

Architecture & Spirituality; an Architecture-Centered Aesthetic Experience

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May 2010

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for the Doctor of Architecture Degree.*

School of Architecture

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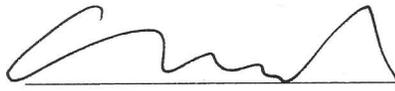
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We certify that we have read this Doctorate Project and that, in our opinion, it is satisfactory in scope and quality in fulfilment as a Doctorate Project for the degree of Doctor of Architecture in the School of Architecture, University of Hawai'i at Mānoa.

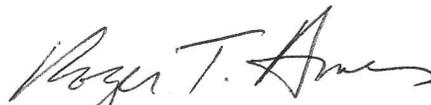
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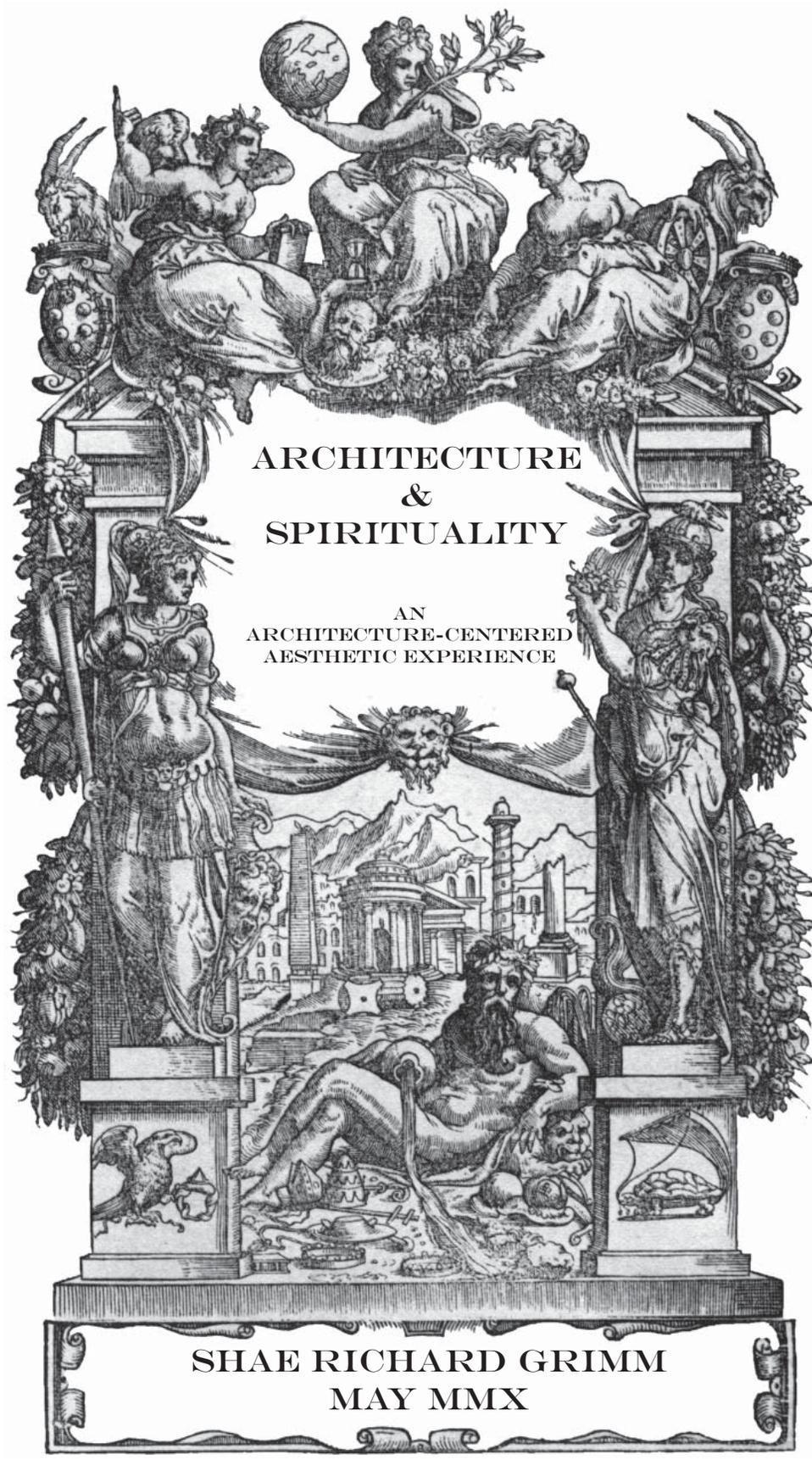
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ARCHITECTURE
&
SPIRITUALITY

AN
ARCHITECTURE-CENTERED
AESTHETIC EXPERIENCE

SHAE RICHARD GRIMM
MAY MMX

I believe it is important to include a brief preface with my doctorate project for a couple reasons. Not only because it is generally insightful to do such, but because it is almost essential for the future reader of this dissertation to understand how this project came into being, how the idea was developed, and therein why it subsequently transpired in the manner it did. In doing so, my hope is that the content of the project will then become ever more clear to the 'would-be reader,' and compel them to contrast my position with whatever position they might hold as their own. That, in part, I feel is the instrumental value of this dissertation. Therefore, given that notion, it is useful to divulge a few things about myself to better explain how the idea for this project came into realization.

Perhaps one of the most significant aspects one should know about me is that I am a child of the United States military, and I believe that I am fortunate to be one. As such, I have had the privilege to consistently alter my living environments, and undergo the *wide* range of experiences that comes in doing so. While the concept of traveling might not be foreign to most, I think the concept of complete immersion into varying environments is. For, I feel it is only through my continual engagement with various environments throughout the course of my life that I was able to acquire a more inquisitive awareness as to the extent our environment - and our built environment in particular - effects our being. Nevertheless, while I might be more sensitive than others to this phenomenon, I myself did not fully understand it in its totality in any regard.

In 2008 I was further fortunate in that I lived in, and traveled throughout, Mainland China and Taiwan. Additionally, that year I took intermissions from my Asiatic travels by means of European stints to countries such as Germany, France, England, Czech Republic, and Luxemburg. Needless to say, that was a very productive year on many experiential fronts. It was a year that got me thinking evermore so about humankind's exceedingly complex and profound relationship with their milieu, and with their architectural structures in particular. It further reinforced my inclination that humankind formed a

substantial, dynamic and reciprocal exchange of tacit understanding with their environment. Moreover, an understanding that contributes to the quality and character of our existence, overall well-being, and - ultimately - our spirituality.

During the abovementioned year I - as an architecture student - like most tourist, visited many of the more notable sites which quite often took the form of religious edifices such as cathedrals, monasteries, temples, and the like. Many of these buildings had histories of thousands of years; while others still were quite modern. These types of buildings, by common conception, epitomize the embodiment of spirituality; or the capability of spirituality to manifest via architecture. For instance, if I were to ask an individual (as I have many times) to describe to me a spiritual experience they had which involved architecture (if in fact they ever had what they considered to be one) the vast majority of the time they would speak of an experience comprising of the architectonic forms inherent in cathedrals or temples; if not directly of cathedrals or temples themselves. If by chance, they did mention anything else, they would mention something about family or nature. While not architecture parse, I would later come to find out that both family and nature would still - in their own unique ways - manage to play an important piece in solving this architecture-spirituality puzzle.

As for me, no matter how many of these 'spiritual' buildings I visited - regardless of their grandeur or lack thereof - I was skeptical that those architectural embodiments of spirituality exemplified the potential height of a spiritual experience that architecture was capable of manifesting in our lives on earth. That is not to say that my experience of these structures was always flat and void of spirituality, because that was not always the case, but I became convinced that there was other more successful alternatives. I needed to understand what they were, and how they manifested. To do that however, I needed to firstly understand how to conceive of them so they could even be recognized. Lastly, I also need to find out if it was then possible to capitalize on their existence as an

architect and architecture appreciator alike. Gaining that understanding, in short, became the goal of my project. While, perhaps a seemingly simple goal if taken at face value - to understand the association between architecture and spirituality - I had no leads into the means in which this profound association occurs. The occidental ideology in which I am versed mandates a rather exclusive association and understanding of architecture and spirituality. One that I feel quite often serves as a hindrance, rather than an aid, to what I am compelled to believe is an authentic 'spiritual' experience. By 'authentic' I mean not only respecting the implications embedded within the concepts of architecture and spirituality, but also containing the 'universality' I felt this subject matter requires.

All I knew was that these overtly 'religious' structures were too far removed from the everyday experience in which we live our lives to be the quintessential embodiment of spirituality via architecture; the same 'everyday experience' which I felt should also be accessible to the realization of spirituality. I did not feel it necessary to have an understanding for Christianity to allow the domes or spirals of cathedrals to manifest spirituality. Nor did I feel it necessary to have an understanding for Daoism to allow for the manifestation of spirituality via the hierarchal or figurative floor plans of temples. Furthermore, I questioned if this type of spirituality, afforded by this type of architecture, was truly even a spiritual experience to begin with? Why should the realization of spirituality via architecture start and end there? Why could it not manifest amongst the everyday architecture in which we carry out our lives? I felt that these stereotypical architectural embodiments of spirituality were merely one of many more enthralling aspects of architectural understanding and sensibility pertaining to spirituality. Additionally, other 'nonreligious' buildings serve as testament to this notion as they are often described as providing a 'spiritual experience' or 'embodying spirituality' while containing one or none of the above formal architectonic characteristics.

My quests for an answer eventually lead me to the philosophical realm of *aesthetics*. The ensuing documentation takes the 'would-be reader' down the course of my investigation. Furthermore, I understand that just mentioning subjects such as 'spirituality' can be significantly off-putting to some individuals. Believe me; I'm not one to preach, and I don't like to tell anyone about spirituality (or architecture) just as much - if not more - than they would probably like to be told. And while the motivation for this project may have been largely self-centered in that regard, I truly feel its content is of great value to everyone. Therefore, I invite the 'would-be reader' to take the time to examine this documentation, and let the concepts contained herein marinate. My hope is that others might find this dissertation as insightful as I do. Lastly, I would like to thank my entire committee: David Rockwood, William Paulch, and Roger T. Ames, for working with me in this somewhat unconventional direction, and for believing in the importance of this project. It has been a long pursuit, but one I feel well worth the return in its investment.

- S.G.

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Section I

The
Introduction

Abstract:

We live in a world where architecture has disregarded spirituality as a means to its concretization, and the individual hasn't cultivated their ability to perceive it. This is an interdependent aesthetic problem, and in conjunction with other proliferating ideological misconceptions, has contributed to a spiritual deficiency in architecture. As such, this dissertation examines the influence the aesthetic formation and perception of architecture has on humankind's spirituality. By investigating this indispensable relationship I introduce the aesthetic pragmatism of John Dewey as *the* spiritually qualitative measure with which to reflect, understand, and subsequently formulate a spiritual direction for aesthetic perception and architectural concretization. I utilize the contentions contained within Dewey's aesthetic pragmatism, in conjunction with other likeminded ideologies, to implicate the nature that is an architecture-centered aesthetic experience exploiting the conditions of aesthetic form. In order to illustrate this spiritual pragmatist aesthetic disputation I compare and contrast two case study dwellings, their architects, and discern the spiritual ramifications for each in juxtaposition with the abovementioned information. This dissertation challenges the oriental and analytic aesthetic hegemony in architecture, and in doing so concludes with an understanding essential for greater spiritual perception and manifestation in architecture.

Methodology:

One's first inclination might be to question the conviction that philosophical aestheticism, and pragmatist aesthetics in particular, is the ideal means for the advancement of spiritual subject matter in architecture. After all, architecture and spirituality are perhaps two of the most universally contemplated phenomena known to mankind. Therefore, there are conceivably as many ideological avenues for approaching these topics as there are materialized buildings to line them. The manner in which this subject matter is often muddled by the varying sentiments and contentions of architects, philosophers, historians, theorist, critics, religious sages, and laypeople alike further complicates the already difficult goal of establishing cohesion between these two. Nevertheless, "man's first impression of the surrounding world is aesthetic, through the senses of sound, smell, touch, movement, and vision. This direct aesthetic perception is the gateway to the emotional and cognitive processes, when we become aware, discover, are stimulated by, recognize and assess the environment." (Cold 2001) As such, I believe that *aesthetic perception* is also the gateway to the spiritual processes, when we realize, conceive, manifest, experience, and perceive architecture.

To reinforce this belief in the onset it should be noted that John Dewey regarded aesthetics as central to philosophy. Even Friedrich Nietzsche believed that, "this world can only be justified as esthetic phenomenon." (Nietzsche 1956) An idea which reemerges in Foucault's Greek ideal of an "aesthetics of existence." (Foucault 1986) Herein, there is - and indeed has been - quite a drive toward the conceiving of aesthetic phenomena as central to our *being-in-the-world*. Dewey further believed that "philosophy recovers itself when it ceases to be a device for dealing with the problems of philosophers, and becomes a method, cultivated by philosophers, for dealing with the problems of men" (Dewey 1916) Therefore, the philosophical objective is to assist in the resolution of human problems. (Eldridge 1998) Fundamental problems concerning matters

such as *existence*; to which architecture and spirituality both play a gigantic part. A failure to aptly address architecture and spirituality with a philosophy that allows for one to immediately exploit their understanding for the possible enrichment of both is - to me and many others - undoubtedly a pressing problem. A problem that, by and large, stems from a misguided philosophical foundation.

Further propagating the problem Karsten Harries claims that "architecture remains uncertain of its way. Such uncertainty is presupposed by the increasing willingness of architects and architectural educators to look beyond their discipline, not just to the natural and social sciences and to the arts, but also to the humanities (i.e. philosophy)." (Harries 1987) He believes that philosophical problems "emerge wherever human beings have begun to question the place assigned to them by nature, society and history, and searching for firmer ground, demand that this place be more securely established." (Harries 1987) Harries continues by questioning: "What then does philosophy have to contribute to a well thought-out program of architectural education?" Concluding, "Little, it may seem: no clear direction; a few pointers; but mostly questions: questions that may help make architects [open to] more questioning, more open to new possibilities; considerations that put into question some of the maps on which architecture has long relied and which have led to its continuing confusion. Thus philosophy may contribute towards the eventual formulation of new maps." (Harries 1987) Maps discover something, and create a visual representation of it. Therefore, philosophical maps can help us to discover what architecture represents.

So then, to philosophy - and principally to the pragmatic aesthetic philosophy of John Dewey - we look for new maps. Architectural professor/philosopher Andrew Ballantyne, in his editorial introduction for the book *What is Architecture?*, also advocates the utilization of pragmatic philosophy as applicable to architecture. He mentions that the pragmatist tradition of philosophy doesn't usually figure into an architectural discussion, and maintains that it is quite unfortunate as they have much to offer. (Ballantyne 2002) He continues by deferring to the

architectural metaphor of Italian pragmatist Giovanni Papini who described pragmatism as being in the midst of our theories, allowing us to move between them like a corridor in a hotel, thereby allowing for a degree of coherence much greater than that to be found in the hit-and-run eclecticism which marks some of the current usage of philosophy by architects. (Ballantyne 2002) Such instances can be witnessed in the manipulative utilization of philosophical quotes in projects with little or no sustained philosophical grounding; merely as latter justifications for particular decisions. Or worse yet, detrimentally misinforming the decisions to begin with. Interestingly enough, even with Ballantyne's pragmatic endorsement, he does not once mention John Dewey. Nor do any of the other authors, of any of the other books, whose subject matter pertains to a philosophical or spiritual discussion of architecture. As I mentioned in the abstract I believe this is quite unfortunate, not just for the architectural community, but this inadequacy extends into the environment at large. It should be noted that this "Deweyan deficiency," as I have dubbed it, in architecture - true to the eclectic philosophical reputation of architects - is an oversight of architects, and not a shortcoming of Dewey's aesthetic pragmatism.

Richard Shusterman, in his book *Pragmatist Aesthetics; Living Beauty, Rethinking Art*, also describes pragmatic philosophy as being somewhat of a 'corridor.' He regards pragmatist aesthetics as being "placed between analytic and continental aesthetics, combining the latter's insights and wider concerns with the former's empirical spirit and down-to-earth sense, pragmatism is very well placed to help us redirect and reinvigorate contemporary philosophy of art." (Shusterman 2000) Shusterman, in speaking of the philosophy of art (similar to myself and Harries in speaking of the philosophy of architecture), believes that a contemporary aesthetic resolution - one fit for our contemporary world - is needed. Analytic aesthetics is simply not the most viable option when it comes to advancing the manifestation and perception of spirituality in architecture.

Additionally, and in accord with pragmatism's middle-road nature, I do not solely rely on pragmatism as the contributing philosophy to this project. As we get into the "Dwelling" section and the case studies we will see that the continental philosophy of phenomenology lays a essential philosophical foundation to which I believe pragmatism can subsequently build upon and effectively substantiate. Pragmatism 'picks up' what phenomenology 'puts down' so to speak. Moreover, phenomenology tells us *why* architecture is so important to the realization of spirituality, and then implicates architecture's task. Pragmatism, respecting the *why* of phenomenology, then provides us with the *how* phenomenology can't seem to resolve on its own accord. Therein, pragmatism provides us with new maps by aiding us in manifesting an aesthetic response.

In order to make the rationale behind my methodology a little clearer here in the beginning I feel it is necessary to quickly gloss over the nature of aesthetic pragmatism. Shusterman provides us with further insight into the contribution of the pragmatic philosophical tradition beyond that afforded by Papini, and is worth quoting at length. Shusterman says that:

In rethinking art and the aesthetic, pragmatism also rethinks the role of philosophy. No longer neutrally aimed at faithfully representing the concepts it examines, philosophy instead becomes actively engaged in reshaping them to serve us better. The task of aesthetic theory, then, is not to capture the truth of our current understanding of art, but rather to re-conceive art so as to enhance its role and appreciation; the ultimate goal is not knowledge but improved experience, though truth and knowledge should, of course, be indispensable to achieving this. Similarly, while it should not ignore the traditional problems of philosophy of art, pragmatist aesthetics, if it wants to make a real and positive difference, cannot confine itself to the traditional academic problems, but must

address today's life aesthetic issues and new artistic forms. (Shusterman 2000)

In this short excerpt Shusterman has quite poignantly illustrated some important rationale behind my utilization of pragmatist aesthetics; specifically pertaining to the content matter of architecture and spirituality. As we will see, pragmatism has as its foremost precept a dire quest to return the bounty of newfound understanding to the heart of everyday experience. In short, pragmatic theory holds that *truth* is verified and confirmed by the results of putting one's concepts into practice. (Pragmatic Theory of Truth 1969) "Deweyan aesthetics is interested not in truth for truth's sake but in achieving richer and more satisfying experience, in experiencing that value without which art would have no meaning or point, without which it cannot as a global phenomenon exist or be understood, let alone be defined. In Dewey's pragmatism, experience rather than truth is the final standard; even 'the value of ideas lies in the experiences to which they lead.'" (Shusterman 2000) In the ensuing documentation we will come to understand some of the ways Dewey's pragmatism is opposition with other philosophies, and the implications these differences have on our aesthetic perception of architecture - as well as - our realization of spirituality.

Shusterman further mentions that Dewey's "instrumental theory of knowledge sees the ultimate aim of all inquiry, scientific or aesthetic, not as mere truth or knowledge itself but as better experience or experienced value. The value of knowledge is in being 'instrumental to the enrichment of immediate experience through the control over action that it exercises;' and for Dewey nothing can match the enriched immediacy of aesthetic experience." (Shusterman 2000) Therefore, what avenue could be more fitting to divulge the particulars of spiritual realization via architectural perception than one that aims to return this understanding to the immediacy of experience? Moreover, "for Dewey all art [architecture included] is the product of interaction between the living organism and its environment, an undergoing and a doing which involves a reorganization of energies, actions, and materials." (Shusterman 2000)

Furthermore, Dewey believes that "art is the living and concrete proof that man is capable of restoring consciously, and thus on the plane of meaning, the union of sense, need, impulse and action characteristic of a live [spiritual] creature." (Dewey 1934) In the ensuing documentation, architecturally speaking, we will find that a profound philosophical and spiritual understanding can only be faithfully communed through pragmatist aesthetics.

Herein, I have talked primarily about the need for more philosophical discourse in architecture, and hinted as to why I believe that the pragmatist tradition is so fruitful as a method of architectural pursuit. "Since aesthetic experiences is the 'experience in which the whole creature is alive,' and 'most alive,' Dewey argues, 'to esthetic experience, then, the philosopher must go to understand what experience is.'" (Shusterman 2000) Additionally, I briefly revealed *some* of the more prominent factors of pragmatism which I believe needed to be disclosed here in the start. As I continue to address 'aesthetics' and 'spirituality' more thoroughly (in their ensuing self titled sections) the ramifications of pragmatist philosophy on both architecture and spirituality will become exceedingly clearer. Additionally, in using terms such as 'aesthetic,' 'spirituality,' and 'architecture' I am entailing many varied conceptions and ideologies. All of which will be clarified and concluded in their own right with regards to aesthetic pragmatism.

Section II

The
Aesthetic

Philosophical Aesthetic Background:

It is necessary to make some fundamental aesthetic distinctions so that we may further elucidate the implications embedded within pragmatic aesthetic philosophy as opposed to other aesthetic philosophies. Firstly, it is necessary to distinguish between the varied historical discrepancies of philosophical aesthetics in and of itself; or more precisely, between that of 'analytic aesthetics' and 'pragmatist aesthetics' as analytic aesthetics tends to govern our general disposition via our occidental education system. Therefore, pragmatist aesthetics can be seen as a challenger to the norm in many regards. Through addressing these two ideologies we will also divulge how aestheticism came to be a philosophical discourse. Next, it then becomes necessary to address the history of aesthetics specifically as it is applied to architecture. Here too, the history of architectural aesthetics is primarily that of analytic aesthetics. In providing this background we are better positioned to form our association of architecture with spirituality. Thereafter, we can further implicate the importance of Dewey's pragmatist aesthetics within this complex matrix of ideologies.

The subject of aesthetics is as old as philosophy. However, as Thomas Munro points out in his book *Oriental Aesthetics*, Western historians largely wrote on this subject which has led to a heavy over-balance on the Western side. "It is as if the development of thought had followed only one sequence from Egypt and Greece to modern Europe. Even though, it has long been recognized that from the earliest historic times Oriental philosophers, rulers, priests, and diviners were meditating on problems much like those which challenged Western minds." (Munro 1965) "Indian and Chinese sages were meditating on the arts and their potential values for man about the same time that Pythagoras, Plato, and Aristotle were doing so in the west." (Munro 1965) Nevertheless, addressing the East-West operation in aesthetics would in fact require a whole book, and there are many obstacles in tow. For instance, most non-western

cultures don't even have a word in their language comparable in meaning to our occidental word for 'art,' so understandably a discussion of aesthetics then becomes exceedingly confused, and therein lies part of the problem. As Crispin Sartwell points out in his book *The Art of Living; Aesthetics of the Ordinary in World Spiritual Traditions*, they do not distinguish art from craft, or from spiritual devotion. Indeed, Western culture did not draw these distinctions until perhaps three hundred years ago. (Sartwell 1995) In this document, we will just be focusing on the hegemony of the analytical account of aesthetics as we have come to understand it. Nevertheless, oriental aesthetics must undoubtedly be addressed. Especially because we are addressing architectural subject matter specifically in regards to spirituality, and the Orient does afford a significantly differing understanding worth implicating in this project.

Analytic & Pragmatist Aesthetic:

Continuing with the analytic aesthetic history in general the term 'aesthetics' derives from Alexander Baumgarten's 1750 book *Aesthetica*, and the root of its meaning is in the Greek word for perceptions and feelings. (Ballantyne 2002) The ancient Greeks used the word to mean the ability to receive stimulation from one or more of the five bodily senses, and had merely meant 'sensibility' or 'responsiveness to stimulation of the senses.' (Ballantyne 2002) It should be dually noted that ancient Greece was, for all intensive purposes, more akin to pragmatist aesthetics than to the analytic aesthetics of today. In fact, Dewey "begins his theorizing by invoking the more aesthetically integrated society of ancient Greece, where good acts were also described as beautiful and where the arts were such 'an integral part of the ethos and institutions of the community [that the] ... idea of 'art for art's sake' would not have been even understood.'" (Shusterman 2000) This is getting a little ahead in our aesthetic discussion, but worth noting here in any case while we are on the topic of ancient Greece.

Ballantyne mentions that with the development of art as a commercial enterprise linked to the rise of a *nouveau riche* class across Europe, the purchasing of art inevitably lead to the question, 'what is good art?' Baumgarten developed aesthetics to mean the study of good and bad "taste," thus good and bad art, linking good taste with beauty. (Ballantyne 2002) "By trying to develop an idea of good and bad taste, he also in turn generated philosophical debate around this new meaning of aesthetics. Without it, there would be no basis for aesthetic debate as there would be no objective criterion, basis for comparison, or reason from which one could develop an objective argument." (Ballantyne 2002) Baumgarten's reappraisal of aesthetics is often seen as the key moment in the development of aesthetic philosophy. (Wikipedia 2010) Dewey believes that, in part, the "*nouveaux riches*, who are a important by-product of the capitalist system," helped engender and entrench the museum conception of art. (Dewey 1934) One which he is fervently opposed to. Dewey's aim at "recovering the continuity of esthetic experience with normal process of living," is part of his attempt to break the stifling hold of "the compartmental conception of fine art," that old and institutionally entrenched philosophical ideology of the aesthetic which sharply distinguishes art from real life and remits it "to a separate realm" - the museum, theater, and concert hall. (Dewey 1934) A sharp distinction which is still very much alive today.

In 1781, Immanuel Kant declared that Baumgarten's aesthetics could never obtain objective rules, laws, or principles of natural or artistic beauty. (Wikipedia 2010) Thus, the subject of philosophical aesthetics "takes its modern form from Kant, who was the first philosopher to suggest that the sense of beauty is a distinct and autonomous employment of the human mind comparable to moral and scientific understanding. Kant's division of the mental faculties, into theoretical, practical and aesthetic (or, as he put it, understanding, practical reason and judgment), provided the starting point for all later investigations, and gave to aesthetics the central position in philosophy which it occupied through much of the nineteenth century and

would, but for established scholasticism, occupy even now.” (Scruton 1979) “Twentieth-century Anglo-American aesthetics has displayed two characteristic forms deriving from two distinctive philosophical sources: analytic philosophy and pragmatism, the former born in Britain, the later representing America’s unique contribution to philosophy. Analytic aesthetics has prospered, while pragmatist aesthetics has virtually disappeared.” (Shusterman 2000) Nonetheless, I believe that pragmatist aesthetic is the most advantageous choice for the content matter of this project.

“The analytic hegemony in Anglo-American aesthetics is being severely challenged by continentally-inspired theory based on hermeneutic, poststructuralist, and Marxian philosophies. In contrast to traditional analytic philosophy but in accord with pragmatism, these philosophies oppose foundationalist distinctions and ahistorical positive essences, emphasizing instead the mutability, contextuality, and socio-historical paraxial constitution of thought and objects.” (Shusterman 2000) Shusterman further concurs with Richard Rorty in suggesting that the epistemological and metaphysical conflict between analysis and pragmatism reflects a more ancient quarrel between Kant and Hegel which can be roughly extended to aesthetics. “Dewey’s aesthetics was distinctly Hegelian in its holism, historicism, and organicism.” (Shusterman 2000) Shusterman maintains that “it is not surprising that pragmatism lost out to the more single-mindedly scientific program of analytic philosophy.” (Shusterman 2000) “Part of the opposition is surely traceable to analytic philosophy’s hostility to Hegelian themes of holism and historicist anti-foundationalism which are central to pragmatism and particularly John Dewey.” (Shusterman 2000) “Hegelianism was a critique of the holistic doctrine of internal relations and organic unity, the idea that no element or concept had an independent identity or essence but rather is entirely a function of its interrelations with all the other elements and concepts of the whole to which it belongs.” (Shusterman 2000) This is one primary reason why Dewey’s ‘Hegelian’ aesthetics will ultimately prove most insightful conjoining spirituality and architecture. Again, I find it unfortunate that it is not

more frequently utilized in either realm, and we will come to understand some probable causes for this "Deweyan deficiency" shortly.

Naturalistic Dialectic:

Shusterman makes some more very important distinctions between analytic aesthetics and pragmatist aesthetics which are important to bear in mind as we proceed and gear this discussion more specifically toward architecture and spirituality. In fact, Shusterman even goes so far as to state that "Dewey's aesthetics were so contrary to the frequently Kantian assumptions, methods, and concerns of analytic philosophy of art as to make Dewey's theories irredeemably unpalatable to succeeding generations of Anglo-American aestheticians working with the style, if no longer within the original program, or analytic philosophy." Although I am refraining from going into a more detailed discussion of aesthetics these more generalized divisions are worth implicating. Perhaps of foremost importance to our content is Dewey's somatic *naturalism*. I will go into more naturalistic detail in the ensuing sections, and it is worth emphasizing here how much Dewey's contentions differ from the analytic ones. "The main thrust of analytic aesthetics is sharply opposed to naturalizing art and aesthetic value." (Shusterman 2000) In fact, G.E. Moore, who is - as Shusterman points out - hardly to most typical analytic aesthetician, provided the dominant analytic strategy on this matter with his doctrine of the naturalistic fallacy.

"Analytic aestheticians refused to identify aesthetic qualities with natural ones, or even regard them as logically entailed by natural perceptual properties." (Shusterman 2000) Yet, naturalism will largely come to serve as the bonding agent in this project. To give an idea of Dewey's stance he said that "'the organic substratum remains as the quickening and deep foundation,' the sustaining source of the emotional energies of art [and architecture] which make it so enhanceive to life." (Shusterman 2000) This essential physiological stratum is not confined to the artist or architect. The perceiver,

too, must engage her natural feelings and energies as well as her physiological sensorimotor responses in order to appreciate art and architecture, which for Dewey amounts to reconstructing something as art and architecture in aesthetic experience. (Shusterman 2000) Indeed, "naturalism in the broadest and deepest sense of nature is a necessity of all great art [and architecture]." (Dewey 1934) For art and architecture's role is not to deny the natural and organic roots and wants of man so as to achieve some pure ethereal experience, but instead to give a satisfyingly integrated expression to both our bodily and intellectual dimensions, which Dewey thinks we have been painfully wrong to separate. (Shusterman 2000) These are my sentiments exactly, and we will come to realize the implications of such separation as applicable to architecture and spirituality through the case studies.

Interested/Disinterested:

Another Kantian notion which differs from pragmatist aesthetics is that of *disinterestedness*. The name alone should be a warning flag for architectural appreciation, but is perhaps not so evident in other forms of art. Nevertheless, this analytic characterization has had reprimandable repercussions into architectural perception. The underlying motive for such an attempt to purify art from any functionality was not to denigrate it as worthlessly useless, but to place its worth apart from and above the realm of instrumental value. (Shusterman 2000) "The hope was to protect some realm of human spirituality from the crassly calculative means-end rationality which had not only disenchanting the world but ravaged it with the festers of functionalized industrialization. The aesthetic would represent a separate realm of freedom; art would be free from function, use, and problem solving; and this freedom from use would be its defining and ennobling feature." (Shusterman 2000) As Shusterman points out all this is alien to Dewey. For what does one ultimately seek to gain from drawing such a division?

To Dewey, "for anything to have human value, it must in some way serve the needs and enhance the life and

development of the human organism in coping with her environing world.” (Shusterman 2000) Dewey argued that “art’s special function and value lie not in any specialized, particular end but in satisfying the live creature in a more global way, by serving a variety of ends, and above all by enhancing our immediate experience which invigorates and vitalizes us, thus aiding our achievement of whatever further ends we pursue. Art is thus at once instrumentally valuable and satisfying end in itself.” (Shusterman 2000) “That which is merely a utility satisfies ... a particular and limited end. The work of esthetic art satisfies many ends ... It serves life rather than prescribing a defined and limited mode of living.” (Dewey 1934) Architecture therefore should keep “alive the power to experience the common world in its fullness” and render the world and our presence in it more meaningful and tolerable through the introduction of some “satisfying sense of unity” in its experience. (Dewey 1934) This is a quite different notion than merely viewing a particular architectural function or use as beautiful in and of itself; as one can also argue in contradiction to the ‘disinterested aesthetic notion.’ Dewey makes a far more meaningful distinction.

Individual/Whole Dialectic:

There is another distinction that should be made of Dewey’s that in many ways has to do with his naturalism and Hegelian roots, and that is his *holism*. “It is crucial to note how radically his emphasis on continuity contrasts with the analytic approach, whose very name connotes division into parts and which prides itself on the clarity and rigor of its distinctions.” (Shusterman 2000) Dewey believed that “aesthetic experience is differentiated not by its unique possession of a particular element but by its more consummate and zestful integration of all the elements of ordinary experience, ‘making a whole out of them in all their variety’ and giving the experience a still larger feeling of wholeness and order in the world.” (Shusterman 2000) Dewey spoke of distinctions in terms of ‘significant tendencies’ rather than ‘a single *fundamentum divisionis*.’ (Shusterman 2000) Furthermore, “Dewey extends his assault on dichotomous thinking to undermine more basic dualisms

which underlie and reinforce the sequestration and fragmentation of our experience of art. Foremost among these are the dichotomies of body and mind, material and ideal, thought and feeling, form and substance, man and nature, self and world, subject and object, and means and ends." (Shusterman 2000) Dewey's holism bears a great deal of significance into our aesthetic perception of architecture in many fundamental ways. For instance, "by the principle of organic unity to which Dewey subscribes, any aesthetic whole is more than the sum of the properties of its parts as isolated parts. Indeed, the parts themselves would not even appear as they do, were it not for their integration into the whole from which compartmentalization separates them out." (Shusterman 2000) This is one instance of Dewey's holism as applicable to the concretization of architecture through proper holistic inclusion, and not the separate compartmentalization of parts to the wide aesthetic whole.

The Subject/Object Dialectic:

It is important, at this junction, to divulge perhaps the most significant dialectic of all amongst aesthetic perception. One which will undoubtedly have huge ramifications into an individual's spiritual association with architecture. Tom Leddy, in his article entitled The Nature of Everyday Aesthetics, briefly alludes to an important concept of the aesthetic experience involving both architecture and spirituality. He believes that the aesthetic properties of everyday aesthetic experience lie here in the fusion of sense and imagination that is the experience itself, and not in the object of the aesthetic experience. The question for everyday aesthetics therefore becomes not what are the formal properties of this object that make it beautiful (or spiritual), but rather what is the relation between the subject and object that makes this particular experience of that object beautiful (or spiritual). (Light and Smith 2005) My intention is not to get into the complex debate over beauty, and the multitude of ways it can manifest in an object. Rather, I am more interested in the subject/object relationship as that ultimately bears the most significance into the manner in

which spirituality manifest via architecture, and therefore how it can be universally understood and capitalized upon.

