places the thin tea powder container or natsume in front of
him and toward the guests to begin the purification process. He folds the fukusa in a similar
way for to purify the natsume but he leaves the lid of the container removed and the lip of the
natsume is also wiped. After restoring the lid on the container he rotates the natsume toward
the guest, then places it in the same location where the tea was offered to the guest initially.
He retrieves the tea scoop or chashaku and places it on the side of the thin tea powder
container or natsume, away from the tokonoma. The host gathers the remainder of the
utensils and returns them to the tea preparation area or mizuya.

The main guest approaches the natsume and chashaku upon the departure of the host, and
retrieves them for the inspection of the guests. This etiquette of examining the utensils or
haiken is similar to koicha except the lid is removed so the inner lining and remaining tea can be inspected for the skillfulness of the host. The host returns to answer questions from the guests. The main guest thanks the host for the selection of the utensils and they mutually bow.

After the host puts the natsume and chashaku away, he returns for the final greetings. Everyone thanks the host for the hospitality, inspects the tokonoma and utensils again on the way to the door or nijiriguchi (Fig. 02.34) according to their order of precedence and the last guest closes the nijiriguchi with a slight noise to announce their departure. The host greets the guests again at the main gate. The guests give the host the last formal bow and turn to leave while the host watches them until they are out of sight giving him time for reflection.

02.2-3 summary

Of the four principles for the tea-room 1) wa or harmony 2) kei or reverence 3) sei or purity and 4) jaku or tranquility, D. T. Suzuki says the first two are social and ethical in relevance (Confucianism); the third is both physical and psychological (Taoism and Shintoism) and the fourth is spiritual or metaphysical (Buddhism and Taoism). The character of jaku; or tranquility means ‘to be quiet’ or ‘to be lonely.’ This sense within the Zen experience has a deep spiritual significance. According to D. T. Suzuki, jaku when coupled with metsu means ‘absolute
tranquility’ so in chadō the spiritual quality transcends birth and death and it is not exclusively a physical or psychological experience.

02.3  **wabi: beauty of poverty**

*Wabi* means insufficiency of things, inability to fulfill every desire one may cherish, generally of life of poverty and dejection. To halt despondently in one’s course of life because of his inability to push himself forward; this is *wabi*. But he does not brood over the situation. He has learned to be self-sufficient with insufficiency of things. He does not seek beyond his means. He has ceased to be cognizant of the fact that he is in tight circumstances. If, however, he should still abide with the idea of the poverty, insufficiency, or general wretchedness of his condition, he would no more be a man of *wabi* but a poverty stricken person. Those who really know *wabi* is are free from greed, violence, anger, indolence, uneasiness, and folly... in *wabi*, aestheticism is fused with morality or spirituality.  

It is ‘an inexpressible quiet joy deeply hidden beneath sheer poverty’. It must be there genuinely, as ‘sincerity itself.’ Therefore *wabi* means ‘to be true to itself.’

The aesthetics of *wabi* is most prominent in *wabicha*, the ‘tea based on *wabi*, propagated most notably by Sen no Rikyū (1521-91) and flourished in the Tokugawa Period (1600-1868). *Wabi* however, has its roots in Chinese thoughts from sages such as Confucius and Lao Tzu.

02.3-1  **the Chinese influence**

Confucian thought guided the Japanese people on morality and social structure. In the book ‘Analects’ opening with ‘On Learning’, Confucius states: “It is rare, indeed, for a man with cunning words and an ingratiated face to be benevolent (*jen*)... Unbending strength, resoluteness, simplicity and reticence are close to benevolence... With the rites, it is better to

---

err on the side of frugality than on the side of extravagance.”

Extracted from these passages, people who embellish with words and appearances are in lack of benevolence and sincerity. Reverence of understatement and reticence is imbued with rejection of flamboyance in favor of simple, unpretentiousness in manner.

Lao Tzu in ‘Tao Te Ching’, espoused on the virtue of humility as follows, “One who knows does not speak, one who speaks does not know.” ‘Tao Te Ching’ was read by cultured Japanese men from the Nara Period (710-794) and among medieval scholars, especially by Gozan Zen monks in the Kamakura Period (1185-1333) into the Muromachi Period (1333-1568), the end of the sixteenth century. In Taoism, the suggestion is that the highest states of being take on forms of their opposites. In Chapter Forty Five of ‘Tao Te Ching’ states:

Great perfection seems chipped,
Yet use will not wear it out;
Great fullness seems empty,
Yet use will not drain it;
Great straightness seems bent;
Great skills seems awkward;
Great eloquence seems tongue-tied.  

Kenko: ‘Essays in Idleness’

The idea of ‘imperfect beauty’ was described by Yoshida Kenkō (1283-1350) in his essays ‘Tsurezuregusa’ or ‘Essays in Idleness’ written from 1330-33. Kenkō was a Buddhist priest from a family of Shinto priests. Shinto and Buddhism co-existed in Japan. As a Shinto priest, he was

127 Ibid., 106.
known for his skills as a poet which was a revered talent. In 1324, he became a Buddhist and this influenced his writings in ‘Tsurezuregusa’ or ‘Essays in Idleness’ which consisted of 243 sections. The format was in the zuihitsu tradition or ‘follow the brush’ which is a ‘free association’ technique that allows the ‘brush or thoughts’ to wander with an intuitive flow.

Kenkō’s writings reflected the Japanese tastes of earlier times and became an influence for wabi aesthetic. Donald Keene 128 distilled Kenko’s essay on beauty to four categories; suggestion, irregularity, simplicity and perishability.

For the initial characteristic of ‘suggestion,’ (Fig. 02.35) Keene elaborates on Kenkō’s description of a cherry blossom tree:

> Are we to look at cherry blossoms only in full bloom, the moon only when it is cloudless? To long for the moon while looking on the rain, to lower the blinds and be unaware of the passing of the spring- these are even more deeply moving. Branches about to blossom or gardens strewn with faded flowers are worthier of our admiration... People commonly regret that the cherry blossoms scatter or that the moon sinks in the sky, and this is natural; but only an exceptionally insensitive man would say, “This branch and that branch has lost their blossoms. There is nothing worth seeing now.” 129

---

128 Donald Lawrence Keene (1922- ) is a scholar, teacher, writer, translator and interpreter of Japanese literature and culture. Keene is currently University Professor Emeritus and Shincho Professor Emeritus of Japanese Literature at Columbia University, where he has taught for over fifty years. He has published about 25 books in English on Japanese topics, including both studies of Japanese literature and culture and translations of Japanese classical and modern literature, including a four-volume history of Japanese literature.

Keene asserts that for the Western view, the ideal is the climatic moment: “when the Laocoon and his sons are caught in the terrible embrace of the serpent, when the soprano hits high C, or when the rose is at full bloom.” 130 For the Japanese the characteristic of ‘suggestion,’ ‘it is the beginnings and ends that are interesting’ which allows for the imagination a space to wander and expand and participate.

On the next characteristic ‘irregularity,’ Kenkō says: “In everything, no matter what it may be, uniformity is undesirable. Leaving something incomplete makes it interesting, and gives one the feeling that there is room for growth.” 131 Furthering the idea of incompleteness, the Japanese have been partial to asymmetry as a component of ‘irregularity,’ differing from the Chinese and other Asiatic people. The art and architecture in China usually have characteristics of symmetry as examples with monastery buildings mirror each other along a central axis. In Japan, even if the monastery plans of Chinese origins called for symmetry, the buildings began to cluster and take on a pattern of asymmetry or ‘irregularity.’ Keene uses as an example, the garden at the temple of Ryōan-ji 132 (Fig. 02.36) built around 1500 is another illustration of ‘irregularity’ contrasting it to the Sistine Chapel that asks for our admiration in lieu of our participation.

---

130 Ibid., 31.
131 Ibid., 32.
132 The garden is thirty by seventy-eight feet, located on the south side of the temple with a long a veranda to the north. The garden is composed of fifteen stones in five groups within an area of raked sand bound by low walls.
The third characteristic of ‘simplicity’ is explained by Kenkō, “It is excellent for a man to be simple in his tastes, to avoid extravagance, to own no possessions, to entertain no craving for worldly success. It has been true since ancient days that wise men are rarely rich.” 133 Keene uses the example of the Japanese Tea Ceremony (Fig. 02.37) imbued with the ideal of sabi or ‘rust’ as sabireru or ‘to become desolate.’

The last characteristic of ‘perishability’ is described by Keene to be the most elusive concept for the Western mind to grasp since ‘permanence’ is a quality more desired. The example of the cherry tree is used once again by Keene.

Cherry blossoms are lovely, it is true, but not so lovely as to eclipse totally the beauty of peach blossoms or plum blossoms. But the Japanese plant cherry trees wherever they can, even in parts of the country whose climate is not suitable for these rather delicate trees... Perhaps the greatest appreciation of the cherry blossoms is not their intrinsic beauty but their perishability: plum blossoms remain on the boughs for a month or so, and other fruit trees have blossoms for at least a week, but cherry blossoms normally fall after a brief three days of flowering, a fact that countless poets have had occasion to lament. Ornamental cherry trees do not produce edible fruit and they attract caterpillars... but the Japanese happily plant these trees wherever they can, for three days of glory. 134

133 Ibid., 35.
134 Ibid., 39.
Kenkō in his essay sums up ‘perishability’ (Fig. 02.38) as: “If man were to fade away like the dews of Adashino, never to vanish like the smoke over Toribeyama, but lingered on forever in this world, how things would lose their power to move us! The most precious thing in life is its uncertainty.” 135

02.3-5  *wabi* characteristics

Haga Kōshirō in his article ‘The Wabi Aesthetics through the Ages’ consolidates the characteristics of *wabi* to be ‘simple; unpretentious beauty,’ ‘imperfect; irregular beauty,’ and ‘austere; stark beauty.’ 136

These characteristic elements are part of a three-sided pyramid 137 of aesthetic principles. The first side of the pyramid has the characteristics of ‘simple; unpretentious beauty.’ It is explained that the noun *wabi* is derived from the verb *wabiru* meaning a disappointment due to failing and frustrated due to things not running according to our wishes, of a life in poverty.

According to the author of ‘Zen-cha Roku,’

*Wabi* means the lacking things, having things run entirely contrary to our desires, being frustrated in our wishes. ...Always bear in mind that *wabi* involves not regarding incapacities as incapacitating, not feeling that lacking something is deprivation, not thinking that what is not provided is deficiency. To regard

135 IBID.
incapacity as incapacitating, to feel that lack is deprivation, or to believe that not being provided for is poverty is not wabi but rather the spirit of a pauper.  

In lieu of trying to escape or resenting poverty and disappointment, the transformation of the perceived deficiency is a discovery of a spiritual freedom beyond material bounds. Beneath the superficialities is where wabi resonates. It is beyond the mere expressions of a simple beauty, poverty or unpretentiousness. It is a noble richness in spirit and purity within the supposed appearance of a rough exterior, a simple and unpretentious beauty. “In wabi is a higher dimension of transcendent beauty is created in dialectical sublation of inner richness and complexity into the simple and the unpretentious. It is a beauty, in a word, that detests excess of expression and loves reticence, that hates arrogance and respects the poverty that is humility.”

In another side of the pyramid is ‘imperfect; irregular beauty.’ (Fig. 02.39) In the teachings of tea text ‘Namporoku’, in the Oboegaki memoranda:

Utensils used in the small tea room need not be entirely perfect. There are people who dislike even slightly damaged objects. This, however, is merely indicative of thinking that has not attained true understanding.”

139 Haga, The Wabi Aesthetics through the Ages, 247.
In wabi aesthetics, ‘there is deeper beauty in the blemished than in the unblemished.’ The author of ‘Zen-cha Roku’ says that suki is the essence of chanoyu. Suki means, “a form in which the parts are eccentric and do not match; lacking essential parity, being asymmetrical, unbalanced.”  

The man of sukisha is, “one who does not march in step with the world, who does not bend to worldly concerns, who does not cherish conformity; an eccentric who takes pleasure when things do not go as he might expect them to.”  

Wabi-suki (wabi taste), imperfect or irregular beauty found its higher realms through wabicha.

The final side of the pyramid is ‘aestere or stark beauty.’ (Fig. 02.40) The tranquil austerity of non-being, murichibutsu can’t be attained by mere beginners according to Murata Shukō (1423-1502). He was a Tea master of Zen influence during the Muromachi Period (1333-1568). Shukō believed “that this cold, withered beauty, this austere beauty of age and experience, which can only be attained through a master’s accomplishment, to be the epitome of beauty.”  

The expression, ‘withered and cold’ was admired by Takeno Jōō  as an ideal

---

142 Sotaku, Zen-cha Roku, 301.
143 Haga, The Wabi Aesthetics through the Ages, 249.
144 Takeno Jōō (1502-1555) was a master of the tea ceremony during the Sengoku period of the 16th century. He followed Murata Jukō as an early proponent of wabi-cha who was chanoyu teacher to Sen Rikyū.
of *wabi*. From a verse by Fujiwara no Teika, this is personified as an ink wash monochrome, the lonely beauty of “a bayside reed hovel in autumn dusk” or a faded beauty of emptiness: \(^{145}\)

Looking about

Neither flowers

Nor scarlet leaves,

A bayside reed hovel

In the autumn dusk. \(^{146}\)

Sen no Rikyū \(^{147}\) found the essence of *wabi* embodied in a verse by Fujiwara no Ietaka:

To those who wait

Only for flowers

Show them a spring

Of grass amid the snow

In a mountain village \(^{148}\)

Beauty is not only the vivid beauty, in the ‘spring of grass amid snow,’ (Fig. 02.41) it can be the lonely, cold, and desolate world, a world that is even more deeply steeped in the emptiness of non-being than that of “a bayside reed hovel in the autumn dusk.” \(^{149}\) In Rikyū’s view of *wabi*,

\(^{145}\) Ibid.


\(^{147}\) Sen no Rikyu (1522-91) furthered and refined *chanoyu*; the Tea Ceremony from Joo as it is practiced today in Japan.

\(^{148}\) Ibid.

\(^{149}\) Haga, *The Wabi Aesthetics through the Ages*, 250.
the external may be impoverished, cold and withered like a faded beauty of ‘old age’ but the internal is filled vitality, a latent with ‘unlimited energy and change.’

The wabi ideals of beauty manifested in ‘simple or unpretentious beauty,’ ‘imperfect or irregular beauty,’ and ‘austere or stark beauty’ resonated primarily in chanoyu but there were other influences that fostered the maturation of wabi in the consciousness of the Japanese people. Literary theories dealing with waka and renga and performing arts of the Noh theatre during the early twelfth to the fifteenth centuries had its underlying ideals in the ancestry of yūgen.

02.3-4 Japanese literary influence

Yūgen as defined by poet, Kamo no Chōmei 150 as “lingering emotion not apparent in the diction, a mood not visible in the configuration of the verse.” 151 In the late eleventh and early twelfth centuries the poets Fujiwara no Motoshi and his disciple Fujiwara no Shunzei started to use the term yūgen.

Prior to the use of the term yūgen, ideas imbued in the Kokinshu, 152 must be understood. The opening statement says: “Japanese poetry, having the human heart as its seed, produces the

---

150 Kamo no Chomei (1153-1216) was born into a family of Shinto priests in Kyoto, Japan, and began his career as a poet at the imperial court. He later gave up Shintoism and became a Buddhist monk, spending much of his time as a hermit living in a small, isolated hut. Chomei wrote the essay ‘An Account of My Hut’; Hojoki, in which he describes the advantages of a life of isolation and tranquility compared to the turbulence, hazards and upheavals of city life.

151 Ibid., 253.

152 Kokinshu is an early Heian waka Imperial anthology, conceived by Emperor Uda (r. 887–897) and ordered by his son Emperor Daigo (r. 897–930) in approximately 905. Its finished form dates to c. 920. This was compiled by four court poets, Ki no Tsurayuki, Ki no Tomonori, Ōshikōchi Mitsune, and Mibu no Tadamine.
myriad leaves of speech.”

This had a great impact on poetry and performing art by suggesting that *waka* ‘is that which flows of itself from the poet’s heart through contact with the beauties of nature or the events of human life.’ The heart, *kokoro* acts upon the womb from which *waka* is born. The external element of words or *kotoba* was equally as important. In this early stage of literary theory, emotion and expression were equally important: heart = words.

A strain of poetic expression came into existence with time that found the *waka* form of poetry had limitations. Poet and critic Fujiwara no Kintō was known for its ‘lingering emotion’ as *yojō* form of *waka*. He stressed the mutual relationship of heart and words or form but attached more importance to the inner heart. “If mutual realization of heart and form proves difficult, one should give priority to the heart.”

This style of ‘heart in excess, words restrained’ came into vogue and later the *yojō* style was linked with *yūgen* as the superior poetry; “over and above the diction (*kotoba*) and general configuration (*sugata*) of the verse” are suffused with a lingering of subtlety of thought and vagueness of emotion.

Kamo no Chōmei stated that the *yojō-yūgen* style of poetry was the essence of waka, “poetry that takes its form from *yūgen* is an uncertainty of the heart and words like looking upon a mirage of shimmering heat waves in an azure sky... Being, they are not. Not being, they are.”

Thus by the end of the twelfth century, the *yojō* style was labeled *yūgen* and regarded as

---

155 Ibid., 253.
the most admirable style of *waka*. This *yojō-yūgen* style which stressed heart over words structure has connection with the *wabi* of *chanoyu* and is at least one of the sources of *wabi*.

During the Kamakura period (1185-1333), the *yojō-yūgen* style of poetry was in vogue. Upon advent of the Muromachi period (1333-1568), the *renga* began to take precedence over the *waka* and contributed to the maturation of *wabi* aesthetic consciousness.

During the early Muromachi Period, Zen monk Seigen Shōtetsu studied *waka* with warrior-poet Imagawa Ryoshun. They both admired the poetic treatises ‘*Gubisho* and *Sangoki*’ attributed to Fujiwara no Teika of the *yojō-yūgen* style of poetry.

Shōtetsu in his ‘*Shōtetsu Monogatari*’, had this to say about *yūgen*: “What is called *yūgen* is something in the heart that cannot be expressed in words. The moon lightly veiled in clouds or the reddening autumn hills shrouded in mist are viewed as forms of *yūgen*. But when asked where exactly is *yūgen* in these things, we find it hard to say.”  

Shōetsu thought of *yūgen* as ‘an expression of lingering emotion, *yojō* that clings subtly to feelings that end before being fully expressed.’ *Yūgen* for him was ‘an ideal of beauty which was elegant, flamboyant, and femininely voluptuous beauty.’  

Poet Jujuin Shinkei was a student of Shōetsu and derived at a different form of *yūgen* aesthetic. He was drawn to a more imperfect and implied beauty, an understated, modest and simple beauty. He said, “The heart requires few words. Excellence is to be found in verses that are cold and spare.”  

---

159 IBID. p. 262.
who penetrate the very depths of their art, those whose/forms are aged and worn, *sabi*, are the most respected.”

This was the aesthetics of *renga*, ‘words that denote
a negative beauty, a beauty of age, like ‘cold’ (*hieru*),
‘emaciated’ (*yaseru*), ‘frigid’ (*samushi*), ‘withered’
(*kareru*), ‘dried out’ (*karabiru*), ‘spent’ (*karekajikeru*) and
‘aged and worn’ (*fukesabiru*).’

This was the aesthetic of *chanoyu*, the Japanese Tea
Ceremony. Takeno Jō-ō said, “*renga* should be withered
and cold, the fruit of *chanoyu* too must be like that.”

It is a ‘tense, stern beauty of barren
fields, a winter-withered beauty in which the pulse of the life force is just discernable beneath
the awesome desolation of outward appearances, a beauty of starkness and tranquility.’

The aesthetics of *renga* that Jujuin Shinkei revered is
much like the beauty of *wabi* that is practiced in
*chanoyu*.

**02.3-5  Noh theatre influence**

The wabi aesthetics with links to *chanoyu* was
influenced by the *Noh* (Fig. 02.42) and theories
elaborated by Zeami Motokiyo (1363-1443) in

---

Kai, 1960), 72.
161 Haga, *The Wabi Aesthetics through the Ages*, 263.
162 Ibid.
the fifteenth century. *Noh* plays found its origins in religious festivals. Through the absorption of Chinese operatic drama, Japanese folk dance, Shinto rituals and Buddhist ceremonies it became unified into an art form. Zeami and his father Kan’ami Kiyotsugu were actors and mime (*monomane*) was used as a representational aspect of performance. The theatre of *Noh* placed a heavy burden on the performer as an actor, singer and dancer of competence.

Zaemi was trained in the traditional dramatic style of *sarugaku* that emphasized *yūgen* as the highest aesthetic ideal attainable in *Noh*. His stress upon *yūgen* stretched his discipline of mime into the poetry and dance of *Noh* (Fig. 02.43) that infused the mood of lingering emotion, *yojō*. This made the performance more rhythmical and less representational that created a more subtle emotion and delicate feeling of *yūgen-yojō* style.

Zaemi systematized the aesthetic principles of *Noh* into nine stages influenced heavily by Zen teachings according to William Theodore de Bary. 163 The highest of the stages was ‘The flower of the Miraculous.’ Zaemi asserts, “The flower is the life of *Noh*; there is a beauty that must be spoken of as even higher than flower.” 164 In this passage, he is speaking of the beauty of *shiore*, the ‘withered’ known only to those who have attained the limits of flower. This was the aesthetic expression of the imperfect, the negation of flower and the liberation into *shiore* beyond the perfect affirmation of the flower.

---

163 William Theodore de Bary (1919- ) is an East Asian studies expert at Columbia University, with the title John Mitchell Mason Professor of the University and Provost Emeritus. He graduated from Columbia College of Columbia University in 1941. He served in American military intelligence in the Pacific Theatre. Upon his return, he resumed his studies at Columbia, where he earned his PhD.

Sight, hearing and heart are the three faculties that Zaemi distinguishes for the expression of Noh. The most fundamental and lowest level of Noh expression is through the emergence of sight. Zaemi elaborates, “From the first the theater is colorful. The dancing and chanting are animated; the spectators high and low exclaim their praises, the atmosphere is brilliant. Not only connoisseurs, but even those who know little of Noh, all in the same spirit, think it is interesting.”\textsuperscript{165} The visually appealing aspect of Noh is easily appreciated by the general audience at this level.

The second level of Noh emerges through hearing. “From the beginning there is seriousness, music and mood harmonize, and the effect is graceful and interesting... it may not appeal strongly to rural enthusiasts.”\textsuperscript{166} The Noh at this level has sophistication has rather than the eyes, the aspect of hearing and other senses that begin to engage.

The final level of Noh is that emerges from the heart, “like the performance of a peerless sarugaku which after countless times has shed all variation, mimicry, or forced movement.”\textsuperscript{167} This is a ‘wordless’ Noh that has reduced the movements of dance and mimicry to a minimum and does not rely upon the twists of the plot. It is a Noh of no-mind (mushin) within a desolation (sabî), “unknown even to true connoisseurs and even more beyond the comprehension of rural admirers.”\textsuperscript{168} This level is an ‘austere cold beauty’ that appeals to the heart later be known as wabi shaped by Zaemi in the middle of the Muromachi period.

\textsuperscript{165} Ibid., 99.
\textsuperscript{166} Ibid., 100.
\textsuperscript{167} Haga, The Wabi Aesthetics through the Ages, 259.
\textsuperscript{168} Rimer and Masakazu, On the Art of the No Drama, 101.
Zaemi Motokiyo practiced Sōtō Zen and it inspired Noh development. Zen also had a direct impact for Komparu Zenchiku, Zaemi’s son-in-law who further developed Noh with his writings, ‘Shidō Yoshō’ and ‘Rokuin Ichiro no Ki’. He divides the art of Noh into six rings with the highest being the ‘ring of emptiness’ as “empty and traceless, hushed and wordless, shedding and shedding until nothing is left to shed, emptying until nothing remains to empty... realizing enlightenment is the same as being unenlightened.”  

169 The ‘ring of emptiness’ is a beauty sensed despite its coldness, beneath wherein there is a pulse of life. Wabi may be seen as impoverished or unrefined when looked upon superficially, yet internally it is a wealth of richness and purity. It is akin to ideals of a Zen seeker: “Poor of body but not poor in the Way... whose tattered robes are filled with a pure breeze.”  

170 This is a beauty of wabi as alluded to by tea masters, Takeno Jō-ō and Rikyū and how the wabi of chanoyu derived its nourishment from Zen.

02.4 budo: the Way of War

The Japanese word budo 171 is translated as the ‘Way of War’ or the ‘Martial Way’ and is the ethical foundation for the fighting arts.

Budō (Fig. 02.44) consists of two characters. According to John Stevens, 172 bu has the meaning of ‘to stop clashing weapons’ with a...
‘connotation restoring peace’ and may also be interpreted as ‘valorous action’, ‘courageous living’ and ‘committed to justice.’ Dō 173 has Taoist roots meaning ‘the Way to truth’ as a ‘path to liberation.’ The combination of the two concepts is merged to mean ‘the Way of brave and enlightened activity.’ 174

02.4-1  bushidō: the Way of the Samurai

The Japanese word bushidō is a derivative of budō meaning ‘The Way of the Samurai.’ The origin for the code of bushido is credited to Yamaga Sōkō (1622-1685) during the Tokugawa (Edo) period (1600-1867). Sōkō was of samurai origin and was a scholar in subjects of Shinto, Buddhism, Confucianism and Japanese poetry. He was interested in military science and believed that practical ethics from Confucius should be used for the moral training of the Japanese people. There was relative peace during this period and the samurai was relegated to duties as administrators and became irrelevant as a class of warriors. Sōkō sought to justify the existence of the samurai class ‘to serve as an exemplar of high moral purpose for the Japanese of all classes’ with a central commitment to ‘duty above all.’ The samurai was to have ‘absolute loyalty to one’s overlord and devotion to duty.’ The samurai became a member of the true ruling elite. 175

The book ‘Hagakure’ from the eighteenth century was known as ‘The Book of the Samurai’ which was compiled from a conversation of a Nabeshima samurai from the domain named

172 John Stevens (1947- ) He was born in Evanston, Illinois. He is a Buddhist priest, professor of Buddhist studies and teacher of aikido (7th dan) at Tohoku Fukushi University in Sendai, Japan. He has authored more than 30 books on aikido, Zen, Buddhism and Asian culture.
173 GLOSSARY: dō- A spiritual path.
175 Varley, Japanese Culture, 207-208.
Yamamoto Tsunetomo. The author states, “I have discovered that bushido is to die,” it is not a willingness to die ‘but rather a resolution to die’. This idea has a cultural framework from Confucianism in its moral obligations and Zen Buddhist understanding of mujō, ‘impermanence.’ According to Nitobe Inazo in his book ‘Bushido: the Soul of Japan’, he saw bushidō not only as the ‘commanding moral force of his country but as the totality of the moral instincts of the Japanese race.’

**02.4.2 seppuku**

This function of death in bushidō is ‘spontaneity in action and freedom from the conscious reflection and calculation that usually attends decision.’ In Japanese Zen, the ‘great death’ is experienced within life that leads to a rebirth in this world. For the samurai, giving of his life for the defense of a moral cause on the battlefield is a death of integrity. An alternative would be (Fig. 02.45) seppuku (hara-kiri), ‘ritual suicide.’

---

176 Nitobe Inazō (1862-1933) was born the son of a samurai of the Morioka Clan in Iwate. He converted to Christianity while a student at the Sapporo Agricultural College in 1881. In 1884, he went to study in the United States, where he became a Quaker. Nitobe served as a professor of law at Kyoto Imperial University and Tokyo Imperial University, Headmaster of the First Higher School and the first president of Tokyo Women’s Christian University. Nitobe was a prolific writer and exerted a powerful influence on Japanese intellectuals and students. He was critical of the increasing militarism in Japan during the early 1930s.

177 GLOSSARY: bushido- The Way of the Samurai; chivalry.


179 Ibid., 287.
A *samurai* would be bathed and dressed in white robes. He is fed his favorite meal and a *tanto*; knife or *wakazashi*; short sword was placed on his plate when he was finished. His sword placed in front of him. His *kaishakunin*, attendant would stand by for his role. The samurai opens his kimono and thrusts the *wakizashi* or a *tantō* into his abdomen making a left-to-right cut. Then he makes a second slightly upward stroke to spill out the intestines, upon which the *kaishakunin* would perform *daki-kubi*. This is a cut to decapitate the samurai. 180

For the Japanese, the *hara*; 181 or ‘lower abdomen’ is the center of a human’s essential nature. In the West, the brain is considered the center of consciousness so suicide many times is a gunshot to the temple of the head.

‘The tendency of the Platonic-Christian tradition to privilege the soul over the body is manifest in the fact that it was not until Schopenhauer and Nietzsche in the 19th century and then later, Marleau-Ponty that European thinkers began to develop extensive philosophies of the body. 182

The head was the focus of the intellect and rational in the philosophies of Plato to Rene Descartes’ domination of thinking as an ‘internal’ process with denial of the body. The focus of the body has been central to Eastern philosophies such as Confucianism, Taoism and Zen Buddhism. Arts such as *kyudō* or the Way of Archery, *kendō* or the Way of Sword, *chadō* or the Way of Tea, *shodō* or the Way of Calligraphy and the *Noh* drama embodied this Zen affinity with the body.

