Soul Nurturing in the Vernacular Architecture
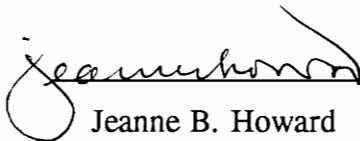
of

Japan

by

Chaya Prabhu

Thesis submitted to the Faculty of the

Virginia Polytechnic Institute and State University

in partial fulfillment of the requirements for the degree of

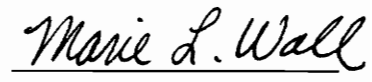Master

in

Landscape Architecture

APPROVED

Benjamin C. Johnson

Jeanne B. Howard
Marie L. Wall

February 1994

Blacksburg, Virginia

Soul Nurturing in the Vernacular Architecture
of
Japan

by

Chaya Prabhu

Benjamin C. Johnson, Chairperson

College of Architecture and Urban Studies

(ABSTRACT)

This thesis addresses the need for nurturing the human soul in the manmade environment.

Qualities definable as nurturing to the human soul were selected from research writings in psychology, specifically those of Carl Jung, James Hillman, and Thomas Moore. Of the varied forms of soul care, four qualities were selected (for this study) based on their applicability to the built environment. The four qualities include Religion, Orientation, Beauty, and Solitude.

The traditional Japanese family dwelling, *minka*, was selected for studying the possible forms and manifestations of these four qualities in the manmade environment. In the *minka*, Religion was revealed in its varied aspects including Gods, sacred reality, personification, symbols, myths, religious rituals and practices. The quality of Orientation was defined by Vernacular and Cosmic dimensions of space and time: vernacular orientation was provided by the vernacular nature of the *minka*; cosmic space was perceived through symbolic representation; and cosmic time was manifested by the celebration of seasonal festivals. Beauty, in the form of fine arts and crafts, was revealed in the nature and purpose of the tokonoma and the daily household chores.

And Solitude was revealed by the harmony perceivable in the living environment by the human senses of sight, sound, touch, and smell.

Thus, throughout the *minka*, the four soul-nurturing qualities were present either as direct expressions of the built environment or as experiences resulting from human involvement and interaction with the built environment.

Analysis of the *minka* environment was used to draw conclusions for contemporary living environments.

To you Thatha, Appa, and Akka,
for life, love, and freedom.

Contents

Experiencing illnesses or physical pain makes us acutely aware of our human bodies. We also have the whole profession of physical medicine devoted to our physical health and well-being. These are but two tangible reminders of the presence of our physical bodies and the importance and necessity of providing them with constant care and nourishment.

But, there are illnesses which do not arise from external physical causes. These illnesses cannot be cured by treating the physical body. Such illnesses, diagnosed as disturbances in psychic functioning, are classified as neuroses (Jung 1933). One treatment of neuroses is through psychotherapy (Jung 1933). Psychotherapeutic treatments are based on research in psychology, particularly in areas of depth psychology. Depth psychology includes an illustrious line of physicians going back from Jung through Freud all the way to Plato and Heraclitus. Heraclitus is the earliest ancestor to this school of thought which regarded the *psyche* as the "archetypal first principle" for all purposes of study (Hillman 1975).

Depth psychology as an ancient science, and psychotherapy as a medical profession, both provide sustaining evidence of the psychic dimension of human existence and also its need for constant care and nurturing.

Evidencing the existence of the psyche has proved far easier than the attempts to describe it. The term *psyche* has its origins in the Greek language and has its counterparts in the Latin *anima*, and in the more familiar English *soul*.[1] Psychology derives its name and title from the word psyche.

As the science of the soul, psychology is still in the process of understanding the human psyche in its totality. Much of this problem arises from the fact that pure science deals with quantifiable matter whereas the soul is intangible and therefore cannot be grasped, measured, or quantified (Jung 1933).

Being intangible, the soul cannot be identified with anything in particular and yet it remains incomprehensible outside of the realm of things and events themselves (Hillman 1975). The soul is reflective in nature and therefore describable as a "point of view," or "perspective." Being reflective, the soul differentiates between the person and the action. This differentiation is definable as a "reflective moment," and soul-making ultimately as the differentiating of this middle ground (Hillman 1975). Thus, in its simplest form, the soul may be expressed as "the *deepening* of events into experiences" (Hillman 1933).

The inability to describe the soul through either the written or spoken language was more than made up for by the rituals, myths and traditions in the religions of the world. Cloaked by various names and expressed in myriad ways, the principal of the soul has been the fountainhead of religious beliefs and practices of ancient societies (Moore 1992). The rich diversity of religions and religious expressions offer further testimony to an earlier, more universal acceptance of the soul.

Thus, psychology (a science) and religion, which many people believe are opposed paradigms of thought (Coomaraswamy 1947), both evidence the existence of the soul as their very paradigms take form from this singular source (Hillman 1975).

The psyche, having proven its susceptibility to neuroses, forces us to consider its need for constant care and nourishment (Moore 1992). Ancient societies provided this nurturing through the practice of religion, the fundamental and primary purpose of which was the care of the human soul. A simple case to illustrate this point would be the religion of Christianity and the word *cura animarum* which has been used, for hundreds of years, to describe the work of the parish priest. *Cura animarum* means cure of the souls and the word *cure* means "charge" as well as "care" (Moore 1992). Here is the parish priest, the very embodiment of the existence of Christianity and every act of his in the name of religion, has been interpreted as the care of human souls.

Religion was a major force within the society and the individual strove consistently to live within the realm of the sacred, thereby making this nurturing process a continuous one. This behavioral pattern was so consistent in ancient societies that Eliade used the term *homo religiosus* to distinguish the individual of ancient society from the individual of modern society.[2]

But, in dealing with ancient societies, it is not possible to draw a clear distinction between culture and religion (Coomaraswamy 1947). Therefore it may be more accurately stated that, the complex interweave of religious practices and cultural attitudes together offered the most imaginative and creative ways of caring for the soul (Jung 1933), (Hillman 1975), (Moore 1992).

However, this care of the soul did not continue into the 19th and 20th century. Major changes started to take place in the conscious outlook of people during the 1600's and the 1700's. Hillman, specifically attributes this to Marin Mersenne (late 1500 - to early 1600), who as a central figure of the time period, strove against all forms of Renaissance pluralism that threatened Christianity. Mersenne, with his strong beliefs in logic, reason and science, symbolized modern consciousness in its entirety (Hillman 1975).

Jung, who regarded the modern consciousness as a peculiarity of modern society, called this "scientific materialism." This new movement placed great value on that which was perceivable through the physical senses. Quantifiable, definable physical matter became the reality and the truth. That which could not be quantified through physical measurement was not considered real anymore. The soul, an intangible entity, no more answerable to logic or reason, was therefore not accepted as a reality (Jung 1933).

Religion, which evolved around the reality of the soul, was no longer considered important. Religious practices became a matter of choice rather than a daily need or necessity. Old cultural attitudes, no more strengthened by religious beliefs and practices, were replaced by new cultural attitudes based on reason and logic. Thus was destroyed a long established tradition of religious and cultural practices in the daily care of the soul.

As one of the foremost physicians in psychotherapy and as the founder of Analytical Psychology, Jung contributed much towards a deeper understanding of the psyche and the treatment of psychological disturbances. Observing the remarkable increase in neuroses in recent years, he expresses his concerns thus: "In this civilizing process we have increasingly divided our consciousness from the deeper instinctive strata of the

human psyche, and even ultimately from the somatic basis of the psychic phenomenon." He continues to say that, "For the sake of mental stability and even physiological health, the unconscious (soul) and the conscious must be integrally connected and thus move on parallel lines. If they are split apart or 'dissociated,' psychological disturbance follows" (Jung 1969).

Fortunately, the search for cures for these illnesses has given insight into the causes and also the forms of prevention. Thomas Moore, in his book <u>Care of the Soul</u>, offers an informative perspective on the needs of the human soul. He explains the importance of constant nurturing of the soul through daily experiences that help us touch the depths of who we are. These daily experiences could take form through personal introspection, through our interaction with other people and through our perception and interaction with the environment (Moore 1992).

The physical environment is the unavoidable context within which we experience our daily lives. It is therefore crucial to our perceptions, our behaviors and our experiences. The manmade environment is even more significant from the perspective of the root causes that motivate us to modify our physical environments. In its fundamental form motivation may be expressed best as our attempts to perpetuate our species. In this effort we have been forced to face the facts of our life cycle changes and our vulnerabilities which have created definite needs. The inevitability of our perceptions of these realities along with our aspirations have greatly influenced the modifications we have made to our physical environment. Thus the manmade environment is reflective of the needs, beliefs, and aspirations of a society and its people. It is this fact which has allowed us to interpret much about past civilizations by studying the remains of their built environment. If ruins could express so much, how much more clearly our living environment becomes an expression of our preconceptions of our needs and aspirations.

But, if as expressed earlier, modern societies disregarded the importance of the soul and its need for daily care, it then follows that people were usually not motivated to modify the physical environment to fulfill the needs of the soul. It may then be assumed that our built environment today lacks any definite expression of soul care. In this same vein it is then possible to assume that in ancient societies, since people considered it important to care for the soul, their built environment definitely reflects this nurturing.

This thesis proposes to look at the care of the human soul as expressed by the built environment of an ancient society. The scope of this study does not allow for a research of the entire built environment. Therefore the study is confined to one specific building type which has remained significant to most ancient and modern societies, the family dwelling house. In the words of the architect Hassan Fathy, the family dwelling house "...is the objective and tangible projection of the family, and the most important thing in a family's or an individual's life."[3] This is because it is the most direct, constant, and intimate environmental experience in our lives. It is here that we fulfill our needs, nurture and make comfortable our existence, express our aspirations and fulfill our desires.

Thus, as an intimate reflection of individual nurturing, the dwelling house, of an ancient society provides an ideal opportunity to study the forms of care this environment has offered to the human soul.

Minka

The traditional, vernacular house form selected for study is the Japanese *minka*, which literally means "folk house." The *minka* was one of two major residential architectural styles in Japan.[4] It evolved during the period of military rule which started with the Kamakura Shogunate in 1185, and ended with the Tokugawa Shogunate in 1867. It developed in its entirety during the 250 years of Tokugawa rule (from 1639 to 1853), when the country was in self imposed isolation from the rest of the world. For almost 700 years the *minka* served the various social classes including farmers, fishermen, merchants, tradesmen, craftsmen, and even samurai who took to agriculture for a livelihood.

Description of *minka*:

The typical *minka* was designed and built according to an ancient tradition in which the owner of the house cooperated with the carpenter and together they designed the dwelling. Once the layout was decided upon, the owner usually had the plans drawn up and inspected by a diviner (geomancer). The diviner's work was to check whether the arrangement of rooms coincided with the lucky aspects of orientation. This was based on the ancient Chinese system of *fengshui*. But, over time the system was completely adapted to suit the Japanese culture. Once the geomancer approved of the plans, the new site was sanctified by religious ceremonies and construction was started.[5]

The *minka* was always constructed of wood. The primary load bearing structure consisted of wooden post-and-beam construction. The secondary substructure consisted of elements such as walls, floors, ceilings, storage areas, ornamental alcoves, shelves and openings, *fusuma* and *shoji* sliding/partitioning panels. Most of the substructure elements were non-load bearing, and therefore could be moved around and changed as needed. The structure of the *minka* could therefore be described as a large enclosed space divided into flexible smaller spaces. Stone and brick were not commonly used in *minka* architecture. Where available, they were mainly used as protective exterior finishes.

The layout of the *minka* generally included a main residential structure surrounded by secondary residential structures, storehouses, sheds, hedges, fences and gates. The surrounding structures provided the privacy needed to maintain the open plan of the main building. The open plan included few if any partition walls. In the summer months the interior spaces were opened up completely or separated by means of bamboo curtains and panels. This allowed cooling breezes to pass through the whole house. In the winter months the entire area was divided into smaller spaces which made it easy to heat the spaces. *Fusuma* and *shoji* sliding panels were the commonly used space separators (partition walls). The *fusuma* panels were wood-frame panels with opaque paper coverings. These panels helped block light but not sound. The *shoji* panels were wood-frame panels with translucent paper coverings. These blocked neither light nor sound. But, "the culture compensated this lack of physical privacy through psychological distance, courtesy and consideration."[6]

The main building generally housed the nuclear family.[7] The space within the main building was divided into the earthen floor area, and the raised floor area. The earthen floor area included the kitchens, utility areas, and circulation areas. The kitchen was an important and relatively fixed space. There were usually two kitchen areas, one for fire based cooking and the other for water based cooking. The main reason for separating the kitchens was the belief in the sacred nature of the fire and the fear of polluting it. The utility areas included spaces for washing , cleaning and processing of foods and articles. The earthen floor area also included storerooms, and stalls for farm animals.

The "raised floor area,"[8] was where much of the family living took place. The area included living/dining spaces, bedrooms, guest rooms, verandahs, and storerooms. The *daidokoro*[9] or living/dining space included the fire hearth around which the family took their meals and also socialized with friends and relatives. The bedrooms were not fixed spaces, rather the name given to any space where the futon was spread for the night.