Katya Mandoki depicts the problem the subject/object dialectic exceedingly vividly. She begins - quite fittingly - with the notion of beauty. She, like Leddy above, believes beauty is relative, and does not exist in itself. (Mandoki 2007) While the adage 'beauty is in the eye of the beholder' may not come as a surprise to most, the far reaching ramifications of this position might. She says that, "beauty is a linguistic effect used by a particular subject to describe personal experiences and social conventions, not things that exist independently of perception." (Mandoki 2007) "Beauty subsists only in the subjects who experience it, just as life only exists in live beings." (Mandoki 2007) To follow that train of reasoning, spirituality then, only exist in spiritual beings. Mandoki, like John Dewey, believes the notion of beauty, for theoretical ends, becomes an obstructive term. "It is not possible to understand the concept of beauty [or spirituality] separated from the context, nor is it possible to penetrate it in a purely rational way." (Cold 2001) Architecturally speaking, Glenn Parsons and Allen Carlson in their book *Functional Beauty*, make a case for the beauty of functional objects - such as dwellings - which aesthetic theory has long failed to consider. (Parsons and Carlson 2008) While a very insightful perspective; it misses the point as there is still a more important notion to be had here.

It seems as though there is a linguistic flaw in western language and our conception of the "ideology of the aesthetic." For instance, analytical aesthetics has taken literally what in its origin was a metaphorical expression, and thoroughly tries to prove the ontological status of beauty and of the work of art as existing by themselves, independently of the subject. (Mandoki 2007) "The idea that a work of art 'expresses' is an effect of language." (Mandoki 2007) "It's true that there are ways of speaking that allow us to envision an object being expressive. In this case, however, the expression that seems to be found in a work of art is only that of the artist, coagulated as a

trace in the object. Whoever is expressing is always and only a subject who is then interpreted by another subject." (Mandoki 2007) Mandoki concedes with Gadamer in claiming that aesthetics is mainly an act of interpretation, since appreciation and valuation are always interpretative. "As for Dewey, 'the word esthetic refers ... to experience as appreciative, perceiving, enjoying. It denotes the consumer's rather than the producer's standpoint,' it is an act of reception." (Mandoki 2007) So then, the method of architectural consumption takes precedence over the method of architectural production to a great extent.

Mandoki insist that it is not art, artworks or forms that express; it is artists who do, just as it is not language that signifies, but the subject who articulates it to produce signification. Art is not the expression of emotions; there are spectators who perceive and interpret certain properties of objects like sounds, colors or brush strokes as an expression of emotions stemming from their own experience with that object. (Mandoki 2007) She believes that we 'fetishize' the object and that this 'fetishization' is so deeply rooted in language that it would be nearly impossible to defeat it. We speak aberrations like the 'objectivity of beauty,' the 'expression of the work of art,' the 'pleasures of the text' (and not through the text), and the 'sensual objects,' or 'aesthetic objects' (literally objects - not subjects - capable of experience or sensibility). (Mandoki 2007) "We all practice a form of animism in language that anthropomorphizes things and invests them with human qualities. In an artwork, this animism is more tempting since it is created to exhibit the traces of human activity, of the artist's emotions and attitudes." (Mandoki 2007) I find this to be case-in-point for architectural edifices, and particularly true of religious architectural edifices. Perhaps Dewey's most important aesthetic theme is the privileging of dynamic aesthetic experience over the fixed material object which our conventional thinking identifies - and then commodifies and fetishizes - as the work of art. "For Dewey, the essence and value of art are not in the mere artifacts we typically regard as art, but in the dynamic and developing

experiential activity through which they are created and perceived." (Shusterman 2000) This concept can find its origin in the postulate and criterion of Dewey's *immediate empiricism*.

Therefore, the term 'aesthetic object' is already an oxymoron since the aesthetic denotes, by definition and etymology, the capacity to perceive, appreciate, enjoy, and experience. How then, taken literally, can an object perceive, appreciate, enjoy, or experience? (Mandoki 2007) The object qua aesthetic depends upon the aesthetic appreciation. Its physical existence, on the other hand, does not depend on this judgment. The aesthetic object depends on the aptitude of a subject to enjoy, appreciate, or endure it. (Mandoki 2007) Thus, this project seeks to divulge the particulars of the sensibility necessary for an individual to do just that, but additionally to a spiritual level. To slightly alter Mandoki's statement for our use; to deny that the aesthetic originates in the subject - psychologism or not - equals to denying that spirituality originates in the subject. (Mandoki 2007) "Here we have the positivistic dream of some aestheticians [and architects] who believe that all problems of aesthetic theory would dissolve as soon as specific objects, features or qualities could be established so distinctly that they automatically, inescapably, produce an aesthetic experience in any subject exposed to them." (Mandoki 2007) Architecture as the aesthetic object is a product of an aesthetic relation that a subject establishes with it, and not the reverse (the subject is not the product of the object).

For example, Anthony Lawlor in his book *Finding the Sacred in Everyday Architecture; The Temple in the House*, attempts to distinguish distinct objects, features, and qualities of architectonic forms which produce spiritual experiences. He relates primal thought pattern - that of desiring, searching, and finding fulfillment - to the architectural pattern of gate, path, and lotus seat. He connects two extremes of human experience - turning outward to the aspiration of a higher goal and turning inward to gain healing inspiration - to the forms of steeple and sanctuary. He describes the eight elemental building blocks

of architecture; floors, walls, pillars, roofs, space, doors and windows, ornament and rooms. He depicts structures that embody what Joseph Cambell calls mythic archetypes, "the secret opening[s] through which the inexhaustible energies of the cosmos pour into human cultural manifestation[s]." Yet, his depictions and conclusions seem little more than a fetishized characteristics of architectural objects. While not entirely ill contrived, he seems to be running circles around the authentic nature of an aesthetic object as just conceived. He essentially undermines the prominence the subject/object contextual experience should take in a very analytic manner. Nevertheless, I will also attempt a similar feat, but root the design rationale in naturalistic origins indicative of pragmatism.

Furthermore, John Dewey believes that experiences involving art objects stand apart in the intensity and clarity of those properties that mark integral experiences. They also come across as being more concentrated in their impact and more integrated in their cohesiveness that do most other encounters with the world, even those that we find to be fulfilling in other ways. (Jackson 1998) Dewey says, "The uniquely distinguish feature of esthetic experience is exactly the fact that no such distinction of self and object exist in it, since it is esthetic in the degree in which organism and environment cooperate to institute an experience in which the tow are so fully integrated that each disappears." (Dewey 1934) Dewey's contentions here are worth reflecting upon to gain a more profound spiritual understanding through the subject/object dialectic in the aesthetic perception of architecture.

We have just seen how it is pertinent to implicate the distinguishing characteristics between the subject/object dialectic. Spirituality is like beauty in that it cannot be found innately in the expression of the object, and as an experience has evolutionary, culturally-learnt, and individual-emotional roots. (Cold 2001) Spirituality, like beauty, is multidimensional, it is a relation between properties of the environment and our senses, mind, and knowledge. Time, place and role factors also influence the experience. Therefore, when speaking of the association

between architecture and spirituality - like the association between architecture and beauty - it becomes more significant to have an understanding for what constitutes spirituality, than for what constitutes architecture. Architecture, being the artifact/object, is concrete. Spirituality, being a perception - much like beauty - is subjective, but beyond beauty it's also fleeting. Therefore, understanding the aesthetic will allow one to recognize and capitalize upon it in their perception of architecture. I am not trying to argue for the total relativism of spirituality in architecture. I believe that an architect can still usher in a spiritual experience if they recognize the complex aesthetic possibilities in architecture to which spirituality manifest, and these must stem from a sense of holism, organicism, and naturalism. Not merely architectonic forms as their possibilities are too numerous, contextual, and interdependent to enunciate, and if they do exist, as we are soon to see, they must stem from natural rhythms common to us all; not from physical forms, but aesthetic forms.

Shusterman points out that Dewey also does not deny the importance of art's material objects. Dewey insist, like Adorno, on the unavoidable "need for objectification," for something reasonably fixed and qualitatively conducive to guide and structure the creation of aesthetic experience. (Shusterman 2000) "For Dewey, 'there can be no esthetic experience apart from an *object*, and ... for an object to be the content of esthetic appreciation it must satisfy those *objective* conditions without which ... [the necessary conditions of aesthetic experience] are impossible.'" (Shusterman 2000) "Just as 'an esthetic product results only when ideas cease to float and are embodied in an object,' so the work of art as aesthetic experience results only when one's 'images and emotions are also tied to the object, and ... fused with the matter of the object.' But notwithstanding the necessity of art's fixed objects, Dewey privileges what Adorno later describes as 'the processural essence of aesthetic experience and of the art work," the fact that 'works of art exist only in *actu*,' in lived dynamic experience." (Shusterman 2000) In the upcoming

"Dwelling" and "Study" sections we will address the architectural object in its materialized sense. Herein, it is crucial to recognize the processural essence of aesthetic experience.

These are by no means the only differing characteristics between analytic and pragmatic aesthetics. These are merely the differences I feel most important to bear in mind as we proceed with this project. In other words, these are the differences within these aesthetic traditions I feel are most crucial to the concretization of architecture and the realization of spirituality. There are still more significant notions to come as we begin to get more specific into the architectural and spiritual application of pragmatist aesthetic. However, before we get more specific in that regard, it is still necessary to divulge more general aesthetic information. Particularly, the historical role of architectural aesthetics.

Architectural Aesthetic History:

As mentioned, an interesting twist seems to occur as we begin to apply aesthetic dialogue directly toward architecture. While it is agreed the analytic aesthetics induced by Kant proliferates, it is only G.W.F. Hegel who has anything sustained to say about architecture; Plato, Aristotle, Hume, and Kant are almost entirely silent on the subject. (Graham 2003) Gordon Graham, in his article entitled Architecture, alludes to two plausible causes for one such neglect. Number one, is that 'the aesthetic' conception in architectural philosophy is heavily dependent upon a distinction that came to be expressly drawn only in the seventeenth and eighteenth centuries: namely the distinction between 'mechanical' and 'fine' arts. The other is that the idea of 'the architect,' who self-consciously adopts a style, and therefore can be regarded as a species of artist, is to be found emerging in Alberti's *De Re Aedificatoria* of 1450. (Graham 2003) Therefore, without these conceptions, a discussion about the aesthetics of architecture cannot conceivably exist. Graham, broadly interpreting architectural categories, further allies classicism - the doctrine that beauty in construction and

appearance is what puts building into the class of architecture - with aestheticism. (Graham 2003) However true, this aesthetic misappropriation is quite unfortunate, if not even detrimental for our content purposes.

Furthermore, most of the styles originating in post-renaissance Europe can be described as classical architecture. "The dominance of classical architecture was challenged in the nineteenth century by the revival of other forms, notably the Romanesque, and above all the Gothic." (Graham 2003) "The neo-gothic movement came to be identified, both in the popular mind and among architects themselves, as primarily a concern with appearance." (Graham 2003) "So it was that a host of ornamental styles broke out - Romanesque, Early Christian, Byzantine, neo-Baroque, even Indian and Moorish, until, as Haldane remarks, 'architecture had become a style-book design service.'" (Graham 2003) Buildings are often judged as if they were sculpture and painting; that is to say, externally and superficially as purely plastic phenomena. (Zevi 1957) The lingering ramifications of this type of aesthetic understanding in architecture cannot be understated as it still pervades our general perception of architecture. It is under the analytic ideology that the term 'aesthetic' - among most in the architectural profession - is often misconstrued in a spiritually and architecturally disadvantageous manner. Their contentions of aesthetics in architecture surround characteristics such as the façade and ornamentation of a building; perceiving architecture as one might perceive fine art, and therefore largely neglecting a large part of what architecture is about; its utility or function. We have already witnessed Dewey's objections to such a aesthetic misappropriation. It was architectural historian and critic Nicholas Pevsner who, in 1963 in his *Outline of European Architecture*, famously said that, "A bicycle shed is a building; Lincoln Cathedral is a piece of architecture." (Pevsner 1963) He thereby directed architectural focus directly, and solely, onto the *appearance* of a building.

Furthermore, in analytic aesthetics, which pertain primarily to fine-arts such as painting and music there is a strict restriction of an aesthetic experience to the 'distal

senses' of sight and hearing. Architecture, by its affiliation with humankind and humankind's affiliation with their everyday environment, can - and should - additionally encompass the 'proximal senses' of taste, smell, and touch in their understanding of the aesthetic. Additionally, part of the task for architectural aesthetics should be to ensure that the architectural discourse becomes a discourse about life and the aesthetics of everyday real environments. Birgit Cold, in *Aesthetics, Well-being, and Health*, points out that the origin of the word aesthetic is derived from its opposite 'anesthetic' or being 'anaesthetized.' The implication being that it is positive, necessary, and pleasurable to be aware with all senses alert. Therefore, humanity should not only survive, but enjoy life and the environment sensuously. (Cold 2001) I further believe that humanity should not only enjoy life and the environment sensuously, but also spiritually.

In addition, there are also those individuals whom half-hazardly interchange the word 'aesthetics' with the word 'ambiance' or 'atmosphere.' Although this misuse of the word aesthetics is more in tune with the brand of aesthetics we will be speaking of pertaining to architecture and spirituality - it nonetheless undermines what aesthetics is all about. For instance, ambiance speaks to a mood created by a particular environment, thereby denoting feelings, and acknowledging the fact that all the individual pieces contribute to the formation of the greater whole. Nevertheless, there is no field of study called 'ambiancetics' and one cannot be an 'atmospheretician.' Therefore, the field of aesthetics must afford a particular avenue into the investigation of architecture. While ambiance simply acknowledges the character of an environment aesthetics concerns itself with guiding experience in matters of imaginative sensibility. We will see just how, and why, that is shortly.

At this point it is useful to make another important distinction; one put forth by Roger Scruton in his book *The Aesthetics of Architecture*. In a somewhat Deweyan notion Scruton believes that, "The only interesting philosophical account of aesthetic experience is the account which shows

its importance..." (Scruton 1979) He also believes it is essential to distinguish between 'architectural aesthetics' and 'architectural theory.' "Architectural theory," says Scruton, "consists in the attempt to formulate the maxims, rules and precepts which govern, or ought to govern, the practice of the builder. For example, the classical theory of the Orders, as it is found in the great treaties of Vitruvius, Alberti, Serlio and Vignola, which lays down rules for the systematic combination and ornamentation of the parts of a building, belongs to theory; so too do most of the precepts contained in Ruskin's *The Stones of Venice* and *Seven Lamps*. Such precepts assume that we already know what we are seeking to achieve: the *nature* of architectural success is not at issue; the question is, rather, how best to achieve it. A theory of architecture impinges on aesthetics only if it claims a *universal* validity, for then it must aim to capture the essence, and not the accidents, of architectural beauty." (Scruton 1979) Additionally, somewhere in the scheme of things, lies the 'criticism' of architecture. (Holgate 1992) In this document we are definitely not aiming to criticize, nor do we hope to merely theorize. The aim is to philosophize to gain objective validity.

Scruton also distinguishes between the 'philosophy of mind' (the certain mental capacities necessary for experience and judgment), and 'empirical psychology.' He believes that, "a philosopher's prime concern is with the *nature* of our interest in architecture, and if he sometimes talks, as a psychologist would, of its causes, then this is only because he thinks of these causes as casting light on the aesthetic experience." (Scruton 1979) "The philosopher wishes to describe aesthetic experience in its most general terms, so as to discover its precise location in the human mind, its relation, for example, to sensation, to emotion and to judgment." (Scruton 1979) "Psychology is too concerned with the nature of experience, and not only with its causes." (Scruton 1979) "Psychology investigates facts, while philosophy studies concepts." (Scruton 1979) Herein, we also do not aim to conduct a psychological investigation, but - again - a philosophical study. So too, a failure to

make this distinction would contradict with pragmatist aesthetic aims.

For example, Ralf Weber, in his book *On the Aesthetics of Architecture*, proposes five principles of figural segregation for three-dimensional configurations: centrality; concavity; closure and peripheral density; uniformity and coherence of boundaries; and internal division of space and spatial density. Additionally, the organization of individual spatial units within larger spatial wholes can be described as coordinate or subordinate, thus acquiring different perceptual dominance allowing persons to distinguish between primary and ancillary spaces. (R. Weber 1995) The perceivers positioning within such a hierarchy of spaces ultimately reflects upon their relationship with the space, thus effecting the nature of their experience, and ultimately their perception. However, as we have just seen, the important notion is not acknowledging *what* formal characteristics contribute to perception as the possibilities are endless, but acknowledging the *manner* in which this perception occurs as to understand the universal processural nature of an architectural experience.

Ralph Weber himself recognizes the shortcoming of a psychological investigation by noting that, "Architectural space is always 'experienced' space in that it enhances and constrains human activities. Thus, the perception of architectural space is never a homogeneous or faithful recording of geometric characteristics and dimensions. Rather, every location and direction possesses a different value depending on use and meaning assigned by the inhabitants. One might also note that architectural space is always experienced synaesthetically - that is, as a compendium of sensations involving light, sound, touch, smell, temperature, and, of course, movement. And this quality also adds to its potentially 'distorted' character." (R. Weber 1995) Furthermore, visual space is 'anisotropic'; it has different properties in different directions and features a host of dynamic characteristics depending on the location, articulation and massing of elements which generate it. (R. Weber 1995) As such, discussing

architectonic space as topological, geometrical and arithmetical properties which represent space as a matter of dimensions, angles, axes, adjacent parts, so on and so forth is not the primary aim of this document.

Similarly, Roger Scruton in perhaps the most seminal book on aesthetics and architecture written to date, examines the intellectual basis of the thought behind other varying architectural doctrines: functionalism, the 'space' theory, and the philosophies of *Kunstgeschichte* and proportion. He concludes that they all try to arrive at abstract principles of architectural success before giving a proper description of the experience which it qualifies. (Scruton 1979) "Clearly," says Scruton, "if we are to think of the analysis of the object as casting a light on the nature of appreciation, then we must consider the object only under its widest possible description." (Scruton 1979) He rightly discerns that none of the theories discussed provides a 'formal' description, for each ignores some feature of architecture that is both intentional and centrally significant. Moreover, that each pretends an *a priori* status that it cannot justify, pretends, that is, to characterize the essence of architecture, and the core of our experience. (Scruton 1979) In contrast, Dewey believes that "'the conception that objects have fixed and unalterable values is precisely the prejudice from which art emancipates us,' since with 'the work of art the proof of the pudding is decidedly in the eating' rather than in any 'a priori rule' or critical principle." (Shusterman 2000)

Scruton rightly titles a chapter in his book "Experiencing Architecture." However, he chooses to focus his discussion on what he finds particular to architecture which is not the experience, but the enjoyment that depends on it. (Scruton 1979) "Thus," says Scruton, "someone might say that the fundamental form of architectural enjoyment is simply pleasure in the appearance of something, and that the architect's task is to construct something which is both pleasing to look at and at the same time functional. The actual *experience* is not in question; what is in question is the pleasure which it engenders." (Scruton 1979) I believe Scruton seems to be slightly mistaken; perhaps, due in part,

to a blinding of the analytic aesthetic. He is still limiting himself to viewing architecture and beauty in a fine-artistic sense; and in doing so limits the possible value of experience to a mere generation of pleasure.

In further contrast to Scruton, Nelson Goodman, in his essay How Buildings Mean, believes that the, "excellence of a work is a matter of enlightenment rather than pleasure." (Goodman 1985) He contends that, "A building, more than most works, alters our environment physically; but moreover as a work of art it may through avenues of meaning, inform and reorganize our entire experience. Like other works of art - and scientific theories - it can give new insight, advance understanding, participate in our continual remaking of the world." (Goodman 1985) A discussion about the aesthetics of buildings is a discussion about the perceptions which buildings prompt us to have (which may or may not be pleasurable) and an analysis of why it is that we have them. (Ballantyne 2002) Therefore, as one can see, an aesthetic melioration apposite to our spiritual life becomes necessary. We have yet to receive a satisfactory 'universal' understanding for aesthetic architectural experience. We only know that aesthetic experience is of a 'distorted character,' and has to do with way more than pleasure derived from the perception of beauty. It is my belief that John Dewey pragmatist aesthetics provides us with one such understanding, and the ability to experience architectural aesthetics on a spiritual level.

Spiritual Aesthetic Background:

Thus far, as one can see from the general historical aesthetic introduction, the notion of 'the aesthetic' in architecture deserves a great deal of elucidation as it can be understood to have a multifaceted character. Herein, we have addressed only the history and partial usage of 'the aesthetic' as it pertains to philosophy and architecture in general. We have recognized that we will be shying away from the analytical hegemony of aesthetics in favor of Dewey's pragmatist aesthetics. Now, we must turn to implicating 'the aesthetic' as it pertains specifically to architecture and the realization of spirituality. Generally, when it comes to a discussion of aesthetics in architecture which specifically pertain to some form of spirituality architects - by and large - adhere to one of two paths. These paths I am referring to as the 'analytic-aesthetic path' and the 'oriental-aesthetic path.' Neither of which, as I am arguing, is the most beneficial or universal to spiritual perception, and therefore I have proposed a third - the 'pragmatic path' - in my hypothesis. It is useful to gain an understanding of these first two aesthetic philosophies, and their shortcomings, in order to vindicate the third.

The Analytical Aesthetic Path:

In the first spiritual-architectural-aesthetic path, we look no farther than the West largely through the aforementioned precepts of analytic aesthetics. In doing so I believe we succumb to Max Weber's *blinding* and Dewey's *impoverished aesthetic lives* through general atrophy by assuming a rather complacent - ultimately deficient - aesthetic understanding. Our eyes can't see the forest for the trees so to speak. Karsten Harries, in the book *The Ethical Function of Architecture*, also believes that Enlightenment thinking "engenders and sustains" and with the Enlightenment comes the aesthetic approach to architecture. (Harries 1997) He further states that, "After the Enlightenment has done its work art can furnish no more than occasions for aesthetic enjoyment, offering something like a

vacation from the serious business of life, unless for pedagogical reasons we find it useful to wrap independently established moral maxims in an artistic dress." (Harries 1997) Harries, like Hegel and Dewey, believes we demand more of art, demand that it grant insight into what is and what matters. (Harries 1997) So too, this is the aim of this project through the art of architecture. Yet, even more so, the demand is to grant us insight to spiritual realization.

As we have seen, this prominent occidental form of aesthetic understating primarily speaks of the perceivable side of architecture through the senses; the nature of beauty in architecture; and/or the theoretical and philosophical theories of aesthetic criticism in the formation of architecture. This form of aestheticism allies architecture with the fine arts where a beautiful appearance is the crucial aspect that converts 'mere' building into architecture. (Graham 2003) "Beauty in architecture, however, has its own distinctive variables - proportion (wall space to window space, for instance), ornamentation (tracery, carvings, capitals), shape (dome, pitched roof) and so on. All these give occasion for 'aesthetic appreciation,' just as paintings and pieces of music do. In this way the aesthetic conception of architecture explains both its connection with other fine arts, and its distinguishing features." (Graham 2003) That notion is further reinforced by the way the term 'architecture' can refer to the style or fashion of a building. Therefore, when one thinks of 'architecture' it is often with regards to the material composition of an edifice in an artistic sense; its concrete, tangible, and corporal aspects.

This analytic form of aesthetic understanding essentially undermines everything architecture is about if it stops at beauty, and does not conceptualize in a more profound context. What about the *space* and the *experience* derived from the perception of the materiality? Even Kant, in his fleeting account of architecture in the *Critique of Judgment* said, "What is essential in a *work of architecture* is the product's adequacy for a certain use. On the other hand, a *mere piece of sculpture*, made solely to be looked at

is meant to be liked on its own account." (Kant 1987) The only type of spiritual experience afforded by this form of aesthetic appreciation is steeped in theological underpinnings, and - for reasons yet to be disclosed - is therefore to be discounted. It should not be necessary for the perceiver to have an understanding for Christianity to allow the domes or spirals of cathedrals to manifest spirituality. Nor should it be necessary for the perceiver to have an understanding for Daoism to allow for the manifestation of spirituality via the hierarchal or figurative floor plans of temples. This form of aestheticism is simply too far removed from providing us with any philosophical grounding; also, too far removed from our everyday life. Dewey also believes that "the compartmentalization and spiritualization of art as an elevated 'separate realm' set 'upon a far-off pedestal,' divorced from the materials and aims of other human effort, has removed art from the lives of most of us, and thus has impoverished the aesthetic quality of our lives." (Shusterman 2000) It has also impoverished the spiritual quality of our lives.

Nevertheless, as mentioned, Alexander Gottlieb Baumgarten, the "originator of modern aesthetics," believed the understanding of beauty in nature was the concern of aesthetics, and it lied in the perfection of sensory awareness. (Light and Smith 2005) "These are preeminently sensory, embracing the full range of perceptual experience in all its modalities, not only by means of the senses but also in the sensory aspects of experiences that are imaginative, that involve recollection, or that may even be predominately cognitive. So understood perception is broad, indeed, and necessarily so, since it is important to recognize how completely and thoroughly sensation pervades all experience." (Light and Smith 2005) More strictly speaking the arts, and certain aspects of nature, are the province of aesthetics. (Light and Smith 2005) So too, we will see that spirituality falls under the province of aesthetics as a heightened sensory awareness allowing one to understand the beauty of nature, life, and the full range of perceptual experience.

Arthur Schopenhauer ranked the several arts in a hierarchy, with literary and dramatic arts at the top, music soaring in a separate even higher heaven, and architecture sinking to the ground under the weight of beams and bricks and mortar. (Magee 1983) The governing principle seems to be some measure of spirituality, with architecture ranking lowest by vice of being grossly material. (Goodman 1985) Bruno Zevi, in his book *Architecture and Space*, reiterated that "'to construct in space,' as Vitale writes, 'is the aim and end of architecture; but space is anti-spirit; it is pure extension, absolute and complete realization, while spirit is pure and continuous tension, the everlasting condition of becoming. Thus, for modern thought, architecture really seems something too closely tied to the material and is quasi-extraneous and hostile to spirit. It is an inferior form of art that can acquire dignity only through its spiritualization with the lapse of time (as in ruins, archeological remains and ancient monuments), when it becomes a document of human life inserted into the course of history.'" (Zevi 1957) "'Vitale continues that in contrast to the movement of a drama or symphony, it is the static, immobile character of architecture - which does not lend itself to continual renovation, interpretation in time or realization according to the state of mind of the moment - that keeps it from appealing to modern sensibilities.'" Vitale quotes Foscolo's definition of architecture: 'Most unfortunate of the arts, precisely because it is conceived and constrained to remain exactly what it is.'" (Zevi 1957) I believe Dewey would argue that this analytic critique couldn't be farther from the *truth*. With Dewey art, or architecture, gets defined as "a quality of experience" rather than a collection of objects or a substantive essence shared only by such objects, and aesthetic experience thus becomes the cornerstone of the philosophy of art. (Shusterman 2000) Nevertheless, they were correct in their misguided attempt to include the historical-temporal dimension of architecture.

Still, the shortcomings of the above views on 'architecture' as an 'art' should be obvious. They are completely misinterpreting the existential dimension of

architecture - the space - which is not an 'absolute or complete realization' or 'conceived and constrained to remain exactly what it is' as Vitale might lead us to believe. Furthermore, the abovementioned use of spirituality was also - as we well come to see - skewed in a unfavorable manner. Architecture is like a great hollowed-out sculpture which man enters and apprehends by moving about within it. Internal space cannot be completely represented in any form. It can be grasped and felt only through direct experience. It is the protagonist of architecture. Space communicates the value of architecture. "The intangible content in 'things,' though not materially manifested is regarded as something REAL." (Chang 1956) The question then becomes, aesthetically, how to address the nature of space? Dewey's aesthetic pragmatism has already been escorting us in that direction.

In 1957 Bruno Zevi wrote that, "A satisfactory history of architecture has not yet been written, because we are still not accustomed to thinking in terms of space, and because historians of architecture have failed to apply a coherent method of studying buildings from a spatial point of view." (Zevi 1957) Unfortunately, that tendency largely continues today. However, we will see the notions, beliefs, and proponents for architecture to be something more than static, fulfilled, and lifeless. For vitality to manifest liveliness always needs the potential of becoming; as such, it is the intangible elements - the negative - in architectonic forms which makes them come alive, become human, naturally harmonize with one another, and enable us to experience them with human sensibility. (Chang 1956) The key then, to an aesthetic understanding of space, lies in the nature of the experience. Although Zevi, like Scruton, was more or less on the right track, they were still limiting themselves in their analytic conceptions.

As we will see, I believe that the tangible type of spirituality (i.e. natural spirituality) manifest in the intangible architectonic forms (i.e. voids and spaces). Intangibility leaves an almost unbounded possibility for change and further development, and is therefore the existential catalyst. Spiritually, space makes a building

vital. "Since every architectural volume, every structure of walls, constitutes a boundary, a pause in the continuity of space, it is clear that every building functions in the creation of two kinds of space: its internal space, completely defined by the building itself, and its external or urban space, defined by that building and the others around it." (Zevi 1957) "The experience of architecture can be said to encompass both the experience of tangible and visible objects, and the relationships between them that segregate, bound and articulate space." (R. Weber 1995) Buildings are further perceived ambulatorily, in a sequence of successive perceptions of different locations that need to be fused into a single cognitive image. (R. Weber 1995) This is just the tip of the aesthetic iceberg, but from it we can conclude that the analytic aesthetic path does not provide the most advantageous path for the realization of spirituality via architecture as it does not fully account for the space; for the experience. It is too set on deriving meaning from physical appearance of objects.

The Oriental Aesthetic Path:

In the second spiritual-architectural-aesthetic path, we look to the East, which - in the context of this subject matter - primarily means Japan, and maybe even India or China. While Japan does afford a significantly differing set of possibilities for aesthetic understanding - more in tune with everyday life and the spiritual possibilities it can afford through architecture - I will argue it is not the fullest universal accessible understanding conceivable. It is still largely dependent upon a specialized understanding, or *belief*, lost on many of us in the West - and perhaps the East as well. Later, we will learn of the disadvantageous spiritual connotations contained within the word 'belief.' As for now, by and large, oriental aesthetics is no different than the aforementioned analytic aesthetic for a spiritual understanding for our purposes. "Oriental theories of art are deeply permeated with a philosophy of religious mysticism which is largely unacceptable to naturalistic thinkers in the West." (Munro 1965) Nevertheless, as Thomas Munro points out in his book *Oriental Aesthetics*, they also contain much wise

generalization on the arts which is based on long empirical and practical experience. This can be separated from its mystical context, and considered in its own right. (Munro 1965) To me, much pragmatist and phenomenologist philosophy seems akin to oriental philosophy void of theology, religious mysticism, or abstract principles. In fact, we will illustrate this phenomenon as we address our contention for spirituality and architecture in the ensuing sections.

Interestingly enough, Hegel was the first Western writer to include an account of Oriental art in a philosophic history of world civilization. However, that account was ill-informed and lacking in appreciation. It could hardly have been otherwise in Europe at the time in which he wrote. (Munro 1965) Fast forward to present times and we, in the West, have long had exposure to oriental art and architecture. As in the West, oriental aestheticians regarded such arts as drama and poetry as having a didactic, moral, and social purpose, but as in all parts of the world, long experience with didactic art showed that high moral aims were not enough; aesthetic power was also necessary. (Munro 1965) The truth of the matter is that all the non-western cultures offer intriguing insight into aesthetic perception through their unique cultural outlets. Perhaps most importantly for us in this project is the manner in which oriental aesthetics pays much attention to the artist's inner attitudes and mental processes, with advice as to how he can best attain a state of mind which is favorable to creation and perception. (Munro 1965) In short, I will begin to refer to this as the 'subjective emphasis in oriental aesthetics.' One which I elaborated upon in the preceding section entitled "The Subject/Object Dialectic." One to which Dewey also subscribes.

Thomas Munro cites Harold Rugg, a psychologist and educator, whom contrast Eastern and Western roads to creativity. Generally, he believes, in the West the training of an artist is often largely restricted to overt, external techniques, the use of materials and instruments. It is commonly felt that aesthetic aims and inner attitudes are personal matters which can be left to each artist; if not regulated, they will take care of themselves. In

oriental aesthetics, as in Plato's, the emphasis is more the other way around. Techniques and materials are not neglected, but neither are the mental and emotional parts of the artistic process. (Munro 1965) As to artistic appreciation the scenario is the same. (Munro 1965) As we have seen, we in the West again emphasize the objective aspects. We will come to understand how this is spiritually detrimental in the ensuing sections. For now we will conclude in that neither analytic aesthetics nor oriental aesthetics alone afford us the avenue necessary for a universal spiritual understanding via architecture.

Spiritual Scientific Background:

Perhaps, even after all the above discussion about aesthetics, the question still remains, "Why not address architecture as a science to associate it with spirituality?" After all, architecture - by definition - is neither a science nor an art, and is therefore an amalgamation of the two. In addition, artistically speaking, one of the difficulties with associating architecture with spirituality is that the word 'architecture' unfavorably lends itself toward a non-spiritually biased definition more akin to knowledge of the sciences (i.e. engineering). The word "architect" originated from the Greek word *arkhitekton* by which *tekton* means builder. (Random House Dictionary 2009) While, as we will see, the notion of a 'builder' is synonymous with 'spirituality' the word 'architecture' often means the action or process of building (construction), or an orderly arrangement of parts (structure). All of these notions imply a direct relationship with materials, materiality, and science. Later we will come to understand the spiritual importance of materials more in accord with oriental aesthetics, and not in the scientific sense one might imagine.

In concert with the trend thus far, the proceeding documentation will conceive of architecture largely as an art, and address it through aesthetic discourse. This will afford the most beneficial avenue with which to associate architecture with spirituality. Conceiving of architecture as a science does not completely distance it from spirituality, but does provide some notable obstacles, and as such is not the most advantageous avenue for pursuit. Therefore, I will briefly address architecture as a science here in the onset to hopefully make this position a little clearer. In doing so, I intend to justify my position and approach to realizing the association between architecture and spirituality. We should understand that "the demand for modern science arose from the wish to release personal initiative from tradition; and has been confirmed to such an extent that metaphysics has virtually been superseded by

science in our outlook. The aesthetics of antiquity reflected the exaltation of the metaphysical background. Modern aesthetics shows interest in scientific method as the means of transforming the human foreground to enrich the life of the individual and of society." (V. M. Ames, *The Function and Value of Aesthetics* 1941) Again, that is precisely our aim for utilizing pragmatist aesthetics in the realization of spirituality via architecture.