181 GLOSSARY: *hara-* center of energy; ‘to spiral outward in eight directions/ situated in the belly; body and mind as one.
02.4-5 Zen and the Way of Sword

Zen began to influence ‘the Way of Sword’ beginning in the fourteenth century with a spiritual component as a ‘sword of life’ rather than of death. Bushidō was the moral precept as a discipline for the whole person. Training was not only physical in nature but also psychological and spiritual. Confucius emphasized the heart and spirit that needed to be honed in order to inform the aspects of technical precision. Upon training of the body, the sword will be wielded effortlessly, free of preconceptions and expectations. This is done through the state of mushin, ‘no mind’ and the wisdom of the body. The ‘mind’ and focus of the body awareness is centered in the hara or lower abdomen, extending through to the sword to act in unison with ‘no mind’.

02.5 Aikido: the Way of Harmony

Aikido, the ‘Way of Harmony with the life force’ is a modern form of budō and has its origins in the ‘Way of Sword’. Aikido is an intuitive study of human life. The purpose of training in aikido is the development of spiritual power to bring forth our true nature.

Aikido is a Japanese martial art with its spiritual origins in Shinto. Shinto is an indigenous religion 

183 GLOSSARY: budō- Spiritual path of the warrior.
in Japan and is the foundation and the heart of *bu*, the underlying code for the *samurai* way of life. *Aikido* is based on ancient *jujutsu* \(^{184}\) techniques that are effective in hand to hand combat. Ancient Japanese martial arts were developed during civil wars in portions of the Muromachi period (1467-1568).

*Jujutsu* is understood to have been created during the period lasting 1336-1573. *Jujutsu* was adopted by Oda Nobunaga (Fig. 02.46) and the feudal governments during the Azuchi-Momoyama period (1568-1603) and evolved in the Tokugawa (Edo) period (1603-1867).

After the warring periods, *jujutsu* began to take on a more moral and spiritual turn for the formation of character and development of dignity. A derivative to *jujutsu* is *Aiki-jujutsu*. It is a traditional Japanese martial art established by Master Saburo Yoshimitsu Shinra (1045-1127) of Minamoto family and remained proprietary to the feudal clan of Aizu. In the late Tokugawa period, the Aizu clan was led by Master Soemon Takeda (1758-1853) of *Daito-ryū Aiki-Jujutsu*. Master Sokaku Takeda (Fig. 02.47) was the grandson of Soemon. Morihei Ueshiba, the founder of Aikido was one of Sokaku Takeda’s students. Ueshiba also trained in *Judo* and

---

\(^{184}\) *Jujutsu* is Japanese martial art that evolved among the samurai of feudal Japan as a method for defeating an armed and armored opponent in which one uses no weapon, or only a short weapon. Because striking against an armored opponent proved ineffective, practitioners learned that the most efficient methods for neutralizing an enemy took the form of pins, joint locks, and throws. These techniques were developed around the principle of using an attacker’s energy against him, rather than directly opposing it.
swordsmanship or *kenjutsu*. He proclaimed, “Aikido is the compass oriented to build the heavenly earth.” 185

02.5-1  **Aikido: basic description**

*Aikido* techniques are principally empty handed and without weapons consisting primarily of throwing or *nage*, (Fig. 02.48) blocking or *kime* and pinning control or *osae*. The basic set of actions consist of a person attacking or *uke* 186 and the person receiving the attack or *nage* 187 that creates a proper distance or *ma-ai* and disrupting *uke’s* balance upon an attack. At *uke’s* weakest moment, *nage* gains control through joint manipulations or *kansetsu-waza* with striking vital spots or *atemi-waza*.

*Nage* uses his center of gravity and leverage to execute *Nage, Kime* and *Osae* techniques. *Kansetsu-waza* primarily controls the shoulders, elbows or wrists. *Atemi-waza* is a strike not to destroy the opponent or *uke* but is a device used to disrupt in order to take their *kuzushi* or balance. *Aikido* techniques are often circular with vertical shifts of the body by twisting and bending through the core as a unified movement.

---

186 GLOSSARY: *uke*- Person who receives the attack.
187 GLOSSARY: *nage* - A throw; one who does the throwing.
Aikido is non violent in nature and the act of blending with the opponent is advocated, to take appropriate action and to neutralize the situation. Training of basic body movements and spiritual understanding is used to counteract developed instincts of the mind and body as brute force and strength in the face of an actual attack or conditions of daily living. To see the reality of the situation involves not only seeing it with your physical eyes but also with your mind’s eye or the eye of the intuition thus freeing your body to be alert and free from tension.

The founder of aikido (Fig. 02.49) Master Ueshiba Morihei (1883-1969), had a deep love for the traditional martial arts and wanted to maintain its traditions along with reviving the spiritual quality of budō. His deeply religious goals are summarized:

... the unification of the fundamental creative principle; ki, permeating the universe and the individual ki, inseparable from breath-power of each person. Through constant training of mind and body, the individual ki harmonizes with the universal ki and this unity appears in the dynamic, flowing movement of ki-power which is free and fluid, indestructible and invincible. This is the essence of Japanese martial arts as embodied in Aikido.  

---

Morihei Ueshiba: biography

William Gleason in his book ‘Spiritual Foundations of Aikido’ says, Shinto and aikido are united and have a common foundation, the kototama (word souls) principle which is the function of universal and individual spirit. This manifests the universal ki energy which leads to spiritual understanding and personal transformation.

Aikido is known world wide as a martial art yet is grounded in spiritual training. The founder of aikido, Morihei Ueshiba was a Japanese soldier, farmer and philosopher. He taught class on his last day prior to passing away at the age of eighty six on April 26th 1969. These were his last words that he imparted to his students:

The martial way, budo that embodies the feeling of universal compassion is based on the creative energy of the universe; take-musubi. All others are nothing more than arts of destruction. In the beginning I called it takemusubi aiki; later I decided to call it shobu aiki; the budo that creates wisdom, judgment, the mind of a sage.

The true victory of shobu aiki is to strike down and destroy the mind of doubt and conflict within yourself. It is to realize and carry out the destiny you have received from divine providence. Regardless of how this may be philosophically explained, unless it is actually put into practice, you are no different than anyone else. Through the practice of aikido this power and ability is added unto you.

The underlying origin of budo is the spirit of universal protection, nurturing and salvation. It is to give renewed energy to yourself and others. Human beings are the children of the divine universal spirit and if they are unhappy it is because they turn away from their own nature. Man has selfishly created the sense of

---

189 William Gleason (1943- ) is the American author of two books about Aikido, spirituality and kototama. He holds the rank of 6th dan in Aikido and is the founder and head instructor of Shobu Aikido in Somerville, MA, USA. He lived in Tokyo, Japan from 1969–1980, where he trained in traditional aikido and Japanese sword at the world headquarters of Aikido, the Aikikai Hombu Dojo.

good and evil and then forgotten the essence of his own nature. Within divine love there is no good or evil, no happiness or unhappiness. There is only constant giving in an attempt to pay back some part of the precious gift of life that one has received and even now continues to enjoy.

You should never be trapped by the idea that you have problems, that you are a person of deep karma or that you are one of little value. This is insulting not only to yourself but to others as well. All people share the same divine origin. There is only one thing that is wrong or useless. That is the stubborn insistence that you are an individual separate from others. Give thanks and show gratitude. Work for the paradise on this earth. In this way your true nature will continually unfold. 191

Morihei Ueshiba was born in Tanabe, Japan on December 14th 1883. Tanabe is about two hundred miles south of Osaka along the coast and is at the foot of the Kumano Mountains. Kumano is Japan’s Holy Land where the Shinto gods descended to earth. 192 This environment induced him to become immersed in the Shinto mysticism and esoteric Buddhism.

He was the fourth child of Yoroku and Yuki Ueshiba who were wealthy farmers of the region. Morihei was a sensitive and introspective child by nature and due to being premature, he was persistently ill in his early years. His father encouraged Morihei to discipline and strengthen his body through wrestling and swimming while his mother imparted her interest in painting, calligraphy, literature and religion.

Morihei excelled in the nearby temple school and spent most of his days outdoors. He became bored with the dry Confucian classics and became interested in esoteric rituals, mystical chants, 191

191 Ibid., 6.
visualization exercises and meditation techniques of the Shingon Buddhism founded by the Buddhist priest, Kobo-daishi (774-835) known also as Kūbai. According to Morihei:

The esoteric Buddhism of Kūbai, though incomparably more complex and sophisticated than Shinto, had many elements compatible with the latter. Among these were the idea of the oneness of man and nature and a belief in the magical efficacy of the word (mantra in the former; kototama in the latter). It was only natural that as time went by esoteric Buddhism should come into close association with Shinto.

Morihei moved to Tokyo in 1902 at the age of nineteen and started the Ueshiba Company, a stationary store. His budō interest led him to study both Kito school of Koryu Jujutsu; and the Shrinkage School of Kenjutsu; swordsmanship. He became ill and returned to Tanabe to recuperate and marry his childhood friend, Hatsu Itokawa. The war between Russia and Japan broke out and he enlisted in the military and was promoted to sergeant due to his skills as with a bayonet and bravery on the battlefield. He continued his martial arts studies during the war at the Masakatsu Nakai’s dojo in Sakai where he learned the Gōtō school of Yagyu-ryū jujutsu together with sword and spear fighting techniques. The experiences in the war solidified his commitment to the martial arts and he returned home after the war in 1907 at the age of twenty four where he continued to practice his martial arts and was introduced to Kodokan style Judo.

The Japanese government started the Hokkaido project which encouraged settlement in the northernmost island of Japan. In 1912, Morihei, his wife and fifty four families took offer by the government and moved north to Hokkaido. Though initially the settlement process was very

---

difficult, the village of Shiataki began to grow due to Morihei’s iron will, hard work and calm nature. In 1915, Morihei met the man that greatly influenced his budō training. Sokaku Takeda was the master of Daito-ryū jujutsu which was a family held secret style since 1021. When asked whether he learned the secret of aikido from Takeda, Morihei said: “No, aikido came later. Takeda sensei opened my eyes to the principle of budō.” 194

In 1919, he heard that his father was gravely ill so he packed up his family began his trip back home. On the way, he took a side trip to meet the spiritual master of Waniyasaburo Deguchi in Ayabe of O-moto Kyō in hopes of prayers for his father. Deguchi founded a sect of Shinto based on its lost original teachings called chin kon kishin, ‘a Way of communication with the Devine Spirit of Kami through concentrated meditation.’ Deguchi assured Morihei that his father was dying of natural causes and by the time he returned to Tanabe, his father had died. It was told to Morihei that his father’s last words to him was, “Live your life freely and accomplish whatever you wish.”

For a few months after his father’s death, Morihei behaved as if he had gone ‘mad.’ He went to the mountains alone to wield his sword ‘at phantoms in the air.’ He returned abruptly, gathered his family for a move to Ayabe to rejoin with Deguchi to study Shinto with the O-moto Kyo. Deguchi told Morihei, “Your mission is to develop a new martial art which will aid mankind.” In 1923, Morihei with Deguchi’s assistance started a dojo with a style called ‘aiki bujutsū’ that was steeped on the kototama, the true substance of universal law.

194 Ibid., 10.
In 1927 after travels to Manchuria with Deguchi on Omoto-kyō missions, Ueshiba sensei (Morihei) moved to Tokyo (Fig. 02.50) to teach and open new dojōs and teaching the ways of aikido as the art was now known. In 1930, he enlarged a facility in the Wakamatsu district of Shinjuku, Tokyo. It was called Kobukan Dojō with membership restricted to those with two reliable sponsors and it became to be known as ‘Dojō of Hell’ since the training was so rigorous. Ueshiba sensei felt that ‘aikido must be understood as a spiritual discipline and not merely as a method of fighting.’ And he said, “Aikido is the function of universal harmony expressed through the human body.” 195

In 1942, Ueshiba sensei was very troubled by the war and the lack of world cooperation and relationships so he moved with his family to Iwama prefecture for contemplation and prayer while he farmed. He built an open aired dojō and kept teaching and training to deepen his understanding of budō. In 1948 after the war and occupation the American forces, all martial arts were banned. But since aikido had emphasis on peace and seeking truth, it was able to resume as part of Japanese society. The Kobukan was renamed as Aikikai Foundation and the son of Ō-sensei (Ueshiba sensei), Kisshomaru Ueshiba became doshu, the head of the dojō. Ō-sensei stayed in Iwama leading the life of budō and continuing to pray for world peace while

195 Ibid., 20.
coming to Tokyo upon occasions to teach. By 1959, aikido’s popularity began to spread throughout Japan and the World.

For the Japanese the rock, *ishi* is a ‘steadfast will.’ Through the centripetal nature of the ‘universal will’, the rock is metaphorically the ‘human will’ and thus rooted to the earth that is formed by self-mastery.

This notion is personified by a poem by Ō-sensei:

Touched by the true heart (*makoto*)

train and deepen your understanding therein.

Resolved in the oneness of this world

and the world to follow.

Aikido, all power brought into motion creating

a world of beauty, gentility, and tranquility.

Entrusting all to flow of divine heavenly consciousness, the breath of heaven and earth;

the true man, fully utilizing the mind of God.

Standing in this mountain stream, I wonder why it

Is that no man can speak as truthfully as the sound of the water against the rock. \(^{196}\)

\(^{196}\) Ibid., 21.
Gleason adds to this poem, “The horizontal waves of the mountain stream constantly hit against the rock. (Fig. 02.52) They are the vicissitudes of life. The sound of the water against the rock is the birth of new consciousness, new kototama. The entire scene is exemplifies fudoshin, immovable mind: relaxed, at peace, it is completely stable. Within movement there is ‘something’ that does not move. It may be said to be the source of change itself.”

02.5-3  **Aikido: description of a training session**

Continual training and not intellectual pontification is promoted as the way of attaining proficiency in the art. *Aikido* master Seigō Yamaguchi refers to training:

> At fifty-six years old I am beginning to reassess the real difficulty of Aikido. Truly it is necessary to always maintain beginner’s mind. Merely by enthusiastically repeating those things which you have learned, you can in no way to hope to gain true progress. It is true that the ancient masters were quoted as saying that one must train himself through continual repetition. This does not refer, however, to mechanical repetition... No matter how good we may believe we are, let us remain aware that we are still immature and imperfect. We should receive any and all criticism with a modest and assuming feeling. To concentrate on becoming powerful and also maintain beginner’s mind, is by no means an easy thing. Standing strong and firm without any hardness or inflexibility is that

---

197 Ibid.
state of real positive spirit. It is all-accepting and yet never loses the
consciousness of its own existence. 198

With this beginner’s mind, we begin this training session. Founder Morihei Ueshiba states,
“Aikido begins and ends with formality.” There are three bows that are symbolic in aikido
practice. The first is done from a standing position upon entrance of the dojo toward the front;
shomen. At the beginning of class the sensei; teacher and students conduct a sitting bow to
each other and to each other again at the end of class. These three bows symbolize the origins
of spirit, mind and body.

Aikido practice is performed at a training hall or dojo. The basic dojo consists of a large practice
mat where the training is executed with the front wall or shomen and a tokonoma similar to a
tea house seen directly upon entry. A kamiza or shrine with a picture of the founder, Morihei
Ueshiba, a scroll, a flower and sword arrangement is displayed within the tokonoma. To the
right is the joseki or the ‘upper lateral wall’ and to the left is the shimoseki or ‘lower side wall.’
Upon entry at the front door usually in the rear wall or shimoza, the aikidoka bows, takes his
shoes off, places them on the shoe rack or getabakō and proceeds to the dressing room to
change into his dōgi.

The dōgi is a traditional uniform for many Japanese martial arts that is made out of cotton,
white in color consisting of pants and a top similar to a kimonō. A belt; ōbi is made from cotton
and the color demarks the rank of the aikidoka. The colored belts are used for the kyu ranks
starting at white; 10th kyū through brown; 1st kyū in descending order. The black belts are
ranked from 1st to 10th dan in ascending order. The black belt ranks, also called yūdansha who

198 Ibid., 37-38.
also wear a *hakama* which is a black or dark blue skirt like pants that is a traditional piece of samurai clothing.

A standing bow; *rei* is performed at the mat opposite of the *shomen* and the left foot is placed first onto the mat then the right. The *aikidoka* sits or *seiza* and performs a sitting bow or *rei* toward the *shomen*. Upon arrival of the head teacher; *sensei* for the practice, the *aikidokas* line up according to rank from left; highest, starting with the *sensei* to right; lowest facing the *shomen* and sit in *seiza* with acknowledgement from the *sensei*. The *sensei* walks in front of the *shomen* bows to the *shomen* in *seiza*, turns and bows to the students (Fig. 02.53) as they bow in unison to the *sensei* saying *onegaishimasu*.  

199 In Japanese culture, "onegai shimasu" is used in many different situations. The basic connotation is the feeling of exchanging "good will" towards the "future" of the two meeting parties. Hence, it's sometimes kind of like saying "I'm hoping that our relationship holds good things in the future." Another connotation is "please" as in, "please let me train with you." It's an entreaty often used in asking the other person to teach you, and that you are ready to accept the other person's teaching.
Everyone stands up with the right foot first then the left to move to an open area on the mat. The sensei usually leads the warm ups of stretching and breathing exercises along with basic movements such as tenkon, tentai and ikyo undo. Rolling or falling; ukeme practice will also take place since this skill is necessary for the safety of the aikidoka. Upon completing the warm ups, sensei will select a uke to the front of the mat and demonstrate a technique. This demonstration will have a specific attack that is called out by the sensei and an ensuing technique will be demonstrated from various angles and speed to show the subtle nuances of the movement. (Fig. 02.54) Upon completion of the demonstration, the aikidokas will usually pair up, senior and junior students and bow; rei to each other. William Gleason speaks of the interaction between the attacker; uke and receiver of the attack; nage.

Aikido requires receiving your partner’s attack; blending with it in such a way that you have no weak point that can be attacked; and, when necessary, falling without injury. This is the art of ukeme. You must receive your partner’s attack with an open yet impenetrable defense. A clam and sensitive awareness, free from arrogance or haughtiness, is developed by observing proper etiquette. Bowing correctly, for example, not only helps eliminate self centeredness but also teaches correct distance and timing; ma-ai, developing caution and judgment. One should not bow too low when the ma-ai is short. This indicates a lack of respect for your partner and invites his attack.\(^200\)

\(^{200}\) Ibid., 36.
The senior student will begin the practice (Fig. 02.55) of the technique demonstrated as the *nage* who executes the technique and the junior student will be the *uke*. The technique will be done on the left and right sides for a total of four times in an ōmōte; front, *ura*; rear, *ura*, ōmōte sequence and will begin again with *nage* and *uke* roles reversed. The sensei will peruse the *dojo* mat while the students practice the techniques and imparting adjustments when appropriate. Several techniques could be practiced per training session.

Depending upon the experience and skill of the *aikidokas*, the practice of a technique could be methodical and slower paced; *kihonwaza* or more fluid in nature as *ki-no-nagare*.

*Randori*, free play, (Fig. 02.56) is an activity that may be part of the training session. Depending on the level of the *aikidoka* (typically two for the higher level *kyū* ranks and three to five for *dan* ranks), multiple attackers; *ukes* will line up and simultaneously attack the lone *nage* upon initiation by the sensei. *Randori* tests the practiced skills accumulated by the *aikidokas* to negotiate the multiple forces exerted by the *ukes* to blend and neutralize and control the flow of energy to a state of resolution.
The sensei will signal for class to end with a single clap of the hands and all the aikidokas will line up in the same formation as the beginning of class and sit in seiza. The sensei walks in front of the shomen bows in seiza, turns and bows to the students as they bow in unison to the sensei saying *domo arigato gozaimashita,* \(^{201}\) sensei. All the students and the sensei now walk to the tokonoma at the shomen creating a circle formation with the picture of Ō-sensei \(^{202}\) at the base, sit in seiza and say *domo arigato gozaimashita* in unison. Conversation about the training session is initiated by the sensei, questions and any announcements by students are exchanged. When conversation dissipates, all bow in unison and say *dōmō arigatō* 

---

\(^{201}\) **GLOSSARY:** *dōmō arigatō gozaimashita* - Japanese for "thank you very much." At the end of each class, it is proper to bow and thank the instructor and those with whom you've trained.

\(^{202}\) Morihei Ueshiba had become famous as "O Sensei" or "The Grand Teacher," the Master of Aikido.
gozaimashita. Finally, individual bows are performed to ones that you trained with in this session starting from the highest rank to the lowest rank. To get off the training mat, a standing bow or rei is performed on the mat facing of the shomen then the aikidoka sits or seiza and performs a sitting bow or rei. The aikidoka stands up, the right foot steps back first off the mat then the left while still facing the shomen. The training session is completed for the day.

Through training in aikido, intuition and wisdom is instilled replacing ego and confrontation. Ō-sensei says,

> When practicing with one who has realized aikido principle within his being, all bad feelings and doubts are swept away and you gain a greater understanding of yourself. ²⁰³

**02.5-4 Aikido: space-time and the flow of energy**

Through training in aikido, the acknowledgement of our individual life and the universe as one system is done not solely by the mind but also intuitively with the heart, body and the spirit.

As the ego is silenced, natural defenses of the body and mind are discovered. This leads to the development of good balance, a stable attitude and all aspects of mind-body making continual adjustments according to the ‘laws of natural phenomena.’ This concept is a system of purification and adjustment called misōgi.

With misōgi training, the awareness of unity with physical and the spiritual realm allows for the living in this moment in time. Ō-sensei says,

> In this moment of truth there is only emptiness. There is no death. There is only eternal spirit. It is in this realm that one finds wisdom and the uncountable

---

²⁰³ Ibid., 39.
variety of Aiki waza. Therefore, do not escape into the past and do not dream of the future. Live for this moment, and therein find your true self.  

The giving up of attachment to life and death transcends to a refusal of being controlled by fear and ego which clouds the Zen notion of ‘here and now’ without separation of past, present and future. In aikido, this is the time for action without hesitation. This translates to a concept of marubashi; ‘the bridge of life.’

From the Yagyū School of swordsmanship, the metaphor is of life as a narrow log bridge spanning a torrential river. As the enemy attacks with his sword, the movement must be direct. As Mitsugi Saotome sensei explains:

Cutting in one timing through his sword and through his spirit. It is a technique of entering and choosing death... choosing life is death. The only path is the enemy’s path. There must be no separation, but an exchange of time and space with the spirit of moving into the very heart of the enemy. This is the spirit of irimi; entering. When you extend your spirit into the future, the present is neutralized. Negative becomes positive; positive becomes negative. Past becomes future, and future becomes now... choosing death is life. This must be practiced and become instinctive.

---

205 Yagyū Shinkage-ryū is one of the oldest Japanese schools of swordsmanship (kenjutsu). Its primary founder was Kamiizumi Nobutsuna, who called the school Shinkage-ryū. In 1565, Nobutsuna bequeathed the school to his greatest student, Yagyū Munetoshi, who added his own name to the school. Today, the Yagyū Shinkage-ryū remains one of the most renowned schools of Japanese swordsmanship. Its name roughly means Yagyū New Shadow School.
206 Mitsugi Saotome (1937- ) is a Japanese aikido teacher currently living in the United States. Mitsugi Saotome is a master in the martial art of aikido and is a direct disciple of the founder of aikido, Morihei Ueshiba. At the age of 16, Saotome began his martial arts training in judo. At the age of 18, he entered the Aikikai Hombu Dojo in Tokyo in order to train under Ueshiba. He became an uchi-deshi in 1958 and trained there for fifteen years until his teacher’s death in 1969. Saotome began teaching at the Aikikai Hombu Dojo in 1960. He was very well respected as an instructor, receiving many honors. He obtained the title of shihan and ultimately was appointed a senior instructor. He held that position until 1975.
In the sword concept of *marubashi*, ideas of *ma-ai*; space-time, *de-ai*; the timing of the meeting and *zanshin*; the continuation of energy and awareness are engaged. *Ma-ai* can be conceived as ‘the past’, *de-ai* as ‘the now’ of the encounter and *zanshin* as ‘the future.’ It is the control of mind-body in the state of *mushin*; ‘no mind’ along with these three elements of space-time and energy that manifests and transforms forces of variant intensities.

*Ma* is translated as ‘space interval’ and *ai* is the act of joining or confluence. *Ma-ai* (Fig. 02.57) is the distance in time and space between forces and their relative positions as joining in the ‘harmony of emptiness.’ This balance and control of space is not through the act of filling rather it is within the negative space that captures the spirit of the adversary or force with his presence. With the understanding of ma-ai, the realm of perception, intuition and insight reveals the aspects of ‘emptiness’ that Ō-sensei professes.
De-ai is the timing within a situation controlling the space to create a reaction and at that moment, there is a meeting of forces. This sense of time is a paradox of intense concentration and relaxed flexibility and perceptual fortitude. Elasticity of mind-body awareness creates spontaneity for the moment. If reaction waits for information to reach the physical awareness then the moment is circumvented. The vital perception is within the spiritual movement. De-ai timing must be in direct relationship to the adversary with patience and awaiting the moment of appropriateness creating an opening of vulnerability. The

(Fig. 02.58) de-ai and zanshin: (nage on right/ uke on left)

- 5- de-ai; kuzushi is further establishing physical contact and control while centering.
- 6 & 7- zanshin; nage moves the energy of the uke with his ki extension which creates a vacuum to be filled.
- 8 & 9- de-ai; proper distance is reestablished for engagement of the kote-gaeshi; wrist throw.
- 10- ma-ai/ zanshin; the throw is executed and ma-ai is reestablished while maintaining zanshin getting ready for further control or transition of energy.

(Image source: Gleason, William. *The Spiritual Foundations of Aikido*)
moment of adversary’s attack is their most vulnerable because a commitment to attack leaves little space for change. This is the instant for a counter attack that conjoins the force openly with *ichi gō ichi e*; ‘one life, one meeting.’

*Zanshin* (Fig. 02.58) is the continuation of energy, an extension of the spirit in an awareness of the continuum for the next action of uncertainty. This relaxed intensity of concentration as ‘dynamic tension’ moves energy with an awareness for the incubation of the past and future as this moment. With ‘imbued emptiness’ the forces are met with appropriateness and timing for continuance of energy for ‘harmonious resolution’ or ‘conflict of growth.’

**02.5 02.5 02.5 02.5**  
**form and structure with selected techniques**

A firm yet relaxed stance is required by the *aikidoka* to initiate movement and establish control of the *aikidoka’s mind, body, spirit* relationship. (Fig. 02.59) In the illustration, the *aikidoka* has established a right *hanmi* which is placing the right foot forward with toes facing slightly outward 10-15d with the left foot back and toes facing outward 35-45d.

This establishes a triangular base that is stable and firmly grounded yet light enough to move. The center or core or *hara* establishes a vertical line to the ground that

(Fig. 02.59) Right side stance; *migi hanmi.* (Image source: Gleason, William. *The Spiritual Foundations of Aikido*)
connects to the earth and extends through the spine to the sky. The hands are projected forward aligned with the feet with the left is down protecting the lower areas while the front is higher protecting the upper areas. The shoulders remain relaxed and aligned with the spine with the head erect with the eyes forward and chin slightly down. The illustration shows the extension of the *ki* from the *tanden*. This stance fundamentally mimics the form of Zen’s sitting meditation or *zazen*.

In *aikido*, there are three basic movements or *taijutsu*; footwork. (Fig. 02.60) Ō-sensei borrowed the symbols of the triangle, circle and square to express the spiritual component of movement from Buddhism. On a pragmatic level, basic movements are used for positioning the aikidoka, *nage* in relation to space and time with the movement and energy produced by the *uke*. All of these movements will be shown with the uke at the top of the photograph and nage at the bottom; and uke is white in the diagram and nage is black. The uke is in a linear attack and the movements are shown relative to this line. The foot movement is done as a sliding motion.

(Fig. 02.60) Fundamental movements. (Image source:mainlinebudo.com, accessed on 0422.2011)
The first movement is symbolized with a triangle or *hiraki* (opening) movement.

(Fig. 02.61) This movement is used to allow the energy and movement of the *uke* to proceed along a linear path as the *nage* uses the *hiraki* movement to evade yet keep a *ma-ai* and execute a *de-ai* engagement with a technique when appropriate in distance and timing.

The second movement is symbolized with a circle or *tenkan* (spinning) movement.

(Fig. 02.62) This movement is used to allow the energy and movement of the *uke* to proceed along a linear path as the *nage* uses the *tenkan* movement to evade and blend yet keep a *ma-ai* and execute a *de-ai* engagement with a technique when appropriate in distance and timing.
The third movement is symbolized with a square or *irimi* (entering) movement. (Fig. 02.63) This movement is used to allow the energy and movement of the *uke* to proceed along a linear path as the *nage* uses the *irimi* movement to evade yet enter strongly keeping a *ma-ai* and execute a *de-ai* engagement with a technique with appropriate distance and timing.