Usually all family members and even guests slept together in the same room. *Zashiki* or guest rooms were the most formal rooms in the house. These spaces were used to entertain important family guests and officials. The space usually included the *tokonoma* or decorative alcove. This was the space where the family displayed the choicest art and craft for the admiration of guests. It was an important aesthetic and cultural focus of the house.[10]

In general, the function of rooms and spaces within the raised floor area were determined by the arrangement of furniture at any given time. This was because flexibility had to be maintained in the function of spaces to accommodate a wide variety of activities within the relatively small living area. This flexibility was achieved by the use of a bare minimum of furniture in the rooms and spaces, and by maintaining them in easily movable sizes and weights. Larger pieces of furniture were placed in attics or rooms whose functions were relatively fixed. Most articles of daily use were kept in storerooms in the raised floor area.

The main dwelling area of the *minka* was never used for processing agricultural and trade goods. These processes which included such tasks as making indigo dyes, breeding silkworms, storing rice, and processing sake, were always conducted in separate structures or rooms constructed specifically for the purpose.

The storehouse was an important component of the *minka*. This building housed the family valuables. These valuables ranged from art and craft work, *fusuma* and *shoji* panels, sake, and clothes, to agricultural products, dyes and pickles. The storehouse structure was usually raised higher than the main family dwelling in order to protect the stored products from dampness and humidity. The exterior of the structure was covered with clay and plaster to guard against fire.[11] It is curious to note that this was the only structure within the *minka* that the people made great efforts to protect. Some of this had to do with the constant threat of fires which the timber structure of the *minka* was unable to withstand. But, the main reason had to do with the original use of the structure, which was the storage of rice. The people believed in the existence of spirits in rice grains, and it was to show respect to these guardian spirits that they built and protected storehouse structures with such care. It was this belief which made these storehouse structures the prototypes for later Shinto shrines.

A peculiarity of the minka was the relative absence of lock and key. The storehouse, the entrance gate and sometimes the rooms where the family slept were the only spaces with any provisions for locks and keys.

The *minka* were generally regarded as "ecological expressions of the Japanese sense of association with nature and people." This was because of the way natural materials were handled in the construction of the *minka* and also because of the way nature in the form of gardens was integrated into the living experience of the *minka*. Even the smallest of *minka* included a garden in some form. Only some farmhouse *minka* which had no enclosing walls and were separated from the neighbors by agricultural fields did not include gardens. But, here the surrounding clusters of trees and agricultural fields fulfilled their association with nature.

The *minka* with enclosing walls and fences usually included gardens in the courtyard style. The gardens were usually surrounded by dwelling structures and highly stylized bamboo fences and/or planted hedges. The dwelling structures always included verandahs adjacent to the gardens. These verandahs, though physically a part of the built form, were regarded an integral part of the garden and outdoor experience. The gardens themselves were highly stylized and refined art forms originating in Buddhist traditions and culture. The gardens ranged in size anywhere from 12sq. ft. to 2500sq. ft. and more depending on the availability of space. Because of the relatively small size of most gardens, they served a very different purpose in the traditional minka. They served as a focus for pure pleasure viewing and for contemplation. The Japanese art of *haiku*[12] is strongly associated with this act of garden (nature) viewing and contemplation.

The practice of formal religion was integral to the *minka*. There were four main forms of religion in Japan including Shinto, Buddhism, Confucianism, and Taoism. Shinto was the original, and native religion of this island nation. Buddhism, Confucianism and Taoism were brought in from mainland China. Buddhism brought with it explanations of the nature of life and answers to questions of life after death. Taoism was similar to Shinto and easily assimilated into Shinto beliefs and practices. Confucianism, strictly speaking, was not a religion in the actual sense of the word. It was more a system that defined the hierarchy of social structure and dictated protocol in interactions between people as members of a family or members of the society. All four forms were adapted and assimilated into the culture. Shinto and Buddhism became the major religious forces in the life of the people. Most households included both Shinto shrines and Buddhist chapels where religious rituals were conducted daily.

The *minka*, in the feudal period, revealed variations in the types of material, and styles of architectural elements, based on the social status of the people. The *minka* also developed slightly different forms due to the climate, topography, availability of materials, and occupation of the people. The following is a brief overview of these social, and regional influences on the form of the *minka*.

Influence of social status on the design of the *minka*:

In the feudal period, Japanese society functioned through a strict social class system. The emperor was the supreme head of state, the shogun was the next in power, then came the samurai, farmers, fishermen, merchants, tradesmen, craftsmen, and laborers, in order of importance. To maintain differentiation in the social classes, strict restrictions were imposed on the use of architectural materials and styles. For example, five types of precious wood, gold flecked, and lacquered wood decorations and finishes, spacious entrance vestibules, and *nagayamon* style entrance gates, were considered the exclusive property of the Shogunate, and forbidden to ordinary people. But, bribes to inspecting officials, honors and grants by the shogun or fief lords, and discrete and disguised uses, often overcame these strict regulations.

At the end of the feudal period (1853) however, restrictions were lifted and all people, irrespective of social class, were allowed to build using any type of material and style they desired. This contributed to a continuation of *minka* construction into the early 1900's. After this time, the influence of industrial revolution, evolution of capitalism, and the breakup of the traditional joint family system into nuclear families, slowly brought about the downfall of the *minka*.

Regional variations:

Influenced by the extremes of climatic conditions, topography, availability of materials, and vocation of the people, the *minka* evolved into six distinguishable regional styles.

The northern TOHOKU region is characterized by heavy snowfalls, bitterly cold winters and relatively short growing seasons. Here, horses were extensively used for agricultural purposes and the *minka* always included stables under the same roof. Also distinguishable were the relatively large roof structures designed to withstand heavy loads of snow in the long winter months. Miscanthus reeds were the commonly used roofing material.

The KANTO, KOSHU, and SHINSHU are the prairie regions of Japan. Here the typhoons and rain-laden winds of autumn, the constant dry prairie winds in winter (from late January to early May) and hot summers were a common feature. Agriculture was the primary occupation, supplemented by sericulture. Sites were selected for the primary purpose of protecting the *minka* from the northwest prairie winds. Where topography could not provide the necessary protection, the people planted windbreak tree groves. The *minka* of this region were distinguished by high pitched hip roofs with openings. This allowed good cross ventilation in the hot summer months and provided adequate space for breeding silk worms. Chestnut bark shingles were the commonly used roofing material in this region.

The CHUBU region is centrally located and includes the districts of TOKAI and HOKURIKU. In ancient Japan, this region was the dividing line between the fashions of the east and the west. It was also the boundary between the two methods of architectural modular measurements which included measuring rooms: 1) on the basis of the tatami mat dimensions; and 2) from the center to center of structural posts. The *minka* in this region exhibited high quality craftsmanship due to the availability of excellent quality timber, influence of Chinese architectural styles, and the presence of highly skilled carpenters trained in Buddhist Temple and Shinto Shrine architecture.

The townhouse *minka*[13] evolved in this region to fulfill the needs of traders and merchants in post towns. The new feature in the townhouse *minka* was the open street front of the house designed to accommodate a shop and/or office. Also referred to as the Kyoto style, the townhouse *minka* became very popular and spread to other parts of the country in the 17th, 18th, and 19th centuries. Three factors made this possible: 1) large scale manufacture of architectural elements made possible by standardization of tatami mat dimensions; 2) easy shipment of goods, from manufacturing port cities, to all parts of the country; and 3) the popularity of manufactured goods over local, handmade goods.

The KINKI region, was the exception to architectural restrictions based on social status. This was because Kinki was under the direct, jurisdiction of the emperor, and the shogun, to show his respects and loyalty to the monarch, lifted all restrictions on housing styles and materials. The Kyoto style *minka* was popular in the post towns of this region. The tatami modular system made mass production possible in the port city of Osaka from where the manufactured goods were shipped to other parts of the country.

Due to relatively easy land and sea communications, the Kyoto style townhouse continued to spread to the remote regions of CHUGOKU. The SHIKOKU region was

constantly affected by typhoons. Here the *minka* were characterized by the use of lime, clay, stone, and tile flashing on the exterior walls of houses. Tile roofs were common in this region. Also, characteristic of this region were the stone-faced earthen embankments built around houses for protection from rain and floods. The exposed earthen tops of the embankments were planted with trees for protection from strong winds.

KYUSHU, and OKINAWA are the southern most regions of Japan. A large variety of tropical and subtropical bamboo grew in this region. It was considered a plant of good omen. Though not a very durable building material, it was commonly used as roofing and flooring material in the *minka*. There were slight local variations in tatami mat dimensions,[14] but both the local and the Kyoto style modular units continued to be used in these areas.

Despite regional variations, the basic components of the townhouse and farmhouse *minka* remained the same, throughout the country.
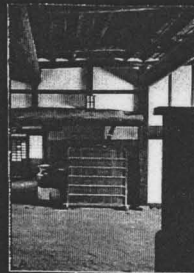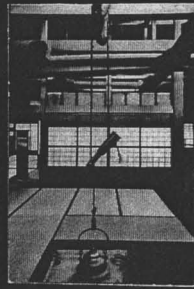
MINKA
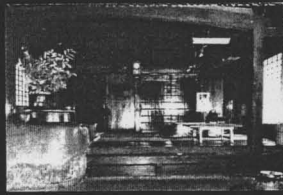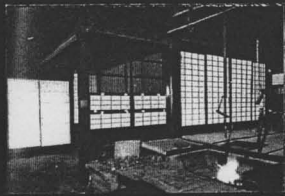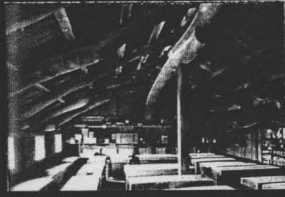
MINKA

TOHOKU Region

KANTO, KOSHU, and SHINSHU Regions

CHUBU Region (TOKAI and HOKURIKU)

KINKI Region

REGIONAL VARIATIONS

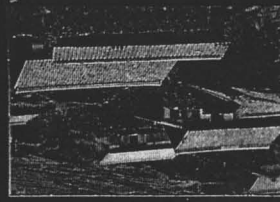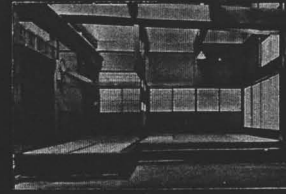*CHUGOKU and SHIKOKU Regions*

KYUSHU and OKINAWA Regions

REGIONAL VARIATIONS

INFLUENCE OF SOCIAL STATUS

Methodology

The focus of this thesis is the care of the human soul as expressed within the built environment of the *minka*, the traditional Japanese house form. Research information from the field of psychology is used for developing the criteria for soul care. These criteria are used to evaluate the built environment of the *minka* and recognize forms of soul care.

Recent research in the field of psychology has contributed much towards a comprehension of the human psyche and psychological problems. For this thesis the research works of C. G. Jung, James Hillman and Thomas Moore are used to establish the needs of the human soul and what constitutes care of the human soul. Jung was the founder of Analytical Psychology, and a predecessor to Hillman. Hillman is the founder of Archetypal Psychology. He is the mentor and contemporary to Moore. Moore is a practicing psychoanalyst, and the author of the recently published book Care of the Soul.

As members of modern society, Jung, Hillman, and Moore turned to the wisdom of the past for an understanding of the care of the human soul. They focused their research on the works of history, particularly those of Graeco-Roman, Gothic and Renaissance philosophers, artists, psychologists, and writers in the subjects of art and science. They also turned to the study of religion, both ancient and modern, eastern and western. They regarded the understanding of religion as being critical to the understanding of soul.[15]

Their independent and cumulative research in psychology revealed certain issues integral to soul care. The most fundamental of these issues is that the soul as an inextricable part of daily life requires care. And that *experience* is central to soul care or soul-making[16] and therefore should be an ongoing process. Experiences result from a differentiation of the middle ground between the action and the person. Soul-making is the deepening and profound awareness of this middle ground or experience. Therefore experience should be deep, slow, and deliberate to really nurture the soul and help it acquire wisdom and develop personality.

Psychology recognizes particular sources, qualities and mediums that stimulate awareness of this middle ground in the process of achieving experience and providing soul care. Physical environments are capable of reflecting certain of these stimulative qualities. For the purposes of this thesis, only those qualities which relate to and are crucial to the built environment are included. They have been classified into four separate categories: **Orientation, Solitude, Beauty,** and **Religion**. A clear differentiation between these categories is not entirely possible. This is because definite similarities and overlaps exist between the processes in each category. The following is a brief description of each of these categories.

Orientation

The soul needs orientation to be nurtured. In particular, the soul needs vernacular orientation and cosmic orientation. Vernacular orientation provides the context for the soul to experience existence in the immediacy of a distinct physical environment. Cosmic orientation provides the soul with the opportunity to reveal and clarify its presence in the context of the entire universe. Vernacular orientation is defined by vernacular space and vernacular time. Cosmic orientation is defined by cosmic space and cosmic time.

Solitude

The soul definitely needs solitude. This is because solitude provides an opportunity for introspection. Introspection allows the soul to take time to observe not just the physical surroundings but also to observe in a deliberate manner the inner workings of the mind and the soul. This undisturbed observation allows the soul to proceed to the process of contemplation. And contemplation allows the soul to reveal and define its true nature (its reality), and thus experience its existence. Introspection further allows the soul to recognize its needs and ultimately fulfill these needs.