Insomuch as architecture is a science Max Weber believes that science is, in one sense, destined to be profoundly different from artistic practice. "Scientific work is harnessed to the course of *progress*. In art, however, there is no progress in this sense;" stating that a work of art from a period which has worked out a new technique is no greater, in an artistic sense, than a work of art which lacks all knowledge of such techniques. "A work of art which involves genuine 'fulfillment' can never be surpassed; it will never be out of date;" it can never be rendered 'obsolete.'" This concept of 'fulfillment' in art - as portrayed by Weber - contrast severely with the concept of 'fulfillment' in science. Weber believes that, "every scientific 'fulfillment' means new 'questions'; it ask to be 'surpassed' and made obsolete." To be overtaken in science is not only a scientist fate, but their common goal. (M. Weber 1989) Artist, while not opposed to the advancement of techniques, simply does not take as their basis the same set of 'fulfillment' standards.

Later, with the help of John Dewey, we will see that art - like science - does have 'fulfillment' as consummate aesthetic experience, which does beg to be - at the least duplicated - if not completely expanded upon through the continuous act of creation. Nevertheless, Dewey also believes that the scientific purpose is in contrast with the aesthetic purpose. The difference is one of the place where emphasis falls in the constant rhythm that marks the interaction of the live creature with his surroundings. (Dewey 1934) "The scientific man is interested in problems, in situations wherein tension between the matter of observation and of thought is marked. Of course he cares for their resolution. But he does not rest in it; he passes

on to another problem using an attained solution only as a stepping stone from which to set on foot further inquiries." (Dewey 1934) Again, Dewey also implicates artist as being more sincere in their resolve. More passionate than scientist to not only take on and get to the bottom of problems of the organism and their environment, but return these observations legitimately to everyday experience.

Perhaps, more in line with Weber's notion of 'fulfillment' is that, in one sense, architecture does try to 'progress' as a science through the evolution of building systems, building materials, construction techniques, sustainable techniques, and the like. While rightly so, we will come to understand the spiritual implications of this type of progress, if not properly obtained, in the case studies. Nonetheless, as an art, a modern or post-modern building is by no means greater than a classical building from antiquity, or vice versa. As Weber says of a piece of art, "an individual may judge its importance for him personally in different ways. But nobody will ever be able to say a work which involves genuine 'fulfillment' in an artistic sense that it has been made 'obsolete' by another work of equal 'fulfillment.'" (M. Weber 1989) This notion bears great significance into the act of aesthetic perception. Additionally, architects are forced to walk Weber's dividing line of 'fulfillment' between the two disciplines, and therefore undertake the complex juggling act of catering to the concerns of each.

As such, an architect must critically examine what he is building; what he is building with; what he is building for, and then seek to optimize these relationships in time. Just as in "any scientific work [where] the validity of the rules of logic and method, those general foundations of our orientation of the world, are presupposed;" so too architecture can only be interpreted with reference to its ultimate meaning, which one must accept or reject according to one's ultimate attitudes toward life. (M. Weber 1989) Insofar as architecture is a science it should presuppose that what is produced should be important in the sense of 'being worth knowing.' That is to say it has a moral obligation over a natural science or medical science to

account for meaningfulness in the lives of the humans it shelters. We will come to understand just how important the need to experience 'meaningfulness' in our lives is, and how this effects the realization of spirituality, in the 'Spirituality' and 'Dwelling' documentation that is to come.

Weber then asks, "What is the vocation of science within the totality of human life and what is its value?" (M. Weber 1989) Dispelling notions that the meaning of science as a vocation is - 'the way to the true being', 'the true way to art', 'the way to true nature', or 'the way to the true God.' "What of positive use does science actually contribute to practical and personal 'life'?" (M. Weber 1989) Weber ultimately believes a contribution of science is to help one gain objective *clarity* via the concept of *Weltanschauung* - or world-view. Thereby solidifying a position to arrive at a meaningful conclusion, or an end. Put in the context of this project a branch of science, such as architecture, should serve to help one solidify their world view. This must entail their conception of spirituality. The same emphasis on the realization of objective clarity is also stressed by Dewey.

Regrettably, science does have an unfortunate effect on the manifestation of 'spirituality' which art does not have. Weber continues with his train of thought and - with the help of Count Lev Nikolayevich Tolstoy (also known as Leo Tolstoy) - essentially concludes that life is meaningless as a result of scientific progression. For "scientific progress is a fraction, indeed the most important fraction, of that process of intellectualization which we have been undergoing for millennia and which is generally judged in such an extraordinary negative fashion nowadays." (M. Weber 1989) Such progress is in principle infinite, and - for Weber - here we come to the *problem of the meaning* of science. This intellectual rationalization through science and scientific technology equates to a disenchantment of the world. It means that, "if one only wanted to, one could find out anytime; that there are in principle no mysterious, incalculable powers at work, but rather that one could in principle master everything through calculation." (M. Weber 1989) Indeed, as we will see, a disenchantment of the world

is not favorable to the manifestation of spirituality, but I don't think science is necessarily as harmful as Weber might lead us to believe.

Tolstoy, then takes Weber's notion of disenchantment of the world beyond the practical and technical qualities of science and asks whether or not death was a meaningful occurrence. For a civilized being, the answer for Tolstoy was "no," because when the individual's life is inserted into 'progress' and 'infinity' he can snatch only something provisional, rather than final, thus death for him is a meaningless occurrence; and so too is civilized life as such. Civilized life in this case is a term used in contrast to 'savage' life. Weber believed that 'savaged' individuals are those who know incomparably more about their tools of life compared to a civilized individual. Dewey might try to reconcile this nihilistic viewpoint by stating that "'science itself is but a central art auxiliary to the generation and utilization of other arts,' and that both science and philosophy can afford their practitioners aesthetic experience." (Shusterman 2000) The aesthetic in scientific work is the "'satisfying emotional quality ... [emerging from] internal integration and fulfillment reached through ordered and organized movement' involving all our human faculties." (Shusterman 2000) If one views science in this manner perhaps life can be injected with a little more meaning? It is also worth noting here that Dewey insists, "Neither the savage nor the civilized man is what he is by native constitution but by the culture in which he participates." (Dewey 1934) So while Tolstoy seems to be advocating the savage life as more meaningful than the civilized; Dewey reminds us neither the savage nor the civilized being is unaffected by culture in which they participate.

In Weber and Tolstoy's respect science is doing the exact opposite of what it should be doing, and that is merging with spirituality as a means of engaging us with our world. I would concur with Robert Solomon in his book *Spirituality for the Skeptic; the Thoughtful Love of Life*, in that spirituality and science at their best are kindred spirits and not at all opposed. However, I would also like

to agree with Weber that science, which manifest as technology, can also oppose spirituality through the flattening of the world and the dulling of senses. These concepts cannot be understated with regard to spirituality; especially in regard to 'religion'? Religion and science are largely about *belief* in a religious-supernatural-spiritual context, and as such there is inevitably a clash between the two. Therefore, it is important to de-emphasize the role of *belief* in spirituality and religion to undermine the false and often tragic battle between science and religion. "Spirituality, in its effort to embrace the world, naturally seeks to know more about the world it embraces;" and so does (or should) the science of architecture. (Solomon 2002)

There is one more important distinction to make of architecture as a science versus architecture as an art. Making this distinction further justifies choosing the latter over the former as a means of spiritual pursuit. Katya Mandoki, in her book *Everyday Aesthetics; Prosaics, the Play of Culture, and Social Identities*, stresses the interdisciplinary (i.e. philosophical, social, symbolic, communicative, political, historical, anthropological, neurological, and pedagogical) quandary of aesthetics. She also summarizes some key concepts one should bear in mind pertaining to aesthetics that is worth quoting at length:

...the field of aesthetics can never become a science in the strict sense of the term, since it is totally bound to subjectivity not only as its object of inquiry, but also as its place of enunciation, interpretation and analysis. If the principle of verifiability of science requires of any observer to corroborate a phenomenon under the same conditions, in studying aesthetic observations vary depending upon the matricial location of the subject. This does not condemn us to sheer solipsism, as there will be coincidences with other observers given the shared interpretative communities and overlapping matrixes in which we stand. Thus, I invite readers to look at everyday life focusing upon aspects not previously

considered as related to the aesthetic, and to explore from their own matricial configuration of the fascinating manifold of the aesthetic activities."

Mandoki continues in a later passage, "... it is not only possible but indispensable to open up aesthetics towards the wealth and complexity of everyday life in its different manifestations."
(Mandoki 2007)

Last, but definitely not least, it should be noted that "analytic aesthetics, pursued under the ideal of science, tended to shirk issues of evaluation and reform. The aim was to analyze and clarify the established concepts and practices of art criticism, not to revise them; to give a true account of our concept of art, not to change it. (Dewey 1934) In vivid contrast, Deweyan aesthetics is interested not in truth for truth's sake, but in achieving richer and more satisfying experience. For Dewey's pragmatism, experience - not truth - is the final standard. The ultimate aim of all inquiry, scientific or aesthetic, is not knowledge itself, but better experience or experienced value; and Dewey insists on 'the immediacy of aesthetic experience' and its experienced value." (Shusterman 2000) By now, it should be evident, that the manifestation of spirituality cannot conceivably be duplicated or corroborated with any principle of scientific verifiability. Also that aesthetics 'experience' surpasses - in many regards - sciences 'truth.'

Section III

The
Spirituality

Spirituality; a 'Naturalized' Conception:

As mentioned, there are many varied conceptions of spirituality; perhaps ever more so in this day and age. However, most important is to acknowledge that no culture is void of some contention for spirituality and it's engagement with everyday life. This is especially true in the case of humankind's relationship to architecture; as architecture is often a prominent medium for the spiritual expression of any particular culture, in particular epoch. We have already established our parameters for addressing architecture's association with spirituality through the aesthetic, a pragmatist aesthetic at that, which is itself a naturalized conception of its more analytic counterpart. As with the aesthetic, in the context of this paper, special care must be taken in addressing those contentions of spirituality which must be disbanded, and greater clarification must be given as to why. The following will provide greater insight into the form of spirituality this paper has been, and will continue to, advocate and why. Just as the aesthetic is 'universal' so too should be the spirituality. Therefore, what I am implicating is loosely a 'naturalized' form of spirituality in cohort with pragmatist ideology. This understanding aims to re-appreciate and re-enchant everyday life through spiritual and architectural experience.

Spirituality Naturalized:

Spirituality, in its essence, is a metaphysical concept implying the quality or condition of being 'spiritual.' Which begs the subsequent question, "How can one be 'spiritual'?" Being spiritual - per Encarta Dictionary's definition - implies a relation to the 'soul' or 'spirit;' to the 'religious' or 'sacred;' and all at the expense of material and worldly things. (Dictionary, Encarta 2007) Already, the aforementioned definitions are digressing from what I believe to be the most central conceptions of spirituality. Without going directly into the theological implications associated with such terms as 'soul,' 'religious,' or 'sacred' - and their ensuing prejudices and

dogmas - I would firstly like to stick with the current chain of etymological dissection and isolate the term 'spirit' from the definition for 'spiritual' and 'spirituality.' More specifically, I believe it is beneficial here to define what the 'human spirit' is.

'Spirit' - again, per Encarta Dictionaries definition - can mean the vital force that characterizes a human being as being alive; the will or sense of self; enthusiasm and energy; personality or temperament; attitude or state of mind; enthusiasm and loyalty that someone feels in belonging to a group; somebody or something that is divine, inspiring, or animating influence; the intention behind something such as a rule or decree; the prevailing mood or outlook characteristic of a place or time; somebody who displays a particular quality; in some beliefs, somebody's soul, especially that of a dead person; a supernatural being that does not have a physical body; a strong alcoholic liquor made by distillation; any liquid produced by distillation; and a solution of essence or volatile substance in alcohol. (Dictionary, Encarta 2007) Additionally, for Robert C. Solomon in his book *Spirituality for the Skeptic*, the word 'spirit' firstly evokes 'spirited;' being enthusiastic, passionate, and/or devoted. He continues, "More generally, it refers to states of mind, 'being in good spirits' or 'needing one's spirits raised.'" (Solomon 2002) Spirit, as one can clearly see, is a multifaceted word with wide range of applications.

Solomon then alludes to the extent which spirit, in its most dramatic employment, refers to the realm that is supernatural; the realm I think we most commonly (at least in the West) associate with the term spirit. That is to say an incorporeal, intangible, transcendental, ubiquitous, non-quantifiable substance or energy with the implications of a divine or holy source. At its farthest point and greatest amplitude it can mean the absolute, the infinite, and the eternal. (Comte-Sponville 2006) Furthermore, spirituality can often be conflated with mysticism such as in the Orient. Schopenhauer's stated 'Man is a metaphysical animal,' to which Comte-Sponville induced therefore "a spiritual animal as well." (Comte-Sponville 2006) However

true, I would like to deviate from metaphysics, and the dramatic amplitude the term 'spirit' can reach for "metaphysics means thinking about these things; 'spirituality' means experiencing them, exercising them, living them." (Comte-Sponville 2006) So too, the aesthetic also emphasizes notion of the living experience.

Solomon's convictions on 'spirituality,' while ultimately his own, are admittedly influenced by two primary sources: Hegel and Nietzsche. These two held similar views as their philosophies pertain to spirituality. Solomon believed both Hegel and Nietzsche tried to naturalize spirituality, to get away from 'other worldly' religions and philosophies, and - like the pragmatist aesthetic - re-appreciate or 're-enchant' everyday life. (Solomon 2002) "Both Hegel and Nietzsche rejected a concept of soul that was anything other than this-worldly and natural, but neither could tolerate a soul-less world, a world without spirit and spirituality." (Solomon 2002) Herein, the aforementioned use of 'soul' is a direct concept of Judeo-Christian-Islamic theology. In addition to the aforesaid, all three of them share the belief that the net of spirituality is to be cast as widely as possible so that, whatever spirituality may be, it cannot only involve humanity; 'spirituality' is all-embracing, including much (if not all) of Nature and the natural world. (Solomon 2002) As one can see, there is a huge pull to return spirituality to the nature of everyday life. It is also worth re-mentioning that Hegel and Nietzsche held similar aesthetic philosophies as well.

Thomas Munro maintains that the term 'naturalism' is highly ambiguous today. (Munro 1965) He believes that, "In the West, philosophic naturalism under one name or another has been a major tradition since Democritus, Epicurus, and Lucretius. Aristotle was in some respects a naturalist, especially as to art. After centuries of dormancy in Christian Rome and the Middle Ages, naturalism revived in Europe in the seventeenth and eighteenth centuries. Incomplete and groping in the theories of Hobbes, Gassendi, La Mettrie, and some of the Encyclopedists, it has revived increasing support from science up to the present time;

especially from Darwinian evolution and physiological psychology. It received support from the empiricism of Francis Bacon, Locke, and Hume, even though these men were not complete naturalist. It achieved some fullness of statement in Spencer, Dewey, Russell, and Santayana." (Munro 1965) Under the banner of aesthetics, we will turn our focus to John Dewey's spiritual naturalism shortly. Herein, we have just seen how Dewey is one of the *foremost* proponents of naturalism.

I think it is important to stress that while denying the divine inspiration of the artist, and the supernatural status of his power, naturalism is quite ready to accept the phenomenal reality of the various kinds of mystic, ecstatic, and intuitive experience which are cultivated so assiduously in the orient. (Munro 1965) Munro also gives a rather succinct definition of naturalistic spiritual values which is worth quoting at length:

Philosophic naturalist doubt or deny the existence of 'spirit' as an entity or substance, especially in the form of incorporeal spirits having power to live, think, and act independently of material bodies. They doubt or deny the existence of incorporeal gods, angels, devils, demons, fairies, ghosts or disembodied souls of the dead, and the like. They do not deny the existence of 'spiritual activities' or 'spiritual experience' if it is defined in a naturalistic way. 'Spiritual' in this sense refers to the more highly developed aesthetic, intellectual, and moral types of thought and experience: those which are broadly philosophical, humanitarian, or universal in range and interest as opposed to the narrowly selfish satisfaction of bodily appetites and activities devoted thereto." (Munro 1965)

An understanding for what is meant by 'naturalized spirituality' is essential to bridging between Heidegger's phenomenology, Dewey's aesthetic pragmatism, and architecture. In an attempt to summarize - as concisely as possible - our definition for 'spirituality' thus far I

would impart with Solomon that I am providing a definition which is non-religious, non-institutional, non-theological, non-scriptural, and in a non-exclusive sense. One which is not based on Belief, which is not dogmatic, which is not other-worldly, and which is not uncritical or cultist. (Solomon 2002) Moreover, a 'naturalized' spirituality which allows for the re-appreciation or re-enchantment everyday life, and therefore manifest in the human experience as being corporeal, tangible, natural, and this-worldly; as opposed to incorporeal, intangible, supernatural, or transcendental. As such, it is omnipresent, but requires thoughtful engagement through the recognition of meaning of that which is most obligatory to properly emerge and manifest. Most importantly, it is partial to the architectural aesthetic. As mentioned, John Dewey can now spread greater light into the nature of one such spiritual conception. Lastly, my aim is not to under mind, or take from, in the more traditional conceptions of spirituality. If one feels that way I would merely implore them to view this dissertation as a supplementation of sorts, and test its effectiveness.

Spirituality; a Social/Self Conception:

Encarta Dictionary - in their aforementioned definition for 'spirit' - alluded to another very important quality for 'spirituality,' that deserves some elucidation; especially with regards to architecture. That is the extent to which 'spirituality' manifest as a sense of belonging to a group, and as a sense of self. So too, architecture - given its public stature - can be seen as belonging to a group in the figurative sense. Yet, architecture has an individualistic nature as well. Solomon also makes this important distinction of 'spirit,' and that is the extent to which it can be a shared passion or social conception; as witnessed in the expressions "team spirit" and the "spirit of the times." Drawing upon Hegel's philosophy he depicts how spirit "represents our sense of participation and membership in a humanity and a world much larger than our individual selves." (Solomon 2002) George Mead accounts of the self as acquired by the biologic individual through taking the roles of others, in a process of stimulus and response. The "I" of Mead's original impulsive individual would correspond with the psyche as the less influenced part of the self; whereas the "me" would correspond to *spirit*, though much more social in being based on the roles or attitudes of others. (V. M. Ames, Mead and Husserl on the Self 1955) Therefore, we can derive that without social interaction there would be no "I" or "me;" without humanity there would be no spirituality. The same social interaction can be seen to influence our architecture.

Social Conception:

"Rooted intellectually in Hegelian dialectics and process philosophy Mead, like Dewey, developed a more materialist process philosophy that was based upon human action and specifically communicative action. Human activity is, in a pragmatic sense, the criterion of truth, and through human activity meaning is made. Joint activity, including communicative activity, is the means through which our sense of self is constituted. The essence of Mead's

social behaviorism is that mind is not a substance located in some transcendent realm, nor is it merely a series of events that takes place within the human physiological structure. This approach opposed the traditional view of the mind as separate from the body." (Various n.d.) The emergence of mind is contingent upon interaction between the human organism and its social environment; it is through participation in the social act of communication that the individual realizes their potential for significantly symbolic behavior, that is, thought and therefore spirituality. (Various n.d.) The interaction between the human organism and its architectural environment also inheres in his naturalized spirituality.

Mead's concept of the social act is relevant, not only to his theory of mind, but to all facets of his social philosophy. His theory of "mind, self, and society" is, in effect, a philosophy of the act from the standpoint of a social process involving the interaction of many individuals, just as his theory of knowledge and value is a philosophy of the act from the standpoint of the experiencing individual in interaction with an environment. (Cronk 2005) Mead argued that we are objects first to other people, and secondarily we become objects to ourselves by taking the perspective of other people. (Various n.d.) Again emphasizing the importance of 'other people' and therefore making social interaction, and the environment central to the concept of the manifestation of 'spirituality.' "Dewey further insist that even so-called private mental experiences is always more than psychologistic privacy. For experience is always the 'interaction of an organism [itself always more than a mental subject] with its environment, an environment that is human as well as physical, that includes the materials of tradition and institutions as well as local surroundings.' Our most private thoughts are always in a language that is shared and public, just as our sensory experience is to some extent shared since it rests on a physiological but linguistically and culturally inflected 'constitution [more or less] common to all normal individuals' in the culture."

(Shusterman 2000) Our materialized environment then, in conjunction with culture, inheres in our experiences.

In order to better understand what Mead means perhaps it's helpful to know more about Mead. Dewey, a fellow pragmatic philosopher, said of Mead: "There was no division in his philosophy between doing, reflection and feeling, because there was none in himself. The individual mind, the conscious self, was to him the world of nature first taken up into social relations and then dissolved to form a new self which then went forth to recreate the world of nature and social institutions. He would never have felt this idea so deeply and so centrally if it had not been such a complete embodiment of the depth and fullness of his own personality in all its human and social relations to others. The integrity and the continuing development of George Mead's philosophy is the natural and unforced expression of his own native being." (Dewey, George Herbert Mead 1931) Here Dewey portrays Mead in a manner that appears to exemplify an important aspect of a 'spiritual' individual.

Correspondingly, the Chinese have a similar understanding in their concept of self as a social construction. In Confucianism, self is determined by 'sustained effort' (*zhong*) in 'deferential transactions' (*shu*) guided by 'ritually structured roles and relations' (*li*) that protect one's person outward into society and into culture. Such a person becomes a focus of the 'community's deference' (*junzi*) and a source of its 'spirituality' (*shen*). (Ames and Hall 2004) Similarly, "the central focus of the Daoist way of thinking is the decisive role of deference in the establishment and preservation of relationships." (Ames and Hall 2004) As we have seen, this social conceptualization can also be likened to the course of oriental aesthetics in general. Later, we will use this knowledge to understand 'religious' and 'sacred' architecture.

These abovementioned modes of thinking about the social conception of spirituality through social interaction and relationships bear some significance into the idea of a 'citizen.' I believe the concept of citizen has a spiritual

undertone. In ancient Greece to be a citizen ultimately meant to belong to a *polis* - a city. It is worth noting that the term *polis* denotes the tangible presence of edifices as much as it does a political agency. To be truly human, one had to be an active citizen to the community, which Aristotle famously expressed: "To take no part in the running of the community's affairs is to be either a beast or a god!" A citizen should work towards the betterment of their community through economic participation, public service, volunteer work, and other such efforts to improve life for all citizens. (Various n.d.) If one to epitomize the concept of a citizen then surely they must want to be a citizen. Therefore, one must experience a certain social conception of self, a binding with others, and meaning. If they do, I think they will be inspired to give back to the greater whole; therein, spirituality can manifest. Citizens here are more than merely tax payers, or consumers, as are the majority of 'citizens' in our modern age. The emphasis on 'place' here will also bear grave importance into our phenomenological foundation.

Self Conception:

Lastly, in so much as spirituality is a personal, inward facing endeavor. Hegel insists on the "strenuousness" of the realization of spirit. Just as with the aesthetic, spirituality is a process. The 'self' is a process, and 'spirituality' is the process of transforming the self - self-consciously - via the thoughtfulness of self-reflection. Likewise, Mead believes, "the self is something which has a development; it is not initially there, at birth, but arises in the process of social experience and activity, that is, develops in the given individual as a result of his relations to that process as a whole and to other individuals within that process." (Mead 1944) He believes the self is a reflective process, and thereby denotes the passage of time. If time passes mustn't one *dwell* for the duration? Wouldn't the character of this environment then influence the 'self' which transpires? Winston Churchill is accredited with making the all-too-familiar statement that we shape our buildings; thereafter they shape us. We will address this phenomenon, and its

implications on naturalized spirituality in greater depth, in the ensuing section on "Dwelling."

As you may recall, in the abstract I stated that I believed that the issues of spirituality and architecture had wide-ranging influence. Not only internalized in the individual, but all the way to the environment at large. The *Daodejing*, a Chinese canon, illustrates why the addressing of self is so crucial to the successful realization of spirituality quite succinctly:

*Cultivate it in your person,
And the character you develop will be
genuine;*

*Cultivate it in your family,
And its character will be abundant;*

*Cultivate it in your village,
And its character will be enduring;*

*Cultivate it in the state,
And its character will flourish;*

*Cultivate it in the world,
And its character will be all-pervading.*

- *Daodejing*; Chapter 54
(Ames & Hall Translation)

The *Daodejing*, in speaking of the cultivation of personal character extending through social and political institutions, alludes to an important notion worth expounding upon nevertheless. Interpreting this passage broadly (as a Daoist would advocate) it tells me that effective cultivation of one's personal disposition encourages growth, and has the potential for enduring consequences. Therefore, in turn, we could conclude that a *failure* to do such would have disadvantageous results; both on the individual, and the world at large. As such, one who chooses to pursue the vocation of architecture unquestionably has an immense responsibility upon their

shoulders. Herein, I am specifically advocating for the spiritual cultivation of the architect in their personal character, *but* the same cultivation is also achievable in the character of the buildings they design with the same lingering ramifications. A *house* is more than a *home* to a family; its character will be 'all-pervading.'

Spiritual cultivation, especially for an architect, is none other than a cultivation in the aesthetic perception. Similar to my objective, the *Daodejing* enjoins us to cultivate those habits of awareness that allow us to plumb and appreciate the magic of the ordinary and the everyday. (Ames and Hall 2004) It endorses an *awareness*; a comprehensive, processual view of experience that requires a full understanding of the larger picture. (Ames and Hall 2004) Likewise, it also advocates the cultivation of personal excellence as the starting point in world-making and in enhancing the ethos of the cosmos. (Ames and Hall 2004) Similarly, Dewey also advocates aesthetic cultivation with a comparable sense of holism. I believe that these are the essential keys to the manifestation of spirituality and formation of spiritually conducive architecture.

Yet, the *Daodejing* addresses cultivation as personal excellence on a variety of fronts, and doesn't *specifically* focus its content on the perception of the experience afforded by the aesthetic parse. I am only interested in cultivation in the aesthetic perception, and for this reason the *Daodejing* is not the *best* resource. John Dewey's aesthetic pragmatism in *Art as Experience* does provide us with the insight necessary to capitalize upon a spiritual experience in these regards. Interestingly enough, Dewey's aesthetic pragmatism does bear a striking resemblance to some aspects of the *Daodejing* for I believe Dewey's notion of "an experience" is analogous to the Chinese notion of *Dao*. Furthermore, it is also likened to another oriental tenet, and that is *Zen* in Japan. However so, it should be noted that *Zen*, *Dao*, and pragmatism, Eastern and Western aesthetics, are many-sided. Each contains diverse, and sometimes contrary attitudes. Much depends on which interpreters of each theory one reads. So too, much depends on the individuals conception.

Spirituality; Varied Ideological Conceptions:

Thus far we have not addressed spirituality and architecture in all too much detail pertaining to theological contentions. We only briefly mentioned the oriental theology which is so central to oriental aesthetic conceptions which I believe are most prominent to our conception of 'spiritual architecture.' What about Western theology and its aesthetic conceptions? We can now discern that the theological ornament which religious architecture relies heavily upon to ascertain its spiritual effect is none other than the subjects perception invested in that object through their unique experience of it. Furthermore, we can guesstimate that theology might contradict with naturalized spirituality, but just how so? "Henry Adams made it clear that the theology of the middle ages is a construction of the same intent as that which wrought the cathedrals." (Dewey 1934) Even Nietzsche believes "if men had never built houses for gods, architecture would still be in its infancy. Task self-imposed on the strength of false assumptions (e.g. soul separable from body) have given rise to the highest forms of culture. 'Truths' lack the power to motivate in this way." (Nietzsche 1980)

John Dewey continues in that, "this middle age, popularly deemed to express the acme of Christian faith in the western world, is a demonstration of the power of sense to absorb the most highly spiritualized ideas." (Dewey 1934) Architecture, as all arts, were handmaidens of religion, as much as were science and scholarship. "The arts hardly had a being outside of the church, and the rites and ceremonies of the church were arts enacted under conditions that gave them the maximum possible of emotional and imaginative appeal." (Dewey 1934) Dewey wonders what manifestation of the arts could provide a more poignant surrender than the conviction that they were informed with the necessary means of eternal glory and bliss. "The elevation of the ideal above and beyond immediate sense has operated not only to make it pallid and bloodless, but it has acted, like a conspirator with the sensual mind, to impoverish and degrade

all things of direct experience." (Dewey 1934) As such, theology can be seen as a true detriment to our 'naturalized' conception of spirituality.

Theological Conception:

Max Weber also weighs in on 'spirituality,' and the dialectic between the dogma of theology and the unabridged engagement of this life. He states that theology goes further than the basic assumption that the world is meaningful, and through revelations as facts relevant to salvation serve as information for conditions and actions which then enables one to lead a religiously meaningful life. It seems that for Weber one can then go one of two routes. One can sacrifice the intellect to reconcile the tensions between the spheres of the value of science and of the theology of religion to become a positively religious man in the transcendental realm of the mystical life; or one can reengage the world via the brotherhood of immediate personal relationships between individuals and the knowledge that it contributes something which cannot be lost to a realm above the personal whose worth is no more greater with the inclusion of religious interpretations. (M. Weber 1989) Therefore, like Dewey, Weber's advocating a 'natural' self-fulfilling manner of 'religious' participation over some form of transcendental mystical 'religious' participation.

Religious Conception:

Religion, similar to spirituality, also has different degrees of employment ranging from peoples beliefs and opinions concerning the existence, nature and worship of God, a god, or gods, and divine involvement in the universe and human life; to simply a set of strongly-held attitudes that somebody lives by. (Encarta Dictionary 2009) Additionally, religion, according to popular etymology among the later Western ancients (and many modern writers) connects with *religare*; "to bind fast" (see rely), via the notion of to "place an obligation on." (Harper 2001) I believe it is the first 'divine' utilization of the aforesaid definition for religion which we often refer too - say if, someone were to ask, "Are you religious?" However,

I will be leaning toward the latter of the two in that religion is not dependent upon the existence of a God or gods, but manifest as a binding of objects - be they animate or inanimate - so long as their status is befitting of the assumption of obligation. William James defined religion simply as "the feelings, acts, and experiences of individuals in their solitude, so far as they apprehend themselves to stand in relation to whatever they may consider the divine." (James 2010) We will come to understand *what* in architecture is befitting of obligation, and what is *not* in the ensuing sections. I am thereby petitioning for spiritualities manifestation as more of an act in the here-and-now, rather than a supernatural forsaking of the material and worldly. Equally important is the notion of the 'obligation' placed upon experiences which thereby inspire them to be enthusiastic, passionate, devoted, and furthermore motivation to aspire; but above all, embody meaning.

What I find problematic with the assertion of a religion as a type of divine worship is that religion then bares the additional burdens and unfortunate byproducts of various theological institutions; that is to say dogmatism, obscurantism, fundamentalism, and even fanaticism. (Comte-Sponville 2006) Max Weber believes that we, in the West, are blind to everyday life by a thousand years of orientation towards the sublime pathos of the Christian ethic. Stating that "what is difficult for modern man, and most difficult of all for the younger generation, is to meet the demands of such an everyday life. All hunting for 'experience' stems from this weakness, for not to be able to look the destiny of the time full in the face is a weakness." (M. Weber 1989) I would have to concur in that the capacity of our act should emphasize the everyday. "'Spirituality' is a much broader concept than the rather specialized notion of 'religion.'" Despite the glib exclusivity of too many religious demagogues who insist that spirituality is synonymous with their (and only their) religion or sect, there are many meanings as well as modes of 'spirituality' and no 'religion' has an exclusive or even a special right to consider itself the true path to

spirituality.” (Solomon 2002) Or as André Comte-Sponville so eloquently put it, “The human spirit is far too important a matter to be left up to priests, mullahs, or spiritualists.” (Comte-Sponville 2006)

Sacred Conception:

In order to further distance ‘naturalized spirituality’ from the fully amplified notion of ‘religion,’ and to better understand spiritualities association with architecture, I don’t want to further digress into the exceedingly complex notions and debates on ‘religion’ or ‘religious architecture.’ As such, one last association – or rather disassociation – I should make in the onset is between *spiritual* architecture and *sacred* architecture. It is imperative I make this distinction as these two terms are perhaps the most commonly interchanged terms with respects to architecture, and in being such are also the most commonly misunderstood. Therefore, this will hopefully paint a clearer picture of what *spiritual* architecture is, or more so – is not – about. The foremost differentiation between these two is their relationship – and un-relationship – with religion. Simply put, where sacred architecture ceases to permeate our lives; spiritual architecture does not. Spiritual architecture can be witnessed in a cathedral insomuch as it can be witnessed in a house. The following will illustrate this concept.

Jeanne Halgren Kilde, in her book *Sacred Power, Sacred Space; An Introduction to Christian Architecture and Worship*, mentions that “religious space is dynamic space. Religious spaces house religious ritual, of course, but they do far more than simply provide the setting within which ritual takes place. They contribute in important ways to the very meaning of ritual practices and to the shape and content of religious systems themselves.” (Kilde 2008) She couldn’t be more right of “religious space”, and this is precisely where the separation between *sacred* architecture and *spiritual* architecture occurs for both have ‘religious space,’ but sacred architecture takes it one step too far in the theological direction for our purposes.

However, if I wanted to bring her definition toward the spiritual, I would substitute the word 'ritual' for the word 'tradition;' thereby taking the activity within the space away from a more established formal behavior (commonly associated with theological dogma) to simply a custom or belief (commonly associated with long-established actions of a community, group of people, family, or even individual). I could also substitute the word 'ritual' for the Chinese word *li* which would in fact be closer to spirituality than is 'tradition'. "The Chinese notion of *li* beautifully defines this notion of ritual. Ritual is not merely something one does (that is, just going through the motions) but rather something one lives, and involves everyday actions and not only special services and sacraments." (Solomon 2002) Here we can see the connection with the aesthetic. Furthermore, this differentiation between "ritual" and "tradition" also bares some meaning to the differentiation between "sacred" and "spiritual" respectively.

Jeanne Kilde then continues with the definition of "religious space" by using the example of a Christian Church:

Church buildings influence worship practices, facilitating some activities and impeding others. They focus the attention of believers on the divine, and they frequently mediate the relationship between the individual and God. They change with religious activities over time. They contribute to the formation and maintenance of internal relationships within congregations. They designate hierarchy and they demarcate community, serving a multiplicity of users with a host of objectives. They teach insiders and outsiders about Christianity, and they convey messages about the religious group housed in the building to the community at large. Indeed, church buildings are dynamic agents in the construction, development, and persistence of Christianity itself. (Kilde 2008)

Now without getting into topics such as how successful Church buildings are in doing such, or even the complex motives preceding their formation; she is right, "this dynamic character renders religious space a particularly complex subject." (Kilde 2008) Although, we have already learned that it is not the buildings that convey, but the people who do. Thus she says, "The diversity among types of church buildings; their multiple functions and various users; their embedded layers of religious, social, and cultural meaning; and their tendency to change dramatically over time create real challenges for those who wish to augment their understanding..." (Kilde 2008)

Dewey believes that "the shift from compartmentally isolated and independent objects to their role and their history in experience provides a better base for accommodating the complex socio-historical contextuality of art. Since the work cannot be logically severed either from its original generation in the experience world of its creator or from its varied and changing reception in the experience of others, both its original socio-historical conditioning and the subsequent mutations of its interpretation and evaluation become pertinent to its meaning and value. Thus the work's meaning and value can indeed change with the changing realities and practices that condition our experience of it." (Shusterman 2000) We only need note that everything Kilde speaks of is at the far most remove from 'universal,' and therefore a 'naturalized' conception of spirituality. According to Weber "all theology is the intellectual rationalization of the possession of what is sacred." Theology goes further than the basic assumption that the world is meaningful and through revelations as facts relevant to salvation serve as information for conditions and actions which then enables one to lead a religiously meaningful life. (M. Weber 1989) Herein, we witness the theological/natural divide.