The fundamental posture of the *aikidoka*, centered and grounded along with execution of proper basic movements are essential. A space-time relationship through intuitive understanding of the *uke* or multiple *ukes* with *ma-ai* establishes the moment for *de-ai*, the moment for engagement of mind-body-soul. *Zanshin* is kept for the continuation of energy to its natural resolve with *ki* energy.
A technique named *tenchi-nage* or heaven and earth throw is shown on the illustrations (Fig. 02.64 & 65) that embodies basic aikido principles discussed along with *ki* connections. *Nage* keeps control of the *uke* by centering and taking *kuzushi* or balance of the uke while leading *uke*’s energy by using *ki-no-nagare* or energy flow and settling the *tanden* to ground *ki* energy extending one hand with *kokyu*; breath to the depths of the earth and extending the other hand to reach the heavens as *uke* falls into the void.

02.5-6  **Aikido and Zen**

D.T. Suzuki is an author of Zen that brought its teachings to prominence in the West and he said of *aikido* and Zen, “Until I began to study aikido, there was something about Zen that I couldn’t grasp at all. *Aikido* is Zen in motion and it brings the reality of Zen to the surface.” 208 He goes on to say:

The teaching and practice of Moihei Ueshiba is at one with that of Mahayana Buddhism and also the way of Zen. They will be future proof of each other.

---

208 Ibid., 13.
Although it is not based on any formal study of Zen Buddhism, Ueshiba sensei’s experience is definitely what is referred in the Far East as *satori*. The words of this great teacher should be recorded for the future. Through them an understanding of a new kind of intelligence might someday be reached. 209

Uesiba sensei never studied Zen formally but was influenced by its teachings especially in the art of sword of Yagyu Ryū. He often quoted the teachings of Takuan-zenji (1573-1645), the spiritual teacher of Yagyū Munenori when explaining the mental stance of *aikido*. Takuan is best known for mentoring Japan’s most famous swordsman, Miyamotō Musashi (1584-1645). Musashi defeated over sixty opponents by the age of twenty nine and spent the remainder of his life studying Zen and practicing Zen arts.

Japanese swordsmanship has a deep influence in *aikido*. Instead of throwing as in *jujutsu* or *judo*, *aikido* cuts like a sword. Zen and the ‘art of sword’ are inseparable and had a profound influence on the development of *aikido*. In Takuan’s ‘immovable wisdom’; *fudochi shinmyo ryoku*, he says:

Where shall we place our mind? If we concentrate on our partner’s movement, our mind will be captured by it. If we concentrate on his sword, our mind will be captured by his sword. If we concentrate on the place we wish to cut, the result is the same. Concentrating on escaping his blade, the result is still the same. In a word, there is no place to put our mind. 210

209 Ibid.
210 Ibid., 14.
Takuan is saying, “The body must move in complete freedom and the mind without attachment to that movement.” 211 This understanding is an expression of Zen, mujūshin or ‘the mind of no abode or stopping place.’ Terms used in aikido, fudōshin or ‘imperturbable mind’ and zanshin or ‘unbroken concentration’ has a similar meaning. In aikido, mujūshin is to move the whole body and mind, at one with both movement and rest. It is to move with complete stability and centeredness, in harmony with our partner and unattached to the success of our technique. This mind is a goal of both Zen and aikido.” 212

Ō-sensei describes three stages of training in aikido. (Fig. 02.66) First, put the mind in order and make it a ‘dutiful servant’ so that ego is not in control. This is called masakatsu, clarity of judgment making spontaneous movement possible through direct perception. Second, is the harmonization of the body and the entire being; body-mind unification, shin shin toitsu with the universal order. Third, puts the ki within the body-mind unification. This is the loss of all sense of knowing anything; ‘not-knowing.’ There is no difference at this stage between oneself and anyone else as katsu hayabi; to eliminate the separation between self and other, with no ego

211 Ibid., 15.
212 Ibid.
remaining to make meaningless distinctions. ‘It is an intimate communion in which nature verifies one’s existence.’

02.6  **ki: life force**

At the heart of *aikido* as a spiritual way is *ki*, ‘life force’. (Fig. 02.67) This energy lies at the core of each human being, waiting to be realized and actualized. The essence of *ki* is personal and impersonal; concrete and universal. It is the basic creative energy or force in life, transcending time and space.

02.6-1  **ki: Chinese origins**

The origins of *ki* was a development of metaphysical principles such as *yin* and *yang* from Taoism and Lao-tsu, the vial fullness of life from Huainan-tsu, the courage arising from moral rectitude from Mencius and the divine force that penetrates all thing from Kuan-tsu. *Ki* is the principle of harmony and source of creativity.

---

213 Ibid., 16.
Ki can be associated to the ‘void’ or ‘nothingness’ from Lao-tsu (Fig. 02.68) and Taoism and also from the ‘formative energy emerging from out of chaos’ from Chuang-tsu. Ki is seen as ‘a dualistic principle that structures the universe.’ The light characteristic of ki became Heaven which became the Sun. The heavy characteristic became the Earth which manifested Water. This dualistic operation is known as yin and yang which originates in the Five Elements Theory of the ‘Book of Changes’ which is the underpinnings of the ki principle.

02.6.2 ki: Japanese transformations

The principle of ki was introduced in Japan during the Nara (710-794) and Heian (794-1185) periods. The principle of ki from China became intertwined with Japanese indigenous views of Nature. The most dramatic changes in the principle of ki came during the late Heian period with the rise of the samurai class and through the Kamakura (1185-1336) and the Muromachi (1336-1573) periods, the civil war period of Azuchi-Momoyama (1568-1603) and reaching its heights in the early Tokugawa (1603-1868) period. In the relative peace of the Tokugawa period, there was a debate about how to keep the art of swordsmanship vital and its aspect of bujutsu’s spiritual connections with the concept of yin and yang. In a classical text on jujutsu by Denshō chushakū of the Kitō school; he says:

Kitō means rising and falling. Rising is the form of yang and falling is the form of yin. One wins by recourse to yang and wins by recourse to yin... When the enemy shows yin, win by yang. When the enemy is yang, win by yin... To make the mind powerful, utilizing the rhythm between strength and suppleness in
technique shows mastery. To discard one’s strength and win by using the enemy’s strength works because of *ki* as taught in our school. When one discards strength, one returns to the fundamental principle. If one does not rely on strength but uses *ki*, the enemy’s strength will rebound and he will fall by himself. This is the meaning of winning by using the enemy’s strength. You should carefully consider this matter. In brief, the weak overcomes the strong.  

02.6-2 *ki: Aikido*

In aikido, Master Morihei Ueshiba, Ō-sensei says that he grasped the real nature of the universe through *budō*. He advocates the unity of mind and body with the *ki* that connects and achieves harmony with the activity of all things in the universe. He further connects the working of the *ki* with the delicate changes in breath that manifests itself in to free flow of technique, *waza* that occurs spontaneously. This connection to *ki* results in a vitality that fills the body entirely that results in ‘variegated, dynamic, spontaneous movements’ unifying the mind and body that becomes one with the universe that offers no resistance to one’s intentions.

Ō-sensei speaks of the aspects of *ki* as a result of training in *budō* through many years:

> The delicate changes in breath cause subtle movements of *ki* in the void. Sometimes movements are fierce and potent, at other times slow and stolid. By such changes one can discern the degree of concentration or unification of mind and body. When concentration permeates mind and body, breath-power becomes one with the universe, gently and naturally expanding to the utter limit, but at the same time the person becomes increasingly self contained and autonomous. In this way when breath works together with the universe, the unseen spiritual essence becomes a reality within oneself, enfolding and protecting and defending the self. This is the introduction to the profound essence of *ai-ki*.

---

215 Ibid., 23.
216 Ibid., 24-25.
Unity and spontaneous expression was Ō-sensei’s emphasis of ki being the essence of budō. Ki is the unity of the individual-universe and the free spontaneous expression of breath power. In the process of training oneness with the ki of the universe is achieved spontaneously without effort; a person’s breath controls his thoughts and his bodily movements. What the rhythms of breath and aikido movements become harmonized with the rhythm of the universe, one’s mind and body become centered and every movement becomes a spherical rotation.  

02.6-3  **kokyu and ki**

According to Mitsugi Saotome, there are four elements of ki. The first is tuchi-nō-ki; ki of the earth that generates flow of energy for nourishment of the body that maintains life. Next is mizu-nō-ki; ki of water that is responsible for the exchange of energy through respiration as the power of breath. The third is hi-nō-ki; ki of fire that is the flow of energy which comes into the mind that controls the powers of intuition, insight and perception along with powers of thought, reason and concentration. The last is ku-nō-ki; ki of emptiness. This is the spiritual space with the ebb and flow of the universe.

---

217 Ibid.
Kokyu, the power of the breath (Fig. 02.69) is known as the essence of life that incorporates the yin and yang of respiration. Through the practice of zazen, the normal breath cycle of sixteen can be reduced to two or one per minute. Breathing through the hara and tanden promotes a depth of relaxation that permeates the body. In aikido, meditative deep breathing is incorporated into the training called funatori furutama; mediation/ deep breathing practice.

02.64 hara and tanden

Movement begins with hara; two inches below the navel is known as the tanden no ichi, ‘one point’. This is where the mind of the aikidoka is placed, the spiritual connection. Hara is the physical center as well as the center of spiritual energy as it distributes ki to all parts of the body. It flows through the arms and hands and fingertips, the hands become a weaponless weapon called te-gatana, sword hand.

The mind and body becomes connected vertically through the hara by training in aikido. Through this type of training the mind begins to cease the excess activity embodied by a Japanese expression of hara de kangaeru, ‘to think with one’s hara’ and hara de yaru, ‘to act from hara.’

(Fig. 02.70) kokyu-ho (Image source: Gleason, William. The Spiritual Foundations of Aikido)
Ki is concentrated in a stable and strong center, a concentration of a natural center, *tanden*.  

The cultivation of the power of the breath is done by an exercise called (Fig. 02.70) *kokyū-hō*, ‘breathing method.’ Aikido stresses *ki* more than methods and techniques. The emphasis is on *waza*, techniques as a vehicle to train the *ki*-mind-body connection and is the base of adeptness in *aikido*.

There is a correlation to Zen as the practitioner sits in *zazen* to ‘penetrate beyond dualistic thought. Through (Fig. 02.71) *zazen, samadhi*, the condition of total stillness is achieved. The mind and body fall off and ‘no thought’ roams through the mind yet a state of ‘extreme wakefulness’ presides. This is may be considered a state of *kenshō* and *satori* is dormant. This is known as absolute *samadhi*, ‘pure existence.’ In a ‘working state of *samadhi*,’ consciousness of a normal state has

---

218 *Tanden* refers to the physical center of gravity located in the abdomen (about three finger widths below and two finger widths behind the navel) and is described as an important focal point for internal meditative techniques. Taoist and Buddhist teachers instruct their students to center their mind in the *tanden*. This focus controls thoughts and emotions and this is considered to be related to the state of *samadhi*.

219 *Samadhi* is a non-dualistic state of consciousness in which the consciousness of the experiencing subject becomes one with the experienced object and in which the mind becomes still, one-pointed or concentrated though the person remains conscious. It can also refer to a mind which becomes very still but does not merge with the object of attention, and is thus able to observe and gain insight into the changing flow of experience.

220 *Kenshō* is a Japanese term for enlightenment experiences. Literally it means "seeing one’s nature" or "true self." It generally "refers to the realization of non-duality of subject and object." There is sometimes a distinction made between kenso and satori which is consider to be qualitatively deeper. *Kenshō* itself has been said to be "...a blissful realization where a person’s inner nature, the originally pure mind, is directly known as an illuminating emptiness, a thus-ness which is dynamic and immanent in the world." *Kenshō* experiences are tiered, escalating from initial glimpses into the nature of mind, on to an experience of emptiness, and then perhaps on to Buddhahood.
suspended while the mind is actively concentrating. In achievement of this state in *aikido*, the intuitive being manifests *ki* as the spiritual power of the *hara* is engaged for a spontaneous movement of harmony. This is not a manifestation of ‘action and reaction,’ skillfulness or technique. This is an awareness of one’s own existence and the art of ‘becoming of one mind and body with the opponent.’ The will is suppressed that leads to wisdom and control through the *hara* of mind and body.

02.6-5  **makoto, sunao and keiko**

*Makoto* is the highest virtue of the warrior requiring living in the moment beyond conceptualization and ‘seeing things as they are.’ It is sincerity and honesty from selflessness that eradicates dualism. *Makoto* develops the spiritual aspect of *aikido* which is not found in fixed form or technique. It is our *ki* that gives spiritual power and the abandonment of our ego allows nature’s essence to flow through us. Learning to excel in ‘non-doing’ takes ‘an attitude of fierce determination’ yet ‘we should have no confidence and no lack of confidence.’

The virtue of the warrior is not through aggression against others but being grounded on earth astutely ‘aware of our own existence.’

This warrior spirit articulated through *makoto* is a truth to oneself and others, a ‘beginner’s mind’ that seeks with the eyes of a child and a surrender to a competitive sense to conquer. *Ki* unification of mind, body and spirit is a manifestation of unity with the external environment, blending rather than opposing. This realization of *makoto* is called *sunao* which is the combination of flexibility and the *ki* of nonresistance as a ‘state of neither knowing nor not

---

Layers of delusion are eliminated with powers of intuitive judgment of dualistic contradiction between ideology and ‘everyday reality.’

*Keiko* is a Japanese word for training or literally means ‘to think in the ancient way’ relates to a perception ‘directly and intuitively.’ This cannot be done through mental and physical resistance and the protective mechanism of the ego but must be done with a deep faith and trust in ourselves.

---

222 Ibid., 31.
03  associations

03.1  Tadao Ando: biography

Tadao Ando (Fig. 03.01) had no formal architectural education. He was born September 13, 1941 in Osaka, Japan and was the older of twin brothers. At the age of two, he was sent to his grandparent’s house to live and took on their name Ando while his brother remained with his parents. Tadao’s childhood neighborhood contained many artisans including woodworking shops where he worked with a local carpenter from the age of 10-17. He said that he became intimate with the personalities of wood and their own characteristics. He observed with young eyes and sensitivity, the natural environment and the direct physical knowledge of the nuances of wood.

His grandmother was not strict about his schooling and Tadao was a mediocre student though he learned from being outdoors and active. He was interested in architecture and sought out temples, shrines and teahouses locally and in nearby Kyoto and Nara, infested with depths of Japanese spiritual environments. Through his journey of discovery with architecture, he began to understand the balance of his inherent relationship of his body in the struggle of the human
act of ‘giving birth to form.’ He learned that his relationship with architecture in not only with his mind but it was also with his whole experiencing being.

At the age of 15, he bought a book on Le Corbusier’s sketches and was inspired to trace the architect’s early drawings relentlessly. At the age of 17 in lieu of pursuing further formal education, he became a professional boxer (Fig. 03.02) along with his brother. His boxing career took him to Thailand, Japan, Europe and the United States. In his travels, he spent much of his time observing, sketching buildings and formulating his design ideas. He abandoned his career as a boxer in 1962 at the age of 21 to apprentice as a carpenter in his hometown. He did not have aspirations to become an architect but as he worked as a builder, he encouraged his clients to build his unconventional designs. He attempted to apprentice with a few architects unsuccessfully due to his self described stubbornness and temper, thus he became a self taught architect and opened his office in 1969 at the age of 28 in Osaka, Japan.

Ando says, “When you are young, when you are growing up, your body responds to the environment, the physical environment as well as the spiritual environment.” He asserts that the spirit of the tomb environment from his childhood has affected him deeply. “I value the instinctive synthesized wisdom and inborn abilities of native people and traditions. I prefer
trying to solve difficult problems by referring back to native knowledge and solutions rather than consulting books of new theory”.  

What it is about Ando’s childhood and personal inner being as a Japanese native of Osaka that provokes such insight about himself, his cultural and social connections and his architectural underpinnings? Ando in an interview reveals,

> It seems to me that philosophers, poets, people who spend much of their life thinking about basic things, deep down in their mental state they have what I call a scar. It is something deep within themselves or their past that provokes them to think of a life in a different way. This scar gives them the will to fight or the strength to express themselves.

What is it about Ando that reveals his understanding about what he was to do? What is this scar within him? He continues in his interviews,

> Well, generally speaking, Osaka—where I have spent most of my life—might be seen as on the periphery of Japanese culture. It is the last place someone would think of as cultural in the sense of fine modern art. The place where you are born and raised, and the time when you are born and spend most of your time are critical for people. By being born in 1941, when the Pacific War opened, and being raised in this peripheral place, I think I carry this unconscious scar or need to be deeply cultural. There were so many who suffered from poverty or destitution around me from 1945 to 1965. I understood as a young man that living is no an easy thing, that life can be severe. In my late teens, I wanted to affect culture, even if I was not born to it, I sometimes have this feeling that I am coming from someplace very low and am wanting to go beyond it. Perhaps Mr. Isozaki could understand what I am saying. He was born in Ōita, in Kyūshū Island; he was also born in one of the peripheral places. If we can continue the metaphor of dark and light, I would say that we do not come from the bright light of a place like Tokyo, where you are in the center of the light of the cultural.

---

224 Ibid.
We come from the country. We come from the shadows of the cultural scene. On the other hand, you have an architect like Mr. Maki, who was born and raised in a wealthy family in Tokyo. His work is lighter, you might say more dazzling, in appearance. He doesn’t seem to carry any visible scar.  

It is perhaps this scar that fuels the spiritual depth for insight into his roots and of Japanese building cultures. His self reflective studies of architecture during his travels in mid to late 1960s also became Ando’s cornerstone for his architectural process and inspiration. A constant theme of contradiction between Occidental, ‘western’ and Oriental, ‘eastern’ cross cultural positions of space, nature and personal values exist in his designs.

03.2 Tadao Ando: project list- description

Following is a list of completed and projects in progress by architect Tadao Ando. Several selected projects have a brief description along with two more extensive descriptions. These projects will be used to reveal ‘DRI terms.’ Unveiled throughout this thesis are components for an ‘Architecture of Presence.’

Completed Projects

1970’s

- Tomishima House, Osaka, Japan, 1973
- Uchida House, 1974
- Uno House, Kyoto, Japan, 1974
- Hiraoka House, Hyogo Prefecture, Japan, 1974
- Shibata House, Ashiya, Hyogo Prefecture, Japan, 1974
- Tatsumi House, Osaka, Japan, 1975
- Soseikan-Yamaguchi House, Hyogo Prefecture, Japan, 1975
- Takahashi House, Ashiya, Hyogo Prefecture, Japan, 1975

\[
\text{Ibid.}
\]
• Matsumura House, Kobe, Japan, 1975

03.2-1  **Row House (Azuma House)**

**Sumiyoshi, Osaka, Japan, 1976**

This row house is located in the Sumiyoshi district of Osaka, Japan on a narrow street. The front façade is blank concrete with a doorway cutout. The plan is divided into three equal rectangles measuring 33.7 m. squared. The floors are black slate and walls are exposed concrete. In the front rectangle is a living area on the first level and a bedroom on the second level. The middle rectangle is an open air courtyard with a stairway and a bridge. The back rectangle is a kitchen and bathroom on the first level and a master bedroom on the second level.  

---

• Hirabayashi House, Osaka Prefecture, Japan, 1976
• Bansho House, Aichi Prefecture, Japan, 1976
• Tezukayama Tower Plaza, Sumiyoshi, Osaka, Japan, 1976
• Tezukayama House-Manabe House, Osaka, Japan, 1977
• Wall House (Matsumoto House), Ashiya, Hyogo Prefecture, Japan, 1977
• Glass Block House (Ishihara House), Osaka, Japan, 1978
• Okusu House, Setagaya, Tokyo, Japan, 1978
• Glass Block Wall (Horiuchi House), Sumiyoshi, Osaka, Japan, 1979
• Katayama Building, Nishinomiya, Hyogo Prefecture, Japan, 1979
• Onishi House, Sumiyoshi, Osaka, Japan, 1979
• Matsutani House, Kyoto, Japan, 1979

• Ueda House, Okayama Prefecture, Japan, 1979

1980’s

• STEP, Takamatsu, Kagawa Prefecture, Japan, 1980

---

Matsumoto House, Wakayama, Wakayama Prefecture, Japan, 1980
Fuku House, Wakayama, Wakayama Prefecture, Japan, 1980
Bansho House Addition, Aichi Prefecture, Japan, 1981
Koshino House, Ashiya, Hyogo Prefecture, Japan, 1981
Kojima House (Sato House), Okayama Prefecture, Japan, 1981
Atelier in Oyodo, Osaka, Japan, 1981
Tea House for Soseikan-Yamaguchi House, Hyogo Prefecture, Japan, 1982
Ishii House, Shizuoka Prefecture, Japan, 1982
Akabane House, Setagaya, Tokyo, Japan, 1982
Kujo Townhouse (Izutsu House), Osaka, Japan, 1982

03.2.2 Rōkkō Housing One

Rōkkō, Hyogo prefecture, Japan, 1983

This housing complex with twenty units is located in Kōbe, Japan at the foot of Rōkkō Mountains. The building site is on the south side of the mountains with a 60d. slope with panoramic view of Osaka Bay area. The plan and the concrete façade is essentially symmetrical but the irregular topography allows for variety among the housing units. 227

BIGI Atelier, Shibuya, Tokyo, Japan, 1983
Umemiya House, Kobe, Japan, 1983
Kaneko House, Shibuya, Tokyo, Japan, 1983
Festival, Naha, Okinawa prefecture, Japan, 1984
TIME’S, Kyoto, Japan, 1984

227 Ibid., 56.
03.2-3 **Koshino House Addition**

**Ashiya, Hyogo Prefecture, Japan, 1984**

This residence is located east of Kobe in Ashiya City at the foot of the Rokko Mountains. The original portion of the house consists of two parallel concrete rectilinear boxes linked by an interior corridor with an entry exterior stair in between. The shorter and higher rectilinear volume contains a double height Living Room and a Dining Room and Kitchen on the lower level and an Entry and a Master Bedroom Suite. The longer single story rectilinear volume contains a series of six identical rooms. The Atelier, a fan shaped volume is a later addition.\(^{228}\)\(^{229}\)

- MELROSE, Meguro, Tokyo, Japan, 1984
- Uejo House, Osaka Prefecture, Japan, 1984
- Ota House, Okayama Prefecture, Japan, 1984
- Moteki House, Kobe, Japan, 1984
- Iwasa House, Ashiya, Hyogo Prefecture, Japan, 1984
- Hata House, Nishinomiya, Hyogo Prefecture, Japan, 1984
- Atelier Yoshie Inaba, Shibuya, Tokyo, Japan, 1985
- JUN Port Island Building, Kobe, Japan, 1985
- Mon-petit-chou, Kyoto, Japan, 1985
- Guest House for Hattori House, Osaka, Japan, 1985
- Taiyo Cement Headquarters Building, Osaka, Japan, 1986
- TS Building, Osaka, Japan, 1986
- Chapel on Mount Rokko, Kobe, Japan, 1986
- OLD/NEW Rokko, Kobe, Japan, 1986
- Kidosaki House, Setagaya, Tokyo, Japan, 1986
- Fukuhara Clinic, Setagaya, Tokyo, Japan, 1986
- Sasaki House, Minato, Tokyo, Japan, 1986
- Main Pavilion for Tennoji Fair, Osaka, Japan, 1987
- Karaza Theater, 1987
- Ueda House Addition, Okayama Prefecture, Japan, 1987

\(^{228}\) Ibid., 64.
03.2.4 Church on the Water

Tomamu, Hokkaido prefecture, Japan, 1988

This church is located east of the city of Sapporo, Japan on the island of Hokkaido. The chapel space is the larger of the two concrete cubes facing a man made lake from which a steel cross rises. The smaller concrete cube overlaps and is juxtaposed with the larger cube with a glass cube atop within which are four concrete crosses along its inner perimeter. This volume serves as the Entry, Changing and Waiting Rooms.

- GALLERIA akka, Osaka, Japan, 1988
- Children’s Museum, Himeji, Hyogo prefecture, Japan, 1989

03.2.5 Church of the Light

Ibaraki, Osaka prefecture, Japan, 1989

This project was designed for the Ibaraki Kasugaoka Church, a member of the United Church of Christ in a residential suburb of Osaka, Japan. The chapel is a rectilinear three level open concrete volume intersected at 15d. by a freestanding wall. The points of intersection of the wall through the volume are flanked by glazing providing day lighting. The tall narrow space slopes downward toward the focal wall behind the alter that is penetrated in the shape of a cross glowing from the exterior light.

- COLLEZIONE, Minato, Tokyo, Japan, 1989
- Morozoff P&P Studio, Kobe, Japan, 1989
- RAIKA Headquarters, Osaka, Japan, 1989
- Natsukawa Memorial Hall, Hikone, Shiga Prefecture, Japan, 1989
- Yao Clinic, Neyagawa, Osaka Prefecture, Japan, 1989

_Ibid., 78._

230 42-43.
1990’s

- Matsutani House Addition, Kyoto, Japan, 1990
- Ito House, Setagaya, Tokyo, Japan, 1990
- Iwasa House Addition, Ashiya, Hyogo Prefecture, Japan, 1990
- Garden of Fine Arts, Osaka, Japan, 1990
- S Building, Osaka, Japan, 1990

03.2-6  Water Temple

Awaji Island, Hyogo prefecture, Japan, 1991

The Water Temple is located in the former city of Hompukuji has become part of the city of Awaji, Japan. The site is on the northeastern section of Awaji Island and is set on a hilly landscape overlooking Osaka Bay. The main Mizumido is where most of the important liturgical rites are performed. The 17.4 meter square within a 18 meter diameter circle Mizumido is located underneath to be a pond for the lotus plant.

(Fig. 03.08) Water Temple.
(Image source:http://abduzeedo.com, accessed on 04.20.2011)

- Atelier in Oyodo II, Osaka, Japan, 1991
- TIME’S II, Kyoto, Japan, 1991
- Museum of Literature, Himeji, Hyogo, Japan, 1991
- Sayoh Housing, Hyogo Prefecture, Japan, 1991
- Minolta Seminar House, Kobe, Japan, 1991
- Naoshima Contemporary Art Museum, Naoshima, Kagawa prefecture, Japan, 1995
- Japanese Pavilion for Expo 92, Seville, Spain, 1992
- Otemae Art Center, Nishinomiya, Hyogo Prefecture, Japan, 1992
- Forest of Tombs Museum, Kumamoto Prefecture, Japan, 1992
- Rokko Housing Two, Rokko, Kobe, Japan, 1993
- Vitra Seminar House, Weil am Rhein, Germany, 1993
- Gallery Noda, Kobe, Japan, 1993

232 Jodidio, Tadao Ando, 114.
233 Frampton, Tadao Ando, 50.
• YKK Seminar House, Chiba Prefecture, Japan, 1993
• Suntory Museum, Osaka, Japan, 1994
• MAXRAY Headquarters Building, Osaka, Japan, 1994
• Chikatsu-Asuka Historical Museum, Osaka Prefecture, Japan, 1994
• Kiyo Bank, Sakai Building, Sakai, Osaka Prefecture, Japan, 1994
• Garden of Fine Art, Kyoto, Japan, 1994

03.2-7 Museum of Wood Culture

Kami, Hyogo Prefecture, Japan, 1994

This museum is located near Osaka, Japan in a ski resort area. The structure is built out of wood with a steel frame and reinforced concrete. The cone shaped structure measured 46 m. in diameter featured a ring shaped Exhibit Hall that spirals the perimeter. An access bridge from an entry ramp bisects the structure through the opening in the middle to an observation deck and Guest House. 234

• Inamori Auditorium, Kagoshima, Japan, 1994
• Nariwa Museum, Okayama Prefecture, Japan, 1994
• Atelier in Oyodo Annex, Osaka, Japan, 1995
• Nagaragawa Convention Center, Gifu, Japan, 1995
• Naoshima Contemporary Art Museum Annex, Naoshima, Kagawa Prefecture, Japan, 1995
• Meditation Space, UNESCO, Paris, France, 1995
• Shanghai Pusan Ferry Terminal, Osaka, Japan, 1996
• Museum of Literature II, Himeji, Hyogo Prefecture, Japan, 1996
• Gallery Chiisaime (Sawada House), Nishinomiya, Hyogo Prefecture, Japan, 1996
• Museum of Gojo Culture & Annex, Gojo, Nara Prefecture, Japan, 1997
• TOTO Seminar House, Hyogo Prefecture, Japan, 1997
• Yokogurayama Natural Forest Museum, Kochi Prefecture, Japan, 1997
• Harima Kogen Higashi Primary School & Junior High School, Hyogo Prefecture, Japan, 1997
• Koumi Kogen Museum, Nagano Prefecture, Japan, 1997
• Eychaner/Lee House, Chicago, Illinois, 1997

234 Jodidio, Tadao Ando, 142.
• Daikoku Denki Headquarters Building, Aichi Prefecture, Japan, 1998
• Daylight Museum, Shiga Prefecture, Japan, 1998
• Junichi Watanabe Memorial Hall, Sapporo, Japan, 1998
• Asahi Shimbun Okayama Bureau, Okayama, Japan, 1998
• Siddhartha Children and Women Hospital, Butwal, Nepal, 1998
• Church of the Light Sunday School, Ibaraki, Osaka Prefecture, Japan, 1999
• Rokko Housing III, Kobe, Japan, 1999
• Shell Museum, Nishinomiya, Hyogo Prefecture, Japan, 1999

2000’s

• FABRICA (Benetton Communication Research Center), Treviso, Italy, 2000
• Awaji-Yumebutai, Hyogo Prefecture, Japan, 2000
• Rockfield Shizuoka Factory, Shizuoka, Japan, 2000
• Pulitzer Foundation for the Arts, St. Louis, Missouri, 2001
• Ryotaro Shiba Memorial Museum, Higashiosaka, Osaka Prefecture, Japan, 2001
• Hyogo Prefectural Museum of Art, Kobe, Hyogo Prefecture, Japan, 2002
• Modern Art Museum of Fort Worth, Fort Worth, Texas, 2002
• Piccadilly Gardens, Manchester, UK, 2003
• Chichu Art Museum, Naoshima, Kagawa Prefecture, Japan, 2004
• Morimoto restaurant in the Chelsea Market, his first project in Manhattan, opened January 2006.
• Omotesando Hills, Jingumae 4-Chome, Tokyo, Japan, 2006
• House in Shiga, Ōtsu, Shiga, Japan, 2006
• Benesse House, Naoshima, Kagawa, Japan, 2006
• 21 21 Design Sight, Minato, Tokyo, Japan, 2007
• Stone Hill Center, expansion for the Clark Art Institute, Williamstown, Massachusetts, 2008

In progress

• House, stable, and mausoleum for former fashion designer Tom Ford, near Santa Fe, New Mexico, 2009
• Rebuilding the Kobe Kaisei Hospital in Nada Ward, Kobe, Japan, 2009
• Tokyo Sky Tree, Tokyo, Japan, 2009
• Gate of Creation, Universidad de Monterrey, Monterrey, México, 2009
• Kami-noge Station, Tokyu Corporation, Tokyo, Japan, 2011
03.3 Tadao Ando: philosophy

“I think people should try to experience buildings in body and spirit. These experiences can’t be expressed in words.”  