Beauty

  The soul needs beauty because soul care, like alchemy, is an art (Moore 1992). Beauty nurtures the soul in many different forms: through the fine arts beauty reveals innumerable forms and creates new images and experiences; and through the crafts beauty reveals the true nature of objects and intensifies experiences. Whatever the forms may be, beauty ultimately provides the poetic and aesthetic imagery needed to nurture the soul's imagination.[17]

Religion

  Religion includes gods and daemons, sacred reality and profane non-reality, rituals, religious observations, festivals, and religious symbols.[18] These varied aspects are all considered to be equally necessary to nurture the human soul. This is because they provide the soul with "valuable symbolic and reflective experiences" (Moore 1992). And also because they help cultivate a sacredness towards daily life which nurtures the soul's "propensity to make sacred the everyday" (Moore 1992).

  The four categories discussed above, including **Orientation, Solitude, Beauty, and Religion,** will be used to evaluate the manmade environment of the traditional *minka*. Spaces and elements, within the *minka*, will be assessed to understand how they are used daily and how this affects the perceptions and experiences of the people living within the environment. The uses, perceptions, and experiences of these spaces and elements will then be analyzed with reference to the above mentioned four soul-nurturing qualities. In addition, only those environments which reflect these four qualities will be illustrated to provide a clearer understanding of how they nurture the soul and provide soul care.

....to the soul the ordinary is sacred and everyday is a source of religion.

The Soul's need for Religion

Gods and daemons, sacred reality and profane non-reality, myths and mythologies, ritual practices and religious observations, spiritual symbols, and asceticism, are the varied but common aspects of traditional religions. All of these aspects are considered crucial to soul care. The following includes brief explanations of how each of these aspects of traditional religion nurtures the human soul.

God and Daemons:

To traditional man, God was a "terrible power," a "*ganz andere*," a something "wholly other" (Eliade 1959). God represented all that was incomprehensible in life. All the mysteries of life that could not be explained in intent or content, were attributed to this supreme power called God. This implicit faith in the supremacy of the power of God lies in direct contrast to the modern world view which places faith in the supremacy of human will power.

In psychotherapy many neuroses have been attributed to this modern mode of thinking. This is because, it is believed that, when the power of human will is disputed and destroyed, there is no other power to take its place and combat the problems of daily life. The absence of any believable power, to be continuously present and provide explanations for the mysteries of life, creates a void in the psychic life of the individual (Jung 1949),

(Moore 1992). It is therefore considered necessary for the psyche to accept and believe in the existence of an indisputable power, to be truly nurtured and continually sustained.

The soul by nature contains within itself all aspects of duality. Daemons reflect the powers of the darker side of human nature. Traditional man, by creating altars for gods and daemons alike, accepted the duality of the forces present in the psyche. Psychotherapists believe that, modern man, by removing the visible altars to the darker forces of human nature, is making futile outward attempts at denying their presence. However, in reality these forces continue to present themselves in the form of neuroses and society's evils (Jung 1949). It is therefore considered necessary that the human being accept the presence of negative forces along with the positive forces, to help the psyche balance its duality (Jung 1947).

Gods, daemons, and the act of personifying:

Traditional religions accepted the multiplicity of divinities: gods and daemons alike. These religions were distinctly polytheistic in their beliefs and practices. Polytheism necessitated the act of personification; i.e., an acceptance of the subjectivity of things other than human beings (Hillman 1975).

In psychology the soul is accepted as being characterized by the qualities of diversity and autonomy. In psychotherapy, the act of personifying is considered to be a natural propensity of the soul and therefore crucial to nurturing the soul.[19] Here, personifying is considered to nurture the soul in many different ways. Personifying provides an avenue for the soul to create, reflect upon, and accept its diversity and freedom. Personifying prevents the domination of the soul by a single power- -whether it be in the form of one's own ego or an archetypal entity in the surroundings (Hillman 1975). Most important of all, personifying allows the soul to truly experience love. [20]

It is believed that when this natural propensity of the soul to personify is blocked or prevented it appears in the form of neuroses and psychic maladies. And, in psychoanalytical terms, neuroses are explained as the attempts of the psyche to save its qualities of diversity and autonomy.

Myths, Mythologies, and Symbols:

In traditional cultures myths, mythologies, and symbols were often deeply tied to religious beliefs and practices. Myths, which represented stories set in fictional time and space, helped explain the fundamental truths of life. Mythologies often included collections

of such stories on various issues and themes. Frequently mythologies also represented cosmologies, which helped explain the creation and function of the universe. Symbols were visual forms which represented stories found in myths and mythologies. Often symbols also represented concepts which could not be easily or completely explained or comprehended.[21]

There are still many mysteries in the world around us, and it is this that makes myths, mythologies, and symbols important for nurturing the soul. They help by providing a clearly defined world view and also a sense of relatedness to the surrounding universe. This helps the psyche develop a clearly worked out scheme of values embedded deep in the living environment of the native culture.

It has also been observed that the archetypes found in myths, mythologies, and symbols are not confined to traditional cultures alone. Psychotherapists have discovered, again and again, counterparts to these traditional symbols in the unconscious and spontaneous products of human dreams.[22] These symbols have been found to be the means of communication of the human soul and therefore have come to be accepted as the language of the human soul.[23] Therefore the presence of symbols in the living environment have come to be regarded as necessary for communicating with and nurturing the soul.

Sacred reality versus profane non-reality:

In traditional cultures people distinguished their living environments as "sacred" and "profane" environments. "Sacred" environments always implied "real" environments. This was because sacredness was always associated with god and therefore ultimately with reality. And because of their desire to live always within this reality, the people made every effort to make sacred all of their living environment. It is for this reason that their living environments contained few, if any, profane environments.[24]

By creating sacred environments, traditional cultures were consciously differentiating the living environment. Through this creative effort, they were cultivating an intense awareness of their living environment and therefore experiencing living within the environment. Also, by maintaining as "sacred" the living environment, they were simultaneously nurturing the soul's propensity to make everyday life sacred.

<u>Ritual practices, Religious observations, and Asceticism:</u>

By their very nature, rituals practiced and festivals observed, required some thought. The actions performed were deliberate, full of powerful intent, and imagination. They are most effective "from the things done" because doing something with such slow and deliberate intent makes one acutely aware of his or her actions and therefore of the human self (Moore 1992). Such an awareness leads to a full bodied experience of one's presence within the realm of the living. In addition, the aura of sacredness associated with these rituals and festivals give them greater force as experiences.

Asceticism,[25] often distinguished by the acts of self restraint, takes a variety of forms in traditional religions. Restraint necessarily implies "conscious" choices and decisions. Such conscious choices play an important role in cultivating an awareness of what is being done. This awareness helps foster deeper and more soulful experiences.

A brief overview of Religions in Japan

Japanese religious history is quite unique in the annals of world history. Throughout the early history of this island nation there was a remarkably peaceful integration of various religious beliefs and practices brought in from the mainland. This integration resulted in religious beliefs and practices not quite identifiable with any one particular religious source.

Shinto was the indigenous religion of Japan. Shinto had its roots in the ancient native religion of the archipelago. This religion was based purely on a belief in the divinity of nature and the worship of spirits and deities. And it is these beliefs and practices which became the later Shinto religion.[26] Many of these beliefs and practices are still visible today. Shinto religion, before the advent of Buddhism, was highly unorganized and did not contain any forms of religious doctrines.

Buddhism was the other major religion of Japan. Buddhism originated in India and spread to China. It was brought to Japan, in the seventh and eight centuries, by Buddhist missionaries. Buddhism introduced the Japanese people to highly refined religious doctrines and ideals. It also introduced the people to a highly refined Chinese culture which helped stimulate and cultivate greater philosophic and aesthetic interests (Anesaki 1963).

There was a remarkably peaceful integration of Buddhist beliefs and Shinto practices because the two religions fulfilled distinctly different aspects of religious needs in

25

the Japanese people.[27]   Suffice it to say that in general, by the end of the eighth century, the Japanese people were practicing Shinto and Buddhism side by side. But this does not deny the fact that there were instances where Shinto and Buddhism were practiced exclusive of each other.

A review of the religious history of Japan does not end with Buddhism and Shinto. There were other religions philosophies and ideals that influenced Japanese religious history. The most important of these influences were those of Taoism and Confucianism.

Both Taoism and Confucianism were products of mainland China brought to Japan when trade was first established between the two countries. Taoism was almost identical in philosophy to Shinto and was therefore completely integrated with the native religion. This consequently makes it difficult to differentiate Taoist beliefs from Shinto beliefs. Therefore, for the purposes of this study, Taoist practices have not been distinguished from Shinto practices in the analysis of the religious environment of the *minka*.

Confucianism was not a religion in the pure sense of the word. More accurately it was a civic doctrine. It was one of the most detailed discourses on the etiquette of human behavior in all forms of public and private interactions and relationships. It provided a foundation for the organization of political hierarchy, and social systems in Japanese culture. Since Confucianism does not truly qualify as a religion,[28] Confuscianistic beliefs and practices have not been included in the analysis of religious influences in the *minka* environment.

Religion in the Minka

Aspects of traditional religion, such as a belief in gods and daemons, the acts of personifying, the concept of sacred reality and profane non-reality, rituals, religious festivals, myths, mythologies, and symbols are all considered necessary for nurturing the human soul. These aspects of religion were not uncommon facets of religious practice in the Japanese *minka*.

Gods and Daemons:

Gods and daemons have always represented intangible entities. Throughout religious history, traditional cultures have made use of physical images and objects to represent these powers, and make them tangible and real. The presence of such types of

images and objects in the *minka* environment will therefore be considered as evidence of a belief in gods and daemons.

Gods and daemons appear to have found a definite place in the *minka*. Almost everywhere one may find images and objects of gods and goddesses representing both Shinto and Buddhist religions.

<u>Shinto Spirits and Deities:</u>

Some of the representations of Shinto deities include: the altar to Kami, usually in the main living-dining area; the altar to the kitchen 'god of luck' in the water-based cooking area; the hearth serving as the altar to the 'fire god,' also in the main living-dining area; and last but equally important, the innumerable altars in the shops, work-shops, stores, and even stables, to the guardian deities of the various professions.[29]

<u>Buddhist Gods:</u>

Buddhist iconography took a slightly different form. Unlike the small Shinto altars found distributed all around the house, the Buddhist altar was usually confined to a single space within the main dwelling structure.[30] The chapel usually consisted of a small room or closet comparable in size to the storage closets of the dwelling. The single chapel included all images and objects associated with Buddhist worship.[31] It was usually more elaborate in form and size than the numerous Shinto altars found distributed around the dwelling.[32]

Most *minka* usually contained both Shinto and Buddhist altars. But in some cases only Shinto or Buddhist altars were present. There were instances where Shinto altars were as elaborate as Buddhist chapels and also instances where Buddhist altars were as small as Shinto shrines. Whatever the forms of variation, one thing was certain: there was always some form or image representing 'god' within the built environment of the *minka*.

<u>Daemons:</u>

There were no images or objects representing daemons in the *minka* because even though the people believed in their presence, they did not desire to worship them in the environment of the *minka*. In fact, they believed the *minka* to be a sacred environment blessed by only benevolent spirits and deities. Another reason that there were no altars to daemons was the myths surrounding the daemons. These myths defined the daemons as invisible spirits always present in the realm of the invisible. Also they were not permanent and contained an element of surprise, which made their presence quite unpredictable and intangible.

The consistent and prominent presence of images of deities and spirits in the built environment of the *minka* represents the conscious acknowledgment, by the dwellers, of a belief in gods.

Gods, Daemons and the act of Personifying:

Personifying is defined as accepting the existence of consciousness and intelligence in things other than human beings. All the forms of personification found in the built environment of the *minka*, appear to have been influenced by religious beliefs and kept alive through religious practices.

<u>Personifying fire:</u>

The fire hearth was sunk into the raised floor area of the main living-dining space in the *minka*. It represented the physical center of the dwelling. All fire-based cooking was carried out at this hearth. It was the place where the family members shared their meals with each other and with guests. This space therefore also represented the social center of the *minka*. But the fire in the hearth was not considered to be just utilitarian in nature. To the traditional Japanese family this fire represented the fire god, and therefore a member of the *minka* family (Taut 1963). There were many rituals associated with this hearth which reflect this ancient belief in the divinity of the fire. Because the fire god was considered a living member of the family, the fire in this hearth was never allowed to die out. If the fire ever died out, then the master of the house had to travel to the Shinto shrine of the Fire God, to collect and bring back new fire to the *minka*.[33]

Also, if anyone died inside the dwelling, then an umbrella was placed over the hearth to shield the fire from any pollution that might be caused by the death. In addition, every time a new house was built, fire for the new hearth was brought in from the house of the parents or other respected elders. To bring this sacred fire, the grandfather, the father (who was constructing the *minka*) and his eldest son, went together, in ceremonial procession, to collect and bring the fire to the new dwelling. By this act, three generations were reaffirming the presence of the 'fire god' as a member of the new household.

<u>Personifying trees:</u>

The personification of trees dates back to the beliefs of the ancient native religion which later became the Shinto religion. This religion was based on a belief in the divinity of trees. This belief in the presence of divinities in trees, led to the intensive use of trees (especially pine trees) in the vicinity of human living environments.[34]

Personifying wooden pillars:

The personification of wooden pillars also dates back to this ancient native precursor of the Shinto faith. The ancient religion considered the tree as a *yorishiro*, a means by which the gods descended to the earth. This belief led them to use the word *hashiro* to define the wooden pillars. *Hashiro* in the Japanese language means both to count gods and also to define the core or mainstay of something (usually associated with god). The wooden pillars of the house, by being called *hashira* reiterated the divinity of these pillars and therefore reaffirmed the presence of tree spirits in these pillars.