'Sacred architecture' bears one more great distinction from 'spiritual architecture,' and that is its association with the worlds organized religions which I have been persistently distancing 'spirituality' from. That is to say spiritual architecture can be akin to, but doesn't have to

be, sacred architecture. Holm and Bowker, in their book *Sacred Architecture*, point out that among the most visible aspects of religions are those sacred edifices either built as ritual arenas, or by association with history and myths or a religion. They believe there is a religious tendency of 'sacralizing' historical sites where the faithful engage in a kind of participation with the past as part of worship itself, an imaginative involvement. (Holm and Bowker 1994) Sacred architecture involves political issues, and other aspects of competition for power among religious groups. (Holm and Bowker 1994) They also share the fact of stressing links with their founder, or other important figure in the history of their religion; such as association with the belief in appearances of religious personalities. (Holm and Bowker 1994) Furthermore, they are even said to represent the center of the universe as 'meeting points between heaven and earth,' 'a point of junction between earth, heaven, and hell, the navel of earth, a meeting place for the tree cosmic regions,' etc... (Holm and Bowker 1994) Sacred architecture also serves as tools in spreading faith in missionary movements; often replacing local sacred places belonging to earlier and indigenous religious traditions. (Holm and Bowker 1994) Herein, *sacred* architecture, in its 'birthing' and 'intentions,' couldn't be further from naturalized *spiritual* architecture.

Nevertheless, sacred architectures dissociation from spirituality is not lost on everyone. Douglas Daves also points out in the book *Sacred Architecture* that religions aren't always happy with the consequences of possessing sacred places. "In fact there is a very real tension present in many religious traditions, deploring the fact that devotees may place more emphasis on the physical place than upon its spiritual significance. A clear Sikh example comes in the writings of Guru Nanak. In his own day he decried the use of pilgrimages to sacred places, arguing that genuine pilgrimage was a kind of internal journey, a matter of the heart. Daves highlights a very similar picture already existed in Buddhism where the Buddha deplored pilgrimage as a worthless activity." (Holm and Bowker 1994) This statement begs the question, "What is a

places spiritual significance?" Daves begins to allude to a truly 'spiritual' answer by saying, "In terms of religious studies one of the advantages of central sacred sites of pilgrimage is that they lead to a mixing of the many cultural diversities among devotees..." (Holm and Bowker 1994) Thereby, Daves actually reinforces one of the important aspects of naturalized spirituality, and that is the social dimension.

Spirituality; a Deweyan Conception:

Thus far I have minimized my inclusion of John Dewey's conceptions of religion and spirituality into my discussion of spirituality. As I am sure is evident by now I have not excluded Dewey because his beliefs do not rival mine, rather because introducing them now will serve to further reinforce my positioning, and our bridging of spirituality with pragmatist aesthetics. Furthermore, Michael Eldridge in his book *Transforming Experience; Dewey's Cultural Instrumentalism*, points out that Dewey did not attach much importance to religion as a philosophical problem, nor did he reject the religious in experience completely. He found something of value within the cultural heritage of his audience, and attempted to build on this in ways that accorded with his own secular, or naturalistic, approach. (Eldridge 1998) It also seems to me that Dewey conceived of religion from a mildly reactionary stance. By that I mean Dewey addressed religion, and its associated concepts and terms, with a motive to dispel his beliefs as situated through a disposition largely influenced by the context in which he wrote, and his upbringing. Therefore, more important than dispelling Dewey's notions on religion as a formal doctrine, is gaining a deeper understanding for his general religious attitude which has the most bearing on his pragmatist aestheticism.

Spirituality Deweyized:

As we have already mentioned, "One of the most central features of Dewey's aesthetics is its somatic naturalism. The first chapter of *Art as Experience* is entitled 'The Live Creature'; and like all the subsequent chapters, it is dedicated to rooting aesthetics in the natural needs, constitution, and activities of the human organism." (Shusterman 2000) Dewey aims at, "recovering the continuity of esthetic experience with normal process of living." (Dewey 1934) Although Dewey may disagree about the use of labels, I believe his 'religious attitude' is highly synonymous with my notion of 'naturalized spirituality.' As such, Dewey becomes an excellent source for providing

further clarification into what constitutes a 'spiritual experience' by building upon his notion of 'an experience.' This is not only due to the similarities between our two approaches, but also because Dewey elaborates upon the notion of experience in general, and thereby provides us with a universal notion of the aesthetic.

Eldridge emphasizes that Dewey was insistent that his 'religious attitude' was talking about the *quality* of experience rather than a separable experience. (Eldridge 1998) "Unlike the religious liberals, who 'hold to the notion that there is a definite kind of experience which is itself religious,' one 'that is marked off from experience as aesthetic, scientific, moral, political,' Dewey held that the 'religious' is 'a quality of experience' that 'signifies something that may belong to all these experiences. It is the polar opposite of some type of experience that can exist by itself.'" (Eldridge 1998) In Dewey's proposal the 'religious' is a quality of these various sorts of activities, and a certain way or manner in which one conducts oneself. (Eldridge 1998) "For Dewey, art is a qualitative mode of experience rather than a substantive kind or compartmental category of experience. 'Art is a quality that permeates an experience; it is not, save by a figure of speech, the experience itself.' Dewey just as often speaks of art as 'a quality of action' or 'a quality of activity.'" (Shusterman 2000) To put Dewey's proposal in the context of 'naturalized spirituality' it implicates a particular quality to a 'mode of being.'

"Dewey was very clear about what distinguished a religious practice or attitude from a nonreligious one. The religious was the pervasive adjustment of the self and environment." (Eldridge 1998) Dewey spoke of "faith" rather than "spirituality," avoiding the otherworldly connotations of the latter term. (Eldridge 1998) Dewey also believed spirituality was prospective. (Eldridge 1998) I, however, do not believe spirituality to be so limited as to address only potential occurrences, and neither would Dewey if asked. I have already gone through painstaking lengths to address a particular form of 'naturalized spirituality' which would remedy Dewey's hesitation to use the term. As

such, it is mostly important to reinforce that for Dewey the religious involved a proper appreciation of one's place in the universe, as well as a self-transforming commitment to inclusive ideals, and that the unreligious attitude is that which attributes human purpose to man in isolation from the world of physical nature and his fellows. (Eldridge 1998) This emphasis on contextual understanding is a partial characterization of the religious. (Eldridge 1998) It is also a characterization of the spiritual-aesthetic experience. Furthermore, the religious for Dewey - as spirituality for me - occurs in the heightened, widened way one goes about living. (Eldridge 1998) The case studies will shed light on this aspect of living through their varied architectonic forms and characteristics.

Dewey explicitly connected art and religion. (Eldridge 1998) Eldridge sites two passages in *Art as Experience* where Dewey discusses "the unified pervasive quality of an experience ... that ... binds together all the defined elements, the objects of which we are focally aware, making them whole." It is this "sense of an extensive and underlying whole" that provides coherence, yet the setting for any particular experience is at its outer edges "indeterminate." (Eldridge 1998) "A work of art elicits and accentuates this quality of being a whole and of belonging to the larger, all-inclusive, whole which is the universe in which we live." (Eldridge 1998) At times of "intense esthetic perception," Dewey thought, this sense of a whole can be a "religious feeling": "We are, as it were, introduced into a world beyond this world which is nevertheless the deeper reality of the world in which we live in our ordinary experiences. We are carried out beyond ourselves to find ourselves." (Eldridge 1998) Indeed, our sanity depends on this sense of connectedness, "for the mad, the insane, thing to us is that which is torn from the common context and which stands alone and isolated, as anything must which occurs in a world totally different from ours." (Eldridge 1998) As we will see with phenomenology in the "Dwelling" section 'identification' which hinders 'gathering' is counter conductive to 'dwelling;' in short, isolation breeds alienation.

Dewey believed art is the extension of the power of rites and ceremonies to unite men, through a shared celebration, to all incidents and scenes of life. Art weds man and nature and renders men aware of their union with one another in origin and destiny. (Dewey 1934) Dewey seems to have almost completely transferred the religious function to the aesthetic. (Eldridge 1998) For Dewey the religious is not a distinct experience. It functions as a condition within intelligent behavior to sustain those who would "foresee and regulate future objects." (Dewey 1934) "To be religious is to persist and grow in one's intelligent actions by the means of an awareness of a very wide context." (Eldridge 1998) I believe Dewey's notion of the religiousness that can be found in the quality of an experience when the contextual connectedness accentuates a sense of wholeness through intense aesthetic perception exemplifies our notion of naturalized spirituality. Furthermore, Dewey's pragmatist aesthetic experience provides an excellent avenue to begin addressing a spirituality, and its association with an experience of architecture.

"Experience," Dewey tells us, "is emotional but there are no separate things called emotions in it." (Jackson 1998) As we have seen the realization of spirituality too is also one part emotional. Emotions are qualities, when they are significant, of a complex experience that moves and changes. (Jackson 1998) We never experience an emotion divorced from its context. We undergo each emotion in connection with particular circumstances. (Jackson 1998) Dewey tells us that emotion becomes so impregnated with the uniqueness that is each and every situation that it in fact becomes ineffable. More importantly, though emotions fluctuate in response to changed conditions, they also serve to unify experience. (Jackson 1998) "Dewey wants us to understand that emotional unity is fundamentally aesthetic. It gives experience an aesthetic quality even when the tenor of the experience is not predominately aesthetic. Thus, all normally complete experiences may be said to have aesthetic quality." (Jackson 1998) "Without the emotional cement about caring for outcomes, without that sense of engagement,

the experience would lack unity and would fail to be an experience in the fullest sense of the term." (Jackson 1998) Dewey points out, "even a crude experience, if authentically an experience, is more fit to give a clue to the intrinsic nature of esthetic experiences than is an object already set apart from any other mode of experience." (Dewey 1934) Furthermore, "the introduction of emotional satisfaction does not render an experience necessarily private or entirely subjective. Indeed, such heightened experiences are frequently remembered not only as shared but because they are shared." (Shusterman 2000) He further reinforces our socio-spiritual conceptions.

Van Meter Ames, a proponent of Dewey's, gives an accurate assessment of Dewey which is worth quoting at length for he too believes harm comes when the attempt is made to put art (or architecture) on a metaphysical level to deny art (and architectures) honest basis in human toil and aspiration. Then art (and architecture) is cut off from morality and responsibility; the role of art (and architecture) is deleted from the complex drama of human progress. (V. M. Ames, John Dewey as Aesthetician 1953):

For Dewey, the incompleteness and evil of the world does not imply a superior Absolute realm; but the opportunity and freedom, as well as need, to live and grow in the kind of experience which can become aesthetic; because our world leaves room for creative activity, and permits the kind of satisfaction that takes time and effort, with the chance of failure. Dewey would agree that ignorance accounts for much of man's trouble; but not ignorance of an Absolute; rather, of the relative nature of the only reality experienced. His whole effort has been pitted against the cleavage in our culture, between actual life and its supposed antithesis in an Absolute where true wisdom and happiness reside. For Dewey wholeness and coherence are the human achievement of aesthetic experience. Their extension to the universe is illegitimate, unless as an act of imagination whereby the universe itself is regarded as if it were a man-made whole, a

work of art. Then to turn back and depreciate an earthly situation by comparison, is to delude oneself. Instead of trying to measure morality and well-being "in terms of proximity to the Absolute," ..., Dewey would gauge them according to criteria found within the shifting human scene; where we learn, by doing, to improve our ways of cooking, of making, of thinking and living together, as best we can. (V. M. Ames, John Dewey as Aesthetician 1953)

Dewey believed that "the esthetic is no intruder in experience from without, whether by way of idle luxury or transcendent ideality, but that it is the clarified and intensified development of traits that belong to every normally complete experience." (Dewey 1934) "These qualities are most clearly seen in the esthetic experience, but they are not confined to that. Indeed, the point is that we can have these 'consummatory' experiences at many times and places in our lives. They are not confined to special realms or moments, nor do they originate in other worlds. They come within life as we live it." (Eldridge 1998) "This is the sort of experience that Dewey thought we value - and is possible here and now without divine intervention or special states of consciousness." (Eldridge 1998) Dewey also believed that understanding fine art in terms of vivid experience rather than static objects does better justice to the dynamic power and moving spirit which makes art so captivatingly alive and enlivening for aesthetic experience, even of the contemplation of so-called static arts, is always a temporally moving process of doing and undergoing where experience is developed cumulatively and brought to fulfillment; and where the perceiver, like the creative artist, is captured and pushed forward to that fulfillment through his own engaged, contributing energies which find satisfaction and increases vitality through being so engaged and absorbed. (Shusterman 2000) Now, through the "Dwelling" and "Study" sections we will see just how a 'Deweyan conception' of naturalized spirituality is evermore obtainable in, and about, architecture.

Section IV

The
Dwelling

Architecture & Spirituality; **a Phenomenological Foundation:**

Although John Dewey and his pragmatist aesthetic philosophy may evade architectural discourse a philosopher often recognized by architectural theorist is continental phenomenologist Martin Heidegger, and so to Heidegger we turn. In doing so I hope to effectively bridge from Heidegger's phenomenology to Dewey's pragmatist aesthetics as I believe they have a great deal in common. While Heidegger had no bearing on pragmatist philosophy he did come under scrutiny from the analytic philosophers, and thereby - through the logic of "the enemy of my enemy is my friend" - becomes an important resource in this project. It is fitting to begin with Martin Heidegger, and his conception of *dwelling*, for a few important reasons. Fore most, he elaborates upon what it is to *dwell*; which so happens to be one of the most utilized, and subsequently misconstrued words in current architectural dialogue. Heidegger's implication of *dwelling* then begins to open the door toward an ideological avenue for the addressing of architectures association with naturalized spirituality, and John Dewey's pragmatist aesthetics. Lastly, the conception of *dwelling* will have some implications onto the case studies. Furthermore, it should also be noted that Heidegger's philosophy was deeply rooted in rural German culture (the Black Forest to be exact), and thereby we come to another important notion ingrained in Heidegger's philosophy which bears a direct relationship with naturalized spirituality; and that is the emphasis on the importance of 'place.'

The Plight of Dwelling:

Martin Heidegger wrote his essay Building Dwelling Thinking from a time (1951) when Europe was in ruins undergoing post-war reconstruction. Baring that in mind, he concludes his essay in asking, "What is the state of dwelling in our precarious age?" (Heidegger 1954) He concedes that while the architectural enterprise - and with good reason - was addressing the housing shortage by

promoting the building of houses that the "real *plight of dwelling* does not lie merely in a lack of houses. The real *plight of dwelling* is indeed older than the world wars with their destruction, older also than the increase of the earth's population and the condition of the industrial workers. The real *dwelling* plight lies in this, that mortals ever search anew for the nature of *dwelling*, that they *must ever learn to dwell*." (Heidegger 1954) "What if," ask Heidegger, "man's homelessness consisted in this, that man still does not even think of the *real* plight of dwelling as *the* plight? Yet as soon as man *gives thought* to his homelessness, it is a misery no longer. Rightly considered and kept well in mind, it is the sole summons that *calls* mortals into their dwelling. But how else can mortals answer this summons than by trying on *their* part, on their own, to bring dwelling to the fullness of its nature? This they accomplish when they build out of dwelling, and think for the sake of dwelling." (Heidegger 1954) Therein, Heidegger alludes to some fundamental concepts for the idea of dwelling that will inevitably bear great significance upon of the association of naturalized spirituality with architecture.

Similarly, Karsten Harries, in more recent times, also addresses the 'plight of dwelling;' albeit in a somewhat varied manner. He believes that, "architecture will have a future only if the place once occupied by temple and church can in some sense be reoccupied." (Harries 1997) Harries also draws on Heidegger and confers that, "the problem of dwelling is not architectural but ethical." The term 'ethical' does not signal the 'tainted' sort of moralism, but is used with the meaning it has in the Hegelian expression 'ethical life.' (Graham 2003) "Architecture does have an ethical function, but on its own it cannot supply radical cultural deficiency. In the end, the ethical life it expresses and represents is not its own, but that of the society in which it functions." (Graham 2003) This belief can find its reverent in the subject/object dialectic and socio-spiritual conceptions. Dewey further insists that the final measure of the *quality* of culture is the arts which flourish, while for analytic philosophers the ideal and

paradigm of human achievement was, as we have seen, science. (Shusterman 2000)

Furthermore, "Harries does not think the prospects for modernity are especially bright; monument and theatre, possibly the shopping mall - 'each of these building task holds some promise, but not one of them nor all together can take the place of the temple and church.'" (Graham 2003) "With good reason we have learned to be suspicious of all architecture that confidently embraces architecture's traditional ethic function. Any architect who today wants to address that function has to be aware that he does so without any authority, that he is a bit like the fool who says what he thinks needs to be said but can only hope that others will listen." (Harries 1997) In these last two paragraphs both Harries, Heidegger, and Dewey are, in their own way, focusing on how humans - cognizant beings in the environment - have failed to *dwell* . How, essentially, dwelling has not all too much to do with physical structures, but a particular thought process. They each place the ball in the dwellers court - so to speak. A deficiency of dwelling cannot be surmounted by building alone. The notion of dwelling is much more profound and bears a great similarity to the realization of naturalized spirituality and the culture which it represents.

Christian Norberg-Schulz, in his seminal book *Genius Loci; Toward a Phenomenology of Architecture*, was perhaps the first individual to bring Heidegger's phenomenology to the forefront of architectural discourse. In doing so, Noreberg-Schulz also provides us with a solid foundation with which to base subsequent documentation. Similar to myself and Dewey, he also did not believe that his prior theoretical works, which analyzed art and architecture "scientifically," provided him with the most illuminating insight into architecture. He said that, "When we treat architecture analytically, we miss the concrete environmental character, that is, the very quality which is the object of man's identification, and which may give him a sense of existential foothold." (C. Norberg-Schulz 1979) In short, he believes that the conception of the work of art is a "concretization" of a life-situation, and it is one of the

basic needs of man to experience his life-situations as meaningful, and the purpose of the work of art is to "keep" and transmit meanings. (C. Norberg-Schulz 1979) This is important to bear in mind for it holds a striking resemblance to John Dewey's contentions of art in *Art as Experience*. Through these two sources we can realize the nature of the association between architecture and spirituality.

The word *dwell* has many meanings, but perhaps its most important definition as it relates to spirituality is that offered by Heidegger; again in Building Dwelling Thinking. He points out that the Old English and High German word for building, *baun*, meant to dwell, and that it is intimately related to the verb *to be*. What then does *ich bin* mean? The old word *bauen*, to which the *bin* belongs, answers: *ich bin, do bist*, mean: I dwell, you dwell. The way in which you are and I am, the manner in which we humans are on earth, is *baun*, dwelling. (Heidegger 1954) Therefore, through Heidegger we can conclude that *dwelling*, like spirituality, is something that exists within - and is fundamental to - the human condition. These two concepts - dwelling and spirituality - are in fact interrelated; both in their plights, and in their concretized architectural manifestations.

If *dwelling* is "the manner in which we humans are on earth;" what then defines that *manner*? Heidegger further deduces etymologically and concludes that, "man's relation to locations, and through locations to spaces, inheres in his *dwelling*. The relationship between man and space is none other than *dwelling*, strictly thought and spoken." (Heidegger 1954) "The nature of building is letting dwell. Building accomplishes its nature in the raising of locations by the joining of their spaces. Only if we are capable of dwelling, only then can we build." (Heidegger 1954) Essentially, Heidegger discerns that one *dwells* when one is properly engaged with one's place in the world; which to him meant having a sense of the heavens and the earth, gods and mortals. We have to stress that dwelling, above all, presupposes *identification* with the environment. (C. Norberg-Schulz 1979) We have seen how the realization of

naturalized spirituality via aesthetics presupposes this same identification with the environment; an identification with the space.

The *Genius Loci*

Noreberg-Schulz claims that his conception of an "existential foothold" and Martin Heidegger's conception of "dwelling" are synonyms, and "dwelling," in an existential sense, is the purpose of architecture. "Man dwells when he can orientate himself within and identify himself with an environment, or, in short, when he experiences the environment as meaningful." (C. Norberg-Schulz 1979) Dwelling therefore implies something more than "shelter." (C. Norberg-Schulz 1979) The tangible, static concept of shelter gives way to the dynamic concept of *sheltering*. (Knowles 2006) Most importantly, it implies that the spaces where life occurs are *places*, in the true sense of the word, and a place is a space which has a distinct character. (C. Norberg-Schulz 1979) Hence, the title of his book "*Genius Loci*," which translates as "spirit of place." Therefore, to Norberg-Schulz, architecture means to visualize the *genius loci*, and the task of the architect is to create meaningful places, whereby he helps man to dwell. (C. Norberg-Schulz 1979) Experiencing meaning derived from the environment is also a precursor for naturalized spirituality. Noreberg-Schulz further stresses that in creating meaningful places the architect cannot forsake the way "similar" functions, even the most basic ones such as sleeping and eating, take place in very different ways, and demand places with different properties, in accordance with different cultural traditions and different environmental conditions. (C. Norberg-Schulz 1979) Therefore, the aforementioned 'binding' of the more naturalized version of religion must be accounted for in both environment and culture.

Similarly, Dewey insisted that "art and the aesthetic cannot be understood without full appreciation of their socio-historical dimensions, an emphasis which reflects his Hegelian historicist holism and which aligns his thought with the Marxian tradition in continental aesthetics." (Shusterman 2000) "Dewey then goes on to argue how

international capitalism and industrialization have helped change art's production and reception so as to make are a cloistered world of its own. 'The mobility of trade and of populations, due to the economic system, has wreaked or destroyed the connection between works of art and the *genius loci* of which they were once natural expression. As works of art have lost their indigenous status, they have acquired a new one - that of being specimens of fine art and nothing else ... [which] are now produced, like other articles, for sale in the market.'" (Shusterman 2000) "Artistic production is abandoned to 'the impersonality of a world market' and deprived of 'intimate social connection' with (or even knowledge of) its public. Hence the artist is increasingly marginalized and isolated from 'the normal flow' of society and driven to call attention to her work by emphasizing its unique particularity. Moreover, since our society is dominated by mercenary profit, she may well regard social isolation as essential for her art and necessarily expressed in it. Art thus becomes still more compartmentally specialized, remote, and 'esoteric.'" (Shusterman 2000) Dewey, in speaking of his disdain for the effect of capitalism and industrialization on art, has placed equal importance upon the preservation of the *genius loci*; one that will reemerge in a very compelling manner in the ensuing "Study" section.

Space & Character:

Noreberg-Schulz concludes that the phenomenon of place need be addressed under the structure of place in terms of "landscape" and "settlement," and analyzed by means of the categories "space" and "character." (C. Norberg-Schulz 1979) For our purposes it is not necessary to reiterate the phenomenological implications of the terms "landscape" and "settlement." They are important to us as they reinforce the existential purpose of building (architecture); that is to make a site become a place, that is, to uncover the meanings potentially present in the given environment. (C. Norberg-Schulz 1979) A concrete term for environment is *place*, and an existential term is *lebenswelt* - or life-world. Place is more than an abstract or static location. It is a totality of concrete things having material

substance, shape, texture and colour. Together these things determine an "environmental character," which is the essence of place. A place is a qualitative "total" phenomenon. (C. Norberg-Schulz 1979) Architecture's task then is to properly account for this 'environmental character.'

"Space" and "character," on the other hand, do bear great significance into this project. As we have seen, "space" can be - and has been - conceptualized in vastly different manners throughout the history of architectural aesthetics. The most important lesson to derive from Noreberg-Schulz is that spaces, as Heidegger said, "receive their being from locations and not from 'space.'" (C. Norberg-Schulz 1979) "'Character' is at the same time a more general and a more concrete concept than 'space.' On one hand it denotes a general comprehensive atmosphere, and on the other a the concrete form and substance of the space-defining elements. Any real *presence* is intimately linked with a character." (C. Norberg-Schulz 1979) Herein, 'space' and 'character' become two very important tools for the realization of spirituality via architectural manifestations for if these aren't respected properly it will be hard to generate meaning; let alone spirituality.

All places have character, and Noreberg-Schulz further identifies this character as being "given" or "made." To understand a building from a "given" phenomenological point of view we have to consider how it rest on the ground and how it rises toward the sky. The "given" character is determined by the material and formal constitution of the place. After all, phenomenology was conceived as a "return to things." Thus Heidegger said: "A thing gathers world." The word "thing" originally meant a gathering, and the meaning of anything consists in what it gathers. (C. Norberg-Schulz 1979) In Heidegger's words: "The thing things world," where "thinging" is used in the original sense of "gathering", and further: "Only what conjoins itself out of world becomes a thing." (Heidegger, *Poetry, Language, Thought* 1971) The "made" character is that which is determined by technical realization ("building"). Heidegger points out that the Greek word *techne* meant a creative "re-vealing" (*Entbergen*) of truth, and belonged to

poiesis, that is, "making." (Heidegger, *Die Frage nach der Technik* 1954) What interests us at this stage is not the basic modes of construction, and their relationship to formal articulation; although we will see this is important to understand if we're to form a relationship to Dewey's conditions of aesthetic form, but rather the type of aesthetic experience afforded by the manifestation of environmental totalities which compromise the aspects of character and space. Ultimately, this is the only avenue to realize the association between spirituality and architecture as these elements influence the ensuing experience and perception derived from it. Dewey provides us with these tools. They are called the conditions of aesthetic form, and they can be realized through the architecture-centered aesthetic experience.

Meaning & Essence:

Noreberg-Schulz leaves us with an interesting point of phenomenological departure with which to continue addressing the nature of an aesthetic experience of architecture. In doing so he also reinforces the importance of art, and the centrality of meaning. He says that man dwells when he is able to concretize the world in buildings and things. "Concretization" is the function of the work of art, as opposed to the "abstraction" of science. (C. Norberg-Schulz 1979) "Works of art concretize what remains 'between' the pure objects of science. Our everyday life-world consists of such 'intermediary' objects, and we understand that the fundamental function of art is to gather the contradictions and complexities of the life-world. Being an *imago mundi*, the work of art helps man to dwell." (C. Norberg-Schulz 1979) Similarly, Noreberg-Schulz believes that The existential dimension ("truth") becomes manifest in history, but its meanings transcend the historical situation. History, on the other hand, only becomes meaningful if it represents new concretizations of the existential dimension. In general the concretization of the existential dimension depends on *how* things are made, that is, it depends on form and technology. (C. Norberg-Schulz 1979) Likewise, Dewey believes that "our concept of art needs to be reformed as part and parcel of the reform of our society, whose

dominating institutions, hierarchical distinctions, and class divisions have significantly shaped this concept and have been, to some extent, reciprocally reinforced by it." (Shusterman 2000) This observation will be exceedingly helpful to analyze our case studies and implicate the role of form and technology.

Noreberg-Schulz further agrees with Hölderlin who said: 'Full of merit, yet poetically, man dwells on this earth.' This means: man's merits do not count much if he is unable to dwell *poetically*. Thus Heidegger says: "Poetry does not fly above and surmount the earth in order to escape it and hover over it. Poetry is what first brings man into the earth, making him belong to it, and thus brings him into dwelling." (Heidegger 1954) "Only poetry in all its forms (also as the "art of living") makes human existence meaningful, and *meaning* is the fundamental human need." (C. Norberg-Schulz 1979) Aristotle also spoke of poetry and nature. He says, "Imitation, then, is one instinct of our nature. Next, there is the instinct for 'harmony' and rhythm, meters being manifestly sections of rhythm. Persons, therefore, starting with this natural gift developed by degrees their special aptitudes, till their rude improvisations gave birth to Poetry." (Aristotle 2004) So too, John Dewey's implicit claim is that even the most mundane and routine of our doings could become more infused with significance, and therefore more meaningful to us, if crafted in a manner that roughly parallels the making of an art object. (Dewey 1934) Dewey believed that the arts, above all, teach us something about what it means to undergo an experience. The quality of experience which a work of art provides through its meaning is the authentic realization of a form of naturalized aptitudes; that is to say aptitudes that derive from nature themselves.

As we saw with Heidegger the existence of meaning in architecture is central toward a successful manifestation of spirituality, and "meaning either grows or dies. If it grows, it must connect with other meanings in order to establish its own relevance in the world. If it dies, it will be replaced by yet another meaning." (V. M. Ames, *The Function and Value of Aesthetics* 1941) Van Meter Ames

believes that meaning is therefore brought about by changes in the interrelations between patterned connections that make up situations. He said there is a quantitative and a qualitative aspect to this emergence of meaning. It can be stated simply in this way: the more numerous and varied the relations expressing themselves in a particular experience, the more qualitatively intense and integrated are the possible values in that situation, and thus the more authentic that situation becomes. I say 'possible' because it is the agents within the situation that will decide the fate of growth of meaning in every experience. To do, in a Deweyan universe, is to establish such connections and patterns of relations in an intense, integrated, holistic, and deep way. When growth in meaning occurs, a new force emerges out of the welter of experience. (V. M. Ames, *The Function and Value of Aesthetics* 1941) So too, the task of architecture is to orchestrate the most qualitatively intense and integrated values in a situation.

Additionally, the total meaning of a building lies in its manifold relationship, and not physical function alone. A large part of which, as Heidegger thought us, stems from the place. "The meaning of a new building suggestively manifested by others will grow in time from nothingness to something of its own. Physically, the meagerness of its service contributing to a broader purpose gives it the potential of its functional meaning; psychologically, its visual non-being of anything else leaves it the possibility of becoming something in itself." (Chang 1956) "A new formalism may flourish and what used to be pure and expressive becomes a dead end and no amount of additional decoration and symbolism can save it from being monotonous and meaningless." (Chang 1956) The important concept here is that meaning manifest not only as an optimization of relationships - a gathering - as was previously stated, but as subsequent *growth* reliant upon the authenticity of the building.

Ultimately, the full meaning of existence is beyond the power of any manifestation. Amos Ih Tiao Chang, in his book *The Tao of Architecture*, believes that what appears tangible, architectural or natural, is only means to suggest

that which is lacking in appearance and existing in man's intangible understanding and aesthetic feeling. Unlike other visual arts, architecture is an art of life itself expressed in life-size scale. (Chang 1956) Because of this power of insufficiency, diminution of symbolic indication in a form will not necessarily reduce its power of expression. Instead, its vitality as a meaningful being is strongly intensified by its ability to induce the mind's growing experiences of the breadth or the depth of physical association. Herein Amos points to the primary difference between imitational and original expression of the character of a building. The former presents itself immediately, gives imposition and leaves no room for human experience in time. The latter, through devoid of visual elements for abrupt association, has its suggestive content allowing for man's persuasive mind to grasp and to digest for itself. (Chang 1956) Similarly, existentialist writers put their emphasis upon art as an activity rather than an object; and upon the artist's finding his way beyond anything that was, or that he could have had in mind when he launched out. So too architecture is not all about its intended function, but uses that arise as a result of its actual inhabitation.

John Dewey, in speaking of art, makes an observation applicable to architecture. In this regard buildings can be said to have *instrumental* meaning (its explicit usefulness) and *expressive* meaning (its uniqueness awaiting our perception of its character distinct by emphasis). The more we know about a building, the more we discover about its connections with other things, the richer its meaning becomes. Aspects of meaning are reflectively attained, and we perceive buildings as possessing those meanings that experience has added on. Buildings also have extrinsic and intrinsic meaning. Extrinsic meaning (likewise, significance or value) refers to what a building signifies. It has to do with its subservient and instrumental role that the building plays in the attainment of some end. The intrinsic meaning (likewise, significance or value) inheres within the building itself. It intrinsically characterizes the thing experienced, and serves to enrich the immediacy of subsequent experience. Intrinsic meaning is consummatory

and final. It is meaning enjoyed for its own sake, as opposed to having a practical or utilitarian force. It is also expressive. Those experiences in which such meaning predominates Dewey calls aesthetic. All conscious experience has of necessity some degree of imaginative quality, and in the aesthetic experience the imaginative element predominates. Intrinsic meaning thereby carries the spirituality in architecture.

Temporality & Movement:

Dewey, in *Art as Experience*, also focuses on the temporality or movement of an aesthetic experience which we have already addressed as a 'processural nature.' He refers to the way an experience unfolds over time, as well as to the way it relates to past, present, and future events. Architecture also has a temporal dimension worth understanding and respecting. Architecture consists in working with a three-dimensional vocabulary which includes man. 'Architecture,' like 'spirituality,' also has the temporal dimension of *time*. While it may be true that 'architecture' does acquire a certain 'dignity' with the lapse of time; especially those edifices that are able to weather the test of time for hundreds, if not thousands of years. That's not to say a certain 'dignity' cannot manifest through the passage of a season, a day or even an hour. Additionally, physically man - an ever-changing being - lives in space, psychologically he lives along the dimension of time. (Chang 1956) Time cannot be forsaken as, naturalized spirituality and the existential dimension are also reliant upon the passage of time.

Dewey (as do the phenomenologist) believes that "moments and places, despite physical limitation and narrow localization, are charged with accumulations of long-gathering energy." As such, "to see, to perceive, is more than to recognize. It does not identify something present in terms of a past disconnected from it. The past is carried into the present so as to expand and deepen the content of the latter." (Dewey 1934) Thus Dewey just illustrated the "vital order and organization of experience." That process of 'building' which is so

inseparable from 'spirituality' and 'architecture.' "Time, although intangible, is more intimate to man because it is more sensible within the human organism itself, and primarily makes up the continuity of life. Consequently, with or without conscious consideration, architectural composition is based on the time factor for both physical function and psychological experience. With time as the main factor of organization architecture could be defined as 'spatial expression of human life and experience in time.'" (Chang 1956) Therefore, an attempt to disband or disregard the passage of time in the manifestation architecture would prove spiritually detrimental. We will see some instances of this in the following "Study" section.

Spiritually speaking, one must ask themselves am I 'filling the hours,' or am I 'killing time' as I inhabit this space? The difference being a sense of purpose vs. indifference. "Dewey calls the universe's drive toward novelty 'experience.'" (V. M. Ames, John Dewey as Aesthetician 1953) An experience must have a deeply satisfying component. Unless an emotional level is reached, the willingness to perform an arduous task over and over again would surely fade. The feelings of satisfaction necessary to reinvigorate our commitment to a world that demands a continual wrestling with experience arise within what Dewey calls 'consummatory' experiences." (Dewey 1934) Aesthetics is the domain within which such 'consummatory' experiences take place. Both spirituality and novelty are in perpetual states of emergence. The concept of the perpetual emergence of spirituality and novelty is the outcome of taking time seriously. Time is the happening of a difference; otherwise nothing could separate past, present, and future. There is the possibility of real change, and hence real difference when time is seen as an organic component of nature's processes. Now this emergence of the different is also to be understood as the coming-to-be of value. Value is measured by the intensity of the differences expressing themselves as nature evolves. Thus, nature is the outcome of the differences made by emergent forms of value as they contribute to the onrush of process. (V. M. Ames, John Dewey as Aesthetician 1953) Therefore, we

can assume that one should aim to optimize the 'value' of 'consummatory' experience to capitalize on the feelings of satisfaction and 'spiritual' gratification.