Tadao Ando, in 1997 makes this conjecture of his fundamental architectural understanding to interviewers at his office.

Why is this attitude toward architecture at the essence of his work? How does he achieve this interrelationship of body and spirit with an experience with buildings?

In body and spirit, this is a way of experiencing the world that has its underpinnings in a Japanese way of understanding the impermanent nature of our existence that is steeped in Shinto and Buddhism. Ando sees an interdependence of body and spirit through an introspective understanding of his own cultural being and the forces of the contemporary global world view. He reveals his interpretations on the Japanese notion of body and spirit relationship as expressed through his architecture.

Man articulates the world through his body. Man is not a dualistic being in whom spirit and the flesh are essentially distinct, but a living, corporeal being active in the world. The ‘here and now’ in which this distinct body is placed is what is first taken as granted, and subsequently a ‘there’ appears. Through a perception of that distance, or rather the living of that distance, the surrounding space becomes manifest as a thing endowed with various meanings and values. Since man has an asymmetrical physical structure with a top and a bottom, a left and a right, and a front and a back, the articulated world, in turn, naturally becomes a heterogeneous space. The world that appears to man’s senses and the state of man’s body become in this way interdependent. The world articulated by the body is a vivid, lived space.  

235 Christopher Knabe and Joerg Rainer Noening, ed. Shaking the Foundations: Japanese Architects in Dialogue. (Munich; London; New York: Prestel Verlag, 1999), 118.
236 Frampton, Tadao Ando, 21.
Andō further elaborates on the conception of ‘our being’ as the living conduit and bond between geometry and nature through a Japanese idea of shintai... conceived as an indivisible whole.

The body articulates the world. At the same time, the body is articulated by the world. When ‘I’ recognize the body as something warm and soft; in this way the body in its dynamic relationship with the world becomes the shintai. It is only the shintai in this sense that builds or understands architecture. The shintai is a sentient being that responds to the world. When one stands on a site which is still empty, one can sometimes hear the land voice a need for a building. The anthropomorphic idea of the genius loci was a recognition of this phenomenon. What this voice is saying is actually ‘understandable’ only to the shintai. Architecture must also be understood through the senses of shintai.  

Shintai is literally translated in Japanese as ‘god-body’. In the Japanese ancient religion of Shinto, manifestation of the deity (kami), its symbol is an object of worship in which it resides. The shintai (Fig. 03.10) may be a natural object in which the divinity’s presence was discovered, such as a stone, mountain, or a well, or an object made for him, such as a sword, comb, or a mirror.  

This non-duality of body and soul manifests the Japanese understanding of a continuum through the Shinto notion of the kami. The site’s revelation of architecture through the natural

---

237 Ibid.
forces that are inherent needs to be exposed. Tadaō Andō expounds on how the ‘living conduit’ is manifested:

The presence of architecture; regardless of its self contained character inevitability creates a new landscape. This implies the necessity of discovering the architecture that the site itself is seeking. Compose the architecture by seeking an essential logic inherent in the place. The architectural pursuit implies a responsibility to find and draw out a site’s formal characteristics along with its cultural traditions, climatic and natural environmental features, the city structure that forms its backdrop and the living patterns and age old customs that people carry into the future, without sentimentality; aspire to transform place through architecture to the level of the abstract and universal.  

03.3-1 **origins: fundamental aspects of humanity**

There is an underlying notion for Ando that the architecture will present itself in context to the existing site conditions, culture and place. This architecture creates a ‘new landscape’ that has an integrative interaction through the senses without sentimental attachment with the human body and spirit that activates the architecture.

He says at the core of architectural creation is the transformation of the concreteness of the real through ‘Transparent Logic.’ This is not done by reducing the given conditions into only its technical issues. The transparency involves a depth of contemplation of the origins and essence of the project’s functional requirements into the ‘character of its origins.’ The aspects of perceived functionality is commented upon by Ando,

---

239 Frampton, *Tadao Ando*, 76.
I like to see how far architecture can pursue function and then after the pursuit has been made, see how far architecture can be removed from function. The significance of architecture is found in the distance between it and function.  

He goes further to say, “The serious designer must question even the given requirements, and devote deep thought to what is truly being sought.” ‘Transparent Logic’ according to Andō transcends surface beauty and it is a permutation of the whole while distilling it to its intrinsic importance.

This is where there is deep Shinto understanding of kami and the Gods that reside in the place and power of Nature without sentiments of ideology comes to surface. Ando has a deep spiritual respect for the Japanese culture and the Zen understanding of ‘emptiness’ and direct perception in lieu of intellectualizations about the architectural problem. He further elaborates his spiritual connections with architectural space:

My spaces are not born of intellectual operations but of the emotions rooted in the desires of many different people... acting as an intermediary in a deep dialogue between him (user of the building) and architecture, because spaces transcend theory and appeal to the deepest spiritual levels. In other words, my spaces relate to the fundamental aspects of humanity.

As elaborated upon on Chapter 01, D. T. Suzuki says, “To achieve satori, or enlightenment involves meditating on those utterances (koans) or actions that are directly poured out from the inner region undimmed by intellect or imagination...” Andō speaks of a dialogue that places the architect/designer as the intermediary between the user and their ideologies and the architecture to be manifested. In Zen, obtaining meaning is not the objective. The meanings

---

derived by intellectual operations are steeped in values embedded within the very essence of its own strife for meaning. This is the paradox. Andō says it is in the ‘emotions rooted in the desires of many different people’ therefore referring to Zen as ‘an intuitive looking into the nature of things.’ For Andō the alignment with Zen is done at the deepest spiritual levels underpinning the fundamental aspects of humanity.

03.2 abstraction

Andō says “Architectural thought is supported by abstract logic.” He uses ‘Transparent Logic’ as a mechanism to give spatial order to architecture in context to its own place. This process of abstraction is not a cognitive reduction of reality by stripping it to its basic objective components. There is a complexity and richness of the world that needs to be explored through meditative crystallization of its innate vitality into simple geometric forms. Thus, degrees of austerity of geometric form could be fused with human life. Andō asserts,

Geometric abstraction collides with human concreteness and then the apparent contradiction dissolves around their incongruity. The architecture created at that moment is filled with a space that provokes and inspires.  

The ‘Human concreteness’ is another understanding that is Zen-based. This is the human spirit based not on an illusionary nature of the mind. This is the human spirit at its essence an impermanent being beyond a definition of representations as a subject in the ‘world as it is.’ This is a wabi understanding of ‘true self’ that dissolves around the contradiction of the object

---

243 Ibid., 459.
of geometric abstraction, as architecture that Andō espouses of ‘that moment’ where space subsists in the stillness of the paradox.

03.2-3 territory

Andō speaks of a dialogue between structural frame composed of columns and beams and the wall. He says, the frame articulates the site to be ‘architecturalized.’ The synthesis of the geometry activates a place that is already there within the bounds of cultural restraints and the random order of nature.

“In Andō’s case, this resistance is predicated on emphasizing the boundary, thereby creating an introspective domain.”

03.2-4 material

Andō’s primary building material is concrete. His philosophy toward the nature of concrete as a building material stays consistent with other materials on his pallet. Masato Kawamukai explains,

In tradition to Mies van der Rohe’s concept, he uses the intrinsic character of any given material and enhances its expressive potential to the highest possible level, to bring to it an essential indisputable density or radiance.

(Fig. 03.11) concrete walls at The Water Temple. (Image source: Jodidio, Philip. Tadao Ando)

---

244 Frampton, Tadao Ando: Buildings Projects Writings, 6.
This attitude material has a deeper foundation in his direct experience as a child working with wood as he became sensitive to the personalities of wood and its own characteristics. His motivation to use of exposed concrete is in its essential value to define space in a quality of lightness and being ‘immaterial’ much like the Zen notion of ‘impermanence.’ (Fig. 03.11)

In order to achieve the concrete wall’s inherent characteristics and maximize the essence he applies rigorous technical means. His concrete is of an ‘engineering quality’ with maximum six inches of slump and is vibrated thoroughly to minimize ‘pocketing.’ The steel reinforcing is set no closer than one and a half inches from the surface and the formwork of the concrete wall is held to a precision of joinery for furniture. In this way, concrete expresses a ‘humble radiance’ imbued in line with the Zen aesthetics of wabi.

03.2-5  nature

According to Kenneth Frampton on Andō’s concept on the ‘opposition between geometry and nature’:

Nature is as artificial in its mediation as abstract form. Ando regards the occidental form making as irreducibly geometrical, volumetric and vertical in contradistinction to the traditional Japanese mode of building which can be seen as natural, horizontal and space-less. While geometry determines the built, nature either infiltrates the enclosed volume from above or alternately extends the bounded domain into a recessive landscape. ²⁴⁶

As stated by Andō, he instills the presence of nature within architecture austerely constructed by means of ‘transparent logic’. He finds union with nature through a mutual confrontation of its immanent forces which yields what he calls a ‘sustained sense of tension.’ This is not a

²⁴⁶ Frampton, Tadao Ando, 21.
sentimental view of nature’s elements of water, wind, light and sky. Instead a ‘spiritual threshold’ conjoins human life with the uncertainty of nature. Ando interfaces with nature as a tangible and expressive force. He is quoted,

> When provided, architectural place have a presence of nature, and then it transforms nature through abstraction, changing its meaning... When the presence of architecture transforms a place with a new intensity, the discovery of a new relationship with nature is possible.  

This new relationship with nature and architecture is another link to Zen through an active engagement of contradictions to awaken our sensibilities and de-laminate the layers of conceptions that habituate our perceptions so we can see the ‘world as it is.’

This interlude of architecture with abstraction of nature involves an intense interaction and purification of sensory perceptions. This is much like chanoyu; the tea ceremony which “evokes a feeling for nature as an ineffable, all-pervasive presence.” Andō says that architecture is a medium for nature’s expression and he elaborates:

> I do not believe architecture should speak too much. It should remain silent and let nature in the guise of sunlight and wind speak. Sunlight changes in quality with the passage of time. It may gently pervade space at one moment, and stab through it like a blade at the next. At times it is almost as if one could reach out and touch the light. Wind and rain are equally transformed by seasonal change. They can be chilling or gentle and pleasant. They activate space, make us aware of the season and nurture within us a finer sensitivity.

Andō says, in the ‘east’, it is to draw nature into an intimate association in order to find union with it. “... the Japanese people retain within themselves some vestige of special, deep-seated

---

247 Ibid., 76.
248 Frampton, Tadao Ando: Buildings Projects Writings, 8.
relationship with nature... while European is accustomed to considering man as subject and
nature as object, the Japanese have long since perceived themselves as an integral part of
nature.”\textsuperscript{250} Beyond the east-west demarcations ultimately, Andō is in pursuit of an
architecture “where you are able to contemplate the relationship between human beings and
nature seriously.”\textsuperscript{251}

\section*{03.2.6 paradox}

The insufficiency of things can be construed as a melancholic state of being. In \textit{wabi}, this is
imbued with ‘an inexpressible quiet joy deeply hidden beneath’ that is seen in Andō’s work as a
pensive and thoughtful state infused with gloom pierced with hope without sentiments. He
speaks of austerity as well, along with the ‘dynamic tension’ of acceptance and rejection. Andō
explains that for many people, rejection is seen as a negative and acceptance as a positive and
desirable. He sees this basic instinct of man as the central concern of habitation which is a
skillful manipulation of these polar reactions. There is more tension in rejection than
acceptance. If everything is in bliss of acceptance and allowed to enter the internal world then
the core disintegrates and collapses. In architecture, this tension is signified by the
confrontation between the outside and inside. Walls are used to reject and affirm elements of
nature.

Andō uses walls to demarcate yet assimilate these dualities. The object-subject dichotomy is in
a constant state of flux. He says,

\begin{flushright}
\textsuperscript{250} Ibid., 12. \\
\textsuperscript{251} Knabe and Noening, ed. \textit{Shaking the Foundations: Japanese Architects in Dialogue}, 125.
\end{flushright}
This tension based on the act of cutting as with a sword, for Japanese is not cruel or destructive but sacred; an act of symbolizing a new disclosure. It provides spiritual focus both in time and space as the object loses its definition and its individual character becomes manifest. The walls ‘cut’ into sky, sunlight, wind and landscape and the architecture reverberates to this continual demonstration of power.  

The more austere the wall, thus sharp the sword blade, (Fig. 03.12) the more effective it is to wield its power. As in Japanese swordsmanship, the technique of entering and choosing death… choosing life is death. To enter directly, there must be no separation of time-space and spirit. Andō speaks of walls in his architecture:

A wall must assert its presence in terms of its form and ‘materiality’, to make you understand that it has its own power or presence, but it must do so in a way that inspires and does not force or intimidate.  

He goes further and asserts the metaphor of a sword as he uses his walls to cut in order to nurture in a seemingly oppositional manner to conjoin and heal. This cutting motion is not a gesture of push-pull; action-reaction; cause and effect but is a movement connecting mind-body and spirit that sets in motion pre-existent energies to manifest what is ‘always already’ in place to reveal itself upon a continuum of a moment in time and space.

A single wall severs, interrupts opposes, and violently alters the scene in which it is placed; it begins to show signs of evolution into architecture. At the same time, he states:

---

252 Ibid., 24.
time, the wall can blend with the setting through such things as the shadows cast on its surfaces by the leaves of nearby trees.  

03.2-7 **light and shadow**

Ando places a wall in the midst of full light. A single wall is arranged to connect the space of light with the space of shadows—Ando’s wall appear this way. His walls act as screens that block light and produce shadows. Then an opening is incised in the wall that allows light to enter. The opening however, does not let in all the light. Only restricted and softened light can penetrate; the opening creates a resistance that curves the straight rays of light.  

Andō has a preference for dim lighting with contrasting shafts of light entering the space from unexpected sources evoking a feeling of spiritual expansiveness similar to a Japanese tea house. (Fig. 03.13) Light is abstracted and transformed to penetrate the empty space and become visible to the senses. Light presents itself as light and darkness, object and shadow appealing as *yūgen*; lingering emotions manifesting as a Japanese understanding of ‘restrained beauty.’ Andō elaborates on this sense of *wabi*:

> The more austere the wall, even to the point of being cold, the more it speaks to us. At times it is a sharp weapon menacing us. At times it is a mirror in which landscape and sunlight are dimly reflected. Light that diffuses around a corner and gathers in the general darkness contras strongly with direct light. With the passage of time these two ‘lights’ blend and enrich the space...

---


Ju’nichirō Tanizaik in his book ‘In Praise of Shadows’ further elaborates on the Japanese notion of light and shadow that is found in Andō work:

...I marvel at our comprehension of the secrets of shadows, our sensitive use of shadow and light... An empty space is marked off with plain walls, so that the light drawn into it forms dim shadows within emptiness. There is nothing more... We are overcome with the feeling that in this small corner of the atmosphere there reigns complete and utter silence; that here in the darkness immutable tranquility holds sway...  

03.28  \textit{mū}; emptiness

Andō elaborates on Modernism as a style which led to rationalism in lieu of an establishment and emancipation of an individual. He says that this pursuit has taken us to a formula of ordering theories that reduced human nature to what is uniform and anonymous for an analysis within a set of defined limitations. This leads to a production of spaces that are extraordinary for their own sake which disconnects architecture from daily life. It is not the subversion of Modernism that is the criticism but the “loss of center... I want to restore what had been rejected by Modernism.”  

He is in favor of an approach that is not born of intellectualization but of spaces rooted in the emotions of the people contained by its cultural context with a deep connection to their essential human nature.

Andō speaks in alignment with Zen for liberation from our desires that become a never ending cycle. He says that it is essential to discover the essence in human life and consider true understanding of abundance. “An architectural space stripped of all excess and composed

\begin{footnotes}{257} Tanizaiki, In Praise of Shadows, 20-22. 
\end{footnotes}

\end{footnotes}
simply from bare necessities and convincing because it is appropriate and satisfying.” 259 He goes on to say,

I am uninterested in the approach that strives to create architecture in isolation from ordinary human life... I am less interested in the walls and frames of an actual architectural composition than I am in the purified space enclosed by floors, walls and ceilings.” 260

This is the purified space of mu; emptiness that the individual fills with its unadorned ordinary human life as ‘art of the mundane’ propagated by chadō; the way of tea. He further says, “Ultimately, it is to create a space where you are able to interact intensively with the human mind. Silence provides the best opportunity for that.” 261

03.4  ZEN associations: ‘The Doors of Perception’ Aldous Huxley

William Blake wrote, “If the doors of perception were cleansed everything would appear to man as it is, infinite”. 262

Aldous Huxley embarks upon a hallucinogenic journey via the use of mescalin, an active drug in peyote in search of the ‘Is-ness’ beyond the boundaries of empirical science and systematic reasoning. He questions himself and his understanding of the realms of his own understood perceptions. Huxley being a prolific writer of novels and anthologies in his own right; dismantles his literary and verbal descriptions of the world as he has known. He swallows four-tenths of a gram of mescalin in a half of glass of water on a bright May morning and describes his experience.

259 Taki, Minimalism or Monotonality? A Contextural Analysis of Tadao Ando’s Method, 24.
260 Tadao Ando, Wall as Territorial Delineation, 129.
261 Knabe and Noening, ed. Shaking the Foundations: Japanese Architects in Dialogue, 125.
262 Huxley, The Doors of Perception, 1.
Huxley begins with an understanding ‘of being’ within all circumstances, we are ‘by ourselves’. He states that we live together yet we are forever doomed to suffer and enjoy in solitude within a sea of island universes inhabited by human social groups. We can console and emphasize upon our mutual experiences within our island universes yet in some cases, communication between islands are nonexistent. He begins to allude to the mind as a Place and the Place of the insane or exceptionally gifted are different from the places of the ordinary men and women. This place is beyond words, the things and events of symbol representation. To see ourselves as others see us and to see others as they see themselves is an invaluable gift. He asks, how can we of ordinary consciousness be able to experience from the inside what the mystics are speaking of?

The mescaline begins to take hold; Huxley starts to describe three flowers in a vase and its ramifications of reality. This world that mescaline took him to was not a world of visions but it was the world that existed ‘out there’; the realm of ‘objective fact’ and the subjective universe became unimportant. He was witnessing Adam’s creation, moment by moment of naked existence. It just ‘is’ beyond mathematical abstraction of an idea. The flowers were shining with their own inner light in their own significance; nothing more, nothing less; as they were in their own eternal life as ‘pure Being’. He became aware of heightened beauty from deeper and deeper meaning as he continued to look at the flowers he delves into the Buddhist perception described by D.T. Suzuki; Mind, Such-ness, the Void, the Godhead. He refers to a Zen proverb of nonsensical revelations that he had read previously and begins to realize the
significance of the nonsense that now become clear to him; that it was “anything that ‘I’, or rather ‘Not-I’ released from a moment from my throttling embrace, cared to look at”.  

Huxley shifts his gaze to books lined up on his study walls; illuminating with vibrant colors and thrusting themselves with meaningful insistence of gaining his attention. Upon being asked about spatial relationships, he answers that the odd perspectives of what he was witnessing was of no significance to him. He was not interested in his ordinary world of perception would find important such as where, how far and in relation to what in the sphere of place and distance. The mind was more concerned with relationships within a pattern, the profundity of significance, intensity of existence and with being and meaning. Along with this indifference to space, there was more indifference to time and its irrelevance. It was of indifferent duration and of perpetual present ‘of one continually changing apocalypse’.  

On man made order, Huxley brings to example some madrigals by Gesualdo, “These voices are a kind of bridge back to the human world.” Through the uneven phrases of the madrigals, the music pursued its course as the whole was disorganized but each individual fragment is in order. He suggests a ‘Higher Order’ that prevails in disintegration with the totality present even in the broken pieces and more so, than in a perceived coherent work. Reliance is placed upon the direct perception of the ultimate order within the chaos beyond the false security of a man made fabricated order.

He refers to a philosopher Dr. C.D. Broad, who stated “each person is at each moment capable of remembering all that has ever happened to him and perceiving everything that is happening

---

263 Ibid., 19.
264 Ibid., 25.
to him and of perceiving everything that is happening everywhere in the universe”. Huxley further establishes Dr. Broad’s assertion that the function of the brain and nervous system is devised to protect us from this mass of knowledge that may be claimed as ‘useless’ and transposed into what is ‘practically useful’. Each on of us is potentially ‘Mind at Large’ with our animal understanding of survival but through the reduction valve of the brain and nervous system, our consciousness is filtered to a formulated content of reduced awareness manifested by man invented system of symbols of language with the belief that this reduced awareness is our only awareness. In this defined sense of reality, concepts are mistaken for data and words for actual things. He again acknowledges certain people can by pass this reducing valve while others can temporarily suspend the filter through spiritual exercises, hypnosis or drugs in order to access the ‘Mind at Large’ beyond the given view-ports of utilitarian means deemed as a sufficient picture of reality.

Though Huxley eludes to other avenues for this ‘Mind at Large’ awareness, he purports the use of mescal in as: 1) being able to remember and ‘think straight’ 2) visual impressions being intensified and recovery of the ‘innocent eye’ of childhood that did not automatically subordinate perception to concepts. The interest in space and time is diminished to almost zero. 3) The intellect remains intact and the perception is improved

\[\text{Ibid., 22.}\]
but the ‘will’ suffers profoundly for the worse; there is no need to do anything in particular and the things that under ‘ordinary’ times were worth an action or for which to suffer ceases to be of importance. 4) The focus becomes on the ‘out there, or in here’; the inner and outer simultaneously or successively in route to a sound, livelier and untroubled mind.  

Huxley uses mescalin to open the doors to perception of the infinite as articulated by William Blake but his focus is not in the mechanism. His interest is in the exercise of his ‘Being’ into the insight en route into the ‘Nature of Things’. He furthers his views by elaborating on ‘The Chair’ by Van Gogh (Fig. 03.14) proposing that the artist had seen the essence of the chair but it was no more than an expressive symbol of the fact of visible ‘Such-ness’. This artwork can be a source of true knowledge and prepare the mind which accepts it for insights but can never be more than symbols for things of which they stand. He proceeds into a discussion about “The Birth of Venus’ by Botticelli. (Fig. 03.15) His attention is not on the composition and the proposed meaning of the painting but on the long wind blown purplish silk skirt of Judith rendered by the artist; these were draperies for its own sake and non representational. He shifts his gaze as this reminded him of the folds in his trousers.

---

266 Ibid., 25.
that he had seen earlier that were charged with ‘is-ness’. What was important was less the
reason for the experience than the experience itself. “This is how we ought to see,” 267 Huxley
says. “These are the things one ought to look at. Things without pretensions, satisfied to be
merely themselves, sufficient in their ‘Such-ness’, not acting the part, not trying, insanely, to go
it alone, in isolation from Dharma-Body, in Luciferian defiance of the grace of god.” 268 With
reservation to the context of his revelation, he asks “What about human relations?” He asserts
an implementation from this overall perspective of the ‘Mind at Large’ with the right kind of
behavior with a constant ‘unrestrained alertness’ expounding upon boundless compassion of
insight and for the most practical charity.

What is madness in this context of ‘unmitigated Reality’? Huxley sets the schizophrenic in a
poetic and tragic light. He spoke of a friend’s wife stricken with madness. Her ‘Paradise of
cleansed perception’ via her schizophrenia and her one sided contemplation became rarer and
rarer until there was no more of them and what was left was simply only the horror. Within
their illness, they are unable to take refuge from the inner and outer reality and shutoff the
experience of raw reality thus conjuring up interpretations to cover up the absolute ‘intensity of
significance’ rendered in their world. The ‘sane’ person takes refuge in the homemade universe
of common sense and shared symbols and acceptable conventions. The ‘ultimate reality’
remains unwaveringly in and of itself; beautiful yet horrendous they find themselves
condemned to live.

267 Ibid., 34.
268 Ibid., 38.
Toward the downslide of his mescalin experience, Huxley comments upon man’s creation of things in their own image. He is confronted on his walk with a big blue automobile, to which he responds with laughter and contentment as an absurd self-satisfaction of beaming glossy enamel in the image of their favorite character in fiction. Further on his walk, he saw a row of new suburban houses and made an observation on the ‘hideousness of the architecture’, however the ‘transcendental otherness’ was expressed in the materials consisting of brick, green composition roofs, a stucco wall with a shadow slanting across it. “Within sameness there is difference. But that difference should be different from the sameness is in no wise the intention of the Buddhas. Their intention is both totality and differentiation.”

‘To look at the world more directly’, is a crucible of Huxley’s mantra in this book. This directness of perception must be done unconditionally beyond to encompass the ‘Mind at Large’. Mescalin was a vehicle that is used to be shake out of the ruts of ordinary perception and that of animal obsession for survival and human obsession with words of symbolic conceptions. To embrace the silent realization of Nature in all of its wonder he challenges us to use the man made systems of words more effectively. He promotes a human experience that is more open to Spirit and less so on the adherence to systematic reasoning thus the more unsystematic the better to gain access into the inner and outer worlds into which we were born. To be enlightened is to be aware of the total reality of the vast ‘Otherness’ yet be grounded in our necessity of survival and use systematic reasoning as a tool as events unfold.

Huxley ends his chronicle with a quote that summarizes his journey into the ‘Is-ness of being’.

269 Ibid., 61.
But the man who comes back through the Door in the Wall will never be quite the same as the man who went out. He will be wiser but less cocksure, happier but less self satisfied, humbler in acknowledging his ignorance yet better equipped to understand the relationship of words to things, of systematic reasoning to the unfathomable Mystery which it tries, forever vainly, to comprehend.

03.5 ZEN associations: Noh theatre

As introduced in the section on wabi aesthetics in Chapter 2, Noh theatre had links to chanoyu with theories elaborated by Zeami Motokiyo and his studies in Zen Buddhism in the fifteenth century.

Noh theatre with Zeami’s influence became systematized with teachings steeped in Zen. He classified the art of Noh into nine stages. The lowest level has stages from lowest: 3) Roughness and Aberrance or Crudity and Inexactness; 2) Strength and Roughness or crudity; 1) Strength and Delicacy. The middle level has stages from lowest: 3) Shallowness and Loveliness or Untutored Beauty; 2) Broadness and Minuteness or Versatility and Exactness; 1) Right Flower or Flower of Truth. The highest level has stages from lowest: 3) Calm Flower or Flower of Stillness; 2) Profound Flower or Flower of Supreme Profundity; 1) Mysterious Flower or Flower of Miraculous.

Sight, hearing and heart are the three faculties that Zaemi distinguishes for the expression of Noh with lowest level of Noh expression through the emergence of sight. The middle level of Noh emerges through hearing and the highest level of Noh is that which emerges from the heart.

\[270\] Ibid., 79.
05.5-1  **Noh and yūgen**

The aesthetic ideal of *yūgen* must be revisited to understand Zeami’s nine stages of Noh. *Yūgen* was personified as elegant, delicate, graceful beauty in its early stages as explained in Chapter 2. Toward the end of the Medieval Period (Kamakura/ Muromachi 1185-1568), the aesthetic ideal of *sabi* joined *yūgen*. *Sabi* is an old word that has meanings of ‘to be desolate’ and later to be ‘to grow old’ and related to ‘to grow rusty.’ In the highest expression of *yūgen*, *sabi* is felt at its deepest level in the Tea Ceremony or *wabicha*. *Sabi* has its significance as a place of refuge or tranquility.