The *daikokubashira* was the most important structural (load bearing) member of the *minka*. It was also considered the most important symbolic member of the *minka* structure. It was believed to be the abode of the 'god of the house,' and therefore directly worshipped. Though the wooden pillars represented personified entities, the presence of the *daikokubashira* definitely established a hierarchy in the personification process in the *minka*.

Personifying rice grains:

The Japanese believed in the divinity of rice grains. More specifically, they believed in the presence of spirits in rice grains. It was for this reason that sacredness was attached to the store houses in which the harvested rice crops were stored. Further, it was the sacredness associated with the structure of the storehouse that made them prototypes for later Shinto shrines.

By believing in the presence of the fire god, the tree spirits, and the rice grain spirits, the dwellers were acknowledging and accepting the subjectivity of these entities (fire, trees, wood, and rice). By the act of conscious personification, they were infusing a greater dynamism and life into their built environments.

Myths, Mythologies, and Symbols:

Myths and mythologies were often kept alive through the use of symbols. Therefore symbols often implied greater depths of meaning than that immediately perceived from their physical form. Shinto and Buddhism together provided the Japanese culture with a rich tapestry of myths, and mythologies. Many of the Shinto and Buddhist myths and mythologies were crystallized into the tangible form of symbols in the built environment of the *minka*.

Shinto myth of Kami:

Shinto followers believed in the divine origin of all things and therefore all things produced were called *Kami*, or divine. But although all things were considered to be divine, only particular forms were directly worshipped (Anesaki 1963). It is this practice which is observable in the worship of fire, trees, wooden pillars, and rice grains. Each of these elements represented the most powerful of the divine manifestations.

Shinto myths of the Sun-goddess:

The Sun-goddess represented the supreme deity of the Shinto religion. She was the main protectress of agriculture. She was regarded as the most benevolent and benign of all rulers. It is to her that all the purification ceremonies are attributed (Anesaki 1963). Because many things in daily life were considered to be impure,[35] every time a person was exposed to any of these forms of impurities, he or she had to be purified through ablutions in streams or the ocean. Therefore water came to symbolize purification. The worst offense any person could be guilty of was a violation of these strict rules of purity. Therefore, the people tried to observe these rules of purification at all times. In the environment of the *minka* this was symbolized by the small stone well found in the garden near the steps leading into the house. The people always ritually washed their hands and feet before entering the dwelling.

Ancestor worship:

The people believed in the presence of the spirits of ancestors in the environment of the *minka*.[36] They believed that these spirits protected the members of the family. It was to give tangible form to these invisible ancestral spirits that the dwellers usually placed small stone tablets in the Shinto and/or Buddhist prayer altars.

Ritual practices, Religious observations, and Asceticism:

Like symbols, rituals and religious practices too represented ways of keeping alive the myths and religious beliefs of the culture. The *minka* environment contained many rituals and religious observations. The following include only the most important of these daily rituals.

The offering of food and prayers to the gods:

As described earlier, the *minka* environment contained all forms of images and objects reflecting a belief in the presence of gods. Because the people considered these gods to be very important to the family, they integrated different forms of ritual practices to propitiate and keep alive this living memory of divinities in the environment. One of the

most commonly practiced daily rituals included the offering of cooked rice and prayers to all the altars in the house (Taut 1963). The ritual offering of food and prayer to the main altar in the family living-dining area was usually conducted by the master of the household, and similar rituals to the kitchen god were performed by the house mistress.

The protection of the sacred fire:

To the traditional Japanese family the fire in the central hearth was the fire god and represented an important member of the family. There were many rituals associated with this belief. (Refer to the section on personification).

Symbolically the one most important daily ritual performed to the fire god was that carried out by the mistress of the house. This ritual had to do with keeping alive this sacred fire. It was the sacred and important duty of the house mistress to tend the coals in the hearth each night so as to prevent the burning embers from dying out. The coals were kept alive all night until the next morning when the fire was kindled again with new fire wood. By this act the elders in the family were consciously acknowledging the presence of the fire god as a living member of the family.

Relating all actions to the ancestors:

Every morning it was the traditional practice for the master of the household to stand before the altar or chapel and inform the spirits of the family ancestors about all the major events of the day. This ritual was usually performed in the presence of the whole family. This practice kept alive the myth about the presence of the ancestral spirits of the household.

Paying respects to the gods before starting all work:

As explained earlier, there were gods for all types of professions and commerce. Because of the belief in the presence of these gods in the manmade environment, the people never started any type of work without paying respect to that particular deity. For example, in the workshops or shops attached to the house there was always a small altar containing the images representing the particular guardian deity. They had a whole range of divinities including those for sake and fermented bean paste. Because of the belief in the benevolent powers of the guardian deities, the people always made an effort to offer prayers to these deities before starting any new venture or negotiation. Similarly farmers too had Shinto images and symbols in the horse stables. These deities were believed to protect and help the horses used for ploughing and other agricultural purposes.

Sacred reality versus Profane non-reality:

Traditional cultures always desired to live in sacred environments because the sacred was synonymous with god and therefore ultimately with reality. All the features representing various aspects of religious life in the *minka,* described thus far, represented the sacred and therefore ultimately the real. These various spaces appear to be scattered and disconnected but in actuality, the whole *minka* environment represents sacred reality and all the spaces within represent realms of reality in varying degrees of intensity. The dwellers made the entire dwelling sacred by performing religious ceremonies at the site before starting the construction of the *minka*. These ceremonies were usually conducted by a Shinto priest and involved the offering of prayers to the gods, invoking their protection and blessings for the new dwelling.

Another means by which sacredness of the whole dwelling was achieved is seen in the *daikokubashira*. By perceiving the *daikokubashira* as the cosmic center (and the abode of the god of the house) and by symbolically anchoring the house to this central pivot, the dwellers were recreating the cosmos. By this recreation of the cosmos, they were consciously anchoring the entire built environment to this sacred center and therefore projecting reality to this surrounding manmade environment of the *minka*.

Therefore by making the site sacred and by reiterating this sacredness through the symbol of cosmic space, the *minka* dwellers were able to experience reality. This reality helped lend credibility to all the actions carried out inside the *minka*.

Shinto Altar

Buddhist Chapel

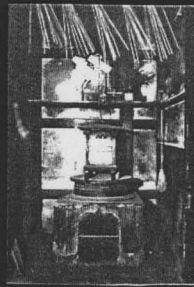*Shinto prayer offerings*

RELIGION

Daikokubashira

Fire god

Store house

Shinto Shrine

Purification well

RELIGION

........the art which was once called a symphony in stone gave to innumerable centuries a clearly comprehended form.

The Soul's need for Orientation

Orientation provides a definite context for the actions of daily life and thereby lends credibility and reality to human experiences. With respect to the human psyche, orientation is definable in two forms: vernacular orientation, and cosmic orientation. Both forms of orientation are defined by the dimensions of space and time.

Vernacular Orientation:

Secular space is the physical, tangible space all around us which is definable by measurement. It includes both natural and manmade environments. Secular time is calendar time which is linear and irretrievable by nature. Secular time includes the concept of day, night, dawn, dusk, and the seasons of the year, all defined purely by calendar time. Secular time and secular space are definite references, which together provide the most immediate and definable context for daily experiences, all of which affect the development of the soul because the soul experiences everything through the medium of the physical body. It is this fact which makes the immediacy of a physical environment and the perceptions and experiences within the environment crucial to soul care.

But every secular environment does not necessarily provide soul care. To be truly nurturing, an environment has to be vernacular in nature. For this, both space and time have to be distinct and unique to the particular place; they have to reveal their roots in the nature, the culture, and the lifestyle, of the place.

<u>Vernacular Space and Vernacular Time:</u>

Vernacular space corresponds to an environment that honestly and completely responds to the influences of nature, including climate, landform, landcover, and the instinctive human responses to these influences. It is an environment that is embedded within the culture, and nature of the place and therefore truly reflective of the spirit of the place.

Time is experienced and defined by movement and change both in nature and man. Vernacular time corresponds to the honest and instinctive changes experienced, both in nature and man, in response to the forces of the immediate environment.

A truly vernacular environment allows the psyche to experience the distinct and unique quality of each space and thereby distinguish the experiences perceived in each place.

<u>Cosmic Orientation:</u>

Beyond vernacular orientation, the soul needs cosmic orientation. Cosmic orientation includes the perceptions of cosmic space and cosmic time. In definition cosmic space and cosmic time are in direct contrast to vernacular space and vernacular time.

<u>Cosmic Space and Cosmic Time:</u>

Cosmic space is space that exists beyond the confines of physical measurement and therefore beyond physical comprehension. It encompasses the infinity of unexplored space and thereby corresponds to the immeasurable expanse of the universe. Cosmic time is sacred time, never expended, always retrievable and therefore cyclical by nature.

The soul definitely needs cosmic orientation because the soul is not just the physical body. The soul is an intangible whose existence extends beyond the confines of the human body. The dimensions of the human soul is often compared to the vast infinity of the unexplored universe. It is this imperceivable magnitude of the human soul that makes cosmic orientation necessary for soul care. Cosmic orientation nurtures the soul by providing the universe itself as a context for the soul to acknowledge its presence and experience the reality of its existence (Moore 1992).

Orientation in the Minka

Experiencing Vernacular space in the environment of the minka

To experience vernacular space is to experience the distinct quality of an environment molded by forces unique to that particular place; forces that include both the natural and the manmade. Therefore a vernacular space represents space that truly reflects the unique forces present in that particular place.

The unique quality of each place is observable in every aspect of the traditional *minka*. The foremost of these distinct vernacular qualities of the *minka* was that it was a unique product of the Japanese culture.

Within the Japanese archipelago, the *minka* took distinct regional forms in response to the different climatic zones. This gave rise to six distinct regional *minka* styles,[37] each of these regional styles being influenced, directly or indirectly, by both natural and manmade forces.[38] Explained further, within each region the climate, geology, flora and fauna, dictated the material available for the purposes of construction and hence the types of construction methods practiced.

Example: In the *minka* of the Tohoku region the availability of good hard woods combined with the intensity of snow fall dictated the construction of extremely heavy, large roof structures, while in the *minka* of the Kyushu and Okinawa regions, the availability of bamboo combined with the warm humid climate dictated the use of bamboo for the construction of the entire *minka*.

Within each region, the district location (city/town or country) further dictated differences in the *minka* style.

Example: The *minka* located in the country usually consisted of a series of detached and semi-detached structures, while the *minka* located in the town or city usually included all functional units under one roof.

Within each district, the type of profession pursued further dictated differences in the *minka* structures.

Example: Based on the types of crops harvested, the farmhouse *minka* included distinct types of store houses designed specifically for the storage and processing of the particular type of crop. Similarly, the town house *minka* reflected distinct shop/store designs based on the types of merchandise sold. For example: the *sake* merchant's shop was distinctly different from that of the bean curd merchant's because of the differences in the methods of processing and storage of *sake* and bean paste.

Due to the strict social hierarchical system observed in Japan, the types of livelihood pursued defined the social status of the individual and his family. This hierarchy restricted the use of particular styles of construction to specific social classes of people. This further distinguished the *minka* styles.

Example: The use of the *nagayamon* style of gateway was restricted to the *minka* of the Shogun and fief lords.

Superimposed on these variations were the cultural influences which strictly defined the structure of the Japanese family. This influence further distinguished the forms and arrangements of the individual *minka*.

Example: In the farm house *minka*, the size of the joint family and the number of generations living together dictated the number of secondary dwelling structures the *minka* contained.

And finally, the most important force, which made each *minka* unique in vernacular form, was the individual Japanese family. This was because each *minka* was designed by and built under the direct supervision of the individual family which eventually inhabited the dwelling.

Therefore at the global level the *minka* was unique to the nation of Japan. Within the country the *minka* was distinguishable into six regional forms. Within each region the *minka* was distinguishable into two distinct district styles. Within each district, the professions, forms of livelihood, economic success, and social status dictated further

differences in the *minka* styles. And finally, the culturally influenced structure of the joint family, and the desires and needs of the individual families made every *minka* unique in vernacular form.

Therefore in every physical aspect of the *minka* it was possible to trace the effects of a whole series of forces including natural, economic, social, cultural, and individual; these forces were unique in nature and quality to the particular place. It is this which made every *minka* unique in vernacular form and every *minka* dweller's experience of space truly vernacular in nature.

Experiencing Vernacular Time in the environment of the minka :

Vernacular time is time that is experienced through the immediate changes in the environment. The experience of vernacular time was most acute in the environment of the *minka*. This was mainly due to the manner in which the *minka* was designed and used.