Socio-Conditions:

Both Martin Heidegger and Christian Norberg-Schulz depict and emphasize the centrality of dwelling to the nature of the human experience. They also, in an existential sense, see it as the purpose of architecture in regulating the relations between man and his environment through the creation of meaning. Norberg-Schulz maintains that the existential dimension is not "determined" by the socio-economical conditions, although they may facilitate or impede the (self-) realization of certain existential structures. He says that the socio-economical conditions are like a picture-frame; they offer a certain "space" for life to take place, but do not determine its existential meanings. The existential meanings have deeper roots. They are determined by the structures of our *being-in-the-world*, which have been analyzed by Heidegger. (C. Norberg-Schulz 1979) Nevertheless, the importance of socio-conditions cannot be underestimated, and pragmatism seems to exhibit that fact.

Heidegger offers one more clue to the nature of dwelling that will further conjoin it with spirituality, and that is through his particular word for the human 'being': *Dasien*, which was formed from the more general 'Being' or *Sein*. "Whereas *Sein* straightforwardly translates into English as 'Being', *Dasien* has no direct one-word equivalent, but translates as 'being-there,' having in it an idea of place - so *Dasien* has connotations of being-in-the-world, of having been culturally shaped and being in society, being in position, being at home, dwelling." (Ballantyne 2002) Dewey also believes that "analytic aesthetics must pay attention to the ineliminable socio-historical dimension of our appreciation of art." (Shusterman 2000) "Dewey uses historic-political and socio-economic and socio-historical genealogy to extricate the rift between the practical and aesthetic. That which engender and entrenched the museum conception of art."

(Shusterman 2000) In the "Study" section we will see how architecture further plays into the socio-, historic-, political-, economic- matrix of ideologies and the spiritual ramifications of doing such.

Here I believe it is worth noting a particular instance of ancient Greece as both Dewey and Heidegger's philosophical roots can be traced - in part - back Greece's more aesthetically integrated society. Dewey believes that the traditional analytic fear is psychologism: that any concept of experience must be so completely tainted with the private subjectivity of the experiencing subject that to think of art in terms of aesthetic experience is necessarily to render it solipsistically private, and thus deprive it of any real communicability or collaborative criticism.

(Shusterman 2000) "Dewey's effective response is that such fear stems from identifying experience with but one narrow philosophical conception of it: as essentially subjective, atomistic sensation or feeling. This conception, whose roots he traces to empiricism and the romanticist advocacy of the inner life, is not only historically parochial and philosophically narrow, but empirically false." (Shusterman 2000) "Dewey thought we experienced whole things and their relations, not merely individual, independent sensations which were then related and synthesized into objects through some additional mental faculty." (Shusterman 2000) Dewey believed that, "To the Greeks, experience was the outcome of accumulation of practical acts, sufferings, and perception gradually built up into ... skill ... There was nothing merely personal or subjective about it." (Shusterman 2000) Shusterman further notes that this notion still survives today, and indeed forms the heart of perhaps our most common conception of experience outside of technical philosophy.

Heidegger had his own intensely involved romantic idea of Greece, and he held a close knowledge of Greek philosophy. (Ballantyne 2002) We can never know the thing which is purely 'the building in itself,' because we approach it by way of the mental apparatus which we already have established and which we bring to bear on it.

(Ballantyne 2002) *Dasien* is always inflected by the circumstances of its acculturation. (Ballantyne 2002) "The

sense of primordial 'oneness' - the sense of the connectedness of every part of life, of which Heidegger speaks, and which he associated with ancient Greece - is deeply satisfying, and was first drawn into aesthetics by Winckelmann in his rapturous appreciation of every aspect of the life and art of ancient Greece, when (he imagined) educated men lived in close daily contact with nature." (Ballantyne 2002) It seems as though Heidegger shared Dewey's vision of the unity of art and life. "Heidegger hardly ever traveled outside his own region, but supposed that the ancient Greeks had similar feelings to his own in response to their landscape." (Ballantyne 2002) As Ballantyne points out, the Greek temple plays an important role in his essay The Origin of the Work of Art, in which it is seen as instrumental in shaping experience of the world (being-in-the-world, *Dasien*):

The temple, in its standing there, first gives to things their look and to men their outlook on themselves. This view remains as long as the work is a work, as long as the god has not fled from it. It is the same with the sculpture of the god, votive offering of the victor in the athletic games. It is not a portrait whose purpose is to make it easier to realize how the god looks; rather, it is a work that lets the god himself be present and this is the god himself. (Heidegger, Poetry, Language, Thought 1950)

Dewey, also speaking of a Greek temple, further wonders, "Why is there repulsion when the high achievements of fine art are brought into connection with common life, the life that we share with all living creatures?" (Dewey 1934) Architecturally speaking, Dell Upton wonders why the everyday has the tendency to comprise 'seemingly unimportant activities' which 'remain after one has eliminated all specialized activities.' Believing that the 'everyday' in architecture is better defined by what it is not, than what it is. (Upton 2002) We have already witnessed; however, that 'spirituality' manifest in the common life of the everyday experience. Dewey continues to state that there is a "hostile reaction to a conception of art that connects

with the activates of a live creature in its environment," whilst that is precisely the essence of architecture. In an attempt to make this concept even clearer I am going to cite a passage where Dewey spoke of the Parthenon. The Parthenon, by common consent, is a great work of art...

Yet it is esthetic standing only as the work becomes an experience for the human being. And, if one is to go beyond personal enjoyment into the formation of a theory about that large republic of art of which the building is one member one has to be willing at some point in his reflections to turn from it to the bustling, arguing, acutely sensitive Athenian citizens, with civic sense identified with a civic religion, of whose experience the temple was an expression, and who built it not as a work of art but as a civic commemoration. The turning to them is as human beings who had needs that were a demand for the building and such as might be carried on by a sociologist in search for material relevant to his purpose. The one who sets out to theorize about the esthetic experience embodied in the Parthenon must realize in thought what the people into whose lives it entered had in common, as creators and as those who were satisfied with it, with people in our own homes and on our own streets. (Dewey 1934)

Bruno Zevi also makes an astute observation about the Parthenon and Greek civilization, but one more in accord with analytic aesthetics for comparison with Dewey's pragmatist viewpoint. He calls its conception of architectural space a horrible example of non-architecture. Yet, believes whoever views it as a giant piece of sculpture must be impressed by it. He mentions that the *cella*, which in the Archaic period constituted the sole nucleus of the structure, had an internal space which was never developed creatively because it had no social function. "The *cella* was not merely an enclosed, but literally a *closed*, space and a closed or sealed internal space is exactly characteristic of sculpture. The Greek temple was not conceived as a house of worship, but as the impenetrable sanctuary of the gods. Religious rites took place in the

open, around the temple, and thus all the skill and fervor of the sculptor-architect were devoted to transforming the supports into sublime works of plastic art and to covering the beams, raking cornices and walls with matchless bas-reliefs." (Zevi 1957) Herein we can see the difference in aesthetic ideologies between Dewey and Zevi as Zevi is addressing the Parthenon primarily as a piece of fine art; yet, he still can't resist mentioning the Athenian citizens. Most importantly Zevi continues:

Just as Greek thought remained remote from the psychological probing and introspection which were to become the motive force of Christian preaching and which found their first architectural expression in the dark silence of the catacombs, similarly Greek civilization was centered in out-of-doors activities, not within four walls and a roof or within the internal space of homes and temples, but in sacred precincts, on acropolises, in open-air theatres. The architectural history of the acropolis is essentially a history of urbanism, supreme in its human scale and in its unsurpassed works of serene and Apollonian sculptural grace, complete in its abstraction, remote from social problems, self contained in its contemplative fascination and full of *spiritual* dignity never again achieved. (Zevi 1957)

Lastly, Nietzsche also has something to say of ancient Greece as he believed that all that is Greek is quite foreign to us. "Oriental or modern, Asiatic or European: in relation to Greek art, all these share a language of the sublime based on massiveness, on the enjoyment of quantitatively great masses; whereas at Paestum, Pompeii, and Athens, and with all Greek architecture, one is astonished at the smallness of the masses with which the Greeks contrive and love to express the sublime. And again: how simple people were in Greece, to themselves, in their own minds! How far we excel them in our knowledge of human nature! But also how labyrinthine our souls and our notions of the soul appear in contrast with theirs! Had we but will and daring enough for an architecture to match our own souls

(we are too cowardly for that!) - then our prototype should be the labyrinth! This can be divined from the music that is truly ours and expresses what we are! (For in music people let themselves go, in the belief that no one can perceive them beneath their music)." (Nietzsche 1980) Somewhat like Nietzsche, but perhaps not so dramatically, we will have seen that pragmatism also calls for an architecture daring enough to match our own 'souls' in that it must aid us in dwelling.

Dwelling & Spirituality:

I believe Heidegger's concept of *Dasien* is synonymous with the concept of naturalized spirituality. In order to further direct the discussion toward John Dewey it is useful to cite Thomas Alexander in his discussion of Dewey's aesthetics as he likens it with *Zen*. Although, as we have seen, this paper does not defer to theology for any notion of spirituality, he does make one interesting connection worth noting here in our discussion of Heidegger's *Dasien*. "Central to Dewey's view, Alexander argues, is the notion of 'living in the present as process.' He continues: One is connected to the world in the living moment. To be so totally integrated in the moment is just what the Zen Buddhist call 'enlightenment.' It is simply 'being-there' - that instant of complete awareness which subject and object disappear, in which one doesn't so much see the Buddha as become him.'" (Sartwell 1995) Remove the theological implications from the above likening with Dewey, and you are left with - like Heidegger - an irrefutable emphasis on centrality of 'being-there' - *Dasien* - in the human condition as a realization of naturalized spirituality. One, where the distinction between self and object are so fully integrated each disappear.

For instance, Robert C. Solomon, in his book *Spirituality for the Skeptic*, believes 'spirit' ultimately signifies 'spirituality;' a property, an aspect, a state of mind, a mode of *being*. (Solomon 2002) Also, like dwelling, spirituality requires, and is largely dependent upon, the act of thought. André Comte-Sponville, in his book *The Little Book of Atheist Spirituality*, begins to immerse the

'human spirit' into the human sensibility by quoting Descartes as saying the 'spirit' is, "A thing that thinks... that is to say, that doubts, affirms, denies, that knows a few things, that is ignorant of many, that wills, that desires, that also imagines and perceives," to which Comte-Sponville elaborated further adding "a thing that loves, that does not love, that contemplates, that remembers, that mocks or jokes..." Moreover, 'spirit' is the power to think insofar as it gives us access to truth, universality, or laughter. The 'spirit' is not a substance. Rather, it is a function, a capacity, an act. (Comte-Sponville 2006) For more information on spirit defer to the "Spirituality" section of the documentation.

Most importantly Solomon, similar with Descartes and Comte-Sponville, maintains that 'spirituality' is a human phenomenon and requires not only feeling, but thought; and thought requires concepts. For Solomon, if 'spirituality' means one thing, it means 'thoughtfulness.' "Spirit," says George Santayana, "is an awareness natural to animals, revealing the world and themselves in it. Spirit is only that inner light of... attention which floods all life... It is roughly the same as feeling and thought." (Santayana 1942) So too the aesthetic is contingent upon emotion and thought. "To experience this world in terms of something more than immediate stimuli is already on the way to spirituality." (Solomon 2002) "It requires a recognition of death, and consequently of the contingency and preciousness of life. It requires an awareness of the tragic, of the awful possibilities that face and eventually befall us. It requires a keen conception of self, not just consciousness or mere awareness but self-consciousness and self-reflection, the impulse toward 'an examined life.'" (Solomon 2002) In this light, the successful act of dwelling can be seen as the solidification of the foundation from which spirituality can flourish. Neither dwelling nor spirituality is a given; both require a thoughtful being ready to embrace both the good and bad experiences of life.

John Dewey also helps us to realize this. "For Dewey thinking was not an end in itself, but a means of transforming problematic situations into more satisfying

ones." (Eldridge 1998) "He thought one should always be aware of the origins of one's thinking in actual experience and the effects of one's thinking on experience. This he recognized in calling his philosophy 'instrumentalism.'" (Eldridge 1998) Instrumentalism is the awareness that one's ideas are mental products drawn from life, and also the commitment on the part of the inquirer to return them to everyday experience. (Eldridge 1998) "Instrumentalism is the opposite of the decontextualized thinking that Dewey deplored." (Eldridge 1998) "The point is to live well. Dewey thought we can do this best by developing the intelligent elements within our personal and collective experience in such a way that our practices and institutions become more fulfilling. We can modify who we are and what we do in such a way that we increase our satisfactions and create the conditions for future satisfactions. Being intelligent is not an end in itself; living well - or dwelling - is the point. But intelligence is the best way to enhance our practices and institutions so that we might live well." (Eldridge 1998) Simply put, for Dewey "intelligence is grasping the relation between aims, conditions, and consequences, then acting in a deliberate way on this knowledge (with an awareness of alternatives) to accomplish one's aims." (Eldridge 1998) Aims such as dwelling.

I believe intelligence, in this context, is synonymous with the thoughtfulness required for the realization of spirituality. For Dewey it is the task of the artist to exercise a supreme act of intelligence upon his already sensitive experience in such a way as to perceive the relationship between what has already been done and what must be done next, and to express this unity of relationships through a technical mastery of symbols. This essentially summarizes the task of the architect. As a matter of fact, Dewey asserts that since the artist must be conscious of the way he manipulates his material, genuine art probably demands more intelligence than does most of the so-called thinking that goes on among those who pride themselves on being 'intellectuals.' (Dewey 1934) This is

very important to understand if one is to be genuine to the manifestation of spirituality via architecture.

As one can see, in addressing the association between humans, architecture and spirituality requires that we address each in a particular manner as each has a task to fulfill. This is important to understand as we have just witnessed a glimpse of how naturalized spirituality permeates the whole of human experience, and through architecture is akin to dwelling. Now, to make this clearer, it is important to venture away from a phenomenological foundation and address the nature of *experience*. In doing so we can gain a distinct understanding for the association between humans, architecture, and spirituality that is unambiguous. This discerning account will remove all extraneous obstructions which hinder us in gaining a holistic understanding of this complex association; one that can become applicable to our everyday life, to our being-in-the-world.

An Architecture-Centered Aesthetic Experience:

John Dewey, in *Art as Experience*, helps us to begin thinking of aesthetics in a different manner than the traditional notions already discussed in the "Aesthetic" section. One that is evermore obtainable to the masses who are born, eat, sleep, and die amid the milieu of our built environment everyday; those whom, as we have also seen, aim to *dwell*. Moreover, those who through dwelling, aim to manifest spirituality. Architecture, being the enabler for our dwelling, epitomizes useful art. Van Meter Ames points out that Dewey says to be useful is to fulfill need, and - like Norberg-Schulz - believes the characteristic human need is for possession and appreciation of the meaning of things. This need is ignored and unsatisfied in the traditional notion of the useful. So aestheticians have ruled out the useful from art and beauty, but not Plato or Aristotle, and not Dewey. For them use and beauty and meaning are found together in what gives freedom to life, what makes it more worth living, and makes men more aware of what it is to live. (V. M. Ames, *John Dewey as Aesthetician* 1953) We have already implicated how this vital aesthetic experience of meaning might occur in architecture, but it is worth extricating further.

An Experience:

The aesthetic is not only about the ontological status of artworks or beauty, but a complex dimension that cuts across social life in a manner similar to the political, economic, technological or semiotic. (Mandoki 2007) "The reason why art and aesthetic experience outgrew the ancient limits of beauty is that since the Renaissance, the Reformation, the French Revolution and the Industrial Revolution, man has become less an onlooker and more a participant in the universe." (V. M. Ames, *The Function and Value of Aesthetics* 1941) John Dewey sees the arts as doing more than providing us with fleeting moments of elation and delight. "Our interactions with art objects epitomize what it means to undergo an experience, a term with a very special meaning for Dewey." (Jackson 1998) What constitutes

the core of Dewey's aesthetic experience is a sense of 'experience' which refers to a memorable and ultimately satisfying episode of living one that stands out from the humdrum flow of life as "an experience" by its "internal integration and fulfillment" reached through a developing organization of meanings and energies with affords "a satisfying emotional quality" of some sort. (Shusterman 2000) "Distinctively aesthetic experience, for Dewey, is simply when the satisfying factors and qualities of 'an experience are lifted high above the threshold of perception' and appreciated 'for their own sake.'" (Shusterman 2000) Herein, aesthetic experience is indeed akin to an experience of naturalized spirituality.

Again, Dewey also believes that analytic aesthetics misconstrues the value and function of art. Arts expand our horizons. "They contribute meaning and value to future experiences. They modify our way of perceiving the world, thus leaving us and the world itself irrevocably changed." (Jackson 1998) As we have seen naturalized spirituality does much the same thing, and the associations do not stop there. Dewey believes that, "The world we have experienced becomes an integral part of the self that acts and is acted upon in further experience. In their physical occurrence, things and events experienced pass and are gone. But something of their meaning and value is retained as an integral part of the self." (Dewey 1934) "The arts refresh our sensibilities. They aid in the reconstruction of old habits. They teach us new ways of thinking, feeling, and perceiving." (Jackson 1998) So too, architecture teaches us how to think, feel, and perceive as the most important of all arts when it comes to our being-in-the-world.

Dewey provides us with a unique perspective of art as an aesthetic experience. His goal is to reveal "what a work of art is as an experience: the kind of experience which constitutes it." (Dewey 1934) As Philip W. Jackson points out, in *John Dewey and the Lessons of Art*, there are two major domains of application for one such lesson of art. "One pertains directly to the arts, the other to life in general." (Jackson 1998) This alludes precisely to an understanding I was hoping to gain by the association of

architecture, naturalized spirituality, and pragmatist aesthetics. With respect to the architecture, Dewey leads me to believe becoming acquainted with the generic properties of an aesthetic experience promises to enrich our future encounters with individual works of architecture. "The same criteria can be applied to experience in general. Once we have identified the distinguishing characteristics of an experience centered on an outstanding work of art, we can inquire into the presence or absence of the same properties in ordinary experience. We then may proceed to ask how such properties might be brought into being where and when we find them missing." (Jackson 1998) Therefore, the architect must think critically of those properties inherent in an aesthetic experience of architecture, and how to capitalize upon them for the betterment of experience; the deepening of perception.

Philip Jackson further takes the liberty to make another important distinction of Dewey's aesthetic experience. Jackson believes that Dewey "seems to take its application for granted through *Art as Experience*. It is the distinction between aesthetic experiences that have nothing to do with art objects of any kind and those that are specifically focused on such objects." (Jackson 1998) I find this distinction to be exceedingly helpful in correlating an aesthetic experience with architecture. Jackson believes those involving art objects (such as architecture) entail purposeful design. "The enjoyment derived from them, on the part of either their creators or others, is intimately connected with that design. So, too, is the extension of meaning and value that eventuates from the experience," (Jackson 1998) and so too must be the spirituality that manifest. Jackson refers to the experiences that focus on art objects as art-centered aesthetic experiences. (Jackson 1998) I will refer to the experiences that focus on architecture as architecture-centered aesthetic experiences, or simply architecture-centered experiences. In the ensuing section we will come to further divulge characteristics natural to a spiritual experience of architecture.

Section V

The
Study

Introduction:

Given the aesthetic nature of this documents content matter, and the philosophic nature of the aesthetic, I believe the most fruitful avenue for a case study is one that provides us with a means to apply Dewey's aesthetic contentions in a 'hindsight manner.' I believe this is true because hindsight vision is 20/20; while speculative design is not, therefore we can derive more final conclusions. We need to be able to look at concretized edifices to discern their spiritual conduciveness using the philosophical understanding we have gained thus far. Therefore, through the analyzation of the formal characteristics of various materialized architectural designs we can discern which instances are more conducive to the manifestation of spirituality through the architecture-centered aesthetic experience, and which are not. In doing such, we can deem certain designs more successful in that they embody the fullest potential to manifest spirituality in the perceiver based off of the aesthetic information derived. We have to allow, given the nature of this content, that neither is - nor can be - ultimately a sure thing, but that in fact some will prove more vital on certain fronts. As we have just seen, outside of an individual's subjective experience there must be some form of objective vitality in buildings, and this vitality comes in certain forms. Dewey understood this, Heidegger understood this, and therefore using their contentions we can effectively scrutinize architecture in a hindsight manner to discern its spiritual potential.

I am proposing to utilize the seminal 'dwellings' of two world renown architects who have had profound influence on the vocation of architecture: Le Corbusier and Frank Lloyd Wright. I have chosen these two for a variety of reasons. Firstly, these two had a great amount in common, but nevertheless each had fundamental differences in their philosophical and architectural theories. Le Corbusier can be viewed as being toward

the more analytic end of the philosophical spectrum, and Wright can be viewed as being more toward the pragmatic side of the spectrum. Moreover, each dwelling can be seen as embodying the most stereotypical versions of their respective ideologies. This is important to note because although these dwellings may have been conceived centuries ago, the philosophies and theories in which they were envisaged became encapsulated in their designs. These ideologies still linger and propagate today; just as they did then, and as they will continue to do in the future. In that sense they are in fact timeless.

Also bringing a greater degree of clarity to these studies is the fact that each wrote extensively about their architectural theories and personal philosophies. They therefore have graced us with a great knowledge bank with which to access the root of their design motives. This is useful in that their personal contentions undoubtedly manifested into their architectural structures through the concretization of varied forms. Additionally, not only did they both write, but they were both written about; as was the ultimate success or failure of their design methodologies, architectural theories, and personal philosophies. Both of these architects were also working from an identical time in history which allows us to keep the extraneous stipulations behind their chosen designs relatively constant. Thereby we can evaluate them purely off of their designs content unhindered by uncontrollable forces.

The aim here is not to depict the entire history behind either of these two architects careers; or modern architectural history in general; or even the totality of ideas encapsulated within these two dwellings designs; rather, to isolate those instances most central to the content of this project (i.e. the quality of experience), and implications of their philosophical contentions. Nevertheless, it is still necessary to disclose some general information to better reinforce my case, or 'set the stage' - so to speak. In doing so I

hope to accurately portray the context within which these two architects conceived their dwellings; chiefly focusing on the prevailing philosophies, theories, and contentions of their era. Specifically the ones which they held most dear. This information will serve to lay the common foundation, both literally and figuratively, with which one can then begin to analyze the subsequent divide between these two architects designs. Additionally, and in accord with aestheticism, we can analyze their artistic interest to further reinforce our case. All of this background information will also serve to further reinforce my position as I cross-reference these 'spiritual dwelling hopefuls' with John Dewey's conditions of aesthetic form.

It is my belief, that through the examination of these case studies, we will find Frank Lloyd Wrights design of Fallingwater to be more in tune with Dewey's conditions of aesthetic form, and Heidegger's conditions of dwelling and existential foothold, than Le Corbusier's Villa Savoye. In drawing this conclusion I will be implicating the '*spiritual* manifestation success' of one architect and dwelling over the other. I will also be associating recognized design philosophies with spiritual potential. This point will be further reinforced by success their architectural edifices have incurred through the passage of time; as well as, the extent to which their design philosophies have flourished amid the vocation of architecture. It is my belief then, that the precepts of the modern movement - largely attributed to Le Corbusier (although Frank Lloyd Wright was an instrumental player) - is considered a failure largely due impart to the neglect of dwelling precursors, an understanding for aesthetic experience, and a general lack of spiritual manifestation.

Case Studies at Glance:**Architect:** Le Corbusier

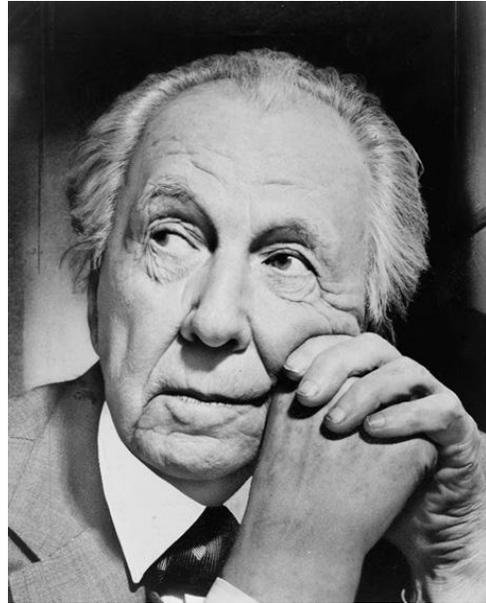
Nationality: Swiss/French
Design Style: International

Life: October 6, 1887 – August 27, 1965
 (Age 77)

Project: Villa Savoye; 1929



Architectural Movement: Modern
Location: Rural Paris, France
Function: Country house

Architect: Frank Lloyd Wright

Nationality: American
Design Style: Organic

Life: June 8, 1867 – April 9, 1959
 (Age 91)

Project: Fallingwater, 1937

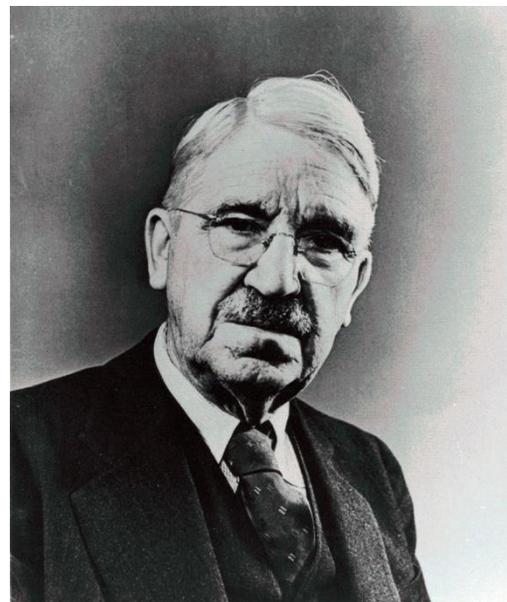


Architectural Movement: Modern
Location: Rural Pittsburgh, Pennsylvania
Function: Country house

Philosophical Foundations:

The Corbusier's *Villa Savoye* and Frank Lloyd Wright's *Fallingwater* were completed eight years apart; respectively, in 1929 and 1937. Each edifice can be said to exude the *design* and *personal* philosophies characteristic to these two architects; which as I am arguing is really one and the same. These two dwellings can be acknowledged as their most seminal dwelling works, if not even most influential works period. Given the philosophical nature of this projects content I believe it is briefly worth implicating what may have been going on in the *minds* of these two architects around the time of these dwelling's conceptions. In doing so, we may come to better understand the rationale behind their designs, and their design methodologies. We can then compare this information with what we have already divulged about the pragmatist aestheticism of John Dewey and naturalized spirituality. Furthermore, we can also discern the importance of having a *well* thought out personal and architectural philosophy if one intends to practice as an architect. For I believe practicing under an eclectic philosophy, or an analytic philosophy, could ultimately be more detrimental - to both the architecture and the architect - then not holding a philosophy at all.

For a chronological comparison, it is worth noting in the onset that John Dewey's *Art as Experience* was published in 1934, and is a compilation of 10 lectures Dewey gave in the winter and spring of 1931 at Harvard University on the Philosophy of Art. Therefore, it is impossible for Le Corbusier to have been influenced by John Dewey's aesthetic pragmatism at the time of *Villa Savoye's* conception. Furthermore, he was unlikely to



have been - even if given the chance - due to his deep entrenchment, and prominent position, amongst the varied European contentions and movements of this time.

Architects' Journal even published an article where Le Corbusier is said to have refuted knowledge of Wright's work. (Doremus 1985) If that is indeed true, it is highly unlikely then that he would have any sustained knowledge of John Dewey's aesthetic pragmatism. On the other hand Frank Lloyd Wright - an American architect - could have conceivably had access to John Dewey's aesthetic pragmatism (and Dewey's philosophy in general) for years directly preceding the realization of Fallingwater.

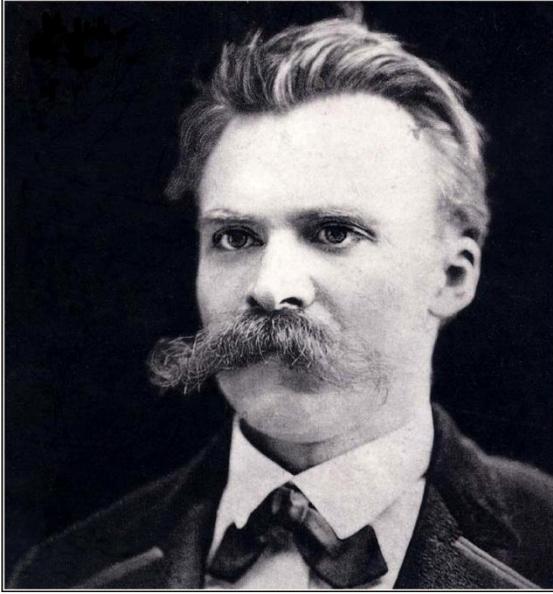
Le Corbusier:

Firstly, perhaps it is worth mentioning that Le Corbusier's birth name was "né Charles-Edouard Jeanneret." Hereinafter, I will refer to né Charles-Edouard Jeanneret solely as Le Corbusier 'the architect,' and not Jeanneret 'the painter' (a name he kept until 1928). (Cohen 1999) Jean-Louis Cohen, in his article Le Corbusier's Nietzschean Metaphors, cites a letter from Le Corbusier to Josef Červ in 1926 where Le Corbusier said, "Le Corbusier is a pseudonym. Le Corbusier works exclusively in architecture. He pursues disinterested ideas. He has no right to compromise himself through betrayals and accommodations. He is an entity freed from the weight of the flesh. He must never (but will he manage to?) fail. Ch. Édouard Jeanneret is the man of the flesh who has experienced all the adventures - whether thrilling or heartbreaking - of a rather eventful life." (Cohen 1999) Cohen says that reasons for his choice of the pseudonym Le Corbusier have never been clearly established, but believes it is legitimate to suspect that Nietzschean connotations may be to blame.

In fact, Cohen believes Nietzschean philosophy to be at the core of much of Le Corbusier's motivation. He also believes Le Corbusier was in many ways self-taught, and tended to read rather little philosophy. Nevertheless, in his early years he was impressed by Ruskin's *Seven Lamps of Architecture* of 1849 and in particular Ruskin's theory that there were two distinctly different European cultures: the

northern, practical and level-headed, and the southern, monastic and spiritual. (Frampton 2001) Kenneth Frampton, in his book *Le Corbusier*, says other writers who had an influence upon Le Corbusier around this time were Henri Provensal, William Ritter, and Alexandre Cingria-Vaneyre. (Frampton 2001) Between them they shaped his entire outlook, not only nurturing his feeling for the vernacular but also seeding the neoclassical stance that he would adopt. (Frampton 2001) Ritters's influence took a more romantic form, serving not only to introduce Le Corbusier to the Balkans and the Near East but also to further his penchant for the Orient and the spiritually evocative sites of the Greek world. (Frampton 2001) Le Corbusier did in fact always have a spiritual conception which was to manifest in his architecture, albeit to differing degrees at differing times, and in differing forms.

Le Corbusier was also greatly interested in Ernest Renan's *La vie de Jésus* (The Life of Jesus), 1863, and especially, in Edouard Schuré's *Les grands initiés* (The great initiates), 1889. (Cohen 1999) Schuré, who had become an outspoken opponent of Nietzsche after having translated the philosopher's writings on Wagner, was a turning point in Le Corbusier's perception of his artistic destiny. (Cohen 1999) Before 1914, Le Corbusier's encounter with Nietzsche's works inspired him in a highly defined ideal of the self, namely that of the iconoclastic creator. (Cohen 1999) "It convinced him of his prophetic calling and of the need to undertake a vast purging of the vestiges of eclecticism and the arabesques of Art Nouveau from architectural forms. It also allowed him to define his program for the transformation of the world and to constitute a new rhetoric." (Cohen 1999) Additionally, Le Corbusier's reading of Nietzsche further lent encouragement to his interest (later to crystallize in his purism) in Greece and the Mediterranean world. (Cohen 1999) It seems as though nearly everyone mentioned in this documentation has derived inspiration from ancient Greece. Nevertheless, this Greek inspiration manifest in significantly varying ways dependent upon their individual philosophies.



After 1920 Le Corbusier's thought was grounded in the notion that the destroyers will be the creators, and his search for new architectural principles emanating from modern construction technologies can be seen as an integral part of such an approach. (Cohen 1999) Cohen further concedes with Manfredo Tafuri who interpreted Le Corbusier's "*Cinq points d'une architecture nouvelle*" (Five

points of a new architecture), 1927, - the same five points Le Corbusier manifested in Villa Savoye - as an 'expression of nihilism.' (Cohen 1999) Le Corbusier noted that he had become 'weary of the old worlds' and starting in the 1920's he set himself the task of being the prophet of a new architecture and of conquering public opinion. (Cohen 1999) "His writings of the period reveal, beyond the shadow of a doubt, Nietzsche's influence in their use of aphorisms and oxymorons, not to mention the very rhythm of the paragraphs. At the same time, as Stanislaus von Moos has pointed out, he constructed a representation of himself as a solitary Superman who engaged in self-sacrifice for the love of humanity." (Cohen 1999) Cohen believes that at some decisive moments in Le Corbusier's personal history and his worldly strategies, he used Nietzsche as a guide in the construction of his own personality as a provocative artist and poetic theorist. (Cohen 1999) I believe that Le Corbusier - while undoubtedly inspired by Nietzsche - may have used Nietzschean philosophy somewhat eclectically; as means to justify his ends, and not all too thoroughly introspectively or thorough. Indeed, his perging of the past will prove to be a disadvantageous decision.

Purism:

While living in Paris, Le Corbusier met Amédée Ozenfant who encouraged him to begin painting. Together they created

'Purism' an offshoot of Cubism. Purism abandoned the complex structures of analytical cubism to focus on pure, pared down geometry and forms. With an exhibition of their work in this new style came the series of commentaries *Après le cubisme* ('After Cubism') in which Le Corbusier defined the movement, stressing a combination of art and science, decisiveness and purity. (Kass/Meridian n.d.) Together, with Dadaist poet Paul Dermée they founded the magazine *L'Esprit Nouveau*. "The Purist Manifesto, *Après le cubisme*, reworked as *Le Purisme*, would be featured in the fourth issue of the magazine in 1920. Arguing that the techno-scientific industrial character of the age demanded not the mechanical dynamism of the Italian Futurists but a deeper cultural response grounded in the universality of mathematics, they went on to distinguish between *primary* and *secondary* sensations, the one being induced by universal Platonic forms, the other attaining its aesthetic effect by virtue of its significance within a specific cultural context." (Frampton 2001) It is interesting to note that they held mathematics as a 'universality' as this is indicative of analytic ideology.