This aspect of *yūgen*; *yū* meaning deep, dim, difficult to see and *gen* meaning dark, profound, tranquil color having its roots in Taoist understanding of truth as a vision of sadness and melancholy. Thus ‘universal sadness’ is the foundation of mature Noh theatre. Zeami shifted from the *yugen* principle of ‘elegant beauty’ toward the principle of ‘sadness of human life’ as he grew older. From Nose, ‘Zeami Jurobushu Hyoshaku 1’:

> *Yūgen* is a term which it is difficult either to define or to translate. It primarily means ‘mystery,’ and however loosely used in criticism generally retains something of the sense of a mysterious power or ability. The term was employed as a standard of criticism long before Zeami, but it was only with him that is attained its full meaning as the unifying aesthetic principle underlying all parts of the Noh... it is not enough for an actor to learn *yūgen* from others; he must attain it through his own efforts.  

Elements of *yūgen* are latent within all stages of Noh except the lowest three stages with the quality of the sublime only being present in the highest three stages. Following is a brief description for the nine stages of Noh from the lowest to the highest.

---

03.52  *Noh* and *mushin*; ‘no mind’

A return to the idea of *mushin*; ‘no mind’ in Chapter 2 is to be reiterated or ‘mindlessness’ as referred by Nose in ‘Zeami Jurobushu Hyoshaku 1’:

The influence of Zen Buddhism is particularly apparent in the following section. The ‘mindlessness’ which transcends mind, the moments of ‘no action’ which excite greater interest than those of action, the mind which controls all the powers—all these are familiar ideas of Zen, and show to how great an extent Zeami’s aesthetic principles relied on the Zen teachings.  

The moments of ‘no action’ occur in between. This pause is as powerful as or more so than the action of dancing, singing and miming of the body in the *Noh* performance. This interval of ‘no action’ is the actor’s inflection at a continual level of artistic tension modulated by the spiritual strength and ‘mindlessness’.

03.5-3  the nine stages of *Noh*

**lowest level of Noh**

NINE- 3) Roughness and Aberrance or Crudity and Inexactness: He compares this to a Confucian saying that, “The squirrel can do five things.” The squirrel can climb a tree, swim in water, dig a hole, jump and run which are within his capacities but does none of them well. This is the lowest stage of Noh and has no delicacy producing a crude and uninspiring performance even though technical aspects of acting are followed.

EIGHT- 2) Strength and Roughness or crudity: Zaemi quotes, “Three days after its birth the tiger is disposed to devour an ox.” This shows its strength but the act of devouring an ox is crude. This is better because it has a more force but it lacks grace and refinement.

---

SEVEN- 1) Strength and Delicacy: “The metal hammer flashes as it moves, the glint of the precious sword is cold.” This is better than the previous two because it has delicacy and the strength is used not to devour an ox but to create work of art, a precious sword.

As stated previously, the lower three stages lack the quality of yūgen. Zeami says that the beginning student should begin with the fourth stage of Noh; the lowest stage of the middle level. The student should then work up to the highest stage before he performs the lower three stages. These lower three stages can only come to life if played by a performer that is competent and is imbued with yūgen.

**middle level of Noh**

SIX- 3) Shallowness and Loveliness or Untutored Beauty: Zeami quotes Lao Tzu, “The Way of ways is not the usual way.” Even if the student immature, loveliness can manifests itself even at an early stage of yūgen understanding. This is the introduction to the mastery of the nine stages.

FIVE- 2) Broadness and Minuteness or Versatility and Exactness: From a Zen saying, “The heart of mountains, clouds, seas, and the moon are all told.” The mastering of the art of imitation shows the understanding of true intent and the heart of what is being impersonated. The elegance of the objects will be portrayed through the student’s artistry. This is the moment of reckoning from which the student has the ability to go upward or remain in place.

FOUR- 1) Right Flower or Flower of Truth: “The sun sinks in the bright mist, the myriad mountains are crimson.” This is a colorful display of natural beauty. But in Zeami’s view, this dazzling display is not ultimate goal of Noh. The flowering of yūgen has begun. The aspect of
flower indicates a theatrical effect that is impressive and realizes this attainment due to making progress along the path. The attainment of the first flower stage is superior to the art of versatility and exactness.

**higher level of *Noh***

THREE- 3) Calm Flower or Flower of Stillness: Zeami quotes Zen, “Snow piled in a silver bowl.”

The previous stage is the ultimate of colorful and this stage is said to be the ultimate of colorless beauty. Snow is a wonder of nature that is contained in a wonder of artistry embodied as a silver bowl is seen as nature and art in harmony in a purity of shimmering white light.

TWO- 2) Profound Flower or Flower of Supreme Profundity: Zeami again quotes Zen, “Snow covers the thousand mountains—why does one lonely peak remain unwhitened?” Snow as a wonder of nature; pure whiteness is exemplified on a large scale. The lone peak is seen as an irrational element that invades the realm of ordinary senses. The height of the mountains has limits but its depths belong to the ‘art of the profound.’

ONE- 1) Mysterious Flower or Flower of Miraculous: “At midnight in Silla the sun is bright.” This is another Zen saying quoted by Zeami. This is a contradiction of terms that transcends reason due to our bounds of space and time. What we see as contradictions may not be contradictions beyond the bounds of our limited senses, beyond our limitations of speech and the bounds of our mind. The *Noh* actor mastering this stage takes the audience to “a world of higher reality

---

273 Ibid., 59.
lying beyond our ordinary senses. It is a realm of permanence, of immortal souls... with a feeling of austerity. Such is the impact of a sublime performance.”

To further elaborate the training of a Noh actor, the student-actor starts in the middle level at stage SIX; ‘untutored beauty.’ The actor studies the art of singing and dancing through persistent training thus gaining artistry reaching stage FIVE; ‘versatility and exactness.’ This stage is the ‘origin’ and the foundation of all the stages of Noh training. With comprehensive training at this stage, the actor develops attaining full competence progressing to stage FOUR; ‘flower of truth.’ The training method in the middle level of Noh is known as, ‘The two mediums and the three roles.’

The next progression is to the higher level Noh; THREE; ‘calm flower’ which is a stage where admiration is bestowed as the actor gains perspective, insight and a sense of achievement in the art of flower. The next stage TWO; ‘flower of supreme profundity’ is where yugen gains its artistry in the blending of ‘being and nonbeing’ within the actor. In the highest stage ONE; ‘flower of the miraculous’ words fail to describe the mysteries of the art.

03.5.4 beginner’s stage

The lower three stages; NINE- EIGHT- SEVEN in the lowest level of Noh is known as the ‘turbulent waters’ where they are seemingly easily understood. There are three ways of entering the lower three stages according to Zeami. One, the actor begins with the middle level and ascends through the higher level then descends and indulges in the lower level to add these special qualities to the actor’s art. Two, the actor goes to the lowest level after gaining

---

proficiency in stage FIVE; ‘versatility and exactness’ so can only be capable of aspects of acting that have qualities of strength with delicacy or crudity. Three, is the actor who enters Noh at the lowest level willingly and thus can’t even attain proficiency for the lowest three stages nor can attain the ascension to the middle level.

Following are excerpts from the writings of Zeami:

1. **the two Mediums and the three Roles**

At the foundation stage of Noh FIVE; ‘versatility and exactness’ according to Zeami, the initial training must be confined to ‘the two mediums and the three roles.’ What is meant by ‘Two Mediums’ is singing and dancing which must be practiced and thoroughly studied under the tutelage of a master. This training becomes the root of the flower retaining youthful vigor.

As the actor comes of age in the ‘Two Mediums,’ a mask of the ‘Three Roles’ can be assumed. The three fundamental roles are the old man, the woman and the warrior. As with the prior training, these roles must be accomplished with the same vitality and combined with the singing and dancing. This is the core training of Noh.

All other aspects of varying character nuances will originate from ‘The two mediums and the three roles.’ The development of technique and abilities should develop naturally according to Zeami. Through the mastery of the role of the ‘old man,’ the actor will attain “the noble perfection of the dances of the gods.” With the mastery of the ‘role of the woman,’ the “beauty and elegance in the singing and gestures” are derived. “The vigor in the movements of the body and feet” will be manifested from the ‘role of the warrior.’

---

performance and role conception will come naturally from the actor’s essence of spirit. Talent of the actor is not a limitation and the attainment of the highest stage is achievable with through training of ‘Two Mediums,’ a mask of the ‘Three Roles’ therefore it is “known as the measure, essence and basis of the art of Noh.” 276

2. the lack of mastery
The natural gift of talent developed through accumulation of experience is base of mastery. If the actor only imitates the master and doesn’t make the performance his own then it lacks mastery. The actor must impart their own vigor of body and mind of effortless proficiency then it becomes permeated with life. The lack of mastery is deplored in Noh, according to Zeami.

3. the Master-Actor
The Master-Actor at times will perform in an unusual manner due to the actor’s attainment of interpretations gained through the development of spiritual strength. Zeami cautions against beginners participating in the act of copying the Master-Actor’s performance verbatim. The Master-Actor has gained a freedom of his craft after intensive training in the core techniques. This freedom liberates the Master-Actor to mix aspects of ‘bad techniques’ to add flavor into the performance as a show of virtuosity. The attainment of the status Master-Actor transforms this indulgence into the realm of skillful manipulation of artistic merit in the performance.

Beginners do not have the understanding of ‘good techniques v. bad techniques’ at a core level and any imitation of such performance by the Master-Actor are at its essence, ‘bad technique.’ The beginning student-actor does not have the maturity through core training, experience and

276 Ibid.
development of spiritual depths to handle the nimble aspects of a profound performance contained in the admixtures of techniques by the Master-Actor. Zeami reiterates that the beginner must remain close to the master and ask for advice in witness of the mature performance but must intently work on the mastery of ‘the two mediums and the three roles.’

4. the skin, flesh and bones

*Noh* have as its components skin, flesh and bones but all three can not be found together according to Zeami. The bones would be the display of natural inborn abilities that manifests the art of special powers in the becoming of Master-Actor. The flesh is that display which comes of perfect powers from study and experience of dancing and singing. The skin is the display of these qualities at their highest pitch with perfect gentleness and beauty.

Analogous to the senses, the skin is to seeing; flesh is to hearing; and bones would be to feeling. Zeami says that all three of these aspects can be found solely in singing or dancing. In singing, the voice is the skin; the style is the flesh; and the breathing would be the bones. In dancing, the appearance would be the skin; the movements the flesh; and the expression the bones.

The actor must not only possess all three of the qualities; skin, flesh and bones but must have full control as well. With this attainment at the highest level, the Master-Actor reaches an ‘effortless and ineffable performance.’

5. essence and performance

In *Noh*, “if essence is the flower then the performance is the fragrance... when the essence has been thoroughly understood, the performance develops of itself... The connoisseurs of *Noh* see with their minds, while the untutored see with their eyes. What the mind sees is the essence;
what the eyes see is the performance.” The mind that Zeami speaks about is mūshin; ‘mindlessness.’ He warns again about beginners only seeing and imitating the performance without knowing the underlying essence. He says,

When the essence is well imitated, the performance follows itself. The untutored, believing that the performance is the thing to follow, imitate it; they show themselves unaware of the fact that the performance when imitated becomes an essence as well. Since, however it is not the true essence, both the essence and the performance are doomed eventually to perish and the style which they are imitating will cease to exist. It will then be Noh without direction and without purpose.

He elaborates that there is no performance without the essence, thus no reason to copy such a performance as understood by the connoisseur. Therefore to imitate the essence of skillfulness and the skillfulness of performance will follow.

03.5-5  the nature of art and the artist

Zeami elaborates,

If we explain this by comparing it to the notion of Being and Non-Being in Buddhism, Being corresponds to the appearance and Non-Being to the vessel. It is a Non-Being which engenders Being. This is like a crystal, which is transparent and devoid of color or design, yet produces fire and water out of itself. Why is it that two heterogeneous matters like fire and water emerge from a single transparent object? There is a poem saying:

Smash a cherry tree
And you will find no flower
In the splinters.
It si in the sky of spring

277 Ibid., 68
278 Ibid.
279 Ueda, Zeami on the Art of the Noh Drama, 188.
That cherry blossoms bloom.  

He is essentially saying, “The seed of the flower that blossoms out in all works of art lie in the artist’s soul... is such a person that can be called a vessel.” He goes on to say that the ‘universal vessel’ contains all things; moon, sun, mountains, snow... and continually change. So let the soul be the ‘vessel of the universe’ in the ‘tranquility of the void’ allowing the attainment of the ‘flower of Miraculous.’

Within the Zeami’s passage, there is distinction between ordinary and higher reality. The ordinary reality is that perceived through our senses, described as cherry blossoms, fire and water; that of appearance or Being. This ordinary reality is a materialization of a higher reality as a hidden essence, unnoticed in ordinary life. The higher reality is described by crystal and cherry tree without blossoms, that which is colorless and intangible. An artist as described in the ‘flower of Miraculous,’ gets a glimpse of this within the apparent contradictions as an expression that “emerges as a moving work.”

The Noh must rely on the instantaneous emotive power of music inasmuch as it aims not to analyze social problems but to represent ultimate reality lying beyond the realm of the intellect. Music, the most sensuous among the means of communication, is least controlled by reason and is most appealing to the imagination. Thus the Noh play has no dramatic structure in the Western sense... The rhythm of the Noh play is suggestive of the great hidden law of the universe; it is, in fact, the universal rhythm of life... In the Noh a segment of life is presented, not as an accumulation of different parts, but as an integral entity animated with a living rhythm. As the universe gives each object of nature a rhythm of life, so does the artist pour life into his work through the rhythm of

---

280 Ibid.
281 Ibid.
282 Ibid., 189.
nature... the language of Noh must be rhythmical too; it must be poetry... A Noh writer is required to be a good poet, too. 283

03.6 Post Modern associations: Synaesthesia: The Six Senses

Sen no Rikyū 284 teaches, “The art of chanoyu consists in nothing else but in boiling water, making tea, and sipping it.” 285 (Fig. 03.16)

If asked

The nature of chanoyu,

Say it’s the sound

Of windblown pines

In a painting.

This is a poem from Sen Sōtan (1578-1658), the third generation descendant of Rikyū. 286

Chadō, the Way of Tea has been influenced by Zen Buddhism symbolizes four principles, wa or harmony, kei or reverence, sei or purity and jaku or tranquility. The third principle of sei or purity is ritualized in Chanoyu; the Tea Ceremony as a purification of the mind from defilements of the senses constituting an elemental unity of body and mind.

283 Ibid., 189-190.
284 Sen no Rikyu (1522-1591) is considered the historical figure with the most profound influence on chanoyu, the Japanese ‘Way of Tea’, particularly the tradition of wabi-cha.
286 Odin, Intersensory Awareness in Chanoyu and Japanese Aesthetics, 38.
A tea master says: “the spirit of chanoyu is to cleanse the six senses from contamination. By seeing the kakemono in the tokonoma and the flower in the vase, one’s own sense of smell is cleansed; by listening to the boiling of water in the iron kettle (Fig. 03.17 & 18) and to the dripping of water from the bamboo pipe, one’s ears are cleansed; by tasting tea one’s mouth is cleansed; and by handling the tea utensils one’s sense of touch is cleansed. When thus all the sense organs are cleansed, the mind itself is cleansed of defilements. The art of tea is after all a spiritual discipline, and my aspiration for every hour of the day is not to depart from the spirit of the tea, which is by no means a matter of mere entertainment.” 287

According to Steve Odin, 288 ‘in the Japanese Buddhist worldview, the ‘body’ designates the field of the five senses; sight, sound, smell, taste and touch and the ‘mind’ signifies the sixth sense of consciousness.’ In the practice of Chanoyu, the unification of the six senses in understood as an ‘Embodiment’ of the body-mind awareness as practiced in zazen. 289

287 Ibid., 281.
288 Professor Odin teaches Japanese and Comparative philosophy. He has spent seven years studying in Japan and one year in India. In addition to his years teaching at University of Hawaii he has been a Visiting Professor at Boston University, Tohoku University in Sendai, Japan, and Tokyo University in Tokyo, Japan. His most recent works are entitled ‘The Social Self in Zen’ and ‘American Pragmatism’, and Artistic ‘Detachment in Japan’.
intersensory awareness

Maurice Merleau-Ponty uses a term, ‘synaesthesia’ for his concept of ‘lived embodiment’ as a ‘primordial layer’ of perceptual experience. 290 This is a process of unifying the senses as an act of ‘fusion’ into an ‘aesthetic continuum’ similar to a ‘Zen mindfulness’ resulting in a heightened intersensory awareness. Ponty elaborates, “Synaesthetic perception is the rule, and we are unaware of it only because scientific knowledge shifts the center of gravity of experience, so that we unlearn how to see, hear and generally speaking, feel.” 291 Hamamoto Soshun says,

The six sense organs signify the modes of perception; eyes, ears, nose, tongue, body (touch), and consciousness that we use constantly in daily life. True practice of Tea brings all the six senses to function simultaneously and in accord and leads us to the realm of immovable tranquility. 292

In Chanoyu, the senses are stimulated and cleansed through ritual immersion producing a ‘unity of the senses’ as a perceptual whole. According to Steve Odin, the boundaries of the senses merge and interpenetrate while preserving their unique qualitative natures making visible an aesthetic principle of ‘unity-in-diversity’ or ‘harmony-in-contrast.’ 293 There is a ‘cross-modal perception’ where a particular sense mode takes on characteristics of another sense such as: auditory-vision, visual-hearing. Through the ritual of Chanoyu, the aspect of the principle sei; purity has the function of rendering the five senses and the sixth sense of the mind clear and

---

289 Zazen is at the heart of Zen Buddhist practice. The aim of zazen is just sitting, "opening the hand of thought." It is suspending all judgmental thinking and letting words, ideas, images and thoughts pass by without getting involved in them. Zazen (literally "seated meditation") is a meditative discipline practitioners perform to calm the body and the mind, and be able to concentrate enough to experience insight into the nature of existence and thereby gain enlightenment (satori).

290 Odin, Intersensory Awareness in Chanoyu and Japanese Aesthetics, 36.


distinct through a cleansing process to activate, harmonize and fuse so ‘the boundaries of the senses blur.’ This unification of the mind and body is a non-dualistic understanding of Zen.

From Rikyu:
See with your eyes,
Hear with your ears,
And smell the incense.
While asking questions,
Arrive at understanding.  

03.7 **Post Modern associations: ‘Pure Immanence; Essays on a Life’**

**Gilles Deleuze**

Gilles Deleuze introduces the concept of ‘pure immanence’ through a description of ‘life’ by Charles Dickens. This is a story about a scandalous man nearing the moment of his death. People knew of his reputation but came to his side with renewed respect for the man and trying to save his life. While nearing his death, the man started to feel degrees of life, a ‘softness and sweetness’, seeping back into him thus returning him to his prior cruel characteristics. At this moment of play between life and death, he is ‘pure immanence’ beyond ‘good and evil’ beyond what the dying man cast as a description of his life fading into the “singular life immanent to a man who no longer has a name, though he can be mistaken for no other. A singular essence, a life...”

Deleuze speaks of an ‘immediate consciousness’ in an indefinite life that is not bound by self enclosed moments. He infers that ‘life is everywhere’ and there are only ‘between-times and

---

between-moments’ of a vast ‘empty time’ when one lives a simultaneous life of a past, current and future; beyond description.

...‘pure immanence’ that it is A LIFE, and nothing else... A life is the immanence of immanence, absolute immanence: it is complete power, complete bliss... whose very activity no longer refers to a being but is ceaselessly posed in a life. 296

In the ‘Introduction’ of Gilles Deleuze’s book, ‘Pure Immanence; Essays on A Life’, John Rajchman describes Deleuze as and empiricist, a logician finding his way out of the trends of the phenomenological and analytic. He was seeking a concept of empiricism that set aside the classical definition. ‘Pure Imminence’ required a ‘radical empiricism’ grounded in Henri Bergson and William James.

Deleuze describes empiricism as ‘reverse of rationalism’ and asks if ‘there are not in ideas’ that ‘are not in the senses’. He says, ‘the history of philosophy... was more or less digested by empiricism’. 297 He states that the empiricism of David Hume is ‘a sort of science fiction universe’, where theory becomes an inquiry.

According to Hume, philosophy as rationalism sought to ‘reduce the paradox of relation’ by making relations internal in their own terms and trying to prevail over irreducible exterior relations. Empiricism sought for the exteriority of relations but the difficulties remained in the question of the ‘origin of knowledge’ where everything found its origins in the ‘sensible’.

Hume calls for an ‘inversion’ taking empiricism to a higher plane. He says that ideas are nothing but sensory impression thus, the ‘difference’ isn’t between the ideas and impression but within

296 Ibid., 27.
297 Ibid., 35.
the relationship between impressions or the relationship between ideas; “the ‘real empiricist’
world, is a world of exteriority, a world in which thought itself exists in a fundamental
relationship with the Outside.”  

Hume asks, “What is a relation?” He says it is the passing of an idea or impression of something
that is not presently given. The relation is in the principles of association, contiguity,
resemblance and causality which comprise human nature. Deleuze points out that the relation
is not in the causes but the way relations functions as ‘effects’ of the causes. He uses ‘causality’
as an example. He says that going from a given idea to an idea that was never has been given
prior, goes beyond a known givable experience. This requires and inference and a ‘belief’. Thus
belief, for the first time was inserted as a base in the ‘origin of knowledge’.

Left to itself, the mind has the capacity to move from one idea to another, but it
does so at random, in a delirium that runs throughout the universe...  

The ‘principles of nature’ enforce ‘constant rules’ on the delirium. The mind with its
‘principles of association’ asserts authority trying to tame the delirium. Similarly the
imagination producing fictions making them acceptable and giving credence to the
relations created and “to make us believe in our follies.” In ‘causality’ especially,

...illegitimate rules, simulacra of belief, either by conflating the accidental and
the essential of by using the properties of language (going beyond experience) to
substitute for the repetition of similar cases actually observed, a similar verbal repetition that only simulates its effect.\textsuperscript{301}

This state of ‘causality’ forms a ‘counter-Nature’ that effects a ‘second displacement in philosophy’ by Hume. He substitutes the traditional concept of ‘error’ with the concept of ‘delirium or illusion’ constituting beliefs that ‘are not false but illegitimate.’

Hume takes ‘illegitimate belief’ into a concept of ‘modern skepticism’ that questions the validity of ‘Self, World and God’...

...appear as the horizon of all possible legitimate beliefs, or as the lowest degree of belief. For if everything is belief, including knowledge, everything is a question of degree of belief, even the delirium of non-knowledge.\textsuperscript{302}

Skepticism being a product of the inquiry into knowledge leads to another part of the inquiry, the principles of ‘association’ along with the principles of ‘passion’ “from which ‘inclinations’ follow.”

ONE- passions don’t shape the mind or give it a nature in the same way as do the principles of association. TWO- the source of the mind as delirium or fiction doesn’t react to the passions in the same way as it does to relations... passions have the effect of restricting the range of the mind, fixating it on privileged ideas and objects, for the basis of passion is not egotism but partiality, which is much worse.\textsuperscript{303}

‘Partiality’ is defined as a limiting factor, so how do we go beyond from “a ‘limited sympathy’ to an ‘extended generosity’; how to stretch passions and give them an extension that they don’t have on their own?” \textsuperscript{304}

\textsuperscript{301} Ibid.  
\textsuperscript{302} Ibid., 44.  
\textsuperscript{303} Ibid., 45-46.  
\textsuperscript{304} Ibid., 46.
The principles of ‘human nature’ instituted rules are in place to tame the delirium and fantasy and to make acceptable the ‘simulacra of belief’ to a status of ‘illegitimacy’. With ‘passion’, how can we extend past the ‘partiality’ of ‘human nature’? Hume asserts, … the mind and its fantasies behave with respect to passions not in the manner of a wind instrument but in the manner of a percussive instrument, “where after each beat, the vibrations still retain some sound which gradually and imperceptibly dies”… it is up to the imagination to reflect passion, to make it resonate and go beyond the limits of its natural partiality and present-ness… (expanding on the metaphor) the passions do not simply become gradually less vivid and less present; they also change their color or sound, as when the sadness of a passion represented in a tragedy turns into the pleasure of an almost infinite play of the imagination; they assume the new nature and are accompanied by a new kind of belief.  

To summarize, through the understanding of David Hume, Gilles Deleuze laid the groundwork for a definition for the ‘real empiricist’ setting the inquiry of thoughts in a relationship with exteriority; with the ‘Outside’. The notion of ‘belief at the origin of knowledge’ was revealed in the relationship of ‘causality’. He introduced ‘modern skepticism’ with the underpinning of ‘illegitimate belief’ through the principles of ‘human nature’. He discussed the limiting factor of ‘partiality’ in ‘passion’ and how to extend imagination to resonate ‘a new kind of belief.’

This set the stage for the introduction of Friedrich Nietzsche in Deleuze’s essay on ‘Pure Immanence’. Deleuze proposed, “The degeneration of philosophy appears clearly with Socrates.”  

‘Life’, according to Socrates was an entity to be measured, judged, defined and restricted in the name of values for higher ideals in Divinity and Beauty. Centuries later with

---

305 Ibid., 48.
306 Ibid., 69.
Immanuel Kant, falsehood of knowledge and morals were denounced, but the nature of the origin for knowledge or values were not questioned. He furthers his assertions,

> We must think of philosophy as a ‘force’. But the law of forces is such that they can only appear when concealed by ‘the mask’ of pre-existing forces... in the time of Greece, the philosophical force had to disguise itself. The philosopher had to take on the mask of the priest.  

Nietzsche also uses the metaphor of ‘a mask’. His health was the first mask for his genius; suffering was his second mask for his genius and health. Nietzsche’s suffered from poor health for the majority of his life, “My illness slowly liberated me: it spared me separations, violent or ugly actions... it entitled me to radically change my ways.” He didn’t believe in the ‘unity of self’ and apparently didn’t experience it.

In what ways did Nietzsche’s state of illness influence his work? He was able to see from a vantage point of a state of illness to health and vice versa. This ‘reversal’ and ‘shift in perspective’ opened up his idea of ‘transmutation of values’. This movement from illness to health to illness and back was a sign of ‘superior health’ that he espouses as ‘lightness in movement’. At times in his suffering, an ‘enthusiasm’ would dominate his body therefore experiencing an ‘exalted state of being’ and ‘interlaced with menacing feelings’. It was during one of these times that he had a revelation for the ‘eternal return’ which was his third metamorphosis or ‘becoming-child’.

Nietzsche in his first book “Thus Spoke Zarathustra”, tells a story of three metamorphoses:

---

307 Ibid., 67.
308 Ibid., 56.
How the spirit becomes the camel, the camel becomes the lion, and how finally the lion becomes the child. The CAMEL is the animal that carries: he carries the weight of the established values, the burdens of education, morality, and culture. He carries them into the desert, where he turns into a LION; the lion destroys statues, tramples burdens, and leads the critique of all established values. Finally, the lion becomes CHILD, that is, he who represents play and a new beginning—creator of new values and new principles of evaluation.  

“The creator is a legislator; a dancer,” Nietzsche says. He introduces ‘aphorism and poetry’ into philosophy which replaced ‘ideal of knowledge’ with ‘the discovery of truth’ through interpretation and evaluation. Interpretation constructs the ‘meaning’ of a given phenomenon which is ‘fragmentary and incomplete’; using ‘aphorism’ as an art of the interpreting function for a resultant that must be interpreted. The interpreter is a doctor or psychologist who sees the symptoms and of the phenomenon and speaks through ‘aphorisms’. Evaluation creates a hierarchy of ‘value’ of the meaning and ‘totalizes the fragments’ without ‘diminishing or eliminating their plurality’ through ‘poetry’ which is that art of evaluating from what must be evaluated. The evaluator is the artist who seeks ‘perspectives’ and speaks through ‘poetry’. “The philosopher of the future is both artist and doctor”.  

According to Nietzsche, “All interpretations determine the meaning of a phenomenon.”  

There is a ‘relation of forces’ which reveals meaning in an ‘act and react’ posture within a ‘complex hierarchical whole’. Primary forces of ‘conquest and subjugation’ as well as reactive forces of ‘adaptation and regulation’ can be distinguished by quantitative, qualitative and topological characteristics. It is the nature of these forces to engage in relations where they

---

309 Ibid., 53.
310 Ibid., 69.
311 Ibid., 66.
312 Ibid., 72.
acquire their essence or quality. This relation of force to force is called ‘will’. This is not a ‘will’ that ‘wants power’ or ‘wished to dominate’. If this ‘will to power’ is understood as a ‘desire to dominate’ then this relation of forces would be subdued to depend on ‘established values’.

We must recognize the ‘nature of the will to power’ aside from just the most powerful forces. This must be, so the ‘elastic’ principles’ of all of our evaluations as ‘hidden principles’ of ‘values not yet recognized’ can be revealed. The ‘will to power’ is not in ‘coveting or taking’ but in ‘creating and giving’.

A force commands or obeys via the ‘will to power’ forming two qualities of a force; corresponding two faces, ‘qualia’. The forces that derive from them are ‘active force’ that affirm and ‘affirm their difference’. This affirmation is the first condition of this force and negation is a consequence, a ‘surplus pleasure’. ‘Reactive forces’ has a characteristic of ‘opposition to what they are not’ and has a tendency to limit ‘the other’ where negation comes first. Through negation, they have a ‘semblance of affirmation’ thus ‘affirmation and negation’ are the two faces, ‘qualia’ of the ‘will to power’ as well as action and reaction are qualities of forces. Interpretation finds its ‘principles of meaning’ in forces; evaluation finds the ‘principle of values’ in the ‘will to power’.