The main support structure of the *minka* was made of good hardwood and very strong and stable. The outer walls and inner partition walls usually consisted of non-load bearing sliding panels which were very light and could be removed when needed. These sliding panels, consisting of the outer wooden panels and inner *shoji* panels (made of wood and paper), were not very effective insulative material. This forced the dwellers to experience, within the *minka*, every nuance of change taking place in the surrounding environment. But this in no way meant that the dwellers continuously suffered the harsh effects of weather and climate. This was because both the exterior and interior panels were designed to be moved or removed when needed. This made it possible to adjust the size of the interior spaces to help mitigate the discomfort caused by extremities in weather and climate.[39]

Thus through the experience of constant changes taking place in the environment surrounding the *minka*, and through making continuous changes to the physical form of the *minka* (in response to these outside forces), the dwellers were continuously experiencing *change*. And *change* represents the most easily identifiable and definable aspect of time. Therefore the experience of *change*, in the immediacy of the individual living environment of the *minka*, reflects in essence, the experience of vernacular time by the *minka* dwellers.

Further, in the summer months, the outer and inner sliding panels were moved or removed to allow cross ventilation. This directly exposed the *minka* dwellers to the daily

activities going on outside the dwelling. This direct exposure forced the inevitable observation of daily *changes* in the communal life surrounding the *minka*. This observation, of the *changes* in the manmade and natural environment, became in effect, the *minka* dwellers' most direct experience of vernacular time.

Thus, through the experiences of environmental forces, through the responsive changes made to the built environment, and through the direct observation of daily communal activities, the *minka* dwellers continually experienced vernacular time.

Experiencing Cosmic Space in the environment of the minka

Within the environment of the *minka* the experience of cosmic space took three different forms of varying degrees of intensity.

The first form of perception took place through the practice of Fengshui. Fengshui, the art and science of orientation, was imported from mainland China. In China this science of orientation may be traced back to certain logical influences of climate and geology. In Japan, Fengshui, like all other importations, took on a distinctly vernacular Japanese form. Though the concept remained purely Chinese, the form was completely adapted to the local Japanese culture. But the interesting fact was that the new forms could not be traced back to a logical interpretation of natural forces in the local environment (Taut 1963). Instead what is observed here is a strong cultural practice based entirely on what may be categorized as superstitious belief. Here the concept of orientation appears to be based purely on a belief in the powers of the unknown and a genuine fear of offending these powers and evoking misfortune.

This belief is distinctly portrayed in the construction of the minka. Almost every person who intended to build a dwelling had the floor plans drawn up by a contractor and checked by a special soothsayer or house building diviner. The specialist studied the orientation of rooms based on elaborate charts. The charts usually contained diagrams of the four cardinal directions subdivided into 24 cardinal directions: each direction defining the type of room or activity considered beneficial or disastrous within that sector. If the placement of rooms on the floor plans indicated misfortune then corrections were made to the room arrangements before construction was started. If these changes were not possible, then the home-builders/owners were advised to purchase amulets, or charms, and/or perform propitiating ceremonies to counteract the harmful forces.

These forces, whether perceived to be beneficial or harmful, represented the unknown powers of the universe. And by recognizing these powers the people simultaneously recognized and acknowledged cosmic space. This was because these powerful forces, to be considered real, had to be attributed to some definable source of origin. It was only with reference to a source of conception that identity could be established; and only through identity could the force be recognized as real. The fact that both the forces and the universe were mysterious entities made it possible to attribute these forces to the universe, as creation to a source.

By accepting the importance of these forces in the orientation of the *minka* they were recognizing the presence of not just the forces but the vast cosmic space that contained them. By orienting the *minka* with respect to these forces, they were simultaneously acknowledging the position of the *minka* in cosmic space. And by perceiving this cosmic context of the *minka*, they were experiencing existence *in* cosmic space.

The second instance of perception of cosmic space may be observed in the religious ceremonies performed before the actual start of construction of the *minka*. These ceremonies were usually conducted by a Shinto priest. A small Shinto altar was installed within the boundaries of the site and prayers and food offered to the shrine. Ceremonies were then performed at the four corners of the site propitiating the forces in the four cardinal directions. By recognizing these forces in relation to the physical site the people were once again perceiving the *minka* and themselves in cosmic space.

Also, in traditional societies, the cardinal directions often represented a referential system of orientation symbolizing "man's being-in-the-world" (Schulz 1985). This concept therefore further reiterated the existence of the *minka* and the dweller in cosmic space. The pre-construction ceremony therefore represents another conscious act of recognizing and experiencing cosmic space.

The initial acts of orientation and the pre-construction ceremony both initiated awareness of cosmic space for only brief periods of time. This was due to the relatively short duration of the associated actions. Nevertheless, within the minka, a continuous and sustained perception of cosmic space was created through the use of symbols.[40] The symbol used within the *minka* environment was the *daikokubashira*.

The *daikokubashira* usually consisted of one main pillar, or a row of three pillars, which formed the structural core of the house. It was believed that the god of the house resided in these pillars.[41]   By being defined as the abode of the gods the pillar represented both the path of descent of the gods and the path of ascent to the heavens. It thereby created a break in the horizontal plane of the earth and symbolized a connection between heaven and earth.

The *daikokubashira,* by representing both the structural pivot of the house and the path of descent of the gods, symbolized the *axis mundi,* or the cosmic center. By symbolizing the cosmic center the pillar gave clarity and definition to cosmic space. And by being a constant physical presence in the *minka* environment the *daikokubashira* became a conscious reminder of the cosmic center and cosmic space.

The *daikokubashira,* evolved as a symbol of the *axis mundi,* therefore became a constant reminder of the existence of the dwelling and the dweller in cosmic space. This perception of cosmic space through symbolic representation became the most enduring experience of cosmic space in the environment of the *minka.*

Experiencing Cosmic Time in the environment of the minka:

Cosmic time is sacred time, cyclical by nature and therefore retrievable. In the environment of the traditional *minka,* the experience of cosmic time may be observed in two distinct realms or contexts: the day and the year.

The context of a single day:

Every morning the *minka* dwellers offered prayers and food to the Shinto and Buddhist deities. These daily rituals, associated with the worship of gods and goddesses, were considered sacred in nature. Being considered sacred in nature and retrieved daily, the time duration of these daily rituals were therefore experienced as cosmic time.

Every night the mistress of the house had to tend the fire hearth and prevent the fire from dying out. This was because the fire was considered to be the sacred Shinto fire god. Therefore this ritual, associated with protecting the sacred fire every night, also constituted sacred time. Being regarded as sacred in nature and retrieved daily, the time duration of this ritual too was experienced as cosmic time.

The context of the year:

Every year each season brings distinct changes to the natural environment. Shinto, as a religion, helped the Japanese people nurture a reverence for nature. Buddhism, in its

turn, helped the people cultivate an appreciation for the aesthetic and ephemeral quality of nature. The combined influences of these two religious ideals led to the almost ritualistic celebrations of the various seasons and seasonal changes. The most important of these were celebrated in the form of festivals. These included the spring Cherry Blossom festival, the summer Chrysanthemum festival, the autumn fall color festival and the September full moon festival.[42] The celebration of these festivals took many forms within the environment of the *minka*. Most *minka* included *shakkei* and/or courtyard gardens.[43] Both types of gardens usually contained one or more of the cultural favorites such as: Cherry trees, persimmon trees, maple trees, and pines. In addition, the *shakkei* gardens also included views to these natural elements borrowed from the surrounding landscapes.

In the environment of the *minka*, most of these festivals, which lasted for a few days, were celebrated in the following manner: each season the dwellers changed the arrangements and varied the methods of garden care to capture the quality and essence of that particular season. The outer verandahs which faced the gardens and/or distant scenery were the spaces most commonly used for the celebrations. Where necessary, platforms were set up as extensions of these spaces or were constructed separately and positioned strategically to capture the views of that particular season. Friends and neighbors visited each other to join and celebrate these glories of nature. These joyous occasions were usually accompanied by the sharing of *sake* and tea.

The summer celebrations were slightly different in form. This was because the Chrysanthemums, the focus of this season, were usually cultivated in pots. When the flowers were in bloom they were displayed with great care along the outer walls of the dwellings where they could be best admired by visitors and passersby. Often the admiring passers-by were invited, in traditional Japanese fashion, to share *sake* and tea with the family.

These festivals, culturally identified as sacred and consciously retrieved year after year, reflected the experience of cosmic time in the environment of the *minka*.

In addition to the festivals mentioned above there were other festivals celebrated which were purely religious in nature. The two main festivals included the Harvest-prayer Festival (*Toshigoi no Matsuri*) and Festival of First Fruits (*Nu-name*). These festivals were celebrated in the respective Shinto Shrines dedicated to the particular deities. The celebration of these festivals did not directly affect any immediate or specific changes to the use or appearance of the *minka* environment. Therefore they have not been included within the context of this study.
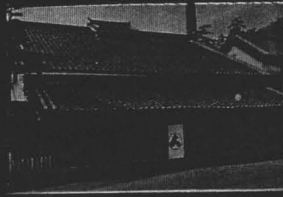
A Sake Merchant's townhouse
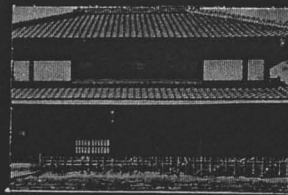
A Moneylender's townhouse
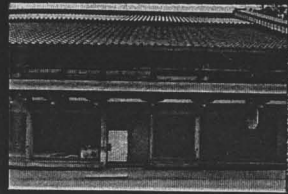
A Pharmacist's townhouse

A worker's townhouse

ORIENTATION

Verandah

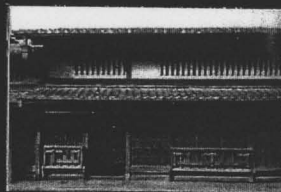*Courtyard garden*

Verandah

Garden

ORIENTATION

46

..........but without art we live under the illusion that there is only time and not eternity.

The Soul's need for Beauty

Beauty has the capacity to arrest the soul from the rush of daily activities "for a contemplation of timeless and eternal realities" (Moore 1992). Beauty nurtures the soul in a variety of forms. The following includes brief explanations of how the fine arts and the crafts, in particular, nurture the human soul.

Fine Arts:

Art is in essence a representation of life. Fine art, by its very nature, allows for a variety of interpretations (Moore 1992). The ability to reflect the infinite diversity of life is the most compelling quality of art. It is this quality which makes art necessary for soul care. By not presenting a finite interpretation art is able to evoke different reactions each time it is viewed. Through this rich multiplicity of images art revitalizes the imaginative capacity of the soul. It is by revitalization of the imagination that art nurtures and cultivates the soul. This ability to nurture the soul is true of all forms of fine arts including painting, sculpture, and poetry.

Craft:

"Craft" means "techne" in Greek and comes from the expression "techne tou biou" which means "the craft of life." The term "techne" when defined in significant

depth refers not just to mechanical skills and instruments but to all kinds of artful management and careful shaping (Moore 1992).

With respect to the human soul, "craft" refers to the care with which all life's activities are carried out. It refers to the aesthetic sensitivity with which daily actions are fulfilled. It is only through such daily mindfulness and aesthetic responsibility that it is possible to really experience living and thus nurture the soul.

Beauty in the Minka

Beauty is experienced in the fine arts through the process of observation and experienced in the crafts through the process of creation. The fine arts and the crafts as nurturing sources of beauty were integral to the *minka* environment.

Beauty through the Fine Arts:

The fine arts were first introduced to Japan through Buddhism. The subsequent absorption of Buddhism into the culture helped the cultivation of an appreciation for the fine arts in almost every strata of Japanese society. Some of the major forms of fine arts introduced through Buddhism included the tea ceremony, landscape and script paintings, calligraphy, flower arrangements, and Haiku.

An appreciation of the beauty found in the fine arts took a prominent place in the environment of the Japanese *minka*. The space designated specifically for this purpose was the *tokonoma*.[44]   The *tokonoma* was very simple in form and usually consisted of a raised alcove with an alcove post or *tokobashira*. [45]   The *tokonoma* was always found in conjunction with the most important living space/spaces in the *minka* and was considered "the place of honor in the Japanese room" (Kakuzo 1921).

The *tokonoma* was the show place of the *minka*. It was the place used for the display of, and the appreciation of, all works of fine art. It was here that the host and hostess sat together with their guests to appreciate and admire the quality of beauty

present in the displayed objects of art. But the *tokonoma* was in no manner treated as just a show place. It was regarded as a sacred place within the *minka*. This had much to do with the association of the various forms of fine arts with the Buddhist religion.[46] This sacredness was clearly reflected by cultural etiquette which mandated that all guests, upon entering the room, first bow to the *tokonoma* and only then to the host and hostess.

Within the *tokonoma* the works of art were usually displayed with great care either individually or in groups. The four major forms of art usually displayed included hanging scrolls, flower arrangements, finely crafted art objects, and incense burners. The works of art were usually displayed separately so that they could be appreciated in their entirety. The art works were displayed in groups only when they significantly enhanced the experience and fulfilled a theme such as an autumn evening or the end of spring and the beginning of summer, etc.

The beauty of the art objects displayed was significantly enhanced by the severe simplicity of the rest of the room. The abstract simplicity/austerity of the surroundings acted as a powerful visual and psychological force which compelled/channeled all attention towards the objects in the alcove.

The Japanese family, by considering the fine arts sacred and by giving the arts a place of high honor within the dwelling, was consciously recognizing and acknowledging the spirit nurturing quality of beauty inherent in the fine arts. And by the conscious, almost spiritually ritualistic appreciation of the fine arts, the *minka* dwellers were consistently nurturing the soul through beauty.