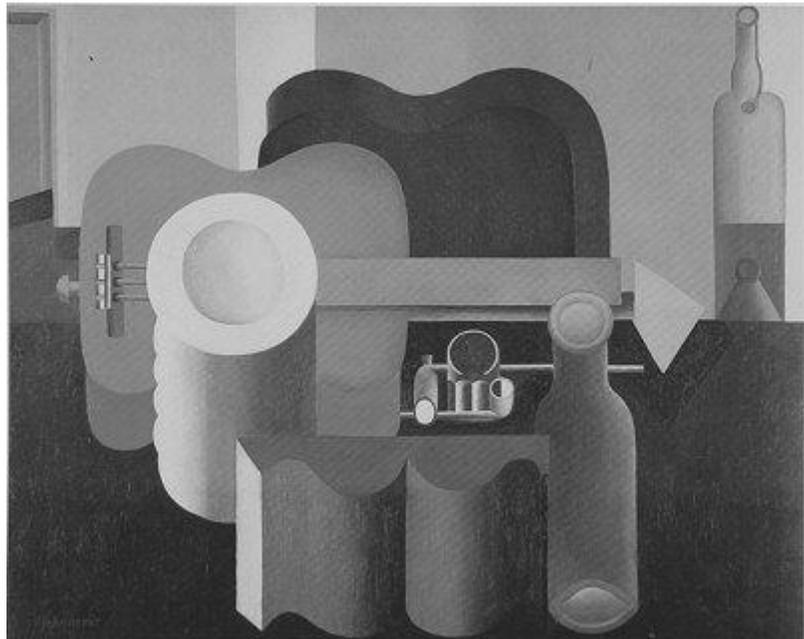
Anyhow, R.H.L. Herbert, in his book *Modern Artist on Art*, said "there are secondary sensations, varying with the individual because they depend upon his cultural or hereditary capital... Primary sensations constitute the bases of the plastic language; these are the fixed words of the plastic language; it is a fixed, formal, explicit, universal language determining subjective reactions of an individual order which permit the erection on these raw foundations of a sensitive work, rich in emotion... An art that would be based only upon primary sensations, using uniquely primary elements, would be only a primary art, rich, it is true, in geometric aspects, but denuded of all sufficient human resonance: it would be an ornamental art. An art that would be based only upon the use of secondary sensations (an art of allusions) would be an art without a plastic base." (Frampton 2001) I believe that a pragmatist aesthetician would argue that these two sensations are not so distinctly separable as Herbert leads us to believe; nor is it

aesthetically advantageous to attempt to make one such distinction.

Le Corbusier even said, "Part of every day of my life has been devoted to drawing. I have never stopped drawing and painting, looking wherever I could for the secrets of form. You don't have to look any further than this for the key to my work and research...." (Arcspace 2007) Therefore, for Le Corbusier, a canonical canvas like *Nature Morte à la Pile d'Assiettes* (Still-Life with a Stack of Plates) of 1920 was not only a demonstration of the interaction between primary and secondary forms: it was also intended to serve as an iconic evocation of a totally new way of life.

(Frampton 2001)

Purism emphasized precision of contour, cleanness of line, volumetric representation, flattening in the overlaying of planes, overall ordering of objects and contours, and Cartesian rationalization.



Its colors tended toward the cool grays and cool browns and the deeper tones of red and green. (Mallgrave 2005) Le Corbusier restricted Cartesian skepticism to three attributes: symmetry, richness of materials, and precision of execution. (Frampton 2001) He also wished to distinguish between the *primary* abstract character of architecture and the *secondary* attributes of ergonomic form, and interplay that he saw as the inevitable dialectic of the machine age. (Frampton 2001) While not ill-grounded, he is still thinking in terms of isolation. Lastly, it is worth noting that Purism was an alternative to the mid-1920's neo-modern movements of Beaux Arts and the fashionable Art Deco.

Interestingly enough, as Frampton points out, "above all, Le Corbusier was one of the first architects of the 20th century to set such store by the precise photographic record of his finished work. His realized buildings were invariably published as Purist set-pieces, pristine, empty, luminous spaces, removed from the quotidian contaminations of domesticity and the inevitable depredations of time, depicted without the furnishings of the occupant and often enhanced by certain objects that implied the elective affinities of Purism - a trilby hat casually placed on a hall table, a lay figure posed on a window sill, and electric fan, a coffee pot, a jug and a fish, these last four being posted together like a still-life on the table in the otherwise deserted kitchen." (Frampton 2001) This lack of vitality for the sake of the Purist aesthetic contradicts the lively notions contained within the precepts of naturalized spirituality as well as everything we have spoken about pragmatist aesthetics.

Frank Lloyd Wright:

Frank Lloyd Wright did not assume an pseudonym as did Le Corbusier. The fact that he is largely recognized as "Frank *Lloyd* Wright" - his name in its entirety - leads me to believe that he would have unalterably opposed such a disbanding of his 'architectural mind' from his 'lived body.' Contrary to Le Corbusier, I don't think Wright pursued 'disinterested ideas' at all, and - in turn - would probably hold the opposite position. Anyhow, in Wright's autobiography "A Testament" of 1957, under his *Influences and Inferences* section, he does list John Dewey in his list of influential philosophers and poets alongside Emerson, Thoreau, Melville, William James, Charles Beard, Mark Twain, and Walt Whitman. (Wright, A Testament 2008) Wright continues and says that he, "cared little for the great pragmatist in philosophy and less for the Greek sophists." (Wright, A Testament 2008) If that is indeed true, I find it somewhat hard to believe as Wright seems to have much in common with pragmatist aesthetics.

In fact, Wright was well known for his tenacious disbanding of any exterior influence upon his work no matter

how overtly incriminating the evidence. Thus, he begins his *Influences and Inferences* section by stating: "To cut ambiguity short: there never was exterior influence upon my work, either foreign or native, other than that of Lieber Meister, Dankmar Alder and John Roebling, Whitman and Emerson, and the great poets worldwide. My work is original not only in fact but in spiritual fiber. No practice by any European architect to this day has influenced mine in the least. ... As for the Incas, the Mayans, even the Japanese - all were to me but splendid confirmation." (Wright, A Testament 2008) In a later passage he speaks of his early days as being "thrilled by Mayan, Inca and Egyptian remains, loved the Byzantine. The Persian fire-domed, fire-backed structure were beautiful to me. But never anything Greek except the sculpture and the Greek vase - the reward of their persistence in search of the elegant solution." (Wright, A Testament 2008) Herein, Wright seems to vary significantly from Le Corbusier, as well as from Nietzsche and Dewey, whom all found much inspiration from ancient Greece.

Interestingly enough, Wright does confess Lao Tzu as being amongst his inspiration from nature amongst Jesus, Dante, Beethoven, Bach, Vivaldi, Palestrina, and Mozart. (Wright, A Testament 2008) I find this particularly interesting for two reasons. One, this reinforces our discussion on oriental aesthetics and ideology to a high degree. Two, because while Wright was insisting under frequent accusations that neither the art nor the architecture of Japan had any direct formal influence on his work he explicitly acknowledges a direct link between his work and Chinese philosopher Lao Tzu. Towards the end of his career, for example, Wright explained:

Many people have wondered about an Oriental quality these in my work. I suppose it is true that when we speak of organic architecture, we are speaking of something that is more Oriental than Western. The answer is: my work is, in that deeper philosophical sense, Oriental. These ideas have not been common to the whole people of the Orient; but there was Laotse, for instance. Our

society has never known the deeper Taoist mind. The Orientals must have had a sense of it, whatever may have been their consideration for it, and they instinctively built that way. Their instinct was right. So this gospel of organic architecture still has more in sympathy and in common with oriental thought than it has with any other thing the West has ever confessed.

... The civilizations of India, Persia, China and Japan are all based on the same central source of cultural inspiration, chiefly Buddhist... But it is not so much the principles of this faith which underlie organic architecture, as the faith of Laotse - the Chinese philosopher - his annals preserved in Tibet. But I became conscious of these only after I had found and built it for myself...



... Although Laotse, as far as we know, first enunciated the philosophy, it probably preceded him but was never built by him or any Oriental. The idea of organic architecture that the reality of the building lies in the space within to be lived in, the feeling that we must not enclose ourselves in an envelope which is the building, is not alone Oriental. Democracy, proclaiming the integrity of the individual per se, had the feeling if not the words. (F. L. Wright 1971)

Japanism:

Today, it is now widely accepted that both the traditional art and architecture of *did* in fact have a

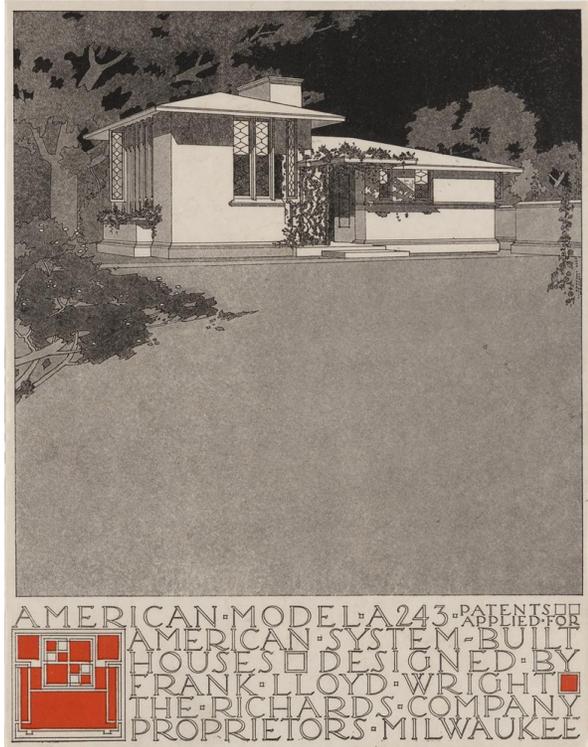
significant formal impact on Wright's work, but that they actually played a more important role in his career on a philosophical, and to some extent psychological level, by exemplifying what were perceived as *universal* social and aesthetic ideals. (Nute 1993) It is also well known that Frank Lloyd Wright was an avid collector and dealer of Japanese woodblock prints, and thus wrote The Japanese Print; an Interpretation in 1912, a article in which he advocates his deep respect and admiration for nature. The print was to exercise a powerful influence on Wright's concept of art, and he openly acknowledged that it was "something upon which a whole *philosophy* of Art might be constructed." (Wright 2008) Wright broadly states that the, "first and supreme principle of Japanese aesthetics consist in a stringent simplification by elimination of the insignificant and a consequent emphasis of reality. The first prerequisite for the successful study of this strange art is to fix the fact in mind at the beginning that it is the sentiment of Nature alone which concerns the Japanese artist; the sentiment of Nature as beheld by him in those vital meanings which he alone seems to see and alone



therefore endeavors to portray." (Wright, *The Japanese Print: An Interpretation* 2008) Wright goes on to define this concept for design in general as "pure form, an organization into a very definite manner of parts or elements into a larger unity - a vital whole." (Wright, *The Japanese Print: An Interpretation* 2008) Seemingly then, in description, Purism doesn't sound all too different from Japanism, except Japanism embraces nature in the same manner as Le

Corbusier's Purism embraces mathematics.

Japanese prints had a direct influence upon Wrights rendering style. Wright admitted that the aesthetic composition of his renderings was occasionally achieved at the expense of the accurate representation of the buildings themselves; and he freely acknowledged that it was an appreciation of Japanese art which had provided the inspiration for this abstract quality in his drawings. (Nute 1993) He also believed that not placing something within the frame gave the impression of providing a glimpse which gives one the sense of a great continuity. "According to Wright, the single most important lesson of the print was its isolation of the formal essence of its subject, which he characterized as 'the gospel of the elimination of the insignificant.' In relation to this principle simplification, Wright suggested that the print artist had 'the ready ability to seize upon essentials, which is the prime condition of the artist's creative insight.'" (Nute 1993) "The forms, for instance, in the pine tree, (as of every natural object on the earth), the geometry that underlines and constitutes the peculiar pine character of the tree - what Plato meant by the eternal idea - he [the Japanese artist] knows familiarly." (Wright 2008) "This process of elimination of the insignificant we find to be their first and most important consideration as artists, after the fundamental mathematics of structure... this process of simplification is in a sense a dramatization of the subject, just as all Japanese ceremonials are the common offices and functions of their daily life delicately



dramatized.' For Wright, then, the 'elimination of the insignificant' and the 'conventionalization of forms' were parts of a single process of creative abstraction, and he argued that this process was not confined to material forms alone, but applied equally to every legitimate subject of art; in other words to all aspects of life itself, as he went on to explain: Real civilization means for us, then, a right conventionalizing of our original state of nature, just such a conventionalizing as the true artist imposes on natural forms... This is the artist's contribution to his society: truly the creative artist's affair. Our customs, costumes, habits, habitations and manners, all are, or should be, such abstractions; and made, as such, true to the great abstraction we call civilization." (Nute 1993)

Herein, Wright also acknowledges the importance of the socio-conditions in the formation of art and architecture.

"Wrights buildings, then, were intended to be less like realistic portraits of their programmes, than idealized 'conventions,' encapsulating in simple geometric terms what he considered to be the characterizing features of a particular client or institution." (Nute 1993)

"Wright appears to have seen his own role as one of providing geometric abstractions of the fundamental social forms of American life. Or as Robert Twombly put it: 'Behind social institutions, Wright insisted, was the artist's vision, for he alone could translate into structure and form the essence of what it meant to be human and live happily with others.' And in practice this meant reducing those institutions to their formal essence and then re-presenting their 'essential forms' in terms of a simple geometric unit arranged into a mutually interdependent 'organic' whole." (Nute 1993)

The big idea - how Wright varies most from Le Corbusier - is that "when Wright described the print as organic then he appears to have meant primarily that it was an internally purposive whole, which could be appreciated aesthetically regardless of any awareness of its rational content." (Nute 1993)

"For Wright, then, the print was organic in at least three quite different senses: as an independently pleasing aesthetic whole; as an honest use of materials toward appropriate ends; and as a democratic expression of ordinary

life. And whilst none of these concepts actually derived from the print, for Wright at least, all three were exemplified by it." (Nute 1993) I believe he viewed his architecture in much the same manner as he did the Japanese woodblock print. All of which is in direct accord with pragmatic aesthetics.

Philosophical Summation:

As we will come to see, and have in part just seen, "although Frank Lloyd Wright and Le Corbusier are universally recognized as pioneers of Modern architecture, for as long as critics have been writing about what the twentieth century has called Modernism, the two masters have been seen in diametric opposition." (Doremus 1985) This opposition occurs in their philosophical influences, artistic endeavors, and ultimately their architecture. Thomas Doremus, in his book *Frank Lloyd Wright and Le Corbusier*, does an excellent job of conducting a dialogue between these two architects; one that he believes, is not frequently performed. He says, "Followers of Wright have denounced almost the entire corpus of twentieth-century European architecture as a degenerated misapplication of the principles of Organic design. Followers of Le Corbusier, usually associating him closely with the International Style, have dismissed Wright's work after 1910 as the eccentricity of a lone, mad genius." (Doremus 1985) The 1920's was the time of a critical acceptance of a universal Modernism in architecture, a period when Le Corbusier was in his first flourishing and when Wright had dropped, as far as production was concerned, to a professional nadir. (Doremus 1985) As we will see, the philosophical and theoretical distancing between these two architects makes the application of Dewey's conditions of aesthetic form all the more revealing.

The Study:

At this point our discussion of the association between architecture and spirituality has brought us full circle. To *briefly* summarize, we have concluded that no specimen of architecture is, nor can be, in and of itself embodied with foolproof spirituality parse; rather that the realization of spirituality is contingent upon one's ability to dwell and subsequently realize spirituality through the architecture-centered aesthetic experience. Through this understanding we are able to identify those features central to the spiritual manifestation of architecture. Architecture must concretize an existential foothold, and in doing so create meaning conducive to an aesthetic experience. Herein, the terms 'aesthetic,' 'experience,' and 'naturalized spirituality' each have particular connotations which have been expounded upon in specific detail, and are important to consistently bear in mind as we proceed.

To further reinforce his pragmatist aesthetic contention John Dewey provides us with conditions of aesthetic form common to all aesthetic experiences; as well as, other vital characteristics of art's importance worth implicating if one is to gain a spiritual understanding of architecture. The significant notion here being that architecture, and the perception afforded through the architecture-centered aesthetic experience, is in fact the closest understanding we can hope to gain - and should aspire to gain - about the association between humans, architecture and spirituality. The aesthetic experience, in exemplifying what an experience is as the most integral of all experiences, provides the way to an authentically spiritual perception of architecture. "An experience is a product, one might almost say a by-product, of continuous and cumulative interaction of an organic self with the world. There is no other foundation upon which esthetic theory and criticism can build." (Dewey 1934)

There is also no other theory upon which an experience of naturalized spirituality via architecture can build.

Most importantly, we have concluded that art's aim "is to serve the whole creature in his unified vitality." (Dewey 1934) As such, "The *product* of art - temple, painting, statue, poem - is not the *work* of art. The *work* takes place when a human being cooperates with the product so that the outcome is an experience that is enjoyed because of its liberating and ordered properties. (Dewey 1934) "Since the actual work of art is what it does with and in experience ... it is necessary to see it as such if we are going to understand anything about it. Esthetically at least, 'we receive but what we give.'" (Dewey 1934) Existential matters are precisely what artist are concerned with. (Dewey 1934) Qualities as qualities do not lend themselves to division. For quality is concrete and existential, and hence varies with individuals since it is impregnated with their uniqueness. (Dewey 1934) The fundamental mistake is the confusion of the physical product with the esthetic object, which is that which is perceived. The play of light on a building with the constant change of shadows, intensities, and colors, and shifting reflections proves that a building is not "stationary" in perception as it is in physical existence. (Dewey 1934) "For an object is perceived by a cumulative series of interactions." (Dewey 1934) "What is called the inexhaustibility of a work of art is a function of this continuity of the total act of perceiving." (Dewey 1934) In short, the product of architecture must be put to *work* through the perception of its qualities if one hopes to experience the aesthetic object spirituality.

Dewey's observations, while exceedingly insightful into the *act* of perceiving and production, seems rather nihilistic if one intends to pursue architecture as a vocation. Firstly, Dewey does not always distinguish between "aesthetic" and "artistic" or even want to; wishing he could find a term to fuse them as interacting phases of a complete process. If "artistic" refers to productive

activity and "aesthetic" refers to enjoyment, it does not mean that one simply follows upon the other; rather that both are equally and even simultaneously involved in experience that is creative and complete. (V. M. Ames, John Dewey as Aesthetician 1953) As one can see from this statement, while Dewey's aesthetic philosophy abounds in thought provoking information pertinent to the 'experiencer' and how they can manifest spirituality through their aesthetic perception of art; it leaves something to be desired for the 'architect' who might hope to orchestrate that experience through the manifestation of architecture for someone other than him/herself through assuming the role of the 'architect.'

Perhaps an aspect of this deficiency is due, in part, to the notion that Dewey was addressing 'art' in general as opposed to architecture specifically; which in fact, might be why Dewey evades architectural discourse in the first place. Another reason is perhaps that Dewey was addressing 'art' in opposition to the popular analytic aesthetic philosophy of his time, and therefore focused his attention primarily on removing 'art' from its pedestal, so to speak, where it had been for quite some time; and thereby seemingly neglected to embellish upon the varied aesthetic possibilities for the intentions of the artist other than providing us with their generic form. Nevertheless, are we - as architects - to believe that the manifestation of spirituality at the whim of architecture is entirely dependent upon individualized perception alone, and because one cannot conceivably control another person's perception with any degree of certainty that aiming for a spiritual reception of any particular architectural design is then futile? I do not believe this is the case, nor do I think would Dewey if posed the question. Just recall the phenomenological implications *space* and *character* had on concretizing an existential foothold.

Concretization:

For Dewey any experience becomes aesthetic in becoming wholly satisfactory, he holds that an experience does not become artistic unless the result has been imagined in the

control of a chosen material. "The true artist sees and feels in terms of his medium..." (Dewey 1934) Architecturally speaking, "without external embodiment, an experience remains incomplete; physiologically and functionally, sense organs are motor organs and are connected, by means of distribution of energies in the human body and not merely anatomically, with other motor organs. It is no linguistic accident that 'building,' 'construction,' 'work,' designate both a process and its finished product. Without the meaning of the verb that of the noun remains blank." (Dewey 1934) As William James observed, "We add both to the subject and to the predicate part of reality" to "enhance the universe's total value." (James 2000) Dewey elaborates, "even though 'spiritual' and 'material' are separated and set in opposition to one another, there must be conditions through which the ideal is capable of embodiment and realization - and this is all, fundamentally, that 'matter' signifies." (Dewey 1934) This statement, taken in conjunction with the phenomenological implications of place tells us - as architects - that material, and the manner in which it is built, deserve utmost recognition with respect to the spirituality derived from an architecture-centered aesthetic experience.

Dewey further believes that, "Every work of art has a particular medium by which, among other things, the qualitative pervasive whole is carried." (Dewey 1934) Every art has a medium of its own. "'Medium' signifies first of all an intermediary. The import of the word 'means' is the same." Yet not all means are media. "Means cease to act when the 'end' is reached; one would be glad, as a rule, to get the result without have to employ the means. They are but a scaffolding." (Dewey 1934) "But the moment we say 'media,' we refer to means that are incorporated in the outcome. Even bricks and mortar become a part of the house they are employed to build; they are not mere means to its erection." (Dewey 1934) "Esthetic effects belong intrinsically to their medium; when another medium is substituted, we have a stunt rather than an object of art." (Dewey 1934) "Sensitivity to a medium as a medium is the very heart of all artistic creation and esthetic perception.

Such sensitiveness does not lug in extraneous material.”
 (Dewey 1934) I believe it is crucial for an architect to take heed of this insight, and account for the true nature of buildings through the selection of the ‘media.’

The problem for architecture is identifying the end as not being solely a product of economy (as is frequently the case), nor in a capricious or routine manner, but to identify the end as a purposeful balance between the end and the means, and in a efficient manner. This cannot be understated for it is more difficult, and with more profound consequences on our actual *being*, than one might initially think. One must employ means that will bring about the desired ends. One way to do this, and to guard against producing undesired ends, is to pay attention to the continuity of means and ends. It is absurd to claim that the choice of means is irrelevant to the desired end. (Eldridge 1998) If the desired outcome of building is dwelling, if dwelling is the end-in-view, one must figure out the factors that are making the project what it is (the conditions), project likely solutions (schematic design), and select one of these possible solutions (the end-in-view with requisite operations), then implement it, paying attention to the actual outcome (the consequences). I feel we the typical flaw is a misgauging and forsaking of the significant effect means has on the actual outcome, or end.

Furthermore, “What makes a material a medium is that it is used to express a meaning which is other than that which it is in virtue of its bare physical existence: the meaning not of what it physically is, but of what it expresses.”
 (Dewey 1934) Architecture expresses the enduring values of collective human life. Dewey believes that it “represents” the memories, hopes, fears, purposes, and sacred values of those who build in order to shelter a family; provide an altar for the gods, establish a place in which to make laws, or set up a stronghold against attack. Just why buildings are called palaces, castles, homes, city-halls, forums, is a mystery if architecture is not supremely expressive of human interest and values. (Dewey 1934) “Apart from cerebral reveries, it is self-evident that every important structure is a treasure of storied memories and a monumental

registering of cherished expectancies for the future.” (Dewey 1934) As architects, to deny that fact would be detrimental to the quality of the ‘building’ and thereby the architecture-centered aesthetic experience afforded, and subsequently, the spirituality which is realized.

Form:

Some objects, thought Dewey, take on aesthetic form when the material is so arranged and adapted that it serves immediately the enrichment of the immediate experience of the one whose attentive perception is directed to it. (Dewey 1934) Dewey believes such objects have form in a definitive sense, and that the form can become aesthetic when the object is liberated from limitation to a specialized end to serve also the purpose of an immediate and vital experience. “Only when the constituent parts of a whole have the unique end of contributing to the consummation of a conscious experience, do design and shape lose superimposed character and become form.” (Dewey 1934) The interfusion of all properties of the medium is necessary if the object in question is to serve the whole creature in his unified vitality. Form is better understood in a dynamic sense as the coordination and adjustment of the qualities and associated meanings that are integrated within the artwork. (Field 2005) It is necessary to divulge what the concept of form in the architecture-centered aesthetic experience entails. “In every integral experience there is form because there is dynamic organization.” (Dewey 1934) Dewey calls the organization dynamic because it takes time to complete it, because it is a growth. There is inception, development, fulfillment. The form of the whole is present in every member. “Fulfilling, consummating, are continuous functions, not mere ends, located at one place only.” (Dewey 1934) Similar to phenomenology then, the form can ‘gather;’ it can gather the ‘place,’ whereby one can dwell, it can also gather all the other parts of experience. Spirituality can flourish thereafter through the dynamic organization of the medium through the attentive perception of the ‘experiencer.’

As one can see, the implications of form do go beyond experience toward the object itself. "The material out of which a work of art is composed belongs to the common world rather than to the self, and yet there is self-expression in [architecture] because the self assimilates that material in a distinctive way to reissue it into the public world in a form that builds a new object." (Dewey 1934) "The enduring [architectural]-product may have been, and probably was, called forth by something occasional, something having its own date and place. But what was evoked is a substance so formed that it can enter into the experiences of others and enable them to have more intense and more fully rounded out experiences of their own." (Dewey 1934) Dewey believes that is what it is to have form; that it marks a way of envisaging, of feeling, and of presenting experienced matter so that it most readily and effectively becomes material for the construction of adequate experience on the part of those less gifted than the original creator. The architect thereby has the vital duty to properly realize this form in buildings. "The work itself is matter formed into esthetic substance." (Dewey 1934) However, "The quality of a work of art is *sui generis* because the manner in which general material is rendered transforms it into a substance that is fresh and vital." Dewey believes a work of art is recreated every time it is experienced becoming whatever it is in virtue of one's own vital experience. Therefore, the Parthenon, or whatever, is universal because it can continuously inspire new personal relations in experience.

Conditions of Aesthetic Form:

In *Art as Experience* Dewey identifies five formal conditions of aesthetic form. "What standardly characterizes aesthetic experience and artistic objects is the presence of form." (Shusterman 2000) I believe that form, especially in architecture, is not the static spatial relations, but the dynamic interaction of elements displaying the kind of continuity, cumulation, tension, conservation, anticipation, and fulfillment which, together with emotional intensity, are defining features of the aesthetic experience. Dewey proposed the latter five characteristics as aids to the

understanding and unfolding of an art-centered aesthetic experience. I think it is important to add the first - cumulation - to the list. "When defined as an experience of form, aesthetic experience must thus be embedded in all experiences." (Dewey 1934) At the same time, as we have seen, pure aesthetic judgments cannot be based entirely on immediately perceivable properties, because the cognitive internalization of a perceived object must incorporate the meaning and significance which the beholder also assigns to the object. (R. Weber, *On the Aesthetics of Architecture; A Psychological Approach to the Structure and the Order of Perceived Architectural Space* 1995) Therein lies the usefulness of Dewey's conditions of aesthetic form; and their ability to reveal the essence of experience.

As we have seen, "The esthetic experience arises, then, from experiencing and perceiving the meaning of life's cadenced form - not an artificial order that the individual imposes upon either the world or his own experience, but a very natural and organic thing, and thus artistic form, the expression of this order, is rooted deep in the very nature of the world itself." (Musial 1968) Noreberg-Schulz would say that man is a "thing" among "things;" he "uses" them and has to know them. He lives with the "cosmic order;" the course of the sun and the cardinal points. In particular, man is related to the "character" of things; there exists a *übereinstimmung*, a correspondence between his own psychic states and the "forces" of nature. Only then he may obtain a personal "friendship" with things, and experience the environment as meaningful. Perhaps most important of all, man lives with and is tuned by "light." Thereby he lives with "time," the rhythms of the day and night, with the seasons and history. (C. Norberg-Schulz 1979) This is not an arbitrary coincidence, but a deep seeded fact.

Through Dewey we also learned that art and beauty lie in the "basic vital functions," "the biological commonplaces" man shares with "bird and beast." (Dewey 1934) As Thomas J. Musial points out in his article

Aesthetics and Pragmatism: John Dewey's "Art as Experience", "Dewey enables us to come to a new understanding of what Aristotle may have meant when he said that art imitates nature; a new understanding of why all the great theologies are composed in verse; of why Lucretius, Plato and Dante were in principle able to achieve the supreme wedding of philosophical didacticism and poetical form; of why formal ritual is so important in the life of man. Artistic form is the organic rhythm of the reality which it describes. It thus cannot be arbitrary. Whenever it is, we immediately sense the falsity of a contrived form. An esthetic experience is only possible when we experience and perceive the relationships among the objects and events of the specific kind of world that we have." (Musial 1968) Thus far we have spoken about the centrality of nature to spirituality, now we see can begin to realize the role of nature in the architectural aesthetic.

The first, and perhaps most important condition of Dewey's of aesthetic forms is 'continuity.' Crudely speaking, continuity has chiefly to do with the before and after of experience - with its past, in other words, and its future. 'Cumulation,' 'conservation,' 'tension,' 'anticipation' and 'fulfillment' all have to do with the internal dynamics of experience, with what happens during its unfolding. (Jackson 1998) I will firstly address their general ideas. Later, I will seek to elaborate via case studies. We must remember that experience does not just go on under the skin, or inside the consciousness, of the 'experiencer.' It happens within the world at large. It encompasses the total transaction taking place between the organism/subject and its environment/object. This means that the conditions of aesthetic form have physical manifestations as well as psychological ones.

Continuity:

'Continuity,' in its broadest meaning, refers to what is stable in experience, to that which continues. Dewey says, "Nature and life manifest not flux but continuity, and continuity involves forces and structures that endure

through change; at least when they change, they do so more slowly than do surface incidents, and thus are, relatively, constant." (Dewey 1934) "Among the various forces and structures that provide continuity to experience, some are physical; others, ideational." (Jackson 1998)

Architecturally speaking, physical forces are the materials that the architect manipulates to give architecture its space and form. Central among the ideational forces are the predilections and proclivities that the architect (and the inhabitant) brings to the building in the form of habits, attitudes, and dispositions. Those too constitute materials with which the architect works. "They give stability to experience. They do so by linking present with past and past with future." (Jackson 1998) Continuity addresses the implications of concepts such as habit, reconstruction, and growth. It deals chiefly with relations that link an aesthetic experience with circumstances lying outside its own boundaries - that is, with resources from the past that it draws upon and with the future consequences of the changes that it occasions. (Jackson 1998) It is central if there is to be a consummating close (i.e. an experience). (Dewey 1934) So too, Noreberg-Schulz emphasizes abstracting a systematic *cosmic order* from the flux of occurrences as a mode of natural understanding. (C. Norberg-Schulz 1979) He also speaks of a form of continuity necessary for 'gathering.'

Cumulation:

'Cumulation' is the first of the four remaining characteristics which all lie within the confines of an experience. It is the buildup that attends the temporal unfolding of an aesthetic experience and is evinced in a variety of ways depending on perspective and on the specifics of the situation. (Jackson 1998) The increase can be experienced emotionally as tension or anticipation or intellectually through the internal complexity of the work or as a deepening of meaning. "Regardless of its manifestation, cumulation tells us this: Without a buildup of some kind, there can be no fulfillment. And without fulfillment there can be no aesthetic experience." (Jackson 1998) Architecturally speaking a building can literally and

figuratively 'buildup;' thereby inducing cumulation. The appreciator can also increase a sense of worth through what Dewey calls "a progressive massing of values," and Heidegger would call gathering. Again, qualitative and quantitative aspects emerge. I believe this is most successfully done through the cumulation of experiences pertaining to any one particular building or series of buildings. Heidegger taught us that this "gathering" also occurs with regards to the history of 'place.' Dewey makes clear that "there can be no movement toward a consummating close unless there is a progressive massing of values, a cumulative effect. (Dewey 1934) One must then question how to deepen meaning; how to mass values; how to cumulate architecturally? We have seen the variety of ways meaning can manifest in buildings. Just a few of these possible instances will be divulged as we look at our dwellings.

Conservation:

'Conservation' offers two avenues for explanations. Dewey speaks of energies that operate within the experience as a whole; in the other he emphasizes what happens to meaning. Each calls attention to a different aspect of a complex set of conditions. Dewey insist that each of the energies at work in experience (some physical and others not) are very real indeed. The energies are resisting each other and the balance of those forces fluctuate; often rhythmically. He describes each opposing force as entailing movement. "Resistance accumulates energy; it institutes conservation until release and expansion ensue." (Dewey 1934) What gets conserved is energy itself. That pent-up energy builds to a point where its force exceeds that of its opposition. Then comes its release, or 'expression.' The energy whose resistance has been temporarily overcome has been correspondingly conserved. From the standpoint of meaning, what gets conserved is, as Dewey says, "the import of what has gone before" summed up and conserved almost unconsciously. (Dewey 1934) Without conservation of meaning life could not go on, actions would be meaningless, architecture would not exist. (Jackson 1998) Again, we can infer that an architecture-centered aesthetic experience meaning is deepened through conservation, and therefore

architecture cannot be disconnected from its history; from its place; from its milieu.

Tension:

'Tension' also has more than one referent for Dewey. Most of the time it refers to the opposition of energies within the experience as a whole. The rhythmic interplay between compression/intensity and release/extensity that give life to experience while moving it forward. In aesthetic experiences the tensions undergone and the problems encountered are more immediate. "They are chiefly concerned, in other words, with the integral nature of the experience rather than with conditions that lie beyond its temporal boundaries." (Jackson 1998) Dewey believes tension itself can be an energizing force, something we might seek rather than try to avoid. We actually benefit from encountering difficulties on our way to either creating, understanding, or appreciating a work of architecture, provided that those obstructions in the course of either activity derive from the work itself, and are not just intrusions from the outside. (Dewey 1934) Architecturally speaking, I believe tension manifest largely through the varied interactions within, or about, any physical structure. Tension could also manifest as a disposition toward building maintenance or construction amongst the onslaught of other rhythmic tasks. Tension can also manifest as a dynamicism between physical building components. There is unquantifiable opportunities for tension. Aesthetic experience is a moving, fragile, and vanishing, even briefly savored in an experiential flux rife with energies of tension and disorder which it momentarily masters. (Shusterman 2000) Art requires the challenge of tension and disruptive novelty and the rhythmic struggle of achievement and breakdown of order. "Since the artist cares in a peculiar way for the phase of experience in which union is achieved, he does not shun moments of resistance and tension. He rather cultivates them, not for their own sake, but for their potentialities"; for transformation into a unified experience. (Dewey 1934)

Anticipation:

'Anticipation' divides into two temporal phases. The first occurs before the experience has formally begun. The second characterizes what goes on during the experience. Dewey says little of anticipation beyond acknowledging its place as a formal characteristic of aesthetic experiences. I believe anticipation as an architectural-centered experience is often prevalent. We acknowledge that we are going to such-and-such 'place' which often assumes the physicality of a architectural building. Furthermore, we either favor or dread this engagement by intentionally seeking to go, or reluctantly conceding. We commonly approach such architectural experiences in an anticipatory mood. The second stage grows out of the emerging conditions of the experience and ensue as a matter of course. The ensuing consequences of disappointment, or unexpected pleasure, reveal the dynamic interplay between what we bring to an experience and the quality of the experience itself. When what we bring includes an anticipation of what the experience will be like as an experience, the stage is set for a judgment to be made. (Shusterman 2000) Amongst other things, the individual can judge the degree of fulfillment perceived from their experience.