‘Nihilism’ conceived by Nietzsche is when life becomes a mode of reaction over action and is ‘adaptive and regulative’. This is the ‘joint victory’ of reactive forces with a ‘will to negate’. It is a triumph of the negation not because of ‘the composition of power but because of the power of their contagion’. This is a degeneration of the ‘will to power’ to stop the meaning of, ‘to create’ and start to alert the ‘want to power’ to ‘want to dominate’.
The ‘transmutation of values’ is the reversal of ‘nihilism’. It is an ‘active becoming’ of forces, affirmation in a triumph in the ‘will to power.’ The first figure of transmutation elevates multiplicity and makes them objects of affirmation which leads to ‘practical joy’ of the diverse. “Affirmation is itself multiple, that it becomes itself, and that becoming and multiplicity are themselves affirmations; eternal affirmations.” The second figure of transmutation “is the affirmation of the affirmation the doubling, the divine couple.” 313

Multiplicity is no longer answerable to the One, nor is becoming answerable to Being…. Now the One is said of the multiple of the multiple (splinters or fragments); Being is said of becoming as becoming; the Nietzschean reversal; the third figure of transmutation… what is affirmed is the One of multiplicity, the Being of becoming... one affirms the necessity of chance... makes of chance an object of affirmation... the third figure is: the play of the eternal return. This return is precisely the Being of becoming the one of multiplicity, the necessity of chance. 314

The ‘eternal return’ is not the return of the same; “the coming back is the original form of the same, which is said only of the diverse, the multiple, becoming.” 315 The ‘eternal return’ is ‘selective thinking’ as well as ‘selective being.’ The movement of ‘eternal return’ expels all negation and only affirmation returns. “The ‘eternal return’ is repetition; but it is the repetition that selects, the repetition that saves. The prodigious secret of a repetition that is liberating and selecting...” 316

The forth figure of transmutation is an implication and production of the ‘Overman.’ Man by nature is reactive as a being and merges his forces with ‘nihilism’. The ‘eternal return’ ‘repels

313 Ibid., 85
314 Ibid., 86.
315 Ibid.
316 Ibid., 91.
and expels’ him as the transmutation and has a ‘radical conversation’ within man which produces the ‘Overman’, that gathers all that can be affirmed. This generates “the superior form of what is, the figure that represents selective Being.”  

David Hume’s ‘real empiricism’ produced a ‘modern skepticism’...

...based on status of relations and their exteriority: ONE- making belief the basis of knowledge; naturalizing belief (positivism). TWO- denounce illegitimate beliefs as those which don’t obey the rules that are in fact productive of knowledge. THREE- illegitimate beliefs in the Self, World, and God appear as the horizon of all possible legitimate beliefs, or as the lowest degree of belief. For if everything is belief, including knowledge, everything is a question of degree of belief, even the delirium of non-knowledge.

With Friedrich Nietzsche’s ‘reversal’ and ‘shift in perspective’ perhaps partially due to his incessant bouts with illness, he had a revelation for the ‘eternal return’. This was his third metamorphoses or ‘becoming-child’ which represents play and new beginnings. With the transmutation involving a ‘radical conversation’ within man, the ‘eternal return’ is a repetition that selects and liberates gathering all that can be affirmed.

Through ‘radical empiricism,’ Gilles Deleuze gathered its fruits from Hume and Nietzsche to derive the essence of LIFE with ‘Pure Immanence.’

---

317 Ibid., 91.
318 Ibid., 44.
04 connections

04.1 DRI: connections- terms

Direct Radical Intuition was defined in Chapter 01 with a Zen perspective. Explorations in Chapter 02 focused on Zen arts that culminated to Zen aesthetics/ principles of wabi and ki. In Chapter 03, associations of these Zen aesthetics/ principles were unpacked using insights from Tadaō Andō’s biography and philosophy along with selected philosophers, writers and architects to add breadth to the exploration of Direct Radical Intuition.

In this chapter, the concept of DRI will be distilled into terms sifted through selected projects by Tadaō Andō to bring into focus in visual and experiential aspects of an Architecture of Presence.

The initial category is architectural in its division. These are major aspects of a project that architects and designers of environments would investigate such as: SITE/ NATURE/ MATERIAL/ ORGANIZATION/ FORM/ SPACE/ SEQUENCE/ SUSTAINABILITY.

The second category will demarcate one of the Zen aesthetic/ principle of focus of wabi and ki. Wabi will primarily have qualities invested in experiential aspects of architecture embodied in the purity of our senses; the non-dualistic understanding of the Six Senses. Ki will have focus on the experience of architecture of mind-body union deriving from the center knowledge of body that informs and unifies the mind.

The third category will create finer focus on components of the principles that is acting upon particular portions of the architectural work that is being segmented in order discover the
elements that are imbued within the architecture to present itself with Direct Radical Intuition insights. Elements within this category may include and not limited to (in no particular order): kage; shadows/ makoto; sincerity/ mūjō; impermanence/ austere stark beauty/ paradox yin-yang/ sei; purity/ kū; emptiness/ kōkyū; breath/ chashitsu; tea house/ suggestion/ zanshin; continual energy awareness/ ma-ai; joining of space-time interval/ tanden; spiritual center/ marubashi; the bridge of life/ tenchi nage; heaven and earth technique/ kuzushi; off balance/ de ai; timing of the meeting/ yūgen; lingering emotion/ perishability/ mū; nothingness...

An example of a DRI term with the combination of these categories would be: ORGANIZATION: wabi (sei; purity). This designation would discuss the overall architectural organizational concept of the project with a vantage point of wabi principles with sei; purity as the specific element within the Zen principle.

Several of Andō’s projects will be discussed as an isolated and complete experience while other selected projects will be discussed in compilation to elaborate on the workings of DRI.
04.2 the Auzma residence: connections

The Azuma Residence or also known as the Row House Sumiyoshi was designed in 1976 within an older, crowded and established neighborhood in Osaka, Japan. (Fig. 04.01) This is a typical Japanese inner urban house with a very narrow street front and deep in length. The houses create a collage of forms that nearly touch each other.

04.2.1 SITE: *ki* (*mūjō; impermanence*)

The Azuma house at the street façade is an austere, stark two story concrete volume with an unadorned single width entry cutout. The *ki* aspect of this house in context is blending to the neighborhood context in scale, rhythm and muted color yet has core energy of force as it abuts the street. Andō speaks of an ‘essential logic’ where architecture is composed so that it is inherent in the particular place, its culture and history. (Fig. 04.02) This house in context to the street is distilled to its essence in an active tension, baring itself to our state of impermanence.
04.2-2  MATERIAL: wabi (austere stark beauty)

The street façade has a cold and withered appearance of reinforced concrete. (Fig. 04.03)

The material used is frugal and could be described as impoverished. It is simple and unpretentious yet suggests a sense of uncertainty and richness beyond.

It is reminiscent in chanoyu; tea ceremony’s use of tea cups that have a similar aesthetic reverence for the quiet joy of poverty in appearance yet vital in spirit. (Fig. 04.04) There is a sense of pure sincerity that is both inviting and mysterious. As discussed in Chapter 2, Sen no Rikyū found the essence of wabi embodied in a verse by Fujiwara no Ietaka:

To those who wait
Only for flowers
Show them a spring
Of grass amid the snow
In a mountain village ³¹⁹

³¹⁹ Sokei, Namporoku, 16.
Beauty is not only the vivid beauty, in the ‘spring of grass amid snow’, it can be the lonely, cold, and desolate world, a world that is even more deeply steeped in the emptiness of non-being than that of “a bayside reed hovel in the autumn dusk.” In Rikyū’s view of *wabi*, the external may be impoverished, cold and withered like a faded beauty of ‘old age’ but the internal is filled vitality, a latent with ‘unlimited energy and change.’

04.2.3 SITE: *ki (paradox; yin-yang)*

The concrete of the façade wraps the perimeter of the site with only two openings. This act creates a stark territorial demarcation between outside and inside with an economy of movement. There is one opening at the entry point to the street that is public yet very private in scale. (Fig. 04.05) This opening may be reminiscent with the opening for the Tea House that is minimal in scale. (Fig. 04.06) The second opening is hidden from the street and is very privately held yet very public in a sense that it invites the vast continuum of Nature to be encountered via the sky toward the metaphorical heaven. (Fig. 04.07) The static box is now imbued with the uncertainty of Nature infusing an energy that must be encountered and negotiated with our body and our senses.

---

04.2-4 ORGANIZATION: *wabi* (*sei*; purity-geometry)

The organization of the house is in a closed-open-closed format. (Fig. 04.08) The linear floor plan is divided into three equal rectilinear sections. The first rectilinear two level stack is a living area, the middle an open courtyard and the third another living area. The open courtyard must be traversed to reach the periphery living volumes. The clear and simple format of organization lays out a rational grid to activate a place for participation of life’s activities awakened with the cleansed purity of engagement with our ‘six senses’ embodied in the tea ritual. Upon entry from the street, the main living area is encountered. This living area opens to the courtyard. The kitchen and dining area is located opposite of the courtyard. An open stairway that leads to a bridge crossing the courtyard is located toward the corner near the living area. Bedrooms are stacked above the living room and kitchen/dining room on the second level that is open to the courtyard below.

04.2-5 SPACE: *wabi* (*kū*; emptiness)

The spaces unfold from the inside/out, from the open center courtyard. Though a disciplined and strict geometry is imposed, the ascetic nature of the spaces ring with an empty silence that is pierced by views of the sky. (Fig. 04.09)
04.2-6  **NATURE: き (kōkyū; breath)**

The house breathes from the hara, from the depths of the
tanden with the center as an origin.  (Fig. 04.10-12) The
perceptual range is horizontal yet the verticality of the
courtyard beckons for the core to extend in a unified
movement for the sky to penetrate within the depths of the
inner volumes of the living spaces.  The sky bestows its ever
changing personality with variations of wind, light and
moisture to nurture and fill void with the solidarity of a
universal community.

04.2-7  **SUSTAINABILITY: き (chashitsu; tea house-efficiency)**

This house has an economy of movement akin to the Tea
Ceremony and the Tea House.  The method and materials
used for enclosure are nominal and humble.  The openings
to the exterior are minimal with are maximized yet efficient.
There is appropriateness for the pragmatics of use and
opportunities for intangibles of functional needs.  The space
occupied is minimal yet maximized by opening to the
vastness of the sky and Nature’s fruits.
04.3 the Church on the Water: connections

(Fig. 04.13) The hotel complex in the foreground with the Church on Water in the background. (Image source: http://www.archspace.com, accessed on 04.15.2011)

The Church on the Water was built in 1988 and is located in Tomamu, east of the city of Sapporo on the northernmost island of Hokkaido, Japan. This church is situated within a clearing of a beech forest gently sloping toward a small river in a resort complex setting with the hotel behind and to the east. (Fig. 04.13)

04.3-1 ORGANIZATION: wabi (sei; purity- geometric order)

This church is composed of two overlapping squares with a quarter circle interface, an artificial lake and a free standing L shaped wall. (Fig. 04.14) A strict geometry of architecture is imposed on the site as ‘transparent logic to activate nature as it participates with human life. The abstract existence achieves vibrancy in its meeting with concreteness fusing geometric form with human life. Ando goes to say that geometric abstraction collides with human concreteness and the apparent contradiction dissolves around their incongruity so that the architecture that is created at that moment is

(Fig. 04.14) A concept sketch of the Church on Water. (Image source: Frampton, Kenneth. Tadao Ando)
The smaller cube is 10 meter square and remains pure in form. A glass cube is set atop a concrete pedestal that is 6 meters in height. Each of the glass walls are divided into four panes. Within the glass cube is a stairway surround and within that perimeter are four concrete crucifixes at right angles to each other. The crucifixes nearly touch each other and are open to the sky contained within the glass structure.

The smaller cube intersects into the larger cube that is 15 meter square functions as the chapel space with a quarter circle insert that acts as a stairwell. The back side toward the glass cube and the two adjacent sides are solid concrete walls with an opening toward the west and the man made lake is a glass wall that is divided into four panes that slides.
open totally to reveal the lake and nature beyond. The lake measures 80 m. X 42.7 m. and steps down in five stages toward the river and away from the chapel. (Fig. 04.16)

This composition of strict geometry is offset on the rectilinear lake of the short length toward a free standing ‘L’ shaped concrete wall surround that covers and slightly extends past the structure for the short leg on the east and extends almost the length of the lake on the south side with a border of grass on the inside between the wall and the lake.

04.3-2 FORM: wabi (suggestion)

Yoshida Kenko (1283-1350) in his essays, ‘Tsurezuregusa’ or ‘Essays in Idleness’ says that one of the characteristics in ‘imperfect beauty’ as wabi is ‘suggestion.’ The beginning and the ends are the interesting aspects of nature and art to allow for the imagination a space to wander and expand and participate.

(Fig. 04.17) From a distance of the hotel and across a grassy field, a glass box with a counter play of concrete
crucifix forms within can be seen posed atop a horizontal concrete wall. Surrounding this composition is a forest of coniferous and deciduous trees, predominately beech with the hills and the sky in the background. (Fig. 04.18)

This partial reveal of what may be beyond horizontal band of concrete is a ‘suggestion’ that urges us to follow the path in the foreground. This narrow hard surfaced path winds along the north side of the grassy field bordering the forest and perpendicular to the concrete wall and sweeps south parallel to the wall and back 180 d. to go north again parallel to the concrete wall toward one end of the wall. (Fig. 04.19)

04.3  FORM: ki (zanshin; continual energy awareness)

Turning at the northernmost termination of the wall the lake is glimpsed through the forest and a path leads south again along the same concrete wall with the smaller concrete cube creating a narrow alleyway with a small unadorned rectilinear cutout as an entrance. (Fig. 04.20) The square glass box is set atop the smaller concrete cube with four concrete crucifix forms within the square form.
There is a confrontation with the form immediately. (Fig. 04.21) As Ando says, there is a confrontation between the outside and the inside ‘that symbolizes a new disclosure.’ The inside within us must interact with the architectural form with a sustained tension of zanshin. This state of being in aikido or swordsmanship is an attention and awareness in a continuum of the energy interaction between two or more forces. (Fig. 04.22)

04.3-4 FORM: ki (ma-ai; joining of space-time interval)

A shaft of natural light from above lights the stairway upon entry of the cube. The square geometry along narrow stairs ascends 90 degrees to the right, land and 90 degrees to the left. Our body is engaged and there is another 90 degree left turn at the top base of the glass cube and it descents to a landing with another 90 degree left turn.

Ma-ai is the joining of space and time in unison with the other and within ourselves, in harmony of the emptiness.
in distance and positioning. There is a security of a concrete enclosure yet it turns to glass then melts into the open sky. (Fig. 04.23)

04.3-5  **FORM: ki (paradox; yin-yang)**

The four concrete crucifix forms outline an inner ring within the glass cube volume. The crucifixes embrace and reach toward each other yet deftly reject the touch of each other that sets a paradox of spiritual tension. (Fig. 04.24) The fragility of symbol in context with the power of the sky is reintroduced and surrounds the paradox of man’s conception.

Ando speaks of an austerity in the dynamic tension within the paradox of acceptance and rejection. The juxtaposition of the crosses asks questions as they seem to accept yet reject each other encased within a fundamental geometric form. Rejection is seen as negative and acceptance as positive and it is the manipulation of the polar reactions that generates an active energy in architecture. With too much acceptance, the consequence is a bliss that disintegration the inner spirit.

04.3-6  **NATURE: wabi (mūjō; impermanence)**

There is an eye level view of the treetops beyond that nestle around the rectilinear lake below and there is a
reassurance of our ‘being’ yet feeling minimal in the context of the vastness of circumstance.

(Fig. 04.25)

Kenko in ‘Essays in Idleness’ explains ‘perishability’ in wabi as: “If man were to fade away like the dews of Adashino, never to vanish like the smoke over Toribeyama, but lingered on forever in this world, how things would lose their power to move us! The most precious thing in life is its uncertainty.” 321

04.3.7 SPACE: ki (tanden; spiritual center)

There is a descent once again within to the absence of nature’s light into the purity of the square of man’s geometric device. A counter curve to the right sweeps and interrupts our state of acceptance and steers us further down into the bowels of the unknown.

The *tanden* is located two inches below the navel and is the physical center and spiritual center that manifests *ki* energy throughout the body connecting as a union of mind-body trained in Zen as *zazen*; meditation sitting. Breathing and the mind is located at the *tanden* to achieve a condition of stillness and silence. (Fig.04.26)

The physical plunge of the architectural journey and movement is metaphorically a centering process to the *hara*; stomach area of the ‘Church on Water.’

---

The corner is turned toward a new light at the bottom of the stair’s descent and pause at the overwhelming accord of nature beyond and within the concrete volume of the space of worship. (Fig. 04.27-28) It is within ourselves in context of ourselves at this moment. The textured flooring visually extend into the water that is now framed as the foreground with the symbol of a crucifix ascending from and floating atop the water is centered in an ever changing panorama of foliage surrounding the lake. A concrete wall extends and anchors our compassion and acknowledgement for the sky to divulge its secrets.

(Fig. 04.27) panoramic view of spring from the chapel. (Image source: http://leopen.co.kr, accessed on 04.12.2011)

(Fig. 04.28) panoramic view of winter from the chapel. (Image source: Jodidio, Philip. *Tadao Ando*)
Marubashi is a technique in swordsmanship. As the enemy attacks with the sword, the counter movement is directly into the path of the attack with timing and through the attacker’s spirit. (Fig. 04.29) This is the concept behind an irimi attack. There is a strong entry with no separation of time and space moving with the spirit at the heart of the attacker.

The direct revelation of Nature upon descent into the chapel is with a ki connection and murabashi technique. There is direct entry into Nature with no separation of time and space.
04.4 The Water Temple: connections

The existing temple grounds belongs to the Buddhist sect; *Ninnaji Shingon* and is the oldest sect of *Trantic Buddhism* in Japan, founded in 815. The Water Temple is located in the former city of Hompukuji has become part of the city of Awaji, Japan. The site is on the northeastern section of Awaji Island and is set on a hilly landscape overlooking Osaka Bay. (Fig. 04.30)

Tadao Ando was asked to provide a center with a new *Mizumido*; the main hall, within the existing complex of traditional Japanese wooden temple buildings and grave sites. The cluster of the existing wooden buildings was of traditional Japanese temple configuration. The main *Mizumido* is where most of the important liturgical rites are performed.

04.4-1 SITE: *wabi* (*kū*; emptiness)

Instead of proposing traditional heavy and massive roofs, Ando conceived the roof of the *Mizumido* to be a pond for the lotus plant (1990-1991). Ando seeks out the origins of the architecture that will present itself in context to the existing site conditions, culture and place.
This journey led to the essence of Buddhism and exhumed from the depths of the murky waters a symbol of Buddhist enlightenment, the lotus flower. The lotus flower is rooted deeply in the muddy waters and through seeking, opens up beautifully and with fragrance to the sun. The lotus pond that Ando uses as a roof and point of descent into the main Mizumido is filled with pink lotus plants, (Fig. 04.31) a symbol of historical Buddha. “In Buddhism, the lotus represents the true nature of beings, which rise through samsara into the beauty and clarity of enlightenment. Lotus is one of the ‘Eight Auspicious Symbols’ that permeate Buddhist art.”  

Ando has a deep spiritual respect for the Zen understanding of ‘emptiness’ and direct perception in lieu of intellectualizations about the architectural problem. “My spaces relate to the fundamental aspects of humanity.”

---

323 Ando, A Wedge in Circumstances, 134.
ORGANIZATION: wabi (sei; purity- geometric order)

He uses purity of organizational form (Fig. 04.32) to give spatial order to architecture in context to its own place which is not a cognitive reduction of reality by stripping it to its basic objective components. There is an exploration through meditative crystallization of its innate vitality into simple geometry fusing and activating human life.

The ‘Water Temple’ in a plan or bird’s eye view is simple in organization. The Mizumido is located up hill from the existing complex of buildings of the temple grounds. The composition consists of four elements. (Fig. 04.33)

1) There is a concrete wall with an entry at the far end. This wall is closest to and is parallel to the back wall of the existing temple that is located down the hill.

2) Counter-posed to this wall is a curved concrete wall set at a slight angle in plan to the initial concrete wall that is presented within a field of gravel.

3) This curved wall hides and reveals an oval lotus pond, beyond.
4) A linear descending stairway bisects without dividing the oval shaped lotus pond serving as an entry into the ‘Mizumido’. (Fig. 04.34)

He uses purity of organizational form to give spatial order to architecture in context to its own place which is not a cognitive reduction of reality by stripping it to its basic objective components. There is an exploration through meditative crystallization of its innate vitality into simple geometry fusing and activating human life.

04.4-5 FORM: wabi (suggestion)

Approaching the ‘Water Temple’ by vehicle, there is a glimpse of the site (Fig. 04.35) along with a context of the city and ocean in the background. As we get closer the play of the monolithic
concrete walls (Fig. 04.36) in context and contradiction of nature begins to be revealed.

04.4-4  **SEQUENCE: wabi (main gate)**

We begin our trip to the Water Temple at the existing temple. There is a gate as a formal entry (Fig. 04.37) to acknowledge that we are entering a spiritual realm analogous to the ritual of *Chanoyu*; the Tea Ceremony. There is a steep ascent via a series of steps once entered. (Fig. 04.38)  The initial portion of the path has an urban context with walls, buildings, fences with a textured foot surface. As the path stays on its steady incline, it changes character to a more natural context. (Fig. 04.39)
04.4-5  **SEQUENCE: wabi (soto roji; outer path)**

The *soto roji*; outer path is the initial portion of the journey to the Water Temple. The aspect of *sei*; purity is a process of cleansing and unification of the senses. *Sei* is one of four principles ritualized in *Chanoyu*. The path is a humble concrete surface that moderates as it winds along a variegated arrangement of local foliage. (Fig. 04.40) Sounds of insects, birds surrounds as it envelopes and then opens on one side.

A stark concrete wall approximately 10’ (3 meters) high can be seen in the distance at the apex of the path. A void shaped as a rectangle is punched into the concrete wall can be seen. (Fig. 04.41) A landscape of manicured course white gravel is austerely in the foreground of the wall.

04.4-6  **SEQUENCE: wabi (inner gate)**

The void is now understood as an entry point, inner gate (Fig. 04.42) with another concrete wall beyond the opening to an inner roji.
04.4-7  **SPACE: wabi** *(mu; nothingness)*

The stark concrete wall with the void, acting as a threshold extends to create a boundary for a landscape of manicured course white gravel in the foreground (Fig. 04.43). This is reminiscent of the gardens from the Zen temple of Ryōan-ji in Kyoto, Japan. (Fig. 04.44) The starkness of the scene is an essence of *mu*; nothingness. This void is framed by the concrete wall in Ando’s work to suggest a vitality beyond referenced by the big open sky and landscape. At Ryōan-ji, as with Ando’s work the lushness of nature beckons from beyond to fill the well of *mu*; nothingness.

04.48  **SEQUENCE: ki** *(marubashi; the bridge of life)*

A spatial connection is established with the wall with the entry. Approaching the threshold, there is a temporal bodily relationship known as *ma-ai* as ‘space interval’ and an act of joining or confluence in the ‘harmony of emptiness.’ The negative space captures the spirit of the stark austere concrete wall’s force and presence. (Fig. 04.45)
As the threshold is crossed into a compressed space (Fig. 04.46) another formidable concrete wall is encountered that curves and is counterbalanced against the linear wall that was traversed. (Fig. 04.47) There is an extension of space that opens and reaches for the sky as time and spatial relationships are recalibrated with a renewed awareness known as zanshin for a continuum of energy for engagement of forces yet to be confronted.

A relationship of ‘dynamic tension’ is engaged with awareness for the incubation of the past and future as this moment. With ‘imbued emptiness’ the forces are met with appropriateness and timing for continuance of energy for ‘harmonious resolution’ or ‘conflict of growth.’
04.4-9  SPACE: *wabi* (uchiroji; inner path)

Roji is sometimes translated to ‘reveal oneself naked’ or ‘reveal one’s true being.’

(Fig. 04.48) The walk through the roji is where time and space are not of much consequence. The senses and intellect of the daily routines are so constructed as to interpret objectivity along the line of space and time of quantitative estimates. (Fig. 04.49) Nature is emphasized with the open sky and the ocean beyond as it is abstracted and linked with the eternity of the moment. The innerness of life comes into focus on this solitary path of awakened bliss. The sound and smell of water (Fig. 04.50) ignites the senses in anticipation while the texture of the ground resigns the soul to the abundances of the senses and the rejection of the austerity bound by the concrete walls.

(Fig. 04.48) Uchi roji of a tea house. (Image source: http://www.locustvalley.com accessed on 04.02.2011)

(Fig. 04.49) Uchi roji of Water Temple. (Image source: http://www.east-asia-architecture.org, accessed on 04.09.2011)

(Fig. 04.50) A view of the lotus pond from the uchi roji (Image source: http://www.panoramio.com, accessed on 04.22.2011)
As the lotus pond begins to reveal itself along the other side of the curved concrete wall, (Fig. 04.51) containing the pond of lotus flowers. The sky is more open but less significant as the landscape is set around the lotus pond. (Fig. 04.52) We are lead between the pond and the wall to the center point for the descent into ‘the pond of enlightenment’ as symbolized in Buddhist lore. (Fig. 04.53)

04.4-10  NATURE: *ki* (*kōkyū*; breath)

The plunge into the lotus pond is taken (Fig. 04.54) as the spirit is centered with the *tanden* and the power of breath; *kōkyū* is expelled with a slow descent into the depths the lotus pond as *mizu-nō-ki*; *ki* of water.
Upon entrance sequence into the ‘Mizumido’
gleaming warm red tones are exposed. (Fig. 04.55)
The geometry of the main hall below the pond is a
17.4 meter square room contained within an 18
meter diameter circle. This vermillion red color
becomes intense at the end of the day (Fig. 04.56 &
57) as the reddish glow of the sunset light spreads
casting shadows from the only source of light from
behind the representation of Buddha facing due
west creating shadows deep within the subterranean
space. The four meter high pillars are distributed
according to the Japanese measurement of one ken
(1.8m) to support the roof of the temple pond.

Silence, aloneness, tranquility takes on other qualities of ‘wabi’ submerged in the shadows below the lotus pond.

Ando has a preference for dim lighting with contrasting shafts of light entering the space from unexpected sources evoking a feeling of spiritual expansiveness similar to a Japanese Tea House. Light is abstracted and transformed to penetrate the empty space and become visible to the senses. Light presents itself as light and darkness, object and shadow appealing as yūgen; lingering emotions manifesting as a Japanese understanding of ‘restrained beauty.’

Jun’ichirō Tanizaki, 324 ‘In Praise of Shadows’ states,

We find beauty not in the thing itself but in the patterns of shadows, the light and the darkness, that one thing against another creates... beauty grow from the realities of life and our ancestors, forced to live in dark rooms, presently came to discover beauty in the shadows, ultimately to guide shadows toward beauty’s ends. The beauty of a Japanese room depends on a variation of shadows, heavy shadows against light shadows. 325

---

324 Tanizaki, Junichiro, 1886-1965, Japanese writer. A prolific writer whose popularity extended through the reigns of three emperors, Tanizaki is perhaps best known for Sasameyuki (1943-48, tr. The Makioka Sisters, 1957), other novels include a modern version of The Tale of Genji; Some Prefer Nettles (1928, tr. 1955); Quicksand (1928-30, tr. 1994); The Key (1956, tr. 1961), and Diary of a Mad Old Man (1961, tr. 1965). Many of his works carry an implied condemnation of excessive interest in Western things. Tanizaki often writes of women, taking as his themes obsessive love, the destructive forces of sexuality, and the dual nature of woman as goddess and demon.

325 Tanizaki, In Praise of Shadows, 18/30.
04.11  SUSTAINABILITY: *ki* (*sukiya*; tea house- efficiency)

The Water Temple’s *Mizumido* is subterranean (Fig. 04.58 & 59) thus maximizing the earth’s constant temperature to house the spaces cloaked with shadows. The economy of the geometric shapes (Fig. 04.60) of the *Mizumido* is similar to the tea house. The method and materials used for enclosure are nominal and humble. The opening to the exterior is minimal (Fig. 04.61) and there is appropriateness for the pragmatics of use and opportunities for intangibles of functional needs.
(Fig. 04.60) The Water Temple plan. (Image source: Jodidio, Philip. *Tadao Ando*)

(Fig. 04.61) Opening for *Mizumido*. (Image source: http://figure-ground.com, accessed on 04.20.2011)
05 implications

05.1 DRI: synthesis

In Chapter 01, the intention of this thesis was stated as: to reveal what the characteristics for an ‘Architecture of Presence’ and why this is important to us and what is the value? And most importantly, how do we posture ourselves as educators, architects and designers for this design task?

05.1.1 What is an ‘Architecture of Presence’?

I believe that there are no definitive answers for this question and it goes beyond the bounds of definition or words. As in a Zen proverb, “When you seek it, you cannot find it.” However, there are two characteristics of emphasis that seem to be inherent in an ‘Architecture of Presence,’ *makato* and immanence.