Beauty through the Crafts:
Craft as used within this context implies the care with which daily work is carried out. It deals with the aesthetic sensitivity with which any work is performed which ultimately reveals the inherent nature (beauty) of the object. This careful crafting which reveals the true nature of an object is observable in the *minka* both in the context of the fine arts and in the context of daily household chores.

Within the *minka*, flower arrangements were made and displayed with tremendous care to capture the essence of or to enhance the mood of a place, whether this was to capture the quality of light streaming through a *shoji* screen, or the way light from the setting sun reflected off the flowers in the container, or perhaps even the gentle fall of autumn leaves outside the dwelling. The cultivated sensitivity with which the flowers were arranged and the care and awareness with which these and other art objects were

displayed in the sacred alcove (*tokonoma*) reflected an aesthetic sensitivity which corresponds to the nurturing quality of creation or craft as defined in psychotherapy.

A more mundane chore that represented craft in the *minka* was the daily polishing of wooden surfaces, more specifically the wooden floors. The legendary beauty of the polished wooden floors of the traditional Japanese dwelling owed everything to the unceasing daily polishing done by the womenfolk. This was a daily chore which was performed with extreme care to bring out the deep hues and patterns embedded in the grains of the wood. The polished wooden floors were the only visible reflective surfaces in the *minka*. It is said that these were the only reflective surfaces allowed in the entire *minka*. Even the womens' looking mirrors were covered when not in use. This probably had to do with the use of mirrors in religious practices.[47]

All of these actions or crafts, performed within the environment of the *minka*, not only enhanced the aesthetic quality of the environment but also revealed the beauty inherent in the objects. All of these crafts and daily chores nurtured the soul through the enforced cultivation of care and awareness in the performance of these actions.

Craft further helped cultivate, within the individuals, a deep sense of awareness of the beauty and spiritual quality of not just the fine arts but the whole living environment which surrounded and contained them.

Tokonoma
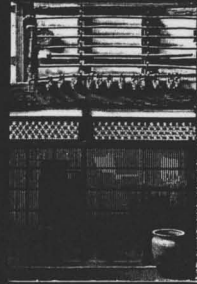
Crafts

BEAUTY

...........it is the habit of angels to visit in moments of silent reading.

The Soul's need for Solitude

Solitude provides an opportunity for introspection. Introspection, by allowing for observation and contemplation, helps cultivate an awareness and appreciation for the complexities of the human psyche. The following is a brief explanation of how observation and contemplation help nurture the human soul.

Observation and Contemplation:
Observation:
The word observation as used in psychotherapy implies a meaning similar to that used in religion. In religious practices the word observation is used in conjunction with festivals and rituals. Here the word implies not just to "watch out for" but also to "keep and honor" (Moore 1992).

Watching, keeping, and honoring are necessary processes for nurturing the soul because these forms of observation help the individual develop an awareness of the manifestations of the psyche (Moore 1992).

Contemplation:
Contemplation proceeds from observation. Contemplation leads from an awareness of psychic manifestations to an understanding of psychic functioning. The aim

of contemplation is to guide the conscious ego towards the cultivation of an appreciation for the complexities of the psyche. This understanding and appreciation is necessary for the conscious ego to learn to love and nurture the soul.

Here it is necessary to clarify that contemplation goes beyond rational analysis which many people falsely equate with self-understanding. Rational analysis is an ego-directed understanding of the human self, whereas real self-understanding comes from a true knowledge and appreciation of the psyche.

Solitude in the Minka

To experience the solitude necessary for observation and contemplation, a person must first experience a sense of tranquillity. Tranquillity is definable as the quality or state of being tranquil, quiet or at rest. The experience of tranquillity is affected and stimulated, to a great degree, by the presence or absence of repose in a physical environment. The experience of repose in the physical environment corresponds to a perception of harmony, within that environment, by the human senses of sight, touch, smell, and sound. This experience of harmony by the four human senses is clearly perceivable in different aspects of the living environment in the *minka*.

Harmony experienced through the sense of sight:

Various aspects in the physical form of the *minka* reflect visual harmony. The following include some of the more important sources of harmony within the built environment:

Tatami mats were consistently used as the standard unit of measure for defining physical structures and space within the environment of the *minka*. Room sizes, dimensions of sliding panels, partition walls, alcoves, and even the center/center positioning of columns were calculated as multiple measures of the *tatami* mats. And the standardized dimensions of the *tatami* mats were based on the measurements of the average Japanese human body. The consistent use of *tatami* mat dimensions (based on

57

human body measurements) lent comfortable human scale to the built environment. This presence of comfortable human scale was also true of the objects of daily use found within the living spaces.[48] This perception of human scale was responsible for much of the sense of visual harmony encountered in the environment of the *minka*.

The colors in the built environment of the *minka* also reflected visual harmony. The common colors encountered in the built environment were usually neutral or receding colors of semi-gloss or matte finish. Most often these colors corresponded to the true colors of the natural materials used in the construction of the *minka*. These natural materials commonly included wood, bamboo, plant fiber, earth/adobe, and *shoji* (paper). The built environment was therefore devoid of bright and distracting colors which could disturb visual harmony.

No strong reflective surfaces were allowed in the environment of the traditional *minka*. So much so that even the womens' looking mirrors were kept covered when not in use. The only reflective surfaces allowed were the uniformly polished wooden floors. And these carefully polished wooden floors did not detract from the visual harmony of the environment but rather enhanced the experience. Therefore the absence of harsh reflective surfaces in the living environment further strengthened the visual harmony in the *minka*.

The use of *shoji* screens helped block harsh direct and reflective light and allowed only translucent, muted light to enter the interior spaces. This too added to the preservation of visual harmony.

The living environment of the *minka* was maintained very simply, almost to the point of monastic austerity. This was mainly due to the habit of storing most articles and objects in store rooms and store houses when not in need or immediate use. This helped prevent the visual clutter and distraction that could arise from the presence of too many objects in the living environment.

Therefore the presence of comfortable human scale and the absence of bright colors, shiny reflective surfaces, harsh light, and visual clutter helped preserve visual harmony in the environment and created a restful environment for the perceiving human eyes. And in the words of Taut: "All in all the Japanese room seemed to be created as the aesthetic sphere for the man inhabiting it."[49]

Harmony experienced through the sense of touch:

The traditional *minka* was made of natural materials such as wood, bamboo, earth/adobe, and plant fibers. In the process of construction these natural materials were

handled with great care and precision. All material surfaces were treated to bring out their natural beauty. The structure of the *minka* was always well maintained and no surfaces or elements were left unfinished or in disrepair. This was due to the sound knowledge and skill in building construction and related crafts by the *minka* dwellers. This therefore left nothing to be desired either in the craftsmanship, the finish, or the maintenance of the materials in the built environment. Further, a high degree of cleanliness was maintained in the living environment. The care with which the materials were crafted and the cleanliness that was maintained made the physical environment not only visually pleasing but also pleasing to the sense of touch. This pleasing sense of touch was further enhanced by the inherent insulative quality of these materials which naturally left them warm to the human touch.

Harmony experienced through the sense of smell:

Incense burning was an integral part of the prayer rituals in Buddhist and Shinto religions. Within the *minka*, incense was frequently burned in the prayer altars and the *tokonoma*. The burning of incense was directly associated with worship, prayer, and meditation.[50] It was believed that the fragrance of incenses soothed, tranquilized, and induced a sense of calm.[51] Therefore it may be speculated that the aroma of the incense, psychologically and mentally associated with meditation and tranquillity, probably had restful and soothing effects on the person within the *minka*.

Harmony experienced through the mitigation of sound:

The presence of large numbers of people living in close proximity[52] and the absence of good sound insulation within the physical structure (including walls, flooring, and roofing) reflect the possibility of a high degree of noise in the environment of the *minka*. But the preservation of certain culturally defined etiquette/manners of behavior appear to have provided relief (to a certain degree) from the possible occurrences of noise within the living environment.

The most important of these was the cultivation and preservation of a psychological distance between people (Taut 1963). This habit, inculcated from early adolescence, allowed each person to cultivate a sense of psychological isolation and to thereby/therefore carry out his or her work as if in actual physical isolation. To preserve and protect this psychological isolation, the society defined proper etiquette of behavior for both men and women; especially those who were young or less important in the social

hierarchy. To a great extent, these rules of conduct demanded a high degree of gentleness, quietness, and refinement in individual mannerisms and public conduct.

Most of these patterns of behavior were well ingrained in the Japanese people from early adolescence. The following is a simple case to illustrate the high degree of refinement in human behavior: When elders were in a room and the partition (*shoji*) panels were closed, young people and servants were never allowed to knock on the panels to announce their presence. Often, the shadows cast on the *shoji* screens were considered sufficient to announce the presence of those waiting outside. And it was considered a mark of high degree of disrespect for those outside to enter unless and until invited to do so. This culturally defined etiquette reflects the high degree of courtesy and respect maintained; the silence preserved; and the individual privacy protected (especially those of the elders and adults) in the environment of the *minka*.

These and many other similar rules of conduct and etiquette of behavior were stringently adhered to by both sexes and all age groups irrespective of social class. This therefore reflects the conscious efforts by the society towards cultivating and maintaining as much silence as possible within the environments of human activity.
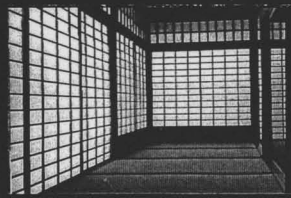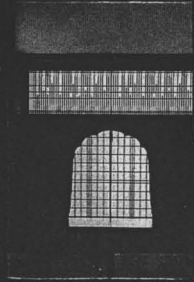
SOLITUDE

Conclusions

The purpose of this study was twofold: first, to define the qualities considered to be nurturing to the human soul; and second, to recognize and understand the physical manifestations of these qualities in the built environment, more specifically the dwelling environment, of a traditional culture. The traditional dwelling environment selected was the Japanese *minka*. The purpose was not only to recognize the soul-nurturing qualities but also to identify the myriad forms they took within the dwelling and also to understand the actual processes of nurturing these qualities initiated or cultivated within the dwellers.

The four soul-nurturing qualities selected from research (in psychology and psychotherapy) were the qualities of Religion, Orientation, Beauty, and Solitude. Each of these qualities were considered important because they had a definite nurturing purpose:

Religion: because the soul definitely needs an eternal/infinite source of cosmic power to provide it with defined purpose, strength, and security;

Orientation: both cosmic and vernacular, because the soul needs a reference to define the reality of its experience and thereby its existence;

Beauty: because it provides the soul with a medium to express the aesthetic diversity of its own nature;

Solitude: because the soul needs time to understand its infinite depth and appreciate its inherent diversity.

The presence of these four qualities was consistently revealed in the landscape of the Japanese *minka*. And each quality revealed many different processes and forms of soul care.

Religion:

Religion in its varied aspects was revealed through direct physical manifestations such as the Shinto and Buddhist altars and also through more subtle symbolism associated with the sacred fire and the rice grain spirits. The presence of religion was a tremendous source of nurturing to the human soul within the environment of the *minka*. Though the forms and processes of nurturing were varied each aspect fulfilled definite fundamental needs of the human soul.

The most vital role of religion in the nurturing process was the manifestation of the infinite and indisputable power of God in proximity to daily life and activities. This proximity provided the *minka* dwellers with continued replenishment of energy and purpose; a need found extremely crucial to sustaining the vitality of the soul. Also, God as the never ending source of cosmic mystery, continuously sustained, cultivated, and nurtured the imaginative nature of the soul. Further, because of the proximity of God the dwellers perceived their dwelling environments as sacred. And because the sacred was always equated with the real, the dwellers consistently experienced their daily actions (performed in the environment of the *minka*) as real. The perception of the sacred reality of their daily actions gave greater depth, meaning, and divinely ordained purpose to the daily lives of the dwellers.

The presence of altars for varied divine incarnations fulfilled yet another fundamental need of the soul. The altars provided receptacles for the containment of the multiplicity and divinity of the human soul. Therefore these altars stood as symbolic reflections of the soul. By offering prayers and worshipping the divinities the dwellers acknowledged and accepted the divinity and multiplicity of their own natures/souls.

Symbols representing myths in the *minka* environment sustained the cosmologies which helped the dwellers define their place within the vast universe that contained them.[53] This definition of their position and purpose in a divinely wrought cosmology gave the dwellers a sense of clarity of the reality of their own special place in relation to the rest of mankind and the cosmos.

Religious rituals in the environment of the traditional *minka* strengthened the nurturing forces of the other aspects of religion: by being associated with the sacred,

rituals sustained the perception of the divine in the dwelling environment; and by being associated with myths and mythologies, rituals strengthened and brought alive the defined cosmology. Further, the thoughtfulness associated with ritual activities and the depths of their meaning consistently provided the soul with nurturing experiences.

Finally, the most important source of soul nurturing was the freedom given to the soul's natural propensity to personify. Personification allowed the *minka* dwellers to perceive their environments including fire, trees, wood, rocks, water, and rice grains as truly living environments. Personification also allowed the dwellers to personalize and internalize their living environments and thereby really love their environments. To the dwellers this ability to personify and therefore to love made the dwelling environment their place of *belonging* and themselves the direct participants in its drama: "their destiny bound up with the destiny of the rest of creation" (Berman 1981). It was this which ultimately imparted soul to their living environments, made the environments "wondrous and alive" (Berman 1981), and made their lives worth living.