Fulfillment:

I believe Dewey's 'fulfillment' is akin to what I would consider to be the experience of 'naturalized spirituality.' Fulfillment rest at the consummation (not cessation) of an aesthetic experience. However, if taken solely in Deweyan context fulfillment is not necessarily identical to naturalized spirituality. One must be cognizant of all the other issues we have talked about pertaining to naturalized spirituality. Particularly, fulfillment signifies the experience of meaning to a particular *quality*. We have already come to understand fulfillment as being key to the dynamic organization of aesthetic form. "That which distinguishes an experience as esthetic is conversion of resistance and tensions, of excitations that in themselves are temptations to diversion, into movement toward an inclusive and fulfilling close." (Dewey 1934) This pertains

to both experiencing and the object. If individual experiences 'continuity,' 'cumulation,' 'conservation,' 'tension,' and 'anticipation' in both the object, and their experience of the object, to a heightened level of aesthetic perception, based upon the principles of 'naturalized spirituality,' they will then come to perceive the architecture-centered aesthetic experience.

Aesthetic experience is as much a disturbance toward the new as an achieved ordering of the old. Dewey is very clear on this point. He says that "in the process of living, attainment of a period of equilibrium is at the same time the initiation of a new relation to the environment, one that brings with it potency of new adjustments to be made though struggle. The time of consummation is also one of beginning anew. Any attempt to perpetuate beyond its term the enjoyment attending the time of fulfillment and harmony constitutes withdrawal from the world. Hence it marks the lowering and loss of vitality." (Dewey 1934) The developing, decomposing, and hence provoking unity of aesthetic experience which Dewey sees as emerging from the rhythms of organic life: "To overpass the limits that are set is destruction and death, out of which, however, new rhythms are built up." (Dewey 1934) "Aesthetic experience shines as living beauty, not only because it is surrounded by the death of disorder and monotonous routine, but because its own sparkling career projects the process of its dying as it lives." (Shusterman 2000) Herein we witness naturalism, and a spirituality that is accessible immediately, everyday, here, and now.

Modernism, Dwelling, Spirituality:

Understanding architecture in terms of vivid experience rather than static objects does better justice to the dynamic power and moving spirit which makes art so captivantly alive and enlivening. (Dewey 1934) "For aesthetic experience, even of the contemplation of so-called static arts, is always a temporally moving process of doing and undergoing where experience is developed cumulatively and brought to fulfillment; and where the perceiver, like the creative artist, is captured and pushed forward to that

fulfillment through his own engaged, contributing energies which find satisfaction and increases vitality through being so engaged and absorbed." (Shusterman 2000) Now we will turn back to our case study dwellings to access the success of a few, of the insurmountable possibilities, for architecture to manifest Dewey's conditions of aesthetic form, and Heidegger's concretization of an existential foothold, so that it might be perceived through the architectural-centered aesthetic experience. In doing so, we will better realize how pragmatist aestheticism is most beneficial to naturalized spiritually; more so than any one of its oppositional choices.

Being "modern" means being up to date, but being a Modernist is an affirmation of faith in the tradition of the new. (Weston 1996) "Modernism developed out of a bewildering array of movements and theories ranging from Cubism to Constructivism, abstraction to atonality. Starting out more as an attitude of mind than a conscious style, Modernism was a response to the need for the new and the different which was felt in the early twentieth century by intellectuals and artist throughout Europe." (Weston 1996) It became a phenomenon which was familiar to many but remained the reserve of the few, with such giants as Le Corbusier, Miles van der Rohe and Walter Gropius; much activity centered around the Bauhaus as a focus of ideas in the 1920's. (Weston 1996) Ultimately, as we will see, Wright was rejected and Le Corbusier was exalted in the critical establishment of a universal Modern architecture. (Doremus 1985) At the root of the modern movement, as defined by Le Corbusier, was the wish to help alienated modern man to regain a true and meaningful existence. (C. Norberg-Schulz 1979) "To achieve this he needed 'freedom' as well as 'identity.' 'Freedom' meant primarily liberation from the absolutist systems of the Baroque age and their successors, that is, a new right to choose and participate. 'Identity' meant to bring man back to what is original and essential. The modern movement, in fact, used the slogan *Neue Sachlichkeit* which ought to be translated as 'back to things' rather than 'new rationalism'". (C. Norberg-Schulz 1979) However, ironically enough, we will see that - from a

spiritual point of view - Le Corbusier's modernism exacerbated the very condition he was trying to stop, and in fact, did not 'return to things.' A loss of identification results in alienation; it hinders 'gathering,' and therefore the ability to freely identify is key.

One of Modernisms central objectives was assisting the European avant-garde in breaking from the past. The generation of architects practicing just after World War I in Europe undertook the responsibility for addressing all the technological, social, political, economic, and aesthetic changes that they saw occurring in the world, changes that were so great when considered in total that nothing less than a complete rethinking of the construction of the built environment was deemed appropriate as a response. (Doremus 1985) For several hundred years before World War I, a traditional architecture of one type or another had predominated in Western Culture; as did particular theological contentions for spirituality. "The basis of meaning for all such architectures was a confirmation of the unity of culture in society through reference to its sources: ancient Greece and Rome or medieval France. What the first generation of twentieth-century European architects was calling for, on the other hand, was not a confirmation of the past, or even really of the present, but a prediction of the future. They demanded that architecture look new, and their adoption of a factory or machine esthetic could be justified only by a total rejection of all that had come before." (Doremus 1985) This disbanding of history is to have spirituality detrimental results in its execution.

In America, Frank Lloyd Wright had represented a similar spirit of the new as did the Europeans, but he also claimed *continuity* with the American tradition. This caused Wright to be seen through the eyes of European Modernist as a relic of the nineteenth century, a proto-Modern American equivalent of Art Nouveau and Sezession styles. (Doremus 1985) Yet *continuity*, as we have learned from John Dewey, is fundamental to an architecture-centered aesthetic experience. Therefore, a complete rejection of the past, a failure to recognize the present, and a forsaking of the

future is unquestionably disadvantageous to perception, and subsequently the manifestation of spirituality via architecture. In aesthetic experience the material of the past neither fills attention, as in recollection, nor is subordinated to a special purpose. "There is, indeed, a restriction imposed upon what comes. But it is that of contribution to the immediate matter of an experience now had. The material is not employed as a bridge to some further experience, but as an increase and individualization of present experience. The scope of a work of art is measure by the number and variety of elements coming from past experiences that are organically absorbed into the perception had here and now." (Dewey 1934) To forsake continuity, as some modernist did in both media and history, would be detrimental to the quality of the aesthetic experience.

As mentioned, the time directly preceding the unveiling of Villa Savoye was extremely fruitful for the career of Le Corbusier, and Villa Savoye can be viewed as a realization of his philosophical and architectural contentions. Housing was the principle focus of his efforts during the 1920's and between 1923 and 1927 he would emerge as one of Europe's leading architects and in a striking way. (Mallgrave 2005) Le Corbusier was a decorative artist and painter who recognized that circumstances were propelling him toward more encompassing tasks: "because buildings, especially dwellings, are so deeply intertwined with the lives of people that they must open themselves up to the problems of human existence. In particular, the house must help people fill and profit from the sixteen hours of repose that follow the eight-hour workday." (Anderson 2006) It was in *Towards a New Architecture* that Le Corbusier reached his definitive conclusion: "A house is made for living in," not for looking at. "Pictures are made to be looked at." (Corbusier 1986) Le Corbusier was acting from a reactionary stance to the sumptuous interiors of the Art Deco ensemblers in trying to make a home a more efficient place, to deal with everyday life, instead of with the esoteric, almost outdated problems of décor. (Anderson 2006) Yet we have learned such a distinction cannot be effectively drawn. "An architecture

pure, neat, clear, clean and healthy. Contrast with this our carpets, cushions, canopies, wall-papers, carved with gild furniture, faded or 'arty' colors: the dismalness of our Western Bazaar." (Corbusier 1986) The startling conclusion is thus seemingly logical and self-evident: "A house is a machine for living in." (Corbusier 1986) However, living in this sense seems to be little more than conflated sustenance; nothing akin to dwelling.

In contrast, Frank Lloyd Wright's presentation of Fallingwater can be viewed as more of a wildcard in his career. In fact, at this time of maximum activity in Europe, Wright had gone west to California and Japan. In 1923 he just completed the Imperial Hotel in Japan. "Wright was virtually a non-practicing architect in the years 1924-7." (Mallgrave 2005) "Wright's lack of work led him - between 1927 and 1932 - to write." (Mallgrave 2005) In 1928 Wright published a review of Le Corbusier's *Towards a New Architecture*, and with it begins a polemic that he would develop in essays and lectures over the next several years. (Mallgrave 2005) In his review of Le Corbusier's book Wright attacks the notion that architecture is simply 'surface and mass,' and therefore neglecting the third dimension of depth. (Mallgrave 2005) In a spirited piece published in *Architectural Record* in 1929, Wright defends his "organic" conception - material weight, textural ornamentation, and depth - against the gas-pipe rails, thin slabs, and naked steel features of the European Modernist: A visual examination of the modern houses at the 1927 *Deutscher Werkbund* exhibition "The Dwelling," held in Stuttgart, Germany which was the most comprehensive gathering of modernist architects to date showed much uniformity among the work of architects throughout Europe in the late 1920's. (Anderson 2006) "These artificially thin walls like cardboard, bent, folded, and glued together, are frankly, likewise dedicated not to the Machine but to machinery! Therefore they do not live." (Wright 1929) Moreover, Europeans lack sympathy with nature, and their "stark boxes blister the eyes by refusing the sun-acceptance tress, rocks, and flowers love." (Wright 1929) The disbanding of nature, as both Dewey and Heidegger have

taught us, is understandably detrimental to the realization of naturalized spirituality through aesthetic perception.

Frank Lloyd Wright, in his Kahn lectures, delivered at Princeton University in the spring of 1930 reiterates his earlier critique of Le Corbusier and his followers in the lecture, "The Cardboard House" where he addressed the shallow space of Le Corbusier's Villas; the space of Cubist painting, and thus of early Purist canvases. Speaking of Kahn, Noreberg-Schulz points out that he happens to be one of the few architects to place architecture rightly amongst existential importance; thus Kahn posed the question, "What does the building want to be?"; thereby posing the question in an existential form. (C. Norberg-Schulz 1979) Anyhow, perhaps it's no coincidence then that Frank Lloyd Wright was the architect to deliver the Kahn lectures of which he said:

The cardboard forms thus made are glued together in box-like forms - in childish attempt to make buildings resemble steamships, flying machines, or locomotives. By way of a new sense of the character and power of this machine age, this house strips and stoops to conquer by emulating, if not imitating, machinery. But so far, I see in most of the cardboard house of the "modernistic" movement small evidence that their designers have mastered either the machinery or the mechanical processes that build the house. I find no evidence of integral method in their making. Of late, they are the superficial, badly built product of this superficial, new 'surface-and-mass' aesthetic falsely claiming French painting as a parent. And the houses themselves are not the new working of a fundamental architectural principle in any sense. (Wright, The Cardboard House 2008) While today production techniques are perhaps on-par with Le Corbusier's vision the ramifications of such an aesthetic are still hard to justify spiritually.

As different as Le Corbusier and Frank Lloyd Wright's architectural philosophies may have been there was still a great deal of similarity between these two architects. For instance, Le Corbusier extolled modern advances under the unlikely "banner of decorative art." (Anderson 2006) A banner to which Frank Lloyd Wright also subscribed. Ceramics, jewelry, glassware, furniture, printed papers, woven textiles, murals, metalwork, lithographs, embroidery are, in many ways, constituents of every household. "They constitute its décor, adjust its functions, and express the histories, tastes, and aspirations of its inhabitants." (Anderson 2006) "The house, then, was the fulcrum on which the great architectural revolution would turn." (Anderson 2006) "Le Corbusier proclaimed that it was propelled by change in the decorative arts - in all those things that, assembled, constitute the habitable environment of a house." (Anderson 2006) In 1923 Le Corbusier pronounced that the, "The problem of the house is a problem of the epoch. The equilibrium of society to-day depends upon it. Architecture has for its first duty, in this period of renewal, that of bringing about a revision of values, a revision of the constituent elements of the house." (Corbusier 1986) "Contemporary life - not style, not form, not aesthetics - was the foundation of modern architecture in the late 1920's. To see this, it was essential to understand architecture, interiors, furnishings, and equipment as essential and intertwined." (Anderson 2006) Yet, this holistic understanding of contemporary life 'aesthetics,' just not analytic aesthetics as conceived by Le Corbusier.

Le Corbusier ultimately concluded that, "Modern decorative art is not decorated." (Corbusier, *The Decorative Art of Today* 1987) In "Mass Production Houses" Le Corbusier presents his ideas as "one between architects and men of taste, and the universal love of the home." (Anderson 2006) "Le Corbusier followed aims similar to those that progressive French designers had pursued for a long time: faith that art would bring about the 'assimilation of the masses to the life of the spirit' and an interest in 'the chaotic order of life,' as well as a avowed 'hatred of stagnation.' He also emulated tastes that had begun to



develop in the decorative art ensembles a decade earlier, tastes based on 'simple, pure, logical and even slightly harsh lines,' and followed a tacit presumption that French middle-class people had enough taste to

furnish their own homes artistically. Le Corbusier looked for simplicity, instinct, and necessity in the objects he chose to furnish and equip the modern dwelling unit, and he composed them to bring out fortuitous relationships." (Anderson 2006) Le Corbusier's big mistake seems to be viewing life as chaotic. For as we have seen this is simply not the case. His second mistake seems to be making the assumption that the interior can be conceived of separate from the exterior, for that would defy the notion of wholeness emphasized by Dewey's conditions of aesthetic form.

John Dewey believes that, "the moot problem of the relation of the decorative and expressive is solved when it is viewed in the context of the integration of matter and form. The expressive inclines to the side of meaning, the decorative to that of sense." (Dewey 1934) Yet the isolation of sense is not characteristic of aesthetic objects. The conclusion to be drawn is that the distinctively decorative quality is due to unusual energy of a sensory tract that lends vividness and appeal to the other activities with which it is associated." (Dewey 1934) "The active agency of a particular sense-organ is involved in the production of the quality, but the organ is not for this reason the focus of the conscious experience. The connection of qualities with objects is intrinsic in all experience having significance." (Dewey 1934) "Were enjoyment simply of qualities by themselves, the decorative and the expressive would have no connection with each other,

one coming from immediate sense experience and the other from relations and meanings introduced by art.” (Dewey 1934) Therefore, matter carries the meaning, form carries the sense, and one should not aim to isolate one in favor of the other for aesthetic qualities sake.

Like Le Corbusier, Frank Lloyd Wright also inscribed decorative arts and took a holistic stance on constituting the habitable environment of a house, albeit his treatment was severely different than Le Corbusier's, thus providing an extremely dissimilar experience. Wright was always associated with the Arts & Crafts Movement which is as much due to his philosophy of clean, simple straight lines as to his choice of materials. Wright wrote and delivered a paper entitled “The Art and Craft of the Machine.” He took a more *modern* stance by championing the machine as a method of saving time and effort while still producing objects of beauty. Decorative arts, in Wright's case, includes furniture, art glass, lightscreens, graphics, metalwork, ceramics, as well as decorative architectural flourishes. Looking at Wright's work from another perspective, it may seem that he fits more comfortably into the category of art nouveau. (Heinz 2001) In contrast to Le Corbusier, Wright practiced completely integrated assemblage, with each item and each detail complementing and reinforcing the other. While he used the most historically common materials, he managed to utilize them in innovative and unusual ways without in any way altering their basic characteristics or deviating very far from what is suggested by the materials themselves. (Heinz 2001) Wright believed that, “This is the modern opportunity, to make of a building, together with its equipment, appurtenances and environment, an entity which shall constitute a complete work of art.” (Weston 1996)



This seems to be Dewey's pragmatic conditions of aesthetic form at work in their utmost regard.

John Dewey tells us that objects of industrial arts have form - that adapted to their special uses. "These objects take on esthetic form, whether they are rugs, urns, or baskets, when the material is so arranged and adapted that it serves immediately the enrichment of the immediate experience of the one whose attentive perception is directed to it. No material can be adapted to an end, be it that of use as spoon or carpet, until raw material has undergone a change that shapes the parts and that arranges these parts with reference to one another with a view to the purpose of the whole. Hence the object has form in a definitive sense. When this form is liberated from limitation to a specialized end and serves also the purposes of an immediate and vital experience, the form is esthetic and not merely useful." (Dewey 1934) The key here is the generation of form via an ordered relation of many constituent elements in an experience.

The interfusion of all properties of the medium is necessary if the object in question is to serve the whole creature in his unified vitality. (Dewey 1934) Design has a double meaning. It signifies purpose and it signifies arrangement, mode of composition. (Dewey 1934) Therefore, although both Le Corbusier and Frank Lloyd Wright understood this to a degree, Wright seemed more successful in having the constituent parts of a whole contribute to the consummation of a conscious experience. Dewey believes that in the work of art, the relations cannot be told apart from what they relate except in later reflection. A work of art is poor in the degree in which they exist in separation. (Dewey 1934) This last statement essentially surmises the aesthetic deficiency of Le Corbusier's architectural philosophy.

The aesthetic shortcoming of Le Corbusier over Frank Lloyd Wright appears in at least two instances in these dwellings which serve to illustrate their aesthetic difference quite vividly. One can be seen in their treatment of their fireplaces; the other can be seen in a similar statement they both made upon entry to the dwellings. Le Corbusier's fireplace in Villa Savoye, while adhering to his purist aesthetic, seems to be designed as merely useful; if that. The more primordial act of building a fire doesn't seem to mesh well with purist philosophy any better than does his fireplace for coping with it. Wright's fireplace at Fallingwater is not only more useful than is Le Corbusier's, but he designs it with a holistic aesthetic



Fireplace at Fallingwater



Fireplace at Villa Savoye

reflecting the a more profound sensibility to the primordial act of building a fire. It is not contrived. As a result, Wrights approach to the natural phenomena did not consist in the abstract observation and analysis common in Europe, but in the direct experience of archetypal, meaningful "forces." (Norberg-Shulz 1979) "His use of natural materials must also be understood as the manifestation of a wish for a return to the concrete phenomena, that is, for a 'deeper



Water Feature at Fallingwater



Water Feature at Villa Savoye

sense of reality.'" (C. Norberg-Schulz 1979) I, like Noreberg-Schulz in speaking of Wright's early prairie homes, believe that Wright's decorative effect is not achieved in isolation, it is not empty embellishment, or fastidious ornamentation. Wright orders raw materials so that through interaction with the self experience can become delightful. Likewise, at the entry to Villa Savoye there is a standard lavatory presented as an overt symbol of the mass-produced functional object. By contrast, at Fallingwater, a natural spring spills into a pool made from rocks thereby denying the factory-made object with an element particular to the function and nature of the site. (Doremus 1985) Again, Wright succeeds over Le Corbusier in accounting for the wholeness of experience in accounting for particulars. It is another attempt for a deeper sense of reality. These are two completely different treatments which ultimately - in their own way - attribute to completely different architectural-centered aesthetic experiences.

By 1928 Le Corbusier had become the ablest propagandist for the modern movement in Europe. (Mallgrave 2005) The turning-point for Modernism, and subsequently for both of these architects careers, came in 1932 when modernism was christened 'The International Style' at an exhibition held at the Museum of Modern Art in New York. This show changed the view of Modernist design and architecture forever, leading after the Second World War to its adoption as an almost universal style. Favored initially by large corporations, it spread to speculative office and apartment blocks and appeared throughout the world from Tokyo to Rio de Janeiro. (Weston 1996) Alex T. Anderson, in his book *The Problem of the House*, speaking largely of the modern movement in Europe (and particularly France) believes that, "The house did not always fit well with the histories of modern architecture that ascribed the logic of new functions, the new application of pure forms, new materials, and new construction methods, as its 'predisposing causes,' to use the words of Reyner Banham." (Anderson 2006) "The ordinary dwelling lay well outside the interests of 'the first moderns,' who attempted to formulate universally applicable laws for architectural aesthetics. Thus, even if the modern architecture that took shape in the late 1920's benefited from the academic rationalism of the eighteenth century and the technological developments that followed, it did not share the same concerns. It responded to the heterogeneous conditions of everyday life, and until at least the late 1920's, its primary concern was the 'problem of the house.'" (Anderson 2006) Yet, as we are coming to realize, a 'universal aesthetic' to address the 'problem of the house' is counter intuitive to dwelling.

"Whatever the underlying motives - gender, power, consumption, fashion, geometry, color - for modernist architects of the 1920's, the modern house was the pivot on which the issues turned. And it seemed that solutions to many of the problems of the age hinged on the solution to the problem of the modern house." (Anderson 2006) Thomas Doremus believes that Frank Lloyd Wright, after viewing Villa Savoye in the 1932 Museum of Modern Art exhibition - which he also submitted an entry to - seems to have

responded directly to Villa Savoye in the first commission he could use. Which so happens to be the Kaufman House at Bear Run, Pennsylvania of 1935, also known as Fallingwater. As we have seen, Wright was an outspoken dissident of Le Corbusier and the International Style which had become the poster-child for Modern architecture. Therefore, putting aside the obvious physical difference in their sites, the correspondences in program between their 'dwellings' is striking. "Each was a three-bedroom country house for a wealthy client who made frequent arrivals and departures by automobile." (Doremus 1985) Being dwellings, as opposed to government buildings for example, they are free of the burden of catering to the influence of outside forces such as a "political aesthetic." Also, as Doremus so illustratively points out, "The presentation by each architect of a precisely defined structural system is indicative of a most crucial attitude toward Modern 'style' that was common to both of them. In *Vers Une Architecture* Le Corbusier proposes the idea of standardization as the foundation for modern style.

'It is necessary to press on towards the establishment of *standards* in order to face the problem of *perfection*. Here we have the birth of style, that is to say the attainment, universally recognized, of a state of perfection universally felt... The establishment of a standard is developed by organizing rational elements, following a line of direction equally rational. The form and appearance are in no way preconceived, *they are a result.*'

Modern architecture, then, is to be formed by the organization of building elements, rationally chosen, into systems based on real standards such as function or manufacture. This same idea was espoused by Wright about the same time in his 1927-28 series of articles for *Architectural Record*, "In the Cause of Architecture":

'The question is now, how to achieve *style*, how to conserve that quality and profit to the fullest extent by standardization, the soul of the machine, in the work that is 'Man.' ... [Style is obtained]

first by directly acknowledging the *nature* of the problem presented and expressing it with a sense of appropriate shape and proportion in terms of the *character* of the materials and the process of a work that [is] to make the building.'

The clear expression of independent systems of building elements is therefore the key to understanding both the Villa Savoye and Fallingwater as statements of stylistic principles for Modern architecture." (Doremus 1985) Wright, more than Le Corbusier, seems to acknowledge that a style, or a design, cannot - and should not - be independent of the uniqueness that is its site. He also seemed to acknowledge the existential importance of the character of materials which contribute to the quality of the architecture.

However, before we get into greater detail on either of these two edifices, it is worth reflecting on the implications imbedded within the titles of these architects styles alone. The title "International Style" already illustrates a disconnect from Dewey's conditions of aesthetic form, and our understanding of spirituality. How can a dwelling be "international"? Wouldn't a neglect of the particulars of *place* and cultural conditions that Heidegger, Solomon, and others taught us is so central to dwelling and spirituality compromise the manifestation of spirituality? Even Encarta Dictionary list the word 'domestic' as an antonym for 'international.' (Encarta Dictionary 2007) "Organic architecture," on the other hand, as a title reflects the natural rhythms common to all life. The intrinsic vitality that develops naturally through growth contingent upon - not disregarding of - the particulars of place and culture (i.e. environment).

As far as aesthetic impressions of these dwellings go Dewey tells us that the total overwhelming impression comes first, perhaps in seizure by a sudden glory of the landscape, or by the effect upon us of entrance into a cathedral when dim light, incense, stained glass and majestic proportions fuse in one indistinguishable whole. (Dewey 1934) "Not only, however, is it impossible to prolong this stage of esthetic experience indefinitely, but

it is not desirable to do so. There is only one guarantee that this direct seizure be at a high level, and that is the degree of cultivation of the one experiencing it." (Dewey 1934) It is not wise to seek to recover by direct action the first fine rapture. "The beginning of esthetic understanding is the retention of these personal experiences and their cultivation." (Dewey 1934) A work of architecture, like Dewey's 'art' in general, is part of the objective world and its existence is causally conditioned by the coordination of materials and energies of the external world. The first, and probably most important, characteristic of the environing world that makes possible the existence of artist form is rhythm. (Dewey 1934) The larger rhythms of nature, which are so bound up in the conditions of even elementary human subsistence, can also be such as the circular course of the seasons. (Dewey 1934) Dewey's short definition of rhythm is a "ordered variation of changes." (Dewey 1934) Indeed, a profound understanding for the realization of rhythm is key to understanding Dewey's conditions of aesthetic form in general, and is also applicable to architecture.

Le Corbusier's Villa Savoye, being the first of the two dwellings erected, was completed in 1929 at the height of the 1920's modernist movement in Europe. I believe that the "total overwhelming impression," to a large extent, can be derived from a picture. Villa Savoye's is one of a building that seems to hover above its grassy site on an array of simple post and the supports seem to be placed without regard for the circumstances of its site. (Doremus 1985) "To present the bounding surfaces as 'stretched planes' and not gravity-bound supporting walls, they were made as thin as possible and designed to create an unbroken effect." (Weston 2003) As Weston points out in his book *Modernism*, it has a planar character stressed by suppressing any suggestion of material weight. However, even more striking, is the materiality of Villa Savoye. Le Corbusier's passion for white grew out of the Purist aesthetic with its Platonic emphasis on the 'primary sensations' aroused by simple geometric forms. (Weston 2003) He viewed plain surfaces as the most effective means of exhibiting 'mathematical

lyricism', which to him was the highest form of aesthetic order. (Weston 1996)

Le Corbusier believed in a latent universal drive towards purification irrespective of technique which could bridge the gulf between culture, folklore and industry as a geometric impulse underlying all cultural form. (Frampton 2001) I don't believe such a 'geometric impulse' exist. "Le Corbusier characterized this convergence by drawing the reader's attention to the similarity between the habitual whitewash seasonally applied to Mediterranean dwellings and the lead-based white enamel paint of industrial civilization. He saw these two finishes - *le lait de chaux* (whitewash) and *la loi du Ripolin* (the rule of Ripolin, a commercial paint) - as a common purifying radiance uniting



the vernacular of the Aegean with the Purist plasticity of the industrial north."

(Frampton 2001)

Perhaps Le Corbusier should have read *Also sprach*

Zarathustra more

thoroughly as Nietzsche - in his own unique manner - said, "Deep yellow and hot red: such is my taste, mixing blood into every color. But he who whitewashes his house reveals to me a whitewashed soul." I think Dewey and Wright would also object to the spiritual consequences of museum-like walls upon which, in *Vers une architecture*, Le Corbusier advised the reader to only to exhibit a few paintings at any one time. Thereby, he not only reinforced the 'museum conception' of art which Dewey's pragmatist aesthetics is foundationally apposed, but going further by actually turning a house into a museum.

Le Corbusier was also convinced that industrialized construction techniques, when fully developed, would yield the smooth 'factory finish' he sought. The reality of

building in the 1920's, was, needless to say, rather different, and far from being the seamless products of new building technology, his Purist villas - such as Villa Savoye - were ad hoc combinations of new and traditional materials, plastered over and painted white to appear homogeneous and machine made. (Weston 2003) Through its 'elimination of the equivocal,' wrote Le Corbusier, whitewash encouraged the 'concentration of intention on its proper object.' (Weston 2003) Again, Le Corbusier is undoubtedly implicating a divide in Dewey's conditions of aesthetic form. In architecture is it really beneficial to eliminate the 'equivocal'? If one did so wouldn't aesthetic perception of that object quickly become monotonous and aesthetically unfulfilling?

The important point here is that Le Corbusier, and the white architecture of the International style, was challenged by the two great natural modifiers of buildings: climate and time. "Reviewing a traveling exhibition of Le Corbusier's early villas in 1959, a mere 30 years after their completion, Nikolaus Pevsner became deeply depressed. ... Le Corbusier's houses can't please in decay," Pevsner observed. 'Concrete structures with walls designed to be rendered white make bad ruins. What we are used to enjoy in decay, according to our upbringing, but perhaps also according to just laws of aesthetics, is weathered stone and lichens. ... These white surfaces must be white, these metal window frames free from rust. The Villa Savoye at Poissy should greet us on its hillcrest as an eternal vision.'"

(Weston 2003) Le Corbusier's Villa Savoye, at least in the material term, is almost incapable of tolerating wear, or the patching and changes over time through the evolution of its materials. It ask



Villa Savoye (1928-1931), before restoration
Le Corbusier
Poissy-sur-Seine, France

(Photograph by Mostafavi and Leatherbarrow 1993 p20)

to be re-clad rather than gradually remodeled. (Weston 2003) Le Corbusier virtually ignored Dewey's natural rhythms. Dewey might argue that Le Corbusier's material remained a means, and never became a medium. In doing so nearly all still images of Villa Savoy - interestingly enough - are taken in pristine weather conditions. There seems to be some sort of subconscious reflex to viewing Villa Savoye where it is only favorable to experience it on a sunny summer day.

By contrast, Frank Lloyd Wright's Fallingwater was never allowed to fall into ruin, but even if it had it would make for a more successful ruin (and I believe there can be such a thing) than did Villa Savoye. The "total overwhelming impression" of Fallingwater is as a vertical arrangement of cream-colored trays spreading in perpendicular directions from a massive stone core. The trays give the impression of floating above the stream without support until the system, of cantilevering trellis beams is revealed behind the stone core as one crosses the bridge. (Doremus 1985) Wright's response was site specific. At Fallingwater, the memory of the quarry is inscribed into the architecture. Wright found a local stone, which he had roughly squared and then laid to echo the natural bedding of the sedimentary rocks, which form low cliffs along the stream. (Weston 2003) Wright's response to the landscape was direct and elemental. "The three elements of nature - rocks, water, and light - that Wright distinguished at the site, each reacting with but independent of others, were translated into the component



systems of the house." (Doremus 1985) Frank Lloyd Wight did not ignore nature's rhythms, contrary to Le Corbusier, he embraced them. His success is evident in the fact that Fallingwater is often portrayed through photographs in a variety of seasonal and environmental conditions.

Perhaps, the most telling of all avenues with which to investigate the architecture-centered aesthetic experience afforded through these two dwellings - without actually visiting - is through the video of others. This perception forces us to objectify the character and quality of experience. It will allow us to - in some form - experience the movement and space that is so integral to an architecture-centered aesthetic experience. YouTube.com is a video sharing website on which users can upload and share videos. YouTube displays a wide variety of user-generated video content, including movie clips, TV clips, and music videos, as well as amateur content such as video blogging and short original videos. Most importantly, for our purposes, is the fact that the majority of the content on YouTube has been uploaded by individuals. A search for "Villa Savoye" yields 20,126 results and a search for "Fallingwater" yields 201,160 results as of March 1st 2010; more than enough for our purposes.

Many of the search results are animated computer generated renderings, or "fly-throughs," of the original dwellings, but what interests us most is the manner in which these dwellings are being portrayed in actual "walk-throughs" by physical visitors; in other words, actual experiences. This sheds the most light on what a architectural-centered aesthetic experience might be like and allows us to extrapolate speculative conclusions with regard to John Dewey's conditions of aesthetic form. It goes without saying that an experience one would incur as a tourist would be different than one an individual would incur as a owner. For instance, as a tourist they must have experienced some form of anticipation, perhaps they are devoid of the tension a owner may experience, yet ultimately we can still ascertain a quality of experience. We can address the objective space in and of itself. These videos still provide us with qualitative insight that is pertinent

to our understanding. Additionally, a "walk-through," especially if the filming begins as the dwelling is being approached, gives us a greater sense of the tension and anticipation which Dewey spoke of as being integral to every aesthetic experience, thus allowing us to experience for ourselves in at least some small way. It allows us to perceive the conditions of aesthetic form which accompany every integral aesthetic experience these dwellings more fully. We can then even speculate at the fulfillment one must have derived from the experience.

The YouTube video results for a search of "Villa Savoye" are roughly 90/10 computer rendering "fly-throughs" to physical "walk-throughs;" while the YouTube video results for a search of "Fallingwater" are the opposite; roughly 10/90 computer rendering "fly-throughs" to physical "walk-throughs." Again, this could implicate a host of things. It could simply mean that Villa Savoye is easier to replicate on a computer than is Fallingwater, or that French architectural curriculum advocates the use of computer modeling more than does American counterpart. More importantly, as we will continue to see, I believe this illustrates that Fallingwater is simply more aesthetically experiential than in Villa Savoye, and is thereby more conducive to the manifestation of spirituality. In short, Fallingwater is more successful in capturing Dewey's conditions of aesthetic forms than is Villa Savoye judging from these videos.

Again, I will begin by addressing Villa Savoye first. The videos of Villa Savoye all have some interesting similarities. Firstly, they mostly begin inside of Villa Savoye. They do not - as if almost subliminally - capture Dewey's formal conditions of tension and anticipation leading up to the visit as do some of Fallingwater's videos. In doing so they forsake the cumulation necessary to have a consummatory experience. I believe this has a large part to do with the neglect of Villa Savoye's rural surroundings or 'place,' while Fallingwater successfully respects and embraces it. Villa Savoye can essentially be viewed in and of itself, which is perhaps why its videos are partial to computer reproductions.