*Makoto* is a Japanese term defined in the dictionary as: sincerity; a true heart; truth; a fact; real; actual; honest; genuine; faithful; to talk with much show of truth. This sincerity of true heart is the pulse of the Japanese people. Paul Varley states, “Although Shinto may be said to lack a code of personal ethics, it has always been associated with an idea, *makoto* or sincerity that has been probably the most important guide to behavior in Japanese history.” As stated in earlier in this thesis about the intertwining of Japan’s religious and philosophical

---

326 http://thinkexist.com/quotations (accessed on 04.27.2011)
structure, Shinto was metaphorically the root that anchors the tree of moral fiber that constitutes Japanese character.

What is *makoto*; sincerity and why is this characteristic at the root of an ‘Architecture of Presence?’ According to Merriam-Webster dictionary, sincerity means: the quality or state of being sincere: honesty of mind: freedom from hypocrisy.\(^{329}\) Another definition is: freedom from deceit, hypocrisy, or duplicity; probity in intention or in communicating; earnestness.\(^{330}\)

And the origin and history of the word sincerity is:

1540s, from M.Fr. sincérité (early 16c.), from L. sinceritatem (nom. sinceritas), from sincerus "sound, pure, whole," perhaps originally "of one growth" (i.e. "not hybrid, unmixed"), from sem-, sin- "one" + root of crescere "to grow". Ground sense is of "that which is not falsified."\(^{331}\)

According to the origin of the word, sincerity comes from ‘one root; of one grow.’ As a definition, it is a ‘freedom from deceit or duplicity.’ In this vein, I will return to the aspect of *makoto* as the highest virtue of the samurai warrior. *Makoto* is the ‘one root’ that is the moment beyond conceptualization and ‘seeing things as they are.’ It is sincerity and honesty from selflessness that eradicates dualism. This realization of *makoto* is called *sunao* which is the combination of flexibility and the *ki* of nonresistance as a ‘state of neither knowing nor not knowing.’\(^{332}\)

An ‘Architecture of Presence’ has this characteristic of *makoto* actualized, thus in a state known as *sunao* that is embodied with *ki*; life force. Consequently, layers of delusion are eliminated

---

\(^{329}\) http://www.merriam-webster.com/dictionary/sincerity (accessed on 04.27.2011)
\(^{330}\) http://dictionary.reference.com/browse/sincerity (accessed on 04.27.2011)
\(^{331}\) Ibid.
with powers of intuitive judgment and of dualistic contradiction between ideology and
‘everyday reality.’ The characteristic of an idealized reality has an ingredient of ‘ego’ that
derives desires. Makoto is sincerity that lacks this ego therefore as in Zen, it is the ‘seeing and
being in everyday reality.’

David Hall in his article ‘Modern China and the Postmodern West’ says,

The metaphysical tradition of the West is implicitly or explicitly grounded in a
‘philosophy of presence’; that is the desire to make present the presence of
Being in beings. Jacques Derrida terms this disposition to make being present
‘logocentrism.’ The logocentric bias of Western philosophy motivates thinkers to
attempt to present the truth being, essence, or logical structure of that about
which they think and discourse. 333

This understanding of presence seems to be lodged in an egocentric sense of the word; hence
we are always in the state of re-presenting the conceptual model of ‘being.’ He later goes on to
say, “The postmodern enterprise aims at the development of a philosophy of difference.” 334 In
this article, David Hall links postmodern philosophy to Taoism, thus to Zen.

D. T. Suzuki explains that in Zen, paradox is going beyond the opposites; contradiction,
affirmation, exclamation, silence and repetition. Of repetition, it ‘serves to return the self to
what it has already seen and not recognized. It is in this aspect of Zen, there is a sense of
difference through repetition imbued in the aesthetic of wabi that has its ties to the concept of
‘pure immanence’ from Gilles Deleauze elaborated upon in Chapter 03.

333 David Hall, “Modern China and the Postmodern West” in From Modernism to Postmodernism: An Anthology, ed. Lawrence Cahoone (Massachusetts: Blackwell Publishers Inc. 1996), 698.
334 Ibid.
In the book ‘Deleuze and Guattari for Architects,’ Andrew Ballantyne explains the distinction between transcendence and immanence. He quotes Deleuze and Guattari,

> It is odd how the tree has dominated Western reality and all of Western thought, from botany to anatomy... theology and all of philosophy...: the root foundation, the West has a special relation to the forest, and deforestation; the fields carved from the forest are populated with seed plants produced by cultivation based on species lineages... The East presents a different figure: a relation to the steppe and the garden, rather than forest and field, cultivation of tubers by fragmentation of the individual... opposition between the moralities or philosophies of transcendence dear to the West and the immanent ones to the East: the God who sows and reaps, as opposed to the God who replants and unearths... Transcendence: a specifically European disease... Here in the West, the tree has implanted itself in our bodies, rigidifying and stratifying... ³³⁵

Therefore, ‘transcendent properties’ are those that come from outside of ourselves. ‘Immanent properties’ are inherent in things. These are things that are already here, embedded in ‘everyday reality’ and can not be ‘seen’ if transcendent properties are used by manufacturing concepts through interpretations. Transcendence is then the idea of re-presenting from Derrida’s description of ‘logocentrism.’ Presence in terms of Zen is the cultivation of difference; of immanence. The basic premise of Zen Buddhism is that our ‘normal’ pre-enlightened experience is habituated by layers of conceptualizations that taints our perception and experience of the world ‘as it is’.

This is architecture of makoto, ‘of presence’ derived from ‘properties of immanence’ that activates the realm of ‘everyday reality’ by being in the world ‘as it is.’ Returning to what Tadao Ando, he refers to the presence of architecture in a similar manner:

The presence of architecture; regardless of its self contained character inevitability creates a new landscape. This implies the necessity of discovering the architecture that the site itself is seeking. ... I do not believe architecture should speak too much. It should remain silent and let nature in the guise of sunlight and wind speak... They activate space, make us aware of the season and nurture within us a finer sensitivity.

An ‘Architecture of Presence’ articulates without monumentalizing. Andō speaks of silence as the vehicle that presents natural forces to activate our senses. This activation is the ki of our mind- body integration that recognizes with mūshin or ‘no mind’ the imminent conditions of our grounding that reveals the wabi in the ‘extraordinariness of the mundane.’

05.1-2  Why is the understanding of an ‘Architecture of Presence’ a value to us?

The characteristics of an ‘Architecture of Presence’ of an environment as described have the essence of sincerity of true heart and accessible due to its inherent imminent existence. The realization of makato or sincerity that develop to sunao has a combination of flexibility and the ki of nonresistance as a ‘state of neither knowing nor not knowing.’ This truth to oneself and others is a ‘beginner’s mind’ that seeks with the eyes of a child therefore intrinsically surrenders the competitive sense to conquer.

‘Beginner’s mind’ from Zen seeks with the eyes of a child and from ‘Friedrich Nietzsche’s ‘eternal return,’ ‘becoming child’ is his third and highest metamorphoses. In Chapter 03, Nietzsche tells a story of three metamorphoses. The sprit becomes the camel, the camel becomes the lion, and how finally the lion becomes the child. The CAMEL carries the weight of the established values and then carries them into the desert, where he turns into a LION. The

---

336 Frampton, Tadao Ando, 76.
337 Ando, Minimalism or Monotonality? A Contextural Analysis of Tadao Ando’s Method, 25.
lion then destroys and leads the critique of all established values. Finally, the lion becomes CHILD who represents play and a new beginning - creator of new values and new principles of evaluation.  

Why is this important to us? Following is a condensed version of a song titled ‘Planned O’ by a singer/ song writer Shawn Phillips and he asks:

...Simplified lovers in a whirlwind
Scattered in the sparkling breeze
Stronger in the mounting chaos
Praying on a calloused knee
Acting out their short devotions
To the nonexistent one above...

...Planned obsolescence on a planet
Begging for the basic needs
All we got to do is sit and plan it
Leaving out the guilt of greed
Soaring through the years of fullness
Stillness in the corpse's repose
Space is at the edge of taking
Peace is still the only road
Ain't nobody really going nowhere

---

339 Deleuze, Pure Immanence, 53.
340 Shawn Phillips (1943- ) is a folk-rock musician, primarily influential in the 1960s and 1970s. Phillips has recorded twenty albums and worked with musicians including Donovan, Paul Buckmaster, J. Peter Robinson, Eric Clapton, Steve Winwood, Bernie Taupin, and many others.
'Till we learn to bear the load
And I think I feel a surging in my soul...  

Do we have time to plan for obsolesce while our planet is ‘begging for its basic needs’? Do we ‘remain CAMEL’ as designers and architects with our vision as we act on behalf of our environment? Are we comfortable “Praying on a calloused knee... Acting out their short devotions... All we got to do is sit and plan it... Leaving out the guilt of greed?” 

With Direct Radical Intuition, it is to perceive in a DIRECT manner the ‘immanent properties’ that are inherent in things through the lens of INTUITION in a precognitive state. Tadao Ando says that at the core of architectural creation is the transformation of the concreteness of the real NOT by reducing the given conditions into only its technical issues called ‘transparent logic.’ This transparency involves a depth of contemplation of the origins and essence of the project’s functional requirements into the ‘character of its origins.’

It is the delving into the root, the essence in a RADICAL manner to seek the origins within the ‘immanent properties’ of the issues and intrinsic forces for the architectural condition.

According to Ando,

The serious designer must question even the given requirements, and devote deep thought to what is truly being sought. The architectural pursuit implies a responsibility to find and draw out a site’s formal characteristics along with its cultural traditions, climatic and natural environmental features, the city structure that forms its backdrop and the living patterns and age old customs

---

341 http://www.lyricsmania.com/planned_o_lyrics_shawn_phillips.html (accessed on 04.28.2011)
342 IBID.
343 Frampton, Tadao Ando: Buildings Projects Writings, 8.
that people carry into the future, without sentimentality; aspire to transform place through architecture to the level of the abstract and universal. 344

Retuning to Chapter 03, Aldous Huxley says to be ‘grounded in our necessity of survival’ is at its core ultimately sustainable and economical. Yet my contention for the necessity of survival is NOT sustainable just to be sustainable, NOT economical just to be economical or NOT unique just to be unique. It is NOT ‘by reducing the given conditions into only its technical issues’ as Andō asserts. He goes on to say that “spaces are not born of intellectual operations... acting as an intermediary in a deep dialogue between him (user of the building) and architecture... and appeal to the deepest spiritual levels. ...spaces relate to the fundamental aspects of humanity.”345

Why is this important to us? Shawn Phillips in the song titled ‘Planned O’ says, “Ain’t nobody really going nowhere... ‘Till we learn to bear the load... And I think I feel a surging in my soul”346

What is the load that we are bearing and from what depths must we respond?

05.2  DRI: potentials

The question was asked in Chapter 01, “Where does science end and where does art begin?” by Siegfried Giedion. However, he went on to ask further, “...what is applied technology, what belongs to pure knowledge?” 347

He asserts that the dichotomous positions of science and art ‘overlap and fertilizes each other.’

When the indivisibility of life is understood, art, industry, technology and construction are

344 Frampton, Kenneth. Tadao Ando, 76.
345 Ando, A Wedge in Circumstances, 134.
346 http://www.lyricsmania.com/planned_o_lyrics_shawn_phillips.html (accessed on 04.28.2011)
placed together as anticipatory in nature. He goes further to say that what is important is ‘LIFE’ and to allow no divisions to embrace the most important factor that is the ‘concerns of the age.’

He does not prescribe to architecture just for arts sake but sees the process of construction as the basis for our existence in the nineteenth century and gives it the role of our subconscious. Industry as the means of transition from handcraft to machine production and a liberating factor for the masses, he understood as ‘an inner expression of the life process.’

Giedion declares that, “The concept of architecture is linked to the material of stone.” 348 He says due to the monumentality of this material, the use of iron and ferroconcrete was misused because of this mentality of ‘stone.’ He asks the question, “What belongs to architecture? Where does it begin and where does it end? …there is no ‘style’, no proper building style. Collective design; A fluid transition of things.” 349 Architecture did belong in the realm of painting and sculpture but now has been drawn into an ambiguous position. He continues that the ‘concept of architecture has become too narrow’ and that the “need to create art and explain what remains of life devoid of it.” 350

He speaks of the new attitude and shifting of life manifests quicker in the objective fields of industry and construction. He advocates that architecture must fall in line of the inner

---

348 Ibid., 40.
349 Ibid.
350 Ibid.
demands of today, “Thus, the point is reached where building falls in line with the general life process.” 351

An ‘Architecture of Presence’ with components of a non-dualistic truth through makoto and immanent properties that are already inherent in things also has the pulse of ‘LIFE’ as a priority. The process of construction and innovations of industry through technology can be connotated as the seamless activity where each side reaches out to embrace to ‘overlap and fertilizes each other.’

I advocate that we must understand and value the essence of the construction process in a non divisive way to inform our architectural design process. Integration with digital technology has a profound potential to produce a synthesis with new ways of perception and action as well as construction.

As stated in Chapter 01 by William McDonough, ‘brute force’ is usually the weapon of choice for this integration in the Western vantage point. He advocates diversity that embraces variety without distillation into homogeneity.

The comprehension of this integration is crucial. Within the guise of wabi and ki as discussed in this thesis, I assert that this engagement through mind- body union is engrained with the depth of the human spirit. This embodied knowledge, by the way of Direct Radical Intuition opens the door for our relevance in the design and construction industry that can be enhanced to give us an amplified voice within the decision making process for our environment.

351 Ibid., 41.
Where do we position ourselves as architects and designers in this arena of engagement? Mike Cadwell \(^{352}\) in his book ‘Strange Detail’ recounts a poem by Seamus Heaney with the same title as the book. The poem begins:

I stood between them,
the one with his traveled intelligence
and tawny containment,
his speech like the twang of a bowstring,
and another, unshorn and bewildered
in the tubs of his wellingtons,
smiling at me for help.
faced with this stranger I’d brought him. \(^{353}\)

Heaney in recollection of a visit to a familiar village, stood between ‘an intellectual colleague’ and ‘an old acquaintance’ while ‘a cunning middle voice’ calls out to him as a negotiator ‘with a unifying poetic vision’ between the friends of seemingly contradictory traits.

Go beyond what’s reliable
in all that keeps pleading and pleading,
these eyes and puddles and stones,
and recollect how bold you were. \(^{354}\)

Heaney comes ‘into a possession of a voice that fuses, rather than conjoins, an intimate vernacular with cultural sophistication.’ \(^{355}\) To fuse or embrace as in Giedion’s reference to a

\(^{352}\) Michael Cadwell is a practicing architect and Associate Professor in the Austin E. Knowlton School of Architecture at The Ohio State University. He is a former Fellow of the American Academy in Rome and the MacDowell Colony. He is also the author of Small Buildings.


\(^{354}\) Ibid.
relationship between art and science, the negotiator ‘with a unifying poetic vision’ is the
indivisible LIFE. This link, the middle voice calls ‘to go beyond what is reliable… and recollect
how bold you were.’

05.2-1 **Collaboration of fusion for Architecture in the Digital Age**

The architect/designer with the advent of digital technology in the twenty first century for the
production of architecture is in midst of shifting collaborative relationships between design,
technology and construction. How do we further meld the questions that Giedion asked eighty
years ago within a contemporary context with the use the ‘middle voice’ by Cadwell? This act
of ‘fusing’ the creative and interactive potentials of our knowledge through ‘body wisdom’ to
maximize the power of digital technology is further enhanced by Maurice Merleau-Ponty.

He says,

> Communication between consciousness and the world is possible due to the
> body, the third aspect of dialectic existence. The body functions as the mediator
> of consciousness and the world; it opens them up to each other in the sense the
> body forms the immediacy of the world by placing consciousness in direct
> immediate contact with the world.\(^{356}\)

Merleau-Ponty expresses that the human body is the medium that connects and mediates the
consciousness of the world with directness and immediacy. Thus, it is critical to have a
dialogue through the body with the tools of digital design technology to achieve an architecture
that will embrace this innovation of science.

\(^{355}\) Ibid., xviii.

\(^{356}\) Olson, *Zen and the Art of Postmodern Philosophy*, 103.
Fredrik Nilsson\textsuperscript{357} in his article ‘New Technology, New Tectonics?- on Architectural and Structural expressions with Digital Tools’ explores the potentials for integration of architecture and technology for new expressions, high precisions and economic effectiveness. He says,

That we today are witnessing a development that may lead to a new kind of tectonics, with expressive potentials in building and constructions by the use of advanced geometry and technology that is not alienating but can make possible an architecture rich of meaning and experiences. \textsuperscript{358}

Nilsson joins with Kenneth Frampton \textsuperscript{359} and his conception about tectonics “as a constructive and structural ways architectural spaces are necessarily created by, but it is not only about insights into construction technology but about its expressive potential... poetics of construction; its capacity to articulate both the poetic and the cognitive aspects of its substance.” \textsuperscript{360}

\textsuperscript{357} Fredrik Nilsson, Architect, Ph.D is a professor at Chalmers School of Architecture. He is an architectural researcher and critic with writings especially in contemporary architecture and theory in relation to philosophy. 
\textsuperscript{359} Kenneth Frampton (1930- ), is a British architect, critic, historian and the Ware Professor of Architecture at the Graduate School of Architecture, Planning, and Preservation at Columbia University, New York. His books include ‘A Critical History and Studies in Tectonic Culture’. Frampton achieved great prominence in architectural education with his essay Towards a Critical Regionalism. 
\textsuperscript{360} Ibid.
Nilsson further elaborates on tectonics of the digital age with the ideas and works of Lars Spuybroek\(^{361}\) (Fig. 05.01& 02) who is in search of an integration with digital technology to produce a synthesis with ‘new ways of perception and action as well as construction.’ “We feel architecture is in desperate need of beauty, of feelings and moods.”\(^{362}\) Spuybroek furthers that the conception of our body in regard to the interaction of our environment through real movement’ as a haptic potential of action ‘centered upon itself.’

This knowledge of our body as a mediator is the embodiment of *makato* or sincerity that develop to *sunao* has a combination of flexibility and the *ki* of nonresistance, stated earlier in this chapter. Thus for the creator and collaborator, it is imperative for the production toward an architecture that is ‘rich of meaning and experiences’ in this age of ‘mass customization.’ Nat Oppenheimer\(^{363}\) in an article title ‘An Enthusiastic

---

\(^{361}\) Lars Spuybroek is the principal of NOX, an art & architecture studio based in Rotterdam. Since the early nineties, Lars has been researching the relationship between art, architecture and computing, not only by building but also by writing, speaking and teaching. He is a Professor and the Ventulett Distinguished Chair in Architectural Design at the Georgia Institute of Technology in Atlanta.


\(^{363}\) Nat Oppenheimer is the principal of structural engineers Robert Silman Associates and Lecturer at Princeton University, Graduate School of Architecture & Engineering.
Sceptic’ asks a question in regard to BIM; Building Information System as a tool for ‘collaboration between disciplines and integration of design’, “Could the quest for integration be leading towards oversimplification rather than customization and differentiation?”  

He cautions that BIM could go in the direction that LEED; Leadership in Energy and Environmental Design has taken in a definition of a successful green design. The use of the LEED credit worksheet tends frequently to ‘dumb down’ the process to ‘one of bean counting and horse trading.’ He says, “Analogous to BIM, the heart and soul of successful green design depends on the collaborative and integrated effort of the entire team.”

Oppenheimer does strike an optimistic note suggesting that the BIM software could address the issue of uniqueness and there will be some architect/designer “who will always push this software to do more... encourage clients not to accept the simplistic and seemingly perfect in lieu of the truly integrated.” How do we go beyond the ‘seemingly perfect’ and what is meant by this statement? Do we listen to the middle voice? The voice calls ‘to go beyond what is reliable... and recollect how bold you were.’

Reinhold Martin in the postscript for the book ‘Building (in) the Future: Recasting Labor in Architecture’ suggests that “architects in the digital age should be more like thinkers. In the recognition of this possibility, it is worth noting that in any case, architects do not build
buildings. Builders build buildings.”  He further states that in 1992 economist Robert Reich, secretary of labor for President Clinton gave a term for architects; ‘symbolic analysts.’

According to Reich,

Symbolic analysts solve, identify, and broker problems by manipulating symbols. They simplify reality into abstract images that can be rearranged, juggled, experimented with, communicated to other specialists, and then, eventually transformed back into reality.  

What is understood by the phrase ‘to think’ in terms of architects in a digital age or in any other age for that matter? In terms of the ‘Symbolic Analyst’, as a representational mode of abstraction, Jean-François Lyotard  speaks of ‘rational critique.’ He says that the ‘narratives are unstable’ in the ‘representational epistemology and hermeneutical theories of meaning.’

“It tends to create unity and totalization, which tends to make it immune from self criticism due to a familiar to maintain a distance from itself... it is captive of its own vacuous space and can only think its object as represented in language... Rational theory is blind of the inherent connection between power and knowledge.”  

Returning to Giedion, he said that architecture was linked to a ‘monumental mentality of stone’ and ‘a need to create art and explain what remains of life devoid of it.’ He advocates an alignment more to the subconscious of architecture embedded in the process of construction


369 Ibid., 201.

370 Jean-François Lyotard (1924-1998) was a French philosopher and literary theorist. He is well-known for his articulation of postmodernism after the late 1970s and the analysis of the impact of post-modernity on the human condition.

with industry mediating the handcraft for the ‘inner expressions of life.’ Digital technology is a powerful tool for architects/designers in our contemporary practice with potentials beyond being a ‘Symbolic Analyst’. This tool must be grounded in ‘pure knowledge’ and ‘applied technology’ as part of Siegfried Giedion’s original question.

This knowledge is inherent within enlightened understanding of our ‘body in the world’ elaborated by Maurice Merleau-Ponty who goes on to say, “The human body is no mere ‘physical body’ which can be understood in terms of purely causal relations between its parts and between itself and objects; as ‘lived’ it is, rather, the bearer of our most fundamental grasp and orientation to the world, which provides the basis for our conscious, personal activities.”

Michael Cadwell recalling the poem ‘Strange Detail’ promotes the use of ‘a cunning middle voice with a unifying poetic vision’ for fusing the relationship vested in architecture to ‘evolve rather than label.’ In this poem there is a plead ‘to go beyond what’s reliable... and recollect how bold you were.’

Jacques Derrida developed what he calls desistance, ‘which is something that happens before the subject can reflect on anything.’ He wants to avoid a ‘representational knowledge’ which is shaped by the ‘postulation of the presence.’ He advocates that ‘it is sufficient to be playful.’ Consequently as a potential, the role of the architect in the digital age can be one of fusing poetic vision with technological application through embodied knowledge for

---

372 Suzuki, Zen Buddhism, 619.
373 Olson, Zen and the Art of Postmodern Philosophy, 52/ 58.
collaboration to produce ‘a synthesis with new ways of perception and action as well as construction.’

05.2.2 Lessons from Noh theatre and the education of an Architect/Designer

In Chapter 03, the systemized approach to the teachings of the Noh theatre was elaborated. This system was influenced by Zeami through his Zen studies.

There are nine stages of Noh that are divided up into three levels. The lowest level of Noh in stages NINE- EIGHT- SEVEN is known as the ‘turbulent waters’ where they are seemingly easily understood through the emergence of sight. The middle level of Noh in stages SIX- FIVE- FOUR emerges through hearing and has traces of yūgen; lingering emotion. The highest level of Noh in stages THREE- TWO- ONE is that which emerges from the heart and where the aesthetic ideal of sabi joined yūgen. Zeami shifted from the yūgen principle of ‘elegant beauty’ toward the principle of ‘sadness of human life.’

There are three ways of entering the lower three stages according to Zeami. ONE, the actor goes to the lowest level after gaining proficiency in stage FIVE; ‘versatility and exactness’ so can only be capable of aspects of acting that have qualities of strength with delicacy or crudity. TWO, is the actor who enters Noh at the lowest level willingly and thus can’t even attain proficiency for the lowest three stages nor can attain the ascension to the middle level. Or THREE, Zeami recommended for the beginning student of Noh to start at stage FIVE; ‘versatility and exactness’ so can only be capable of aspects of acting that have qualities of strength with delicacy or crudity. This is the foundation level according to Zeami and he further elaborates that the initial training must be confined to ‘the two mediums and the three roles.’
‘The Two Mediums’ is singing and dancing, where the training becomes the root of the flower retaining youthful vigor.

Using this Noh framework of reference, I assert that the education of an architect/designer follow a similar structure. ‘The Two Mediums’ for architectural training is drawing and construction as a foundation toward an ‘Architecture of Presence.’ ‘The Three Roles’ in Noh are the ‘old man,’ ‘the woman’ and ‘the warrior.’ These roles, according to Zeami provide training in characteristics of ‘nobility,’ ‘beauty and elegance’ and ‘vigor in movement of body and feet.’ These roles in architecture can be building types such as vernacular, public/civic and commercial/retail. In Noh, the talent of the actor is not a limitation and the attainment of the highest stage is achievable through this training regimen. This would be analogous to the training of an architect/designer.

Zeami says that the natural gift of talent is developed through accumulation of experience based on the foundations set in from ‘the two mediums and the three roles.’ He cautions the students of Noh from imitating from the masters prematurely. The student must make the performance their own; from their own vigor of body and mind of effortless proficiency then it becomes permeated with life. In a correlation with a student of architecture, learning the basics of drawing and construction through an understanding of material and processes accumulated from direct experience is essential. As the hands and body become engaged with the construction activities, the lines, shades and shape of the drawings become a relevance felt by the mind’s eye. The epiphany of the moment through these experiences forms the skills to make the designs their own that are similar to Noh’s goals of attainment for the student.
Noh have as its components skin, flesh and bones. Zeami says, analogous to the senses, the skin is to seeing; flesh is to hearing; and bones would be to feeling. All three of these aspects can be found solely in singing or dancing; thus of drawing and construction in architecture. He goes on to say, the actor must not only possess all three of the qualities: skin, flesh and bones but must have full control as well. With this attainment at the highest level, the Master-Actor reaches an ‘effortless and ineffable performance,’ an ‘Architecture of Presence.’

Through the foundation laid in the middle level, the Noh student/actor ascends to the highest level that imbued with yūgen. Zeami says,

The seed of the flower that blossoms out in all works of art lie in the artist’s soul... is such a person that can be called a vessel. 375

... An artist as described in the ‘flower of Miraculous’ at the highest stage, gets a glimpse of this within the apparent contradictions as an expression that “emerges as a moving work.” 376

... In the Noh a segment of life is presented, not as an accumulation of different parts, but as an integral entity animated with a living rhythm. As the universe gives each object of nature a rhythm of life, so does the artist pour life into his work through the rhythm of nature... the language of Noh must be rhythmical too; it must be poetry... A Noh writer is required to be a good poet, too. 377

The ‘universal sadness’ as the foundation of mature Noh theatre is understood through mastery of the highest level. Zeami says, “It is not enough for an actor to learn yūgen from others; he must attain it through his own efforts.” 378 Once this becomes the fabric of the Noh actor, then

375 Ueda, Zeami on the Art of the Noh Drama, 188.
376 Ibid., 189.
377 Ibid., 189-190.
378 de Bary, The Vocabulary of Japanese Aesthetics, 55.
the actor may descend and indulge in the lowest level to add these special qualities to the actor’s art.

In our architectural practice, we are engaged by developers and clients that may see and request for architecture at the lowest level of Noh’s three levels, within the genre of any building type. If we are trained in method ONE or TWO or the FOURTH method of imitating a Master, we will not be able to practice architecture that has the fragrance of the highest stages of Noh; 3) Calm Flower or Flower of Stillness, 2) Profound Flower or Flower of Supreme Profundity nor 1) Mysterious Flower or Flower of Miraculous.

With the THIRD method ascribed to by Zeami, architecture in the three lowest stages 9) Roughness and Aberrance or Crudity and Inexactness, 8) Strength and Roughness or crudity or 7) Strength and Delicacy can be imbued with the fragrance of the flowers or yūgen through the training of the fundamentals ‘Two Mediums,’ a mask of the ‘Three Roles.’ Thus architecture that is filled with LIFE immersed with Zen aesthetic notions of wabi and ki, an ‘Architecture of Presence’ that goes beyond the limits of the given requirements to assert what is truly being sought.

05.3 DRI: point of departure

“The creator is a legislator; a dancer,” Nietzsche says. As stated in Chapter 03, he introduces ‘aphorism and poetry’ into philosophy which replaced ‘ideal of knowledge’ with ‘the discovery of truth’ through interpretation and evaluation. The interpreter is a doctor or psychologist who sees the symptoms and of the phenomenon and speaks through ‘aphorisms’.

---

379 Deleuze, Pure Immanence, 69.
Evaluation creates a hierarchy of ‘value’ of the meaning and ‘totalizes the fragments’ without ‘diminishing or eliminating their plurality’ through ‘poetry’ which is that art of evaluating from what must be evaluated. The evaluator is the artist who seeks ‘perspectives’ and speaks through ‘poetry’. “The philosopher of the future is both artist and doctor”. I believe that the architect/designer for an ‘Architecture of Presence’ are both doctor and artist.

Recalling from Chapter 02, training with a perception of directness and inductivity is called keiko. This cannot be done through mental and physical resistance and the protective mechanism of the ego but must be done with a deep faith and trust in ourselves.

As architects and designers, we encounter a multitude of forces in intensity of multidirectional characteristics in the duration of a project. With the complexity of programmatic issues we are engaged in diverse roles. We ultimately are in a position to act as a negotiator of various consultants, contractors and owner representatives. The inherent value systems in flux must be distilled to the essence of the underlying basic needs of the project. My contention is that with Direct Radical Intuition, we can be a voice ‘with a unifying poetic vision,’ a doctor and artist infused with yūgen as an accomplished Noh actor.

I started this thesis viewing our planet earth from the sky asking to embrace the boundlessness of our conception. From one of the founders of Zen, Dogen:

Enlightenment is like the moon reflected on the water.
The moon does not get wet, nor is the water broken.
Although its light is wide and great,

__________________________

380 Ibid., 66.
The moon is reflected even in a puddle an inch wide.
The whole moon and the entire sky
Are reflected in one dewdrop on the grass.  

As a point of departure, I would like to look from our boundless planet earth back into the darkness of our night’s sky. The moon is on the horizon merging with the depths of ourselves, our mysterious sea. We must ask ourselves, which moon am I seeing? Is it the reflection that changes with the mood of the sea or the source of the image, the moon itself within its immanent properties?

As the focal implication of this thesis, I am advocating that by looking directly with radical means at the moon, (Fig. 05.03) intuitive understanding into the nature of the forces at work will be manifested as a creative source. In this way, the appropriateness of the moment for systematic reasoning will naturally disclose itself as a tool. A ki unification of mind, body and spirit will cultivate unity in an interface of wabi as the external environment, to blend rather than oppose to unfold an ‘Architecture of Presence.’

---

bibliography


237

bibliography


glossary:

A

Aiki-jujutsu- is a derivative to jujutsu. (chapter02_Aikido: the Way of Harmony)

Aikido- is a Japanese martial art developed by Morihei Ueshiba translated as the ‘Way of Harmony with Life Force’. Aikido is performed by blending with the motion of the attacker and redirecting the force of the attack rather than opposing it. (chapter01_intentions/ chapter02_Aikido: the Way of Harmony; ki: life force)

Aikidoka- one who practices aikido. (chapter02_Aikido: the Way of Harmony; ki: life force)

Amaterasu; Shinto Sun Goddess or supreme deity (chapter02_history of Zen)

Arame ita- a lacquered board used during the Tea Ceremony. (chapter02_Chado: the Way of Tea)

Atemi-waza- is striking vital spots in aikido. (chapter02_Aikido: the Way of Harmony)

B

Budo- is a Japanese term describing martial arts. Budō is a compound of the root bu, meaning war or martial; and dō, meaning path or way. (chapter02_history of Zen; budo: the Way of War; Aikido: the Way of Harmony; ki: life force)

Bushido- is a derivative of budo meaning ‘The Way of the Samurai.’ (chapter02_budo: the Way of War)

C

Ch’an- is Zen Buddhism’s predecessor in China and was introduced from India in the sixth century by a priest named Bodhidharma. (chapter02_history of Zen)

Chado- the Way of Tea. (chapter02_Chado: the Way of Tea/ chapter03_Tadao Ando: philosophy)
Chagashi- a class of sweets served during the Tea Ceremony. (chapter02_Chado: the Way of Tea/ chapter03_Tadao Ando: philosophy)

Chanoyu- the Tea Ceremony.

Chaire- is the ritualized communal sharing of tea among Buddhist monks. (chapter02_Chado: the Way of Tea)

Chakin- is a white linen cloth used for wiping the tea bowl during the Tea Ceremony. (chapter02_Chado: the Way of Tea)

Chasen- a bamboo whisk used to knead or whip tea for the Tea Ceremony. (chapter02_Chado: the Way of Tea)

Chashaku- is a scoop usually made of bamboo used to remove powdered tea from the tea container during the Tea Ceremony. (chapter02_Chado: the Way of Tea)

chu mon- middle gate between the inner and outer roji for the Tea Ceremony. (chapter02_Chado: the Way of Tea)

Chawan- The tea bowl. (chapter02_Chado: the Way of Tea)

Confucianism- is a Chinese ethical and philosophical system developed from the teachings of the Chinese philosopher Confucius (551–478 BC). It is a system of moral, social, political, philosophical thought that influenced the culture and history of East Asia. (chapter01_the east-west gap)

Chado; the Way of Tea (chapter02_history of Zen; wabi: beauty of poverty/ chapter03_Synaesthesia: The Six Senses)

Chanoyu; the Japanese Tea Ceremony (chapter01_intentions/ chapter02_Chado: the Way of Tea; wabi: beauty of poverty/ chapter03_Noh theatre; Synaesthesia: The Six Senses)

Chashitsu- the tea house. (chapter02_Chado: the Way of Tea)
Daki-kubi- is the act of decapitation of the samurai by kaishakunin; attendant. (chapter02_budo: the Way of War)

Daikon- Japanese radish. (chapter02_Chado: the Way of Tea)

Daimyo- is a generic term referring to the powerful territorial lords in pre-modern Japan who ruled most of the country from their vast, hereditary land holdings. Dai literally means ‘large’ and myō stands for myōden meaning private land. Subordinate only to the shogun, daimyo were the most powerful feudal rulers from the 10th century to the middle 19th century in Japan. (chapter02_Chado: the Way of Tea)

dan - are the black belts ranks in Japanese martial arts starting in ascending order from 1st to 10th dan. (chapter02_Aikido: the Way of Harmony)

De-ai- is the timing within a situation in aikido controlling the space to create a reaction and at that moment, there is a meeting of force. (chapter02_Aikido: the Way of Harmony)

Dhyana- means meditation which is one of six ways to achieve enlightenment. (chapter02_Chado: the Way of Tea)

Doanburo- is style of ceramic furo for the Tea Ceremony. (chapter02_Chado: the Way of Tea)

Dogi- is a traditional uniform for many Japanese martial arts. (chapter02_Aikido: the Way of Harmony)

domo arigato gozaimashita - Japanese for "thank you very much." (chapter02_Aikido: the Way of Harmony)

Dora- is a gong used to call guests back to the tea room after the middle break. (chapter02_Chado: the Way of Tea)
Fuchidaka- is a set of stacked lacquered boxes used to contain sweets for the Tea Ceremony.  
(chapter02_Chado: the Way of Tea)

Fudoshin- ‘imperturbable mind’  
(chapter02_Aikido: the Way of Harmony)

Fujibai- is the fine white wisteria ash sprinkled on the other ash arranged in the furo.  
(chapter02_Chado: the Way of Tea)

Fukusa- is a silk cloth used by the host of the Tea Ceremony to purify utensils.  
(chapter02_Chado: the Way of Tea)

Furo- A brazier made out of metal or ceramic in which a fire is contained and water is boiled during the Tea Ceremony.  
(chapter02_Chado: the Way of Tea)

Futaoki- is a lid rest used during the Tea Ceremony.  The most common, used by Rikyu is a bamboo cylinder about 5.5 cm. tall and 5 cm. in diameter.  
(chapter02_Chado: the Way of Tea)

Goiri- is the second half of the Tea Ceremony including the preparation of thin and thick tea.  
(chapter02_Chado: the Way of Tea)

Getabako- shoe rack.  
(chapter02_Aikido: the Way of Harmony)

Gozumi- is the procedure during which the charcoal is repaired and replenished for the second portion of the Tea Ceremony.  
(chapter02_Chado: the Way of Tea)

Haboki- is the feather used to purify the ro or furo during sumidemae of the Tea Ceremony.  
(chapter02_Chado: the Way of Tea)

Haiki- is a shallow ceramic bowl that is filled with ash when used in the charcoal temae in the Tea Ceremony.  
(chapter02_Chado: the Way of Tea)
Haisaji- is a metal spoon used to sprinkle white ash over the other ash form in the furo and to create a slight imperfection in it after arrangement. (chapter02_Chado: the Way of Tea)

Hakama- is a black or dark blue skirt like pants that is a traditional piece of samurai clothing. (chapter02_Aikido: the Way of Harmony)

Hanmi- is a triangular stance in aikido. (chapter02_Aikido: the Way of Harmony)

Hara- is a Japanese word for the lower abdomen area is the ‘center of a human’s essential nature.’ (chapter02_budo: the Way of War; Aikido: the Way of Harmony; ki: life force)

hara de kangaeru, ‘to think with one’s hara.’ (chapter02_ki: life force)

hara de yaru, ‘to act from hara.’ (chapter02_ki: life force)

Hashiarai- a course of very lightly flavored dashi with one or two small food items served in tall lidded cups during the kaiseki meal of the Tea Ceremony used to purify the palate. (chapter02_Chado: the Way of Tea)

Hassun- is a square and usually unlaquered cedar tray, approximately 8” across with a small rim used during the Tea Ceremony. (chapter02_Chado: the Way of Tea)

Hi-no-ki; ki of fire. (chapter02_ki: life force)

Hibashi- are metal chopsticks used to arrange charcoal during charcoal temae. (chapter02_Chado: the Way of Tea)

Hikibishaku- is a gesture used when returning the hishaku to the top of the kama after drawing cold water in the Tea Ceremony resembling drawing of a bow. (chapter02_Chado: the Way of Tea)

hiraki is an opening movement in aikido used to allow the energy and movement of the uke to proceed along a linear path as the nage used to evade. (chapter02_Aikido: the Way of Harmony)
**Hishaku**- is a bamboo water ladle used to move water between the kettle, the cold water container and the tea bowl during the Tea Ceremony. (chapter02_Chado: the Way of Tea)

I

**I Ching**- is also known as the Book of Changes is one of the oldest of the Chinese classic texts. (chapter02_Chado: the Way of Tea)

**Ikyo undo**- entering movement exercise in aikido emphasizing extension. (chapter02_Aikido: the Way of Harmony)

**Irimi** is an entering movement in aikido used to allow the energy and movement of the uke to proceed along a linear path to evade yet enter strongly. (chapter02_Aikido: the Way of Harmony)

J

**Jaku**; tranquility- one of four principles of Chado (chapter02_Chado: the Way of Tea)

**Joseki**; the ‘upper lateral wall’ of a dojo. (chapter02_Aikido: the Way of Harmony)

**Jujutsu**- is Japanese martial art and a method of close combat for defeating an armed and armored opponent in which one uses no weapon, or only a short weapon. Žū is translated as mean ‘gentle, supple, flexible, pliable, or yielding.’ Jutsu is translated as ‘art or technique’ and represents manipulating the opponent's force against himself rather than confronting it with one's own force. (chapter02_ki: life force)

K

**Kaiseki**- is the formal meal during the Tea Ceremony that accompanies a full tea gathering. (chapter02_Chado: the Way of Tea)

**Kaishakunin**- attendant during seppuku that assists in the ritual. (chapter02_budo: the Way of War)
Kakemono- is a long scroll hung in a tokonoma; literally means ‘hung or suspended thing.’ (chapter02_Chado: the Way of Tea)

Kagamibishaku- is a Tea host’s gesture of holding the hishaku up like a mirror with a handle said to reflect his thoughts and reflect one’s heart. (chapter02_Chado: the Way of Tea)

Kama- is the kettle used to boil water for the Tea Ceremony usually made of cast iron. (chapter02_Chado: the Way of Tea)

Kami are the gods of Shinto (chapter02_history of Zen/ chapter03_Tadao Ando: philosophy)

Kamiza- is a place of honor. In aikido, this is shrine with a picture of the founder, Morihei Ueshiba, a scroll, a flower and sword arrangement is displayed. (chapter02_Aikido: the Way of Harmony)

Kan- is an open spiral of heavy metal wire in circular shape that are twisted into the lugs of the kettle and used to lift in the Tea Ceremony. (chapter02_Chado: the Way of Tea)

Kansetsu-waza- is control through joint manipulations in aikido. (chapter02_Aikido: the Way of Harmony)

Kashibachi- is a bowl used to serve moist sweets at a chakai in the Tea Ceremony. (chapter02_Chado: the Way of Tea)

Katsu hayabi- is to eliminate the separation between self and other with no ego remaining to make meaningless distinctions. (chapter02_Aikido: the Way of Harmony)

Kei reverence- one of four principles of Chado (chapter02_Chado: the Way of Tea)

Keiko- is a Japanese word for training or literally means ‘to think in the ancient way’ relates to a perception ‘directly and intuitively.’ (chapter02_ki: life force)

Kendo; the Way of Sword. (chapter02_budo: the Way of War)

Kensho- is a state of ‘extreme wakefulness’ that presides as the mind and body fall off and ‘no thought’ roams through the mind. (chapter02_ki: life force)

245
**Kensui**- is a waste water container used during the Tea Ceremony. (chapter02_Chado: the Way of Tea)

**Ki**- ‘life force’ (chapter01_intentions; the east-west gap/ chapter02_Aikido: the Way of Harmony)

**Ki-no-nagare**- is a fluid in nature and is faster paced practice of a technique in aikido. (chapter02_Aikido: the Way of Harmony)

**Kihonwaza**- is a methodical and slower paced practice of a technique in aikido. (chapter02_Aikido: the Way of Harmony)

**Kime**- is the act of blocking in aikido. (chapter02_Aikido: the Way of Harmony)

**Kimono**- is a Japanese traditional garment worn by women, men and children. The word kimono literally means a ‘thing to wear’ (ki "wear" and mono "thing"). (chapter02_Chado: the Way of Tea)

**Kiribishaku**- is the gesture of placing the handle of the of the hishaku back on the top of the kama as if one is framing an archer target with a flat hand and thumb for the Tea Ceremony. (chapter02_Chado: the Way of Tea)

**Koan**- Zen method of teaching the uninitiated by referring them to answers made by Zen masters. It consists of a story, dialogue, question, or statement, the meaning of which cannot be understood by rational thinking but may be accessible through intuition. (chapter01_the east-west gap)

**Kokoru**- is a Japanese word meaning ‘heart.’ (chapter02_wabi: beauty of poverty)

**Kokyu**- breath power. (chapter02_Aikido: the Way of Harmony; ki: life force)

**Kogo**- incense container. (chapter02_Chado: the Way of Tea)

**Koicha**-is tea prepared with a large amount of tea powder so that the texture is viscous. (chapter02_Chado: the Way of Tea)
Konomono- Japanese pickles. (chapter02_Chado: the Way of Tea)

Koshikake machiai- is a garden waiting bench in the tea garden between the inner and outer roji. (chapter02_Chado: the Way of Tea)

Kotoba- is a Japanese word meaning ‘word.’ (chapter02_wabi: beauty of poverty)

Kototama; ‘word souls’- refers to the Japanese belief that mystical powers dwell in words and names supposing that sounds can magically affect objects, and that ritual word usages can influence our environment, body, mind, and soul. (chapter02_Aikido: the Way of Harmony)

Kumidashi- are modest cups used to serve hot beverages during machiai as a part of the Tea Ceremony. (chapter02_Chado: the Way of Tea)

Kosuimono- is a hashiarai broth at the kaiseki meal served in tall lidded cups. (chapter02_Chado: the Way of Tea)

kosuimono wan- are tall lidded cups (chapter02_Chado: the Way of Tea)

Kumi kamashiki- is a woven reed kettle rest. (chapter02_Chado: the Way of Tea)

Kunugi- is a type of Japanese oak. (chapter02_Chado: the Way of Tea)

Kuu-no-ki; ki of emptiness. (chapter02_ki: life force)

kuzushi; taking the balance of uke. (chapter02_Aikido: the Way of Harmony)

Kyu- are the colored belts ranks in Japanese martial arts starting at white; 10th kyu through brown; 1st kyu in descending order. (chapter02_Aikido: the Way of Harmony)

Kyudo- the way of archery. (chapter02_Chado: the Way of Tea)

M

Ma-ai- Ma is translated as ‘space interval’ and ai is the act of joining or confluence. Ma-ai is the distance in time and space between forces and their relative positions as joining in the ‘harmony of emptiness’ in martial arts. (chapter02_Aikido: the Way of Harmony)
Machiai- waiting area in the Tea Ceremony. (chapter02_Chado: the Way of Tea)

Makato; sincerity- the ‘original’ nature of the Japanese as embodied with emotional Shinto nature. (chapter02_history of Zen; ki: life force)

Marubashi- ‘the bridge of life’ direct decisive entering movement against an opponent. (chapter02_Aikido: the Way of Harmony)

Masakatsu- is clarity of judgment making spontaneous movement possible through direct perception. (chapter02_Aikido: the Way of Harmony)

Mescalin- is a naturally-occurring psychedelic alkaloid of the phenethylamine class. It occurs naturally in the peyote cactus, the San Pedro cactus and the Peruvian Torch cactus and in a number of other members of the Cactaceae plant family. (chapter01_intentions)

Miso shiru- is a Japanese fermented soy bean paste soup. (chapter02_Chado: the Way of Tea)

Misogi-is a system of purification and adjustment and ridding of spiritual imperfections. (chapter02_Aikido: the Way of Harmony)

Mizu-no-ki; ki of water. (chapter02_ki: life force)

Mizusashi- is a cold water container used in the Tea Ceremony. (chapter02_Chado: the Way of Tea)

Mizuya- is an area where preparations for the tea are made during the Tea Ceremony. It is outside the tea room near water source and storage area for utensils. (chapter02_Chado: the Way of Tea)

Mochi- are rice cakes made of Japanese glutinous rice and pounded with a mortar in a wooden bin. (chapter02_Chado: the Way of Tea)

Mu-Zen understanding of‘ emptiness.’ (chapter03_Tadao Ando: philosophy)

Mujo- Zen understanding of ‘impermanence.’ (chapter02_budo: the Way of War)
Murichibutsu-is a tranquil state of austerity; non-being. (chapter02_wabi: beauty of poverty)

Mushin; ‘no mind’- is a mind not fixed or occupied by thought or emotion and thus open to everything. (chapter01_personal narrative; the east-west gap/ chapter02_Chado: the Way of Tea)

N

Nage- is the receiver of an attack in aikido and is the one that does the throwing. (chapter02_Aikido: the Way of Harmony)

Nageire- is a technique of flower arranging that influenced chabana; literally meaning ‘thrown in’ style. (chapter02_Chado: the Way of Tea)

Nakadachi- is the middle break during the Tea Ceremony between the kaiseki meal and the preparation of tea where guests leave the tea room and return to the waiting are in the garden. (chapter02_Chado: the Way of Tea)

Naorai- is a Shinto ritual where food and sake is consumed with the deities thus believing that sharing with the divinities. (chapter02_Chado: the Way of Tea)

Natsume- is a standard container for thin tea powder. (chapter02_Chado: the Way of Tea)

Nijiriguchi- is a small entrance with a sliding door into the tea room; approximately 1.2 meters square. (chapter02_Chado: the Way of Tea)

Nimono- is a class of boiled or simmered food in Japanese cooking. (chapter02_Chado: the Way of Tea)

Noh- derived from the Japanese word for ‘skill’ or ‘talent’ is a major form of classical Japanese musical drama that has been performed since the 14th century. (chapter02_wabi: beauty of poverty)

O

Okashi- a general category of Japanese sweets. (chapter02_Chado: the Way of Tea)
Omogashi- are moist sweets traditionally eaten before drinking thick tea during the Tea Ceremony. (chapter02_Chado: the Way of Tea)

Omote- means front in Japanese. (chapter02_Aikido: the Way of Harmony)

Onegaishimasu.- Japanese greeting of good will. (chapter02_Aikido: the Way of Harmony)

Orientalism- is a post colonialist theory by Edward Said to mean a constellation of false assumptions underlying Western attitudes toward the Middle East. (chapter01_intentions)

Osae- pinning control in aikido. (chapter02_Aikido: the Way of Harmony)

Osembe- is a Japanese rice cracker. (chapter01_personal narrative)

Otsume- is the last guest at a chaji. (chapter02_Chado: the Way of Tea)

R

Raku- ia a type of hand formed ceramic fired at a low temperature developed by the Raku Chojiro family under Rikyu’s directions.

Randori- free play; multiple person attack in aikido. (chapter02_Aikido: the Way of Harmony)

Renga - is a genre of Japanese collaborative poetry consisting of at least two ku; stanzas, usually many more. The opening stanza of the renga, called the hokku, became the basis for the modern haiku form of poetry.

Roji- The path to the tearoom that is symbolic for a road to enlightenment. (chapter02_Chado: the Way of Tea)

S

sabi; ‘rust’ or sabireru; ‘to become desolate’- is a Japanese Zen aesthetic derived from the Tea Ceremony. (chapter02_wabi: beauty of poverty/ chapter03_Noh theatre)

Samadhi- is the condition of total stillness. (chapter02_ki: life force)
Satori- is a Japanese Buddhist term for enlightenment that literally means ‘understanding.’ In the Zen Buddhist tradition, satori refers to a flash of sudden awareness, or individual enlightenment. (chapter01_the east-west gap/ chapter02_history of Zen/ chapter02_Chado: the Way of Tea)

Sayu- hot water. (chapter02_Chado: the Way of Tea)

Sei purity- one of four principles of Chado (chapter02_Chado: the Way of Tea)

Seiza- Japanese style sitting. (chapter02_Aikido: the Way of Harmony)

Sensei- teacher. (chapter02_Aikido: the Way of Harmony)

Seppuku- is a Japanese ‘ritual suicide.’ (chapter02_budo: the Way of War)

Shimoseki- ‘lower side wall’ in the dojo. (chapter02_Aikido: the Way of Harmony)

Shimoza- ‘rear wall’ in the dojo. (chapter02_Aikido: the Way of Harmony)

Shin Shin Toitsu- is the harmonization of the body and the entire being; body-mind unification with the universal order. (chapter02_Aikido: the Way of Harmony)

Shintai -is literally translated in Japanese as ‘god-body’ in Shinto. (chapter03_Tadao Ando: philosophy)

Shinto- is the indigenous spirituality of Japan. The word Shinto means ‘Way of the Gods’ was adopted from the written Chinese combining two kanji: shin, meaning kami; and tō or dō meaning a philosophical path or study. Kami are defined as ‘deities’, that are associated with associated with more abstract ‘natural’ forces in the world; mountains, rivers, lightning, wind, waves, trees, rocks. (chapter02_history of Zen)

Shitabi- are pieces of burning coal used during the Tea Ceremony. (chapter02_Chado: the Way of Tea)

Shodo- the Way of Calligraphy. (chapter02_budo: the Way of War)
Shogun- literally means ‘a commander of a force’ is a military rank and historical title for a hereditary military dictator of Japan. (chapter02_Chado: the Way of Tea)

Shojin ryori- is a special vegetarian cooking of Buddhism. (chapter02_Chado: the Way of Tea)

Shokyaku- is the main guest at the Tea Ceremony responsible for communicating with the host in behalf of the other guests. (chapter02_Chado: the Way of Tea)

Shomen- is the front of the dojo where the shrine is located. (chapter02_Aikido: the Way of Harmony)

Shozumi- is the first charcoal preparation of the Tea Ceremony. (chapter02_Chado: the Way of Tea)

Soto roji- is the outer garden area; roji. (chapter02_Chado: the Way of Tea)

Suki - is the essence of Chanoyu, the Japanese Tea Ceremony meaning a form in which the parts are eccentric and do not match; lacking essential parity, being asymmetrical, unbalanced. (chapter02_wabi: beauty of poverty)

Sumitori- is the container which unlighted charcoal is carried into the tea room during the Tea Ceremony. (chapter02_Chado: the Way of Tea)

Sumi-e; is Japanese calligraphy with brush and ink. (chapter02_history of Zen)

Sunao- is the combination of flexibility and the ki of nonresistance as a ‘state of neither knowing nor not knowing in the realization of makato. (chapter02_ki: life force)

Synaesthesia- is Maurice Merleau-Ponty’s concept of ‘lived embodiment’ as a ‘primordial layer’ of perceptual experience.

Taijutsu- is footwork associated with body movement in aikido. (chapter02_Aikido: the Way of Harmony)
Takemusubi- is creative energy of the universe. (chapter02_Aikido: the Way of Harmony)

Taoism- is the original religion of ancient China teaches that intuitive wisdom and not the intellect underlies all nature. (chapter01_the east-west gap)

Tanden- two inches below the navel; center of spiritual energy as it distributes ki to all parts of the body. (chapter02_Aikido: the Way of Harmony; ki: life force)

Tanto- means knife in Japanese. (chapter02_budo: the Way of War)

Tamae- is a specific procedures related to the tea preparation among individuals associated with iemoto. (chapter02_Chado: the Way of Tea)

Tatami- are traditional mats of Japanese flooring made of rice straw. (chapter02_Chado: the Way of Tea)

te-gatana- empty sword hand in aikido. (chapter02_ki: life force)

tenchi-nage- aikido technique; heaven and earth throw. (chapter02_Aikido: the Way of Harmony)

Tenkon- is a pivoting movement in aikido used to dissipate the opponent’s force. (chapter02_Aikido: the Way of Harmony)

Tentai- is a pivoting and revolving movement in aikido to change direction. (chapter02_Aikido: the Way of Harmony)

Teoke- is a wooden bucket to carry water to the basin in the roji for the Tea Ceremony. (chapter02_Chado: the Way of Tea)

Tokonoma- is a Japanese term generally referring to a built-in recessed space in a Japanese style reception room, in which items for artistic appreciation are displayed. (chapter02_Chado: the Way of Tea; Aikido: the Way of Harmony / chapter03_Synaesthesia: The Six Senses)

Tsuchi-no-ki; ki of the earth. (chapter02_ki: life force)
*Tsukubai*- is a stone basin in the *roji* for the Tea Ceremony. (chapter02_Chado: the Way of Tea)

**U**

*Uchi mizu*- is a Shinto tradition of sprinkling water from the outside the gate to the changing area and down the *roji* suggesting coolness and purity for the guest during the Tea Ceremony. (chapter02_Chado: the Way of Tea)

*Uchi roji*- is the inner garden *roji* for the Tea Ceremony. (chapter02_Chado: the Way of Tea)

*Uke*- is the attacker in *aikido* and is the one being throw. (chapter02_Aikido: the Way of Harmony)

*Ukeme*- is the art of rolling or falling in *aikido*. (chapter02_Aikido: the Way of Harmony)

*Ura*- means rear in Japanese. (chapter02_Aikido: the Way of Harmony)

*Usucha*- is the preparation of powdered tea in a thin consistency. (chapter02_Chado: the Way of Tea)

**W**

*Wa*; harmony- one of four principles of *Chado* (chapter02_Chado: the Way of Tea)

*Wabi,* ‘beautiful poverty’- is a Japanese Zen aesthetic derived from the verb *wabiru* from the Tea Ceremony meaning a disappointment due to failing and frustrated due to things not running according to our wishes, of a life in poverty. (chapter01_intentions; the east-west gap/chapter02_Chado: the Way of Tea; *wabi*; beauty of poverty/chapter03_Tadao Ando: philosophy)

*Wabicha* is tea based on *wabi* propagated most notably by Sen no Rikyu (chapter02_Chado: the Way of Tea/chapter03_Noh theatre)

*Waka*- literally means ‘Japanese poem’ and is one of the major genres of Japanese literature. (chapter02_wabi: beauty of poverty)
**Wakazash-** means short sword in Japanese.  (chapter02_ budo: the Way of War)

**Wanmori-** is the heart of the kaiseki meal during the Tea Ceremony with a beautiful arrangement of simmered food in a bowl of dashi for the guests.  (chapter02_Chado: the Way of Tea)

**Waza- aikido techniques.** (chapter02_ ki: life force )

**Y**

**Yakimono-** is a class of grilled food in Japanese cooking.  (chapter02_Chado: the Way of Tea)

**Yoho sabaki-** literally means ‘four direction handling.’ It is as special way of folding the fukusa before using it to purify the chaire during the koichadema. This symbolizes the showing of respect for the four Buddhas, four cardinal directions, deities of the four directions and/ or the four main relationships of Confucianism.  (chapter02_Chado: the Way of Tea)

**Yoritsuki-** is an area where a guest may remove their attire from daily life and change into clothing for Tea Ceremony. (chapter02_Chado: the Way of Tea)

**Yudansha-** is an aikidoka with a dan; black belt rank. (chapter02_Aikido: the Way of Harmony)

**Yugen-** is a Japanese aesthetic ideas meaning of ‘dark,’ or ‘mysterious.’ (chapter02_wabi: beauty of poverty/ chapter03_Noh theatre)

**Yuto-** is a broth made of mixing toasted bits of rice that stick to the inside of the rice kettle with salt and water as a Buddhist symbol of desire to waste no food. (chapter02_Chado: the Way of Tea)

**Z**

**Zanshin-** is the continuation of energy in aikido with an extension of the spirit in an awareness of the continuum.  (chapter02_Aikido: the Way of Harmony)
Zazen - is at the heart of Zen Buddhist practice. The goal of Zen sitting is the suspension of all judgmental thinking. (chapter02_history of Zen; Aikido: the Way of Harmony; ki: life force/ chapter03_Synaesthesia: The Six Senses)

Zen Buddhism - is derived from China; Chân, which is derived from the Sanskrit word dhyāna, which can be approximately translated as meditation. (chapter01_intentions; chapter02_history of Zen/ chapter02_Chado: the Way of Tea)

Zori - sandals (chapter02_Chado: the Way of Tea)

Zuihitsu - is a Japanese literary tradition meaning ‘follow the brush’ which is a ‘free association’ technique that allows the ‘brush or thoughts’ to wander with an intuitive flow. (chapter02_wabi: beauty of poverty)