Orientation:

The *minka* was a receptacle created for the daily activities of the traditional Japanese family. The vernacular nature of the *minka* environment made soul nurturing possible by distinguishing each mundane daily action from the other, giving definable distinction to all daily experiences and a continuity to life experienced as a whole within the dwelling environment.

The soul, an intangible of unknown magnitude and depth, is believed to be a part of the *anima mundi* or the world soul. The universe is therefore considered to be the true existential plane of the psyche making it necessary for the psyche to perceive its existence in the context of the cosmos in order to be nurtured. The presence of the *daikokubashira* in the *minka* provided the soul with a continuous perception of the cosmic center, allowing the soul to relate all of its actions to cosmic space and thereby experience existence in the cosmos.

Being sacred, cyclical, and retrieved year after year, the seasonal festivals represented cosmic time in the environment of the *minka*.[54] The continuity and sacred nature of this retrieved time nurtured the soul by reiterating and reassuring, as it were, the continued revival and existence of the soul in this universe.

<u>Beauty:</u>

The *tokonoma*, as the receptacle for the religious arts, represented in essence a symbolic altar to the divine nature of beauty. Traditional customs made it necessary for people (family and guests alike) to take time to sit before the *tokonoma* and learn to appreciate the fine arts as part of daily activities. The appreciation of the fine arts was therefore purposeful in intent, contemplative, reflective, and meaningful so as to be nurturing in nature. By giving time for fine arts, the dwellers gave beauty a chance to reveal its myriad images and forms allowing the soul to feel, experience, and be nurtured.

Through the crafts performed in the *minka* the dwellers were most intimately involved in the process of soul care. Here creativity involved a participation with the living environment which drew forth every physical, mental, and spiritual force in the dweller to the act of symbolic creation.[55] This creativity allowed full bodied participation and provided soul-nurturing experiences.

<u>Solitude:</u>

In the environment of the *minka* the quality of solitude was experienced as a collective manifestation of harmony and repose perceived by the human senses and preserved by the highly refined etiquette of behavior and conduct observed by the dwellers. It may not be possible to make a definite judgment as to whether the *minka* dwellers actually proceeded from the experience of solitude to the process of contemplation and introspection. But it would be naive not to suppose that a culture which strongly upheld the virtues of meditation and spiritual contemplation, cultivated Haiku and the art of *listening* to incense, did not also nurture the soul through contemplation and introspection. In fact it would not be wrong to say that the *minka* dwellers deliberately created environments to motivate and evoke the experience of solitude for the very purposes of contemplation and meditation. Finally, the cultivation of psychological isolation preserved the individual sense of solitude within the otherwise crowded living/dwelling environment.

Thus throughout the living environment of the traditional *minka* intense soul-nurturing was made possible by the presence of these four qualities. It is not crucial to this research, at this point, to speculate whether the dwellers consciously recognized these as critical to the health of the soul because it is more likely than not that they saw these qualities as *natural needs* and therefore made them an integral part of their daily lives.

The presence of these four qualities in the dwelling environment brings us to the crux of the whole problem regarding soul care in the modern living environment. These four nurturing qualities represent *natural needs and propensities of the soul* which, when denied existence, reveal themselves as neuroses.[56] Therefore for psychological health and well-being it is necessary to make place for these qualities in our living environments. It is not implied here that an integration of these four qualities will provide all of the soul's needs. But these aspects are important for psychological well-being because they definitely represent aspects of the soul which we do not provide room for in our dwelling/living environments today. It is possible that by incorporating these qualities in designing our environments we can provide, to a great extent, the nurturing and balance which the soul is seeking.

Nurturing the human soul in the individual family dwelling environment:

How do these soul nurturing qualities translate to the dwelling environments of today, specifically to those of the social middle class of America?

A general overview of the function of dwelling environments today reveals a paradox of images/needs/ideas and realities: we consider our homes places where friends and family gather and socialize- -but very few of our living spaces are truly conducive to social contact; we consider our homes a refuge from the outer world- -but we try to escape from the house to really experience solitude.

Our dwellings now represent efficient environments for the exclusive care of our physical bodies. Elaborate building codes and standards for public health, safety and well-being epitomize the priority we give to physical care and comfort in our living environments. In these efforts to make environments comfortable for our physical bodies we have come to expect our built environments, especially our dwelling environments, to function efficiently as machines. So much so that we now perceive and design our living environments as machines and the term 'living environments' now contains purely subjective connotations.

But, in order to make our living environments more responsive to human well-being we have to include qualities nurturing to the whole human being- -body, mind, and *soul*. We have to reevaluate the concepts, purposes, and functions of our dwelling environments. We need to combine existing qualities of physical health, such as comfort, hygiene, safety, and security, with soul-nurturing qualities, such as solitude, beauty, craft,

and vernacular environment, to provide complete care- -both physiological and psychological.

From observing the processes of soul care in the *minka* environment and evaluating the issues surrounding soul care it is evident that we need to change the way we perceive our living environments and the way we design our environments for living.

In order to nurture the soul we have (to learn) to perceive living environments both subjectively and objectively: as environments for the living *and* as living environments.[57] Perceiving our environments as living environments as opposed to machines; necessarily implies designing environments to contain attributes and qualities (of living organisms) such as life and death, growth and change, repose and activity, and adaptability, as opposed to being obsolete, disposable, and predictable. Designing environments containing attributes of living organisms is definitely nurturing to the human soul because the attributes reflect soul-nurturing qualities: the qualities of repose and activity reflecting the qualities of solitude and social life; the quality of native habitat (adaptability) reflecting the quality of vernacular environment; the quality of life and death, growth and change reflecting the perception of a living environment in the soul-nurturing process of personification.

For instance, in our socially bound and oriented culture, the quality of solitude would translate more realistically as specifically defined space(s), within the dwelling environment. Spaces for solitude should reflect total harmony when perceived by all human senses and should be devoid of any forms of distraction. Here design should play the vital role of strengthening the perception of harmony in the dwelling environment without creating the need for superficial embellishments. Often superficial embellishments are futile efforts to cover up and make allowances for the ugliness and mundane designs of suburban middle class dwelling environments.

The qualities of solitude and social companionship are dual aspects of the soul and are of equal importance for nurturing the soul. To a great degree the circle of social contact, which is supposed to take place in the family room, is broken by the ubiquitous television. One may not immediately perceive this to be the cause of compromise in social circle. But a careful analysis reveals the disruption of the extremely important eye-to-eye contact necessary for the experience of social companionship. What is observed instead are environments which leave very little room for people to fully communicate with each other and experience each other's presence. For real social experiences it is imperative to create spaces where we can allow for proper social interaction to take place. For example,

the modern kitchen is defined as a purely hygienic and functional environment. But the kitchen, as a place of processing and preparing food, has always nurtured and will continue to nurture the human being- -body and soul alike. The kitchen environment needs to be redefined as a livable, sociable environment rather than a purely hygienic and functional environment.

Nurturing the human soul in a collective environment:

We may be capable of conceiving providing these needs to the soul as a definite possibility when we observe the ways and means by which they can be made possible and have been made possible in the living environment of the *minka*. In the varied forms of soul nurturing observed in the traditional environment of the Japanese *minka*, three basic mediums of nurturing became evident: the importance of the (nature and quality of the) physical environment; the importance of human action/interaction with the environment; and the importance of human perception in defining human involvement with the environment.

The physical environment:

The physical environment as a nurturing medium became evident in the nature and quality of the living environment of the *minka*; specifically in the *vernacular nature* of the environment, and the *quality of solitude* perceived within the environment. Environments built in the future will need to contain these characteristics of vernacular form and quality of solitude to be truly nurturing to the soul.

For the modern society, designing vernacular environments would entail creating places unique in form to the factors (natural, cultural, and manmade) peculiar to that particular place. [58] Designing environments[59] truly vernacular in nature would make the environments spontaneously distinct and unique.[60] And giving tangible form to these unique qualities will allow each manmade environment to reflect its own soul.

Designing environments truly vernacular in nature will have specific beneficial consequences, both direct and indirect:

The unique nature of each collective environment, once given tangible form, will definitely affect our sense perceptions, most acutely those of sight. It is only when we learn to see and appreciate the differences will we be able to respect each environment as unique and special. The unique nature of each environment will spontaneously and continuously offer an experience of discovery which will sustain the human psychological

need for mystery, adventure, and a sense of discovery and preserve the frontier experience to all humankind, probably for eternity.

Also, the unique nature and experience of each place will cultivate a mature approach to stewardship of the living environments. The argument for this is: when people really start seeing the distinct quality of each living environment, as individuals, and as societies, they will learn to be more appreciative of the environments. Through this visual distinction people will realize (on their own accord) that any environment once destroyed can never be recreated, and will be lost to the humankind forever. Then, maybe people will not remain so complacent when even a small part of the living environment is destroyed just because it does not immediately or physically affect their lives.

Designing environments that evoke a sense of solitude provide distinct benefits to the soul and therefore the quality of human life. Creating spaces for solitude in the immediacy of the living environment, whether at home or at the work place, would allow people to gain from daily soul nurturing. This need for daily soul nurturing goes back to the established fact that the soul is an integral part of daily life and needs constant care as opposed to few times each year when people choose to take vacations. The quality of solitude does not have to pervade the entire living environment but definitely needs to be a qualitative aspect of at least a part of every living environment. And most importantly, as defined earlier, the quality of solitude necessarily implies the attributes of tranquillity and repose in that environment.

Human interaction with the environment:

Designing for human interaction with the environments has certain benefits for the soul and for changing the perceptions of people towards their living environments. A direct interaction with the environment will allow people to participate in the environment and develop a sense of belonging towards that environment. They will learn to see the difference they make to the environment and the difference the environment makes to their being within it. Such an interaction will make people aware of the effect of their behavior on the environment and a sense of their own importance to the evolving, changing environment.

By consciously, consistently retrieving time we are capable of creating cosmic time. Cosmic time consistently retrieved in an environment by the people has the capacity to sustain the environment. This is because as stated earlier, cosmic time has the quality of eternity because it implies its conception and conclusion in the eternity of creation.

Therefore by building into an environment the capacity for consistent continuity the people will be able to nurture not only the eternal nature of their souls but also the eternal nature of the living environment.

Human perception and the resulting human involvement with the environment:

The importance of human perception and involvement was observed to be crucial for many of the nurturing processes of beauty and orientation and all of the nurturing processes of religion. In fact the concept of God, sacred environment, cosmic space, performance of rituals etc., would not have existed but for the human perceptions that deemed them a necessary part of daily life and activities. And in all probabiity these human perceptions would not have existed if the culture as a whole had not accepted them and consider them necessary for the good of the society. Therefore, we observe a whole source of nurturing being made possible by cultural and religious beliefs, motivations, and practices.

Of the three mediums of nurturing and their applications to the design of environments, this last is perhaps the most difficult to apply to the modern context. This may be attributed to certain characteristics of the modern society. As stated earlier, the modern society is still functioning under the scientific paradigm. Therefore the concept of soul and soul care does not have a culturally-defined place in today's society. One of the reasons for this is the very nature of the modern (global) society which is still in the formative stages. Because of still being in an unstable state of flux the new culture is still in the process of evolving. Therefore the culture does not contain the collective forces necessary to mold the peoples' perceptions in a direction which may be more conducive to soul care.

Thus, unless the society changes its accepted paradigm to make room for the soul, and until the culture stabilizes and collectively accepts soul nurturing to be paramount, the present human perceptions regarding the soul cannot be expected to change dramatically, nor can soul nurturing through the collective perceptions of the society be made possible. Until then, the responsibilities of cultivating perceptions of living environment in ways that develop habits nurturing to the soul lie most heavily on the shoulders of the individual and the family.

Nurturing the human soul in the 21st century:

To really understand the implications of designing in the manner discussed above, we will have to speculate the present trend (towards technology and mechanization) in the context of the future; a future that we can only dimly perceive/predict. Therefore this is only a speculation, but a speculation which many people do not consider to be far from the truth. We perceive a future where *technology* will be the answer to everything; a future where we will be able to stay at home and contact people without having to confront them; a future where we will not have to be personally involved with most of our daily work/chores or living environments a future where machines will do all the work for humankind.

The present trend in society is just the start of these processes in small scales and increments. The trend towards mechanization may be indirectly observed to be the causes of psychic maladies. It is not the technology per say but the inability to keep up with the resulting drastic changes to our lifestyles. These changes have not given/allowed the people the time to make the right choices and right decisions or to define their priorities. The result is a disintegration: of interaction between people and between people and their living environments. If we continue to separate ourselves from our living environments as we progress towards a mechanized future, we may have to continue to face an increase in psychic maladies.

Much of this may be attributed to our inherent nature/natural propensities as human beings. We have evolved over thousands of years to reach our present state of abilities, capabilities, and existence. We have reached a stage of evolution where our sense perceptions have developed an acute state of sensitivity. These sense perceptions have given us a chance to experience pleasures and pains alike; to experience, know and understand life, a life unique to each individual born to this earth. It is the *full bodied* experience of life that has given *meaning* to *life* and defined our individual lives/existence.[61] Here *meaning* corresponds to the reality of the knowledge gained, the wisdom acquired, and the growth achieved through life's experiences.

And so until a time when we evolve so as not to need all of our human senses, (perhaps only a few thousand years because of predicted intense mechanization), we are and will continue to be human beings with all our inherent desires and needs (created by our human sense perceptions). These natural needs will continue to pursue us for fulfillment possible only through full-bodied experiences. And if we, in all honesty, have gained from these experiences which have made life worth living, and we want to continue

71

gaining from these experience, we will have to hold on to the fragile thread of life's experiences that still connect us to this living earth. We will have to cultivate habits and perceptions that will help us maintain these bonds. And what are these bonds but our abilities to use our senses to touch, to smell, to see, to taste, to hear, to create, and therefore experience and become a part of the living breathing environment surrounding us.

Endnotes

[1] In their pure/etymological forms these three terms exhibit slight nuances of change in meaning. For the purposes of this thesis, the three terms have been considered interchangeable in use and meaning.

[2] Eliade, Mircea. Sacred and Profane, The nature of religion.

[3] Fathy, Hassan. 1986.

Minka

[4] The *sukiya* style evolved much later from the design of the tea house.

[5] Often the carpenters built the main structures and the villagers helped finish the roofs and earthen floors.

[6] Itoh, Teiji. 1985.

[7] Grandparents who retired from active life were housed in separate buildings adjacent to the main structure.

[8] There is no accurate English equivalent to define the original Japanese term. The term "raised floor area" comes closest to defining this space.

[9] This area was also called *daidokoro* or kitchen because some amount of cooking was conducted at the fire hearth.

[10] Taut, Bruno. 1953.

[11] Fire was a constant threat in Japan, so much so that it was considered a natural threat along with typhoons and earthquakes.

[12] *Haiku* is a highly refined form of poetry characterized by brevity. The poems never included more than two lines.

[13] The townhouse evolved from the farmhouse.

[14] It is not quite clear why changes were made to the dimensions of tatami mats in these regions.

Methodology

[15] Jung, in his practice of psychotherapy, regarded all psychological problems as ultimately religious in nature.

[16] Soul-making is a term that Hillman uses to define the process of nurturing or caring of the soul. Soul-making may be defined as the "deepening of events into experiences" (Hillman 1975).

[17] Hillman, who associates psychotherapy with "raising or deepening the levels of consciousness or intensifying it," advocates the development of "a psychological sense of imagination." He uses the term *imagination* to mean "images that resonate with depth, that don't stop the psyche from imagining further" (Hillman 1975).

[18] Religious symbols are not necessarily always understood by the conscious mind. They are the nourishment of the soul. Their archetypes are found in dreams (Jung 1947).

Religion

[19] So much so that in clinical terms "loss of soul" is referred to as "depersonalization" (Moore 1992).

[20] Another fundamental reason for the soul's needs to personify was recorded by Freud and Lou Salome' in their research work. They observed that the soul's capacity for love came only after the soul experienced the object of affection anthropomorphically (Hillman 1975).

[21] What we call a symbol is a name, or even a picture that may be familiar in daily life, yet that possesses specific connotations in addition to its conventional and obvious meaning. It implies something, vague, unknown, or hidden from us. Thus a word or an image is symbolic when it implies something more than its obvious and immediate meaning (Jung 1947).

[22] Most of the pioneering research work on archetypes in dream analysis is attributed to Carl G. Jung.

[23] Symbols found in traditional environments and in dreams, though they often appear to have no literal intent, have been found to be important for the human soul (Jung 1947).

[24] *Profane* environment is seen as a modern phenomena; a product of modern society and an experience of non-religious man (Eliade 1959).

[25] Asceticism implies maintaining austerity- -a certain degree of mental, physical, and spiritual discipline.

[26] Shinto means "Way of the Gods (or Spirits)." This name was given to the native religion to help differentiate it from Buddhism when it was brought into the country in the 600's.

[27] For example, Buddhism contained doctrines on *Karma* and life-after-death. Shinto lacked any such highly refined doctrines. This made it possible for the native Shinto culture to accept and integrate, without conflict, these new beliefs and practices.

[28] The meaning of the word religion as applied to this thesis is based on a comprehensive interpretation of the following definitions:
1. "Religion is the term that designates the attitude peculiar to a consciousness which has been altered by the experience of the numinosum" (Jung 1969).
2. Religion in its very essence is a "binding back" to the source of one's being or existence (Campbell 1988).
Note: Campbell's definition is based on the etymological derivative of the term religion.
Religion: Latin - religa're, to bind re- or again.
Probably deriving from; certainly very closely akin to, Latin religa're (stem relig -) a binding back, or very strongly, scite (understand! or supply!) to one's faith or ethic.(Dictionary of Etymology 1985).

[29] The typical Shinto altar usually consisted of a small shelf on the wall. The shelf usually contained a charm from the Ise Shrine and other offerings presented to the Gods.

[30] Buddhist chapels, in the *minka* of the wealthy, were sometimes built as separate structures.

[31] The Buddhist chapel usually contained images of the Bhoddisattvas, family grave tablets, offerings of flowers, branches of certain trees, and incense.

[32] The style of the prayer altars varied to some extent based on the wealth and social status of the owners.

[33] Often the rule but not the norm.

[34] Much of today's belief in the pine tree being a symbol of longevity and life dates back to this earlier belief in the presence of divinities in trees.

[35] Some of the most common forms of impurities included blood, deceases, and the events of births and deaths.

[36] But this was always limited to the spirits of approximately three previous generations of ancestors.

Orientation

[37] Please refer to the section **Subject of Study** for more detailed information regarding regional variations of the *minka*.

[38] Here manmade forces include both societal and individual forces.

[39] For example: within the span of a single day, the strong winds and/or the harsh sunlight could be mitigated by adjusting the position of the sliding panels; in summer the outer wooden panels could be completely removed and the shoji panels adjusted to expand living spaces and to allow cooling breezes to enter the dwelling and provide cross ventilation; in winter, the same sliding panels could be used to reduce the size of living spaces which made it easy to heat the living areas based on need.

[40] Symbols were often relied upon by traditional cultures for interpreting that which was not possible through literal translation; eg. the magnitude of the universe.

[41] This belief was so strongly embedded in the culture that even to this day, "during New Year, the custom of offering of rice wine and *mochi* (pounded rice), attaching pine fronds and a straw rope to the central pillar still survives." This practice may be traced back to the roots of ancient Shinto faith. The religion was based on a belief in the divinity of trees. Here the tree was considered a *yorishiro*, a means by which the gods descended to the earth. This concept, of the divinity of the trees, was further strengthened by the meaning attached to '*hashira*' the word used to define a pillar. From ancient times this word was also used to count gods and to indicate 'the core or mainstay of something' (Taut 1963).

[42] These festivals were celebrated based on the actual peak time period of the particular event and not on any specific calendar time. The celebration of most of these festivals lasted for several days.

[43] *Shakkei* gardens are borrowed landscape gardens where the views extend to vistas outside the physical enclosure of the garden. Courtyard gardens are completely enclosed and self-contained gardens where the views are contained and confined to the elements within the enclosure.

Beauty

[44] Research showed contradicting information from different sources regarding the origin, purpose, use, and even the time period of origin of these alcoves.

[45] The raised floor of the alcove ranged anywhere between 1/4 inch to 2' and sometimes even 3' in height.

[46] It was for this reason that people were strictly forbidden from walking on the floor of this alcove.

[47] The mirror was an important object of worship in the Shinto shrines and symbolized the image reflection of one's soul. This therefore forbade the use of mirrors for purposes of pure pleasure or in manners not befitting its spiritual symbolism.

Solitude

[48] As for the particular items of the house, the size of the human body was of the greatest importance. All details of the house showed the greatest harmony with the human measures, this being the key to its aesthetic effect (Taut 1963).

[49] Taut, Bruno. 1963.

[50] The burning of incense (*Koh*) was also associated with the ancient incense ceremony, a refined form of art similar to the tea ceremony. This art form was aimed at cultivating in a person the capacity to 'listen' to the subtle scents of incense.

[51] The following were defined as the ten most important virtues of *koh* (incense): It brings communication with the transcendent; it purifies mind and body; it removes uncleanness; it keeps you alert; it can be a companion in the midst of solitude; in the midst of busy affairs, it brings a moment of peace; when it is plentiful, one never tires of it; when there is little, one is still satisfied; age does not change its efficacy; used everyday, it does no harm. (These virtues were compiled in the 16th century).

[52] This may be directly attributed to the presence of a joint family system in the *minka*.

Conclusions

[53] Here the cosmology clarified the role of the individual within the family, the family within the ancestry, and the ancestry within the cosmic designs of the Supreme.

[54] Being cyclical cosmic time had no beginning and no ending; no point of origin and therefore no point of departure. This time was recalled, as it were, from its very source of conception in the creator/originator and returned to its destiny in the creator.

[55] In traditional cultures, it was believed that through creating one was participating with God in the divine act of creation; i.e., as God created the macrocosm, man in his image created the microcosm. Here human thought and action were believed to be synchronized and in balance with all cosmic processes.

[56] Here the soul, very much a part of Nature, like Nature is believed to find ways of maintaining its balance/equilibrium to sustain itself.

[57] This concurs with the *gaea* concept of the earth being a living organism, an extension of which necessarily makes the dwelling environment a *living* environment.

[58] This may be a hard task to achieve, especially at a time when technical abilities allow us to build any style of architecture in any type of environment with sufficient success. It will therefore definitely require greater discipline from the design profession- -the discipline to respond to the needs of the environment and lifestyle unique to that place.

[59] Here environment refers to the local regional scale environment and not the global regional scale environment- -which (collectively)may be considered to have vernacular character.

[60] This is a fundamental fact, because the forces of nature, culture, and people (as individuals and as societies) are never identical in any two given places.

[61] In psychiatry and psychotherapy, the biggest malady in today's society is defined as the "loss of meaning."

Bibliography

Alexander, Christopher. Pattern Language. New York: Oxford University Press, 1982.

_____. The Timeless Way of Building. New York: Oxford University Press, 1979.

Anesaki, Masaharu. History of Japanese Religion. Charles E. Tuttle Company, Tokyo, 1963.

Benedict, Ruth F. Patterns of Culture. Houghton Mifflin Company, The Riverside Press, Cambridge, 1934.

_____. The Chrysanthemum and the Sword. Houghton Mifflin Company, The Riverside Press, Boston, 1946.

Berman, Morris. The Reenchantment of the World. Cornell University Press, Ithaca and London, 1981.

Carver, Norman F Jr. Italian Hilltowns. Documan Press,

Coomaraswamy, Ananda K. Buddha and the Gospel of Buddhism. New York: Harper Torchbooks, New York, 1964.

_____. The Transformation of Nature in Art. New York: Dover Publications, 1956.

Eliade, Mircea. The Sacred and the Profane, The Nature of Religion. Harcourt Brace Jovanovich, Publishers, Orlando FL., 1959.

Fathy, Hassan. Natural Energy and Vernacular Architecture. University of Chicago Press, Chicago, 1986.

Hillman, James. Inter Views. New York: Harper & Row Publishers, 1983.

_____. Re-Visioning Psychology. New York: Harper & Row Publishers, 1975.

_____. Suicide and the Soul. New York: Harper & Row Publishers, 1964.

Itoh, Teiji. Space and Illusion in the Japanese Garden. Weatherhill/Tankosha, New York, Tokyo and Kyoto, 1973.

_____. Traditional Japanese Houses. New York: Rizzoli, 1980.

Jung, C G. Man and His Symbols. Dell Publishing Co., New York, 1969.

_____. Modern Man in Search of a Soul. Harcourt Brace Jovanovich, Publishers, New York, 1933.

_____. Psychology and Religion. New Haven: Yale University Press, 1938.

Kakuzo, Okakura. The Book of Tea. New York: Duffield & Co., 1921.

Kidder, Tracy. House. Boston: Houghton Mifflin Company, 1985.

Norberg-Schulz, Christian. The concept of dwelling. Architectural Documents, Electa/Rizzoli, New York, 1985.

Raglan, Lord. The Temple and the House. London: Routledge and Kegan Paul, 1964.

Rapaport, Amos. House Form and Culture. Foundations of Cultural Geography Series. Prentice - Hall Inc., New Jersey, 1969.

Religions in Japan at Present - Part III. Edited by the Institute of Research in Religious Problems. Tokyo, 1964.

Ross, Floyd Hiatt. Shinto - The Way of Japan. Boston: Beacon Press, 1965.

Rybczynski, Witold. Home - A Short History of an Idea. New York: Viking Penguin Inc., New York, 1986.

Suzuki, Diasetz T. An Introduction to Zen Buddhism. New York: Grove Press, 1964.

_____. Zen and Japanese Culture. New York: Bollingen Foundation Inc., New York, 1965.

Taut, Bruno. Houses and People of Japan. Tokyo: Sanseido Co., Ltd., 1963.

Tilden, Freeman. Interpreting Our Heritage. The University of North Carolina Press, Chapel Hill, 1987.

Ueda, Atsushi. The Inner Harmony of the JAPANESE HOUSE. Tokyo: Kodansha International, 1990.

Van Der Leeuw, Gerardus. Sacred and Profane Beauty - The Holy in Art. Holt RInehart & Winston, 1963.

Vita

Chaya Prabhu is from Bangalore, India. She received her Bachelor of Architecture at Bangalore University, Karnataka, India. She received her Master of Landscape Architecture from Virginia Polytechnic Institute and State University, United States of America.

Chaya Prabhu