The other interesting occurrence is what happens once inside of Villa Savoye. Le Corbusier, believing that the “house is a machine for living” was a huge fan of ramps to navigate between floors, and utilized them in his designs quite regularly as to create the illusion that the subject is literally ‘walking up the walls,’ a device that served to induce a dynamic if somewhat idiosyncratic perception of space. (Frampton 2001) In the YouTube videos the directors basically navigate the ramps all the way up to the roof terrace, quickly lose interest, and return back into the house to look for something interesting to film. In general, they find little to pause and reflect at, and end up relaxing in Le Corbusier’s ergonomically designed furniture. This edifice reveals itself all at once; there

is really no temporal unfolding. In the YouTube videos of Fallingwater, by comparison, the experience is split between the interior and exterior of the house. The directors seem to



subconsciously capture Dewey’s natural rhythms of the experience, and often pause to film around. The “waterfall-shot,” which is most commonly associated with Fallingwater, is actually only a perspective obtainable after a short walk through the woods. In fact, the waterfall is not visible from the house at all. Wright believed that had he made the waterfall accessible from within the house it would quickly lose the quality of its effect. Perhaps Wright understood the value of Dewey’s conditions of aesthetic form such as cumulation, tension and anticipation? In Fallingwater there is much to be perceived as a holistic continuity. There is simply a different character of space.

I am not sure how Le Corbusier conceptualized the space within Villa Savoye? Speaking in general, Le Corbusier said, "I draw a character. I make him enter the house; he discovers its volume, in the form of the room and, above all, the amount of light coming through the window or the pane of glass. He advances: another volume, another influx of light. After that, another source of light; still further on, a flood of light and shade on the side, etc." (Corbusier 2005) It doesn't seem as though he proved too deeply into the consequences of opening up space with regards to much introspection as to how it would ultimately be experienced and perceived. He appears to have merely opened the interior space as much as possible by minimizing the separation between rooms. From the videos we can determine that from within the Villa Savoye, every view to the surrounding countryside is framed, even to the extent of freestanding exterior screens at the second floor and roof terraces. There is a resulting feeling of privacy and enclosure, a separation from nature. Nature has been confined to isolated gardens on the roof terrace. "The Villa Savoye is introspective, sitting detached and remote above its grassy site." (Doremus 1985) In many ways Villa Savoye seems to contradict everything which we have identified as being central to an architectural-centered aesthetic experience. Therefore, Villa Savoye seems - to me - highly unlikely to instigate the manifestation of spirituality through its perception.



In contrast, Fallingwater consciously denies the framing of the windows, first by making the mullions as thin as possible, and most strikingly at the corners where the



verticals disappear altogether and the glass is mitered; essentially the exact opposite of Villa Savoye. Wright's denial of enclosure, an emphasized extension to the surrounding woods is an insistence on a connection between man and nature.

"Fallingwater stretches itself out in every direction reaching for a union between the man-made and the natural." (Doremus 1985) Noreberg-Schulz believes that Wright was also the first to give an answer to the demand for "freedom" which is a central question of the modern movement. "Traditionally the human dwelling had been a refuge for the individual and the family. Wright wanted rootedness and freedom, and thus he destroyed the traditional "box" and created a new interaction between inside and outside by means of continuous walls which direct and unify space. The concept of inside is thereby changed from a refuge to a fixed point in space, from which man could experience a new sense of freedom and participation. This point is marked by the great fireplace with its vertical chimney. Hence man no longer places himself at the center of the world as was the case in Versailles. Rather we find at the centre an element which symbolizes the forces and order of nature. A remainder evidently, that the modern world should not negate the basic meanings of existence." (C. Norberg-Schulz 1979) Herein, I truly believe that Dewey would also advocate Wright's "spiritual success" over Le Corbusier.

"Fallingwater relates custom-fabricated objects to machine-finished surfaces both smooth and rough, contrasting the homogeneity of steel, glass, and painted plaster with the natural surfaces of stone, water, and foliage. The resulting dialogue is sensual as well as intellectual and can be thoroughly appreciated only through direct



experience.”
 (Doremus 1985)
 The living room
 he created a
 great dynamic,
 dramatic space.
 It incorporates
 the functions of
 a variety of
 rooms that one
 would typically
 find on the first
 floor of a
 typical home;

music area, study area, various conversation areas, dining area all in one space, all pivot off central square creating great dynamism. Like Le Corbusier, Wright opens up the living space, but unlike Le Corbusier, he manifests a tension through his holistic inclusion of functions in dynamic fashion. In Le Corbusier's Villa Savoye he does not seem to account for the typical functions of a house beyond those which require infrastructure rendering it rather bland and lifeless. Therefore, Fallingwater seems - to me - highly likely to instigate the realization of spirituality through its perception of an architectural-centered aesthetic with Dewey's conditions of aesthetic form.

Case Study Conclusion:

Dewey Believed that, "The *experience* is of material fraught with suspense and moving toward its own consummation through a connected series of varied incidents." (Dewey 1934) This consummation brings about fulfillment, if perceived properly, brings about naturalized spirituality. The architectural-centered aesthetic experience, the work of art in its entirety - is *perception*. As we have learned, the particular quality of any experience is influenced by far too many extraneous influences to quantify them all, and also changes with time. For example, a subtle difference in an individual's perception of Villa Savoye, as compared with that same individual's perception of Fallingwater, could be attributed to a multitude of factors. A Frenchman visiting Villa Savoye will no doubt have carry different sentiments and viewpoints than an American visiting Fallingwater; and vice versa. As will the perception of a trained architect over a layman. As would the varied particulars surrounding and influencing the uniqueness of any particular visit on any particular day. By now we have made this all evident. Nevertheless, using John Dewey's conditions of aesthetic form, and similar - yet strikingly different - case studies, we have done our best to level the playing field in hopes of gaining a clearer objective understanding for the manifestation of spirituality via architecture. One which, in the spirit of pragmatism, phenomenology, and architecture can be realized in concrete terms.

In doing so, Frank Lloyd Wright's Fallingwater has emerged a clear favorite over Le Corbusier's Villa Savoye. The dialogue between Le Corbusier and Wright was in accord about the expression of standardized systems, the importance of clearly revealed function and structure, and the excitement of open planning. There was, however, disagreement about the relation of man and nature, and about the exact use of the machine in fabrication. (Doremus 1985) This is precisely where - in regards to the manifestation of spirituality - Wright took the lead. In recognizing this fact we can now better understand what conditions attributed

to the spiritual successfulness of Fallingwater, and the spiritual downfall of Villa Savoye. We now have a "spiritual toolbox" so to speak; a formation of new maps. Wright respected the rhythms of nature; the dynamic interaction of elements displaying the kind of continuity, cumulation, tension, conservation, anticipation, and fulfillment which, together with emotional intensity, are defining features of the spiritual-aesthetic experience. "His works are always 'built,' and possess the quality of true 'things.'" (C. Norberg-Schulz 1979) That, I believe is the ultimate aim of the architect, an aim central for manifesting spirituality in architecture.

Frank Lloyd Wright understood space. The aspect of architecture which we have learned is so central to the manifestation of spirituality. In "The New Architecture: Principles," which appeared in *A Testament* in 1957 Wright distinguishes his organic architecture from other forms of architecture: [O]rganic architecture sees the third dimension never as weight or mere thickness but always as depth ... [T]he third dimension transformed to a space dimension ... [S]pace outside becomes a natural part of space within the building. All building design thus actually becomes four-dimensional and renders more static than ever the two-dimensional of the old static post and girder, beam and box frame type of construction, however novel they seem to be made ... A new sense of reality in building construction has arrived." (Wright, *A Testament* 2008) But how has it transpired into contemporary times? It seems to me that we are still largely building static boxes.

Wright defined 'architecture' in *An Organic Architecture* as "architecture is the interior space within to be lived in... It is in the nature of any organic building to grow from its site, to come out of the ground into the light." (Slater 1999) Gail Slater, in her book *Frank Lloyd Wright's Living Space*, believes that from what we know about Wright's goals and methods, he would no doubt expect us to interpret spaces intuitively, or at least to bypass most of the conventional rules for defining, analyzing and interacting with the built form. (Slater 1999) She believes Wright juxtaposes two tenses in his definition of

architecture: the present (is) and the progressive future present (to be lived). (Slater 1999) In the first portion of the definition (architecture *is*), we are given a sense of certainty by as architectural works are entities that indeed require this sense of presence. (Slater 1999) The definition does not end there, and tells us that what is visible and concrete is also dependent on and realized through user's actions or, more correctly, interactions with(in) the structures created. "What *is*, at first, is now only a gloss for architectures real meaning. The space created by building is always a presence, but it is one that continually changes in use and form, in the sense that the boundaries of interior and exterior may be negotiated. Wright's emphasis on the dynamic aspect of space reflects his refusal to be limited by walls, corners, or any construction that makes the work absolute and static." (Slater 1999) "The interior 'space within to be lived in' moves us to a place where greater inclusion, interaction, and sociability are possible." (Slater 1999) "In addition, it renders space as something that is always potential, never complete, and never perfect." (Slater 1999) The perceiver then has the task to realize space as such.

In a similar vein, Dewey believed that "there are only two sorts of possible worlds in which esthetic experience would not occur." (Dewey 1934) In "a world of mere flux" no unity, stability, or sense of culmination would be possible. But, on the other hand, "a world that is finished, ended, would have no traits of suspense and crisis, and would offer o opportunity for resolution. Where everything is already complete, there is no fulfillment. We envisage with pleasure Nirvana and a uniform heavenly bliss only because they are projected on a background of our present world of stress and conflict." (Dewey 1934) Their actual experience, like that of a permanently enduring aesthetic unity of experience, would be deathly boring. We need disturbance and disorder, since "the moment of passage from disturbance to harmony is that of intensest life" and most gratifying experience. (Dewey 1934) Nor can we linger in such harmony; aesthetic experience is but a temporary savored culmination, a rhythmic interval of rest, which, sharing in life's demand

for variety, cannot be satisfied with order, and so "pushed us out into the unknown." (Dewey 1934)

Dewey, calling attention to the behavior of the wisest person, noted: "All that the wisest man [or architect] can do is to observe what is going on more widely and more minutely and then select more carefully from what is noted just those factors which point to something to happen." (Dewey 1916) "The opposite... to thoughtful action are routine and capricious behavior." Routine behavior "accepts what has been customary as a full measure of possibility and omits to take into account the connections of the particular things done." (Dewey 1916) The Capricious person "makes the momentary act a measure of value, and ignores the connections of our personal action with the energies of the environment." (Dewey 1916) If the capricious person is one who acts on whim, he is one whose action has little connection with his surroundings. Capricious behavior, Dewey concluded, "says virtually, 'things are to be just as I happen to like them at this instant,' as routine says in effect 'let things continue just as I have found them in the past.'" (Dewey 1916) The one continues past unchanged, the other the present moment. Both, however, are less than fully intelligent, for they fail to consider the possibilities in the particular situation. A more intelligent (or spiritual) person, on the other hand, sees more and chooses more carefully. The more intelligent (or spiritual) person is the one who makes more informed choices concretizing architecture, perceiving architecture, and experiencing spirituality. After all, experience is the interaction of the organism with its environment. A work of architecture elicits and accentuates this quality of being a whole and of belonging to the larger, all-inclusive, whole which is the universe in which we live.

Norberg-Schultz further believes that Frank Lloyd Wright managed to define the concrete means which were needed to give man a new dwelling and that it is important in this context also to mention his idea of an "architecture of democracy." (C. Norberg-Schulz 1979) "Before, architecture was determined from 'above,' and the dwelling only reflected the meaningful forms developed in connection

with church and palace. Modern architecture, on the contrary, takes the dwelling as its point of departure, and all other building tasks are considered 'extensions' of the dwelling, to use the term of Le Corbusier's. The traditional order of building tasks is thereby reversed. This means that architecture is no longer based on dogma and authority, but ought to grow out of daily life, as an expression of man's understanding of nature, of other men and of himself. The 'higher' building tasks thus become a result rather than a condition, and they represent something man must conquer in his own life. The *esprit nouveau* therefore should free man from the 'systems,' and conquer the split of thought and feeling which was a characteristic product of bourgeois society." (C. Norberg-Schulz 1979) So too, as we have seen, these aims are similar to that of John Dewey and the pragmatist ideologies.

"In great art, there is no limit set to the individualization of parts within parts." (Dewey 1934) We see buildings in which there is little or nothing in the parts to arrest attention and our eyes literally glance over and by. (Dewey 1934) There is nothing to *dwell* upon. William James observed: "Provided you grant some separation among things, some tremor of independence, some free play of parts on one another, some real novelty and chance, however minute, she is amply satisfied and will allow you any amount, however great, of real union." (Shusterman 2000) "Organic unity, at least in those versions where the different parts enjoy some relative autonomy, can perhaps provide a model for nonrepressive unity or harmony in difference." (Shusterman 2000) As for the essence of parts of course, in the sense of logical necessity, everything may be contingent. "But some things are clearly more contingent than others, and failure to distinguish between these differing sorts of contingencies simply reflects our bad philosophical habit of absolutist thinking. If there are no logical necessities in our world, there remain probabilities that constitute practical certainty; if there are no foundational essences, there remain historical norms (alterable and contestable as they are) which structure and regulate our linguistic and other social practices, thus

serving, so to speak, as relative historicized essences.” (Shusterman 2000) Forsaking the essential role the parts play to the formation of the whole was more a fault of Le Corbusier’s in Villa Savoye than of Wright’s in Fallingwater.

John Dewey would most likely argue that to look at a work of architecture in order to see how well certain rules are observed and canons conformed to impoverishes perception, and this type of view is more fundamental to the viewing of Villa Savoye than of Fallingwater. Villa Savoye ask to be recognized; Fallingwater ask to be perceived. Furthermore, to strive to note the ways in which certain conditions are fulfilled, such as the organic means by which the media is made to express and carry definite parts, or how the problem of adequate individualization is solved, sharpens esthetic perception and enriches its context. (Dewey 1934) Therein, the poverty of modern architecture stems from the atrophy of sensuality. Everything is dominated by reason in order to create amazement without proper research. The art of the engineer is not enough if it is not guided by the primitive needs of men. Reason without instinct. We must mistrust merely pictorial elements if they are not assimilated by instinct.” (Adam 1987) As we have seen, in these ways, Le Corbusier’s Villa Savoye simply fails to meet the conditions of great art which are partial in their experience to the conditions of aesthetic form. Fallingwater on the other hand does seem more conducive to sharpening aesthetic perception and enriching its context.

Dewey sees architectures materials as being closer to nature than are pigments and musical instruments, and if there is any doubt about this fact, there is none about its use of the energies of nature. No other products exhibit stresses and strains, thrusts and counterthrust, gravity, light, cohesion, on a scale at all comparable to the architectural, and it takes these forces more directly, less immediately and vicariously, than does any other art. It expresses the structural constitution of nature itself. (Dewey 1934) Buildings, among all art objects, come the nearest to expressing the stability and endurance of

existence. Architecture is not nature, but is nature transformed by entering into new relationships where it evokes a new emotional response. (Dewey 1934) Additionally, because of their inherent power to endure, architecture records and celebrates - more than any other art - the generic features of our common human life. Again, Fallingwater was more respectful of the nature that is materials while Villa Savoye seemingly ignored that fundamental part of nature.

To be fair to Le Corbusier it should be dually noted that Le Corbusier "radically changed his architecture during the 1930's" through which the injunction of the International Style against symbolic expression was swept away and a new generation of expressionists blossomed. (Roth 1993) However, such changes were not - well - *international*. For Le Corbusier "these changes involved molding of space, but more importantly they revolved around a change in materials, away from the smooth stucco and seamless surfaces of the 1920's to rough materials and deliberately crude workmanship, giving the surfaces of Le Corbusier's postwar building a rich texture." (Roth 1993) "The most vivid break with his past, and one for which most observers were unprepared, was Le Corbusier's chapel at Ronchamp, France, built just after the war." (Roth 1993) As with Villa Savoye, Le Corbusier was given a rural site and a completely free hand. "Le Corbusier spend several days on the site in the ruins of the old chapel, sketching the profile of the surrounding setting and gradually the new chapel form itself in his mind, creating what he called 'a visual echo of the landscape.'" (Roth 1993) This is a very different position than Le Corbusier took towards Villa Savoye's landscape.

As Leland Roth points out in his book *Understanding Architecture; Its elements, history, and meaning*,: "Although the plan of the chapel was based on a mathematically proportioned *Modulor* grid incised in the concrete floor, the chapel seemed to be completely at odds with the rational precision of Le Corbusier's prewar work. The thick outer walls curve in, and the heavy roof swells and sinks in the middle; the curves that seem to open out to the landscape



when seen outside via a sense of compression and containment when experienced from within." (Roth 1993) While the apparent about-face disturbed critics the freeform walls were not so different from the poetic

shapes of the roof terrace of the Villa Savoye. (Roth 1993) The building was finished in 1955, and some saw it surprising that a person who was not a practicing Catholic could design what they say as the most religious building of modern times. (Roth 1993) Le Corbusier, while driven by different ideology than Wright's organicism, seems to have come ever closer to the pragmatist aesthetic through his molding of space to create form. Perhaps another aesthetically telling comparison would be between the religious edifices of Le Corbusier's chapel at Ronchamp, and Wright's Unity Temple in Chicago completed nearly 50 years prior.

The lesson from this study comes, not so much in being able to understand the multifaceted movement known as Modernism, or even the history behind these two particular dwellings, but in being able to implicate the importance of a well thought out architectural theory which unquestionably stems from personal philosophies. This is important, if for no other reason, than it contributes to a deepening of architectural meaning, and therefore an enhancement of the quality of perception. Hence, were it not invariably so, no discussion of this nature would, or could, conceivably occur. Additionally, the ability to identify the potential conditions of aesthetic form which perpetually arise is also invaluable for the architect, as it is the layman. In doing

so, one can then treat any situation with a spiritual understanding it so rightly deserves, and as for so long been neglected.

Norberg-Schultz believes that, "today man is mainly educated in pseudo-analytic thinking, and his knowledge consists of so-called 'facts.' His life, however, is becoming ever more meaningless, and ever more he understands that his 'merits' do not count if he is not able to 'dwell poetically.'" To him, 'Education through Art' is therefore more needed than ever before, and the work of art which above all ought to serve as the basis for our education, is the place which gives us our identity. Only when understanding our place, we may be able to participate creatively and contribute to its history." (C. Norberg-Schulz 1979) As stressed already, the phenomenologist philosophy of Heidegger and Norberg-Schulz places great emphasis on the importance of place. Norberg-Schulz also stresses an 'education through art' as a means to 'dwell poetically.' "We 'dwell poetically' when we are able to 'read' the revealing of the things which make up our environment. Things are made with the purpose of revealing; they gather world, and may themselves be gathered to form a microcosmos." (Norberg-Schulz 1979) Herein, 'dwelling poetically' can be likened to the aesthetic experience with regards to architecture.

John Dewey and his pragmatist aesthetic has provided us with the 'education through art' that Norberg-Schulz and his phenomenology felt was so urgently needed. Subsequently, it is the conditions of aesthetic form which usher in an architecture-centered aesthetic experience. Through architectures perception spirituality is realized. Through architectures concretization of an existential foothold spirituality is manifested. These case study dwellings have served to show us only a few instances of how architectural perception and formation effects us through the stereotypical nature of their design ideologies which still persist today. The task is for the architect to apply this understanding in their own life; in the uniqueness that is every architectural endeavor.

Section VI

The
Conclusion

Project Conclusion:

In the introduction I set the goal of vindicating aesthetic philosophy as the ideal choice for supplementing the spiritual deficiency of architecture. A deficiency which I believed arose as a result of a long held misguided aesthetic foundation to begin with. I then hypothesized that John Dewey's aesthetic pragmatism provided the philosophical remedy needed. In striving for such a goal I was entailing many varied ideologies (analytic, pragmatic, oriental, theological, religious, spiritual, sacred, scientific, continental, phenomenological, etc...). All of which had to be, and have been, clarified and concluded in their own right. Given the multifaceted nature of this architectural-aesthetic-spiritual puzzle, and the fact that certain pieces were susceptible to the possibility of interchanging throughout, it is exceedingly difficult to conclude this project with a succinct summation. The case study further served to illustrate the multifaceted ramifications of an aesthetic pursuit of architecture, and has been concluded in depth in its own section. Indeed, in the spirit of pragmatism, there is no *one true* conclusion; rather there is a series of successive conclusions which need to be understood in their own right so that one might better perceive the manner which they contribute to the greater whole.

One thing is for sure, when we treat architecture analytically we miss the concrete environmental character, that is, the very quality which is the objects of man's identification, and which may give him a sense of existential foothold. Analytic aesthetics impoverishes aesthetic lives. The elevation of the ideal above and beyond immediate sense has operated not only to make it pallid and bloodless, but it has acted, like a conspirator with the sensual mind, to impoverish and degrade all things of direct experience. Analytic aesthetics aim is to analyze and clarify concepts and practices of established criticism, not to revise them in any substantial sense. It was to give a true account of our concept of art, not to change it. In vivid contrast, Deweyan aesthetics is interested not in

truth for truth's sake but in achieving richer and more satisfying experience, in experiencing that value without which art would have no meaning or point, without which it cannot as a global phenomenon exist or be understood, let alone be defined. In Dewey's pragmatism, experience rather than truth is the final standard; even the value of ideas lies in the experiences to which they lead.

Everything, including our methods of knowing and choosing, is open to criticism and modification. Even intelligent, well-educated people disagree. Architects want more specifics, more content. Where is the program of action? One might think that architects need to develop a program that the smart and the not-so-smart can buy into. That only by outlining a course of action and laying it out in a set of rules or a architectural program can we hope to deal with the very real problems that confront us. Dewey's reply, however, might be that of course we need plans and organizations, but these are situational - not for all time. What endures is the need for intelligence. Fortunately, as Eldridge reminds us intelligence is for the having. Within almost every situation there are better and worse possibilities. By reflecting on these and the conditions needed to realize the more desirable (or effective) ones, we can choose ends (and means) that remake our lives, that remake our architecture. We can learn to live, dwell, and build better than we do now. Simply put, for Dewey intelligence is grasping the relation between aims, conditions, and consequences, then acting in a deliberate way on this knowledge (with an awareness of alternatives) to accomplish one's aims; aims such as dwelling. The overarching point is to live well. Dewey thought we can do this best by developing the intelligent elements within our personal and collective experience in such a way that our practices and institutions become more fulfilling. We can modify who we are and what we do in such a way that we increase our satisfactions and create the conditions for future satisfactions. Being intelligent is not an end in itself; living well - or dwelling - is the point. But intelligence is the best way to enhance our practices and institutions so that we might live well.

In this regard one can accept life and experience in all its uncertainty, mystery, doubt, and half-knowledge and turn that experience upon itself to deepen and intensify its own qualities. Like naturalized spirituality, an aesthetic experience is a continuous movement of subject-matters which may involve pain, but may be enjoyed when experienced as means of developing an experience. Dewey's implicit claim is that even the most mundane and routine of our doings could become more infused with significance and therefore more meaningful to us if crafted in a manner that roughly parallels the making of an art object. The arts, above all, teach us something about what it means to undergo an experience. Successful encounters with art objects, such as architecture, offer a set of standards by which to judge ordinary experiences. Such art-centered experiences are distinguished by their unity and wholeness. They are consummatory. They are accompanied by feelings of fulfillment and satisfaction. They are self-sufficient and meaningful. They do not point beyond themselves. Lesser forms of experiencing, by way of contrast, contain but fragments, mere shards, of what Dewey would call an experience. I agree with Alexander in believing that it is the very possibility for experience to take on satisfying quality which determines the evaluation of so much of our ordinary experience as unfulfilling, fragmented, problematic, or meaningless. If human experience reached its possible limits in mindless routine or disconnected activity, not only would Dewey's aesthetics be superfluous but his instrumentalism as well.

Meaning is the fundamental human need. Surely without it there can be no dwelling, no spirituality. The purpose of architecture is to keep and transmit meanings. Man dwells when he can orientate himself within and identify himself with an environment, or, in short, when he experiences the environment as meaningful. However, architecture's meaning is constantly changing. For it is the product of the ever changing context of experience, which always involves the interactive play between the relatively stable architectural product, and the organism and its environing factors; which are both in continual flux. Dewey

reminds us that while a piece of wood, steel, or stone remains (subject to the ravages of time) self-identical throughout the ages, a work of architecture only lives in some individualized experience, it must be somewhat differently recreated every time it is aesthetically experienced. For experience is a matter of the interaction of the artistic product with the self. It is not therefore twice alike for different persons. It changes with the same person at different times as he brings something different to the work. Even the architect himself would find different meanings in it at different days and hours and at different stages of his own development. If he could be articulate, he would say "I meant just *that*," and that means whatever you or anyone can honestly, *that* is in virtue of your own vital experience and close attention to the architectural product, get out of it. Any other idea makes the boasted 'universality' of the work of architecture a synonym for monotonous identity. This is the criterion of immediate empiricism.

For Dewey immediate empiricism postulates that things - anything, everything, in the ordinary or non-technical use of the term 'thing' - are what they are experienced as. Hence, if one wishes to describe architecture truly, his task is to tell what it is experienced as being. The primary philosophic demand is to find out *what* sort of an experience knowing is - or, concretely how things are experienced when they are experienced as known things. It is the concrete architectural structure *as experienced* that all grounds and clues to its own intellectual or logical rectification are contained. The question of truth is not as to whether Being or Non-Being, Reality or mere Appearance, is experienced, but as to the *worth* of a certain concretely experienced architectural structure. Therefore, similar to Dewey's aims, the value of my effort here can be seen not so much as a quest to practicalize architectural intelligence, but to intellectualize architectural practice; and thus the architecture-centered aesthetic experience that comes in doing such.

Nevertheless, there can be no aesthetic experience apart from an object, and for architecture to be the content

of aesthetic appreciation it must satisfy those objective conditions without which the necessary conditions of aesthetic experience are impossible. The material out of which a work of architecture is composed belongs to the common world. Form then marks a way of envisaging, of feeling, and of presenting experienced matter so that it most readily and effectively becomes material for the construction of adequate experience on the part of those less gifted than the architect. Dewey reminds us that aesthetic experiences arise from experiencing and preceding the meaning of life's cadenced form - not an artificial order that the individual imposes upon either the world or his own experience, but a very natural and organic thing, and thus architectural form, the expression of this order, is rooted deep in the very nature of the world itself. Architectural form is the organic rhythm of the reality which it describes. It thus cannot be arbitrary. Whenever it is, we immediately sense the falsity of a contrived form. Only when the constituent parts of a whole have the unique end of contributing to the consummation of a conscious experience, do design and shape lose superimposed character and become form. The interfusion of all properties of the medium is necessary if the object in question is to serve the whole creature in his unified vitality. Form is the dynamic interaction of elements displaying the kind of continuity, cumulation, tension, conservation, anticipation, and fulfillment which, together with emotional intensity, are defining features of an aesthetic experience and referred to as the formal characteristics of an aesthetic experience.

Similarly, it is equally important to emphasize that it is not the formal properties of architecture which make it spiritual, but rather the relation between the subject and object that makes the particular experience of that object spiritual. These experiences are based on personal experiences and social conventions. Therefore, not only is it impossible to understand the concept of spirituality separated from the context, but it is also not possible to penetrate it in a purely rational way. Herein, the word aesthetic refers to experience as appreciative, perceiving,

and enjoying. It denotes the clients, rather than the architects standpoint. Analytic aesthetics has a positivistic dream that all problems of aesthetic theory would dissolve as soon as specific objects, features or qualities could be established so that they automatically, inescapably, produce an aesthetic experience in any subject exposed to them. Pragmatist aesthetics tells us this is simply not the case. An experience has evolutionary, culturally-learnt, individual-emotional roots involving multidimensional relationships between properties of the environment and our senses, mind, knowledge dependent upon the time, place, and varied role factors.

As such, spirituality falls under the province of aesthetics as heightened, widened, cultivated sensory awareness allowing one to understand the beauty of nature, life, and the full range of perceptual experience. This is awareness of a very wide context. Spiritually speaking, we are talking about the *quality* of experience, rather than a separable experience. It is the polar opposite of some type of experience that can exist by itself. This is the sort of experience that Dewey thought we value and is possible here and now without divine intervention or special states of consciousness. A naturalized spiritual experience then is of an extensive and underlying whole. By the principle of organic unity any aesthetic whole is more than the sum of the properties of its parts as isolated parts. Indeed, the parts themselves would not even appear as they do, were it not for their integration into the whole. A work of architecture elicits and accentuates this quality of being a whole, and of belonging to the larger, all-inclusive, whole which is the universe in which we live. At times of intense aesthetic perception the sense of whole is a spiritual feeling. We are introduced into a world beyond this world which is nevertheless the deeper reality of the world in which we live in our ordinary experiences. Herein, the spiritual function is completely transferred to the aesthetic in a pragmatist fashion. Completely the opposite of analytic aesthetics.

In simplest terms, the spiritual value of architecture inheres in clarifying and intensifying values which are

already there in life. Naturalism, in the broadest and deepest sense of nature, is a necessity of all great architecture. All deliberation, all conscious intent, grows out of things once performed organically through the interplay of natural energies. As such, the distinguishing contribution of man is consciousness of the relations found in nature. Man uses the materials and energies of nature with the intent to expand his own life, and he does so in accord with the structure of his organism - brain, sense-organs, and muscular system. Architecture is living and concrete proof that man is capable of restoring consciously, and thus on the plane of meaning, the union of sense, need, impulse and action characteristic of a live spiritual creature. Perhaps that's why Frank Lloyd Wright said, "The land is the simplest form of architecture. Building upon the land is as natural to man as to other animals, birds, or insects. Insofar as he was more than an animal his buildings became what we call architecture."

I foresee much promise in the pragmatist aesthetic pursuit of both architecture and spirituality; taken in conjunction with one another or even as separate entities. As far as spirituality as an aesthetic pursuit goes this project has been pretty clear cut in its direction conjoining the aesthetic to a naturalized spirituality. Nevertheless, there is always room for improvement of course because aesthetic perception is the result of persistent adjustment, perpetual experiences, continual gathering, cultivation, and an unending deepening of meaning. I believe aesthetic considerations are, and should be, crucial and paramount in determining how we choose to lead or shape our lives. Also how we assess what a spiritual life is. Spiritual activities or spiritual experiences in a naturalistic way are those which are broadly philosophical, humanitarian, or universal in range and interest as opposed to the narrowly selfish satisfaction of bodily appetites and activities devoted thereto. It is a pervasive adjustment of the self and the environment. It is about being captured and pushed forward to fulfillment though one's own engaged, contributing energies which find satisfaction and increased vitality through being so absorbed in aesthetic experience.

As far as architecture is concerned at least four important directions stand out to me as a result of this project. One has to do with the profession of architecture and architectural education. The other two have to do with pursuing architecture as a spiritual experience. The last with architectural perception and formation. The first task would be introducing pragmatist aesthetics into the architectural education system which would essentially require a revamping of architectural education as we currently know it. In contrast to the Deweyan goal of pleasurable aesthetic experiences, analytic philosophy is aimed at objective truth, which it too narrowly construed as the truth about mind-independent objects. So too, we have seen how this hegemonic ideology has been prevalent in architecture as long as 'architecture' and the 'aesthetic' have been enunciable topics. Further proliferating this vitally deficient analytic stance is the fact that criticism in the university had to profess objective knowledge rather than enhanced experience. Objective knowledge was assumed to require a well-defined object; and analytic aesthetics as metacriticism saw this as its goal. As such, in architecture school we have 'crits' of our projects as though a hypothetical resolve to a hypothetical scenario could be right or wrong, and judgments are made.

Perhaps what is more valuable grounds for judgment is the experiential knowledge gained in from the process of undertaking the project than the project as a final object? Less emphasis on the end and more on the means. While our architectural education system seems to appreciate both ideologies to a certain degree the most insightful and rewarding aspect of my whole education - practicum - has been all but banished to the wayside. Practicum is being forsaken for the more analytic isolationist form of education, rather than an pragmatic holistic one, where I believe the student ultimately stands to profit the most. Perhaps there is still a better way these two could see more eye to eye. I believe there is a good reason that practicum and pragmatic both share a root in the word *prāssien* which means: to do, act, or perform. It seems that both concepts understand the richness of undergoing an experience which in

turn produces an experienced individual. Now, if this experience was crafted as an aesthetic experience, which is the highest form of experience, the benefits could be insurmountable by pseudo-analytic thinking whose knowledge consists of so-called 'facts.' I am not familiar with the whole of Dewey's philosophy, but I suspect his views on education would fall somewhere along these lines.

Again, Dewey's ideology depends on reconceiving philosophical definition and theory in distinctly pragmatist fashion, as aimed not primarily at the resolution of abstract philosophic puzzles, but at bringing us closer to achieving more and better concrete goods in experience (though intellectual satisfaction in philosophical abstractions is not excluded from such experiential goods). I, like Dewey, am not seeking a traditional theory of architecture which would issue in a formal definition giving art's necessary and sufficient conditions, or some algorithm for classifying and evaluating architectural works, for I feel such formal definitions leave us cold. Instead, I think a definition is good when it points the direction in which we can move expeditiously toward having an experience. So a good definition of architecture should effectively direct us toward more and better aesthetic experiences. Shusterman helps us to understand that defining architecture as experience expeditiously directs us toward this goal in at least two ways.

First, it primes us to look for and cultivate aesthetic experience in our transactions with architecture by reminding us that experience (rather than criticism) is ultimately what architecture is about. It seems as though the possibility for improved experience all too often takes a back seat to the safer generic norm. Secondly, it helps us to recognize and valorize those expressive forms which provide us aesthetic experience, but which could provide us far more and far better, if they could be appreciated and cultivated as legitimate art. In short, redefining architecture as experience liberates it from the narrowing stranglehold of the institutionally cloistered practice of architecture. Architecture as the purposeful production of aesthetic experience becomes more rewardingly open to future

experimentation through the vast variety of life's experienced materials, which it aesthetically shapes and transfigures. The aim then is to widen architecture's borders to forms of contemporary culture, to the ethical art of fashioning one's life, to what the most fulfilling aesthetic experience might be. In this way philosophy remains perennial, but in a new sense. Dewey believed it as better it is for philosophy to err in active participation in the living struggles and issues of its own age and times than to maintain an immune monastic impeccability, without relevancy or bearing in generating ideals of its contemporary present.

Ultimately, understanding architecture in terms of vivid experience rather than static objects does better justice to the dynamic power and moving spirit which makes architecture so captivately alive and enlivening. For aesthetic experience, even of the contemplation of so-called static arts like architecture, is always a temporally moving process of doing and undergoing where experience is developed cumulatively and brought to fulfillment; and where the perceiver, like the architect, is captured and pushed forward to spiritual fulfillment through his own engaged, contributing energies which find satisfaction and increase vitality through being so engaged and absorbed. As such, an architect must critically examine what he is building; what he is building with; what he is building for, and then seek to optimize these relationships in time. Just as in any scientific work where the validity of the rules of logic and method, those general foundations of our orientation of the world, are presupposed; so too architecture can only be interpreted with reference to its ultimate meaning, which one must accept or reject according to one's ultimate attitudes toward life.